

The image shows the interior of a grand cathedral, likely the National Cathedral in Washington, D.C. The central focus is a large, ornate organ with numerous pipes, set against a backdrop of a massive dome. The dome's interior is decorated with a grid of square panels and a central circular medallion. The organ is flanked by several tall, classical columns. In the foreground, there are rows of wooden pews with red upholstered seats. The floor is polished and reflects the light. The overall atmosphere is one of historical grandeur and architectural beauty.

ORGAN HISTORICAL SOCIETY  
ORGAN ATLAS 2011

*Washington, D.C.*

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# Organ Historical Society

ORGAN ATLAS 2011

WASHINGTON, D.C.

*Celebrating the Fifty-sixth Convention of the Society*

JUNE 27–JULY 2, 2011

EDITOR  
Rollin Smith

CONTRIBUTING EDITOR  
Carl Schwartz

PHOTOGRAPHY, DESIGN, AND PRE-PRESS  
Len Levasseur



OHS Press

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## *Greeting from the Executive Director*

Dear Members and Friends of OHS!

I am very happy to join the Convention Committee and the National Council to welcome you to the 56th National Convention of the Organ Historical Society in Washington, D.C. Here you will meet old friends and enjoy new encounters that will produce lasting friendships. In the fellowship of like-minded musicians, builders, and lovers of beautiful instruments, we hope you will find yourself refreshed in the pleasures of hearing wonderful music on fine instruments in interesting surroundings. If you already know some of the organs, I believe that you will surely encounter new instruments that you will remember always with great pleasure. I am thrilled to welcome you here because Washington has been my home for many years, since I came to work with the musical instrument collections at the Smithsonian Institution. During those years the National Mall became my own front yard, and I loved the opportunities to work with the treasures in the National Collections.

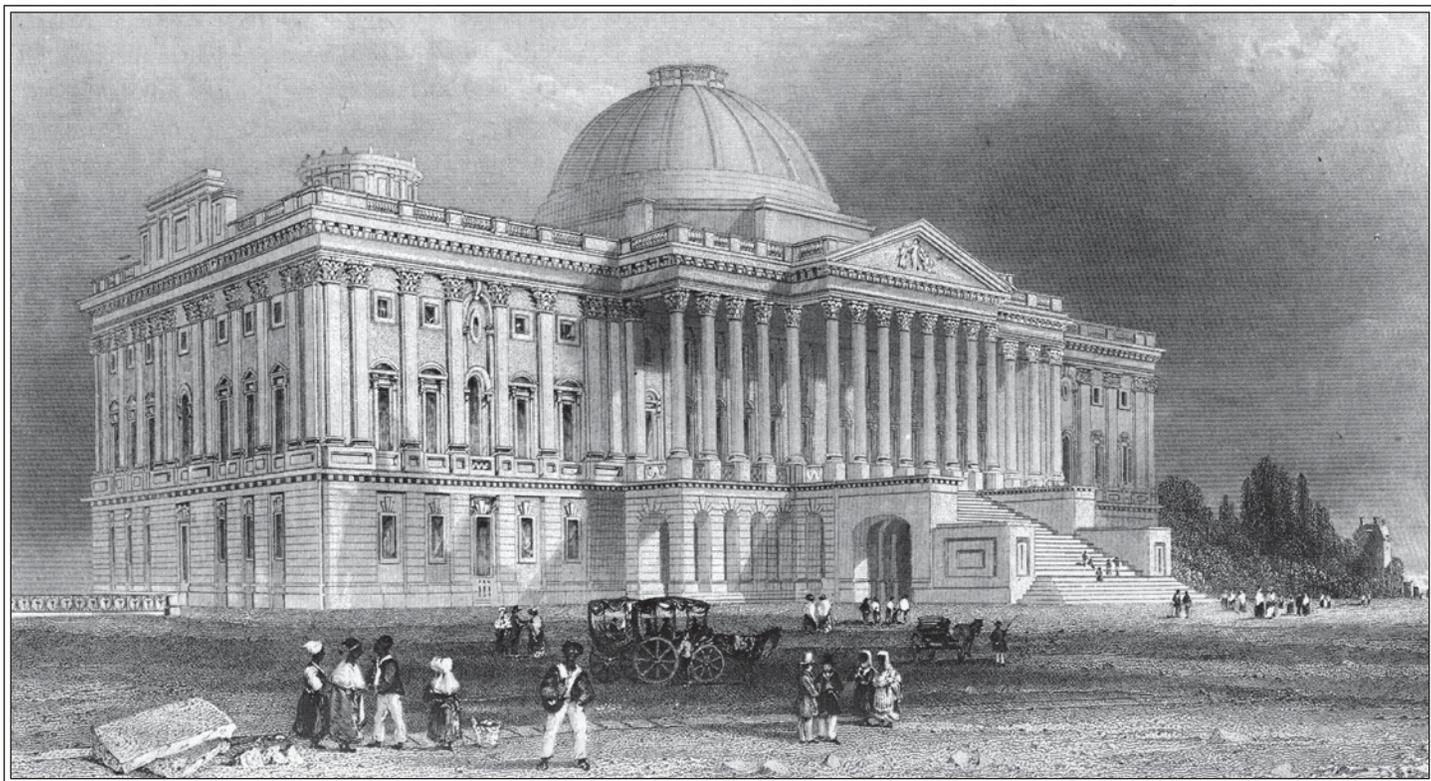
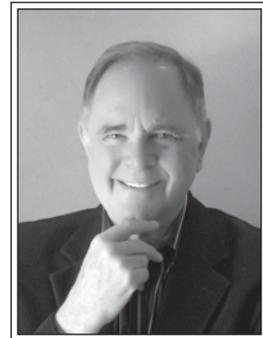
Those years of working in the museums on the Mall certainly cemented my love of the hand-made object, the splendid display of creativity involved in fine craftsmanship, and the durability of good design. All these attributes are found in the instruments we are here to celebrate—pipe

organs dating from the 19th century to our own time. Just as people journey to Washington to learn authentic stories of our national history, we love and appreciate the work of the OHS to highlight fine pipe organs that are part of the rich fabric of that history. Thank you for joining in the work to study, to listen to, and to maintain the art of the pipe organ.

I look forward to being with you throughout the entire convention. I am here to serve you and to help make your participation in the event something that you will treasure. If there is anything that I might do to enhance your pleasure while you are with us in Washington, please feel free to ask! Sincerely,



Jim Weaver  
*Executive Director, Organ Historical Society*



*The Capitol, about 1828, as completed by Charles Bullfinch. Drawn by W.H. Bartlett, engraved by R. Brandard.*

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*The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.*

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### ON THE COVER

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Christian Church,  
M.P. Möller organ.

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## *The Distinguished Service Award*

*The Distinguished Service Award of the Organ Historical Society was created during the nation's bi-centennial to recognize the outstanding contributions of the society's volunteers. The initial award was presented at the 1976 annual meeting to Albert F. Robinson (1910–2001), a founder of the society and editor of THE TRACKER from 1965 to 1982. "Robbie," as he was affectionately known, had the honor of presenting the second award to Norma C. Cunningham in 1977. Since then, the roster of recipients reads like a Who's Who of the Organ Historical Society, and recognizes the extraordinary efforts of dozens of volunteers who labored faithfully as the OHS developed during these 56 years. The committee is composed of past recipients of the award, and the nomination process is completed in strict confidentiality, with the award announced each year at the society's annual meeting. The following list of recipients was provided by Daniel Schwandt, the current committee chairman, and is published here for the first time.*

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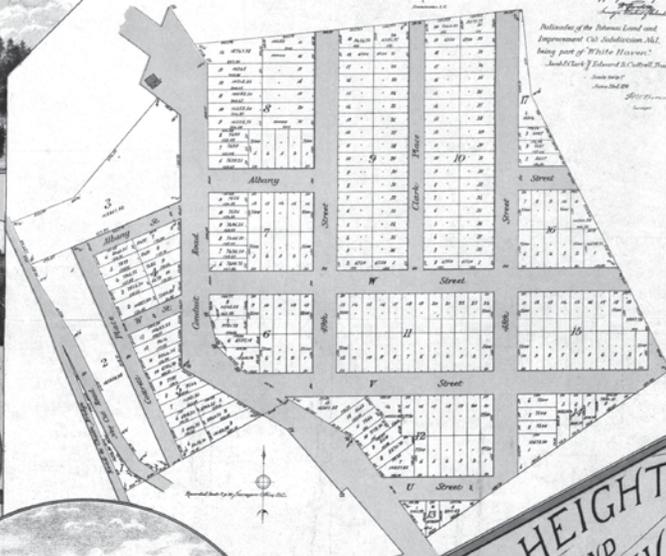


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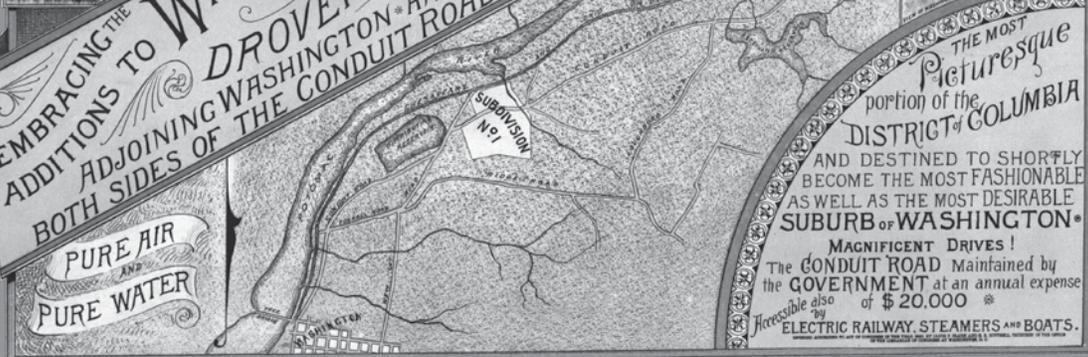


ELEVATION  
250 TO 350 FEET ABOVE THE CITY



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# EARLY ORGANS AND ORGANBUILDERS IN WASHINGTON AND VICINITY

MICHAEL D. FRIESEN

ANY DISCUSSION of activities in early Washington, D.C., necessarily involves at least two other communities that preceded the formation of the District of Columbia in 1790—that of Alexandria, Virginia (founded 1749), and Georgetown, Maryland (created 1751)—both originally included in the district and which provided goods and services to the fledging city of Washington for many years until it became a nexus of commercial trade of its own. Both Georgetown and Alexandria were port cities, and the Potomac River was navigable up to Georgetown by ocean-going ships. (The Alexandria County portion of the district was ceded back to Virginia in 1847, leaving only the original Maryland territory of about 69 square miles that now constitutes the District of Columbia. Georgetown's municipal charter was repealed by Congress in 1870, and it was thereafter absorbed into the City of Washington.)

Washington became the seat of government in 1800, after ten years of construction of roads, public institutional and private commercial buildings and residences, best described as a halting, rudimentary, and scattered exercise. It was not much of a city at the outset of the 19th century by any standards, although those with vision could foresee its ultimate appeal. The fact that the nation's new capital was created from scratch meant that it was dependent on other established markets for some time. While entrepreneurs in many fields of business “set up shop” in Washington as soon as they felt they could earn a living, not all of them succeeded at a time when the population was low, the growth rate of the city was slower than expected, and the administrative and financial barriers to building up the civic infrastructure were great. Conducting business in early Washington was a gamble, and for some time it was easier for consumers to “import” needed merchandise from such established cities as Baltimore and Philadelphia.

Given that context, it seems surprising that there would have been much effort made in that locale for such “luxuries” as music and musical instruments, and particularly the furnishing or acquisition of pipe organs. There were very

few churches organized in Washington in the first two decades of the 19th century, which would perforce be candidates to buy organs, and congregations were relatively slowly founded thereafter, so the demand, in the city at least, must have been slight. The residential population exhibited instability, especially with the fluctuations of congressional membership and the small number of federal employees in administrative functions of the new government. However, not only did Washington grow as it became more established, but so did Alexandria and Georgetown as well, the latter of which was for years the preferred residential area over the new city that had been established next to it.

Nevertheless, there were several piano-makers and organbuilders, as well as numerous musicians, who early on sought to serve this evolving tri-city market. Some began their work in Georgetown or Alexandria and then moved to Washington soon thereafter. This article seeks to summarize the activities of these people, and to provide descriptions of instruments up to approximately the year 1830. It also should be pointed out that in many respects, early activities in Washington and vicinity relating to the organ exemplify two other national trends in this country at the time—that of the building of organized pianos and of organs placed in museums—that actually constitute more of the early music history of the city than do installations of organs in churches, as will be seen.

## EARLY MUSICIANS AND ORGANBUILDERS

Music teachers and dancing masters (the latter of whom were of course musicians as well) arrived early on. One Mr. Vogel, “from St. Domingo, last from Baltimore,” advertised in Georgetown in 1796 as a “Music Master, able to teach the piano and vocal music.”<sup>1</sup> The first known organist in the area, one J.H. Smith, advertised in Alexandria that year as an “organist and professor of music” who also taught the piano forte and harpsichord; but nothing more is known of him, nor what instrument he might have played.<sup>2</sup> In 1804,

pianist Philip Mauro advertised in Georgetown as a "Music & Language Teacher . . . lately arrived here," who would give lessons on the piano and the flute, and teach German, French, and Italian, based on his residence in those countries "where he had time and opportunity to acquire those Languages perfectly."<sup>3</sup> Mauro ultimately became a prominent figure in the Washington scene, working as a music dealer and concert promoter, as well as developing an auction and commission merchant business, where he often helped to sell others' musical instruments.<sup>4</sup>

One Mr. Francis [John G. Francis], "of the New Theatre, Philadelphia, Baltimore, &c.," advertised dancing lessons in 1799, as well as a Mr. Dupont [Pierre Dupont], who gave notice of the opening of his dancing school in Georgetown in 1810.<sup>5</sup> There was a large call for dancing instruction, as most of the early public social activities in the district were dances, in the form of balls and other types of dancing assemblies. Books and articles on social life in Washington mention such events frequently.<sup>6</sup> Merchants who sold music and musical instruments, among other goods, followed almost in parallel; for example, Robert Gray of Alexandria was a bookseller, bookbinder, and dealer in musical instruments from 1799 to 1819, the most prominent in this line, insofar as can be determined.<sup>7</sup> This pattern developed in Washington as well, before there were retailers specializing only in musical merchandise.<sup>8</sup> There might have been a piano-maker in Georgetown in 1800, who has otherwise remained unidentified, because Anna Maria Brodeau Thornton, the wife of Patent Office Commissioner Dr. William Thornton, stated that year that she "played a little on a miserable piano made by an old gentleman in George Town" one evening. Anna was a pianist, and her husband was musical as well, so she would have had reasonable qualifications to judge a musical instrument.<sup>9</sup>

Relative to early organbuilders, they will be discussed herein in chronological order of their appearance or publicity in the Washington area. The first organbuilder to arrive on the scene was Joseph Billing, who advertised his services in an Alexandria newspaper in 1803, as follows:

JOSEPH BILLING,  
ORGAN BUILDER & PIANO FORTE MAKER,  
*Opposite Mr. Robert Young's store, lower end of King Street,*  
Alexandria,

Most respectfully informs the Ladies and Gentlemen of this place that he makes Church, Chamber, and Barrel Organs, organized Piano Fortes, and Piano Fortes of all qualities.

He hopes that the stability of his work, and the moderation of his charges, will gain him the patronage of the public.

Repairs and tunes in town and country.<sup>10</sup>

A year later, Billing ran a similar advertisement, as follows:

JOSEPH BILLING,  
*Musical Instrument Maker.*

Returns his sincere thanks to his friends and the public in general, for the encouragement he has been favored with, and respectfully informs them that he still continues to make, tune, and repair church, chamber and barrelled organs, organized grand and common Pianofortes.

N.B. All orders directed to him, lower end of King Street, opposite Robert Young's, will be thankfully received and duly attended to.<sup>11</sup>

However, no instruments by Billing have thus far been documented in the historical record, so it is unknown to what extent he obtained customers. His wife, Mary, is credited as a pioneer in the education of African-American children in the area. A report on the history of schools in the District of Columbia states that "She was an English woman; her husband, Joseph Billing, a cabinet maker, coming from England in 1800, settled with his family that year in Washington, and dying in 1807 left his wife with three children. She was well educated, a capable and good woman, and immediately commenced teaching to support her family."<sup>12</sup> Many organbuilders also functioned as, or were described as, cabinetmakers, so this is surely the same man. Unfortunately, no obituary or other records for Billing can be found. Of his two notices mentioning the construction of organized pianos, more will be said shortly.

Shortly after 1803, Billings had a competitor. John Sellers, formerly a musical-instrument maker in Philadelphia and Germantown (outside of Philadelphia), moved to Alexandria in 1804. His inaugural advertisement reads as follows:

*To the Lovers of Music.*  
JOHN SELLERS,  
MUSICAL INSTRUMENT MAKER,  
Washington-street below Duke,

RESPECTFULLY informs the ladies and gentlemen of Alexandria, and the adjacent towns, that he has commenced the business of making and repairing Organs, Harpsichords, Piano Fortes, organized and plain. Also has for sale, Printed Music, consisting of the Newest Songs, Duets, Glee's and Marches; Instruction Books for the Piano Forte, Flute, Violin, Clarionet, &c. J.S. also offers his services in tuning the above instruments. Orders from any part, left at the above place, or at Mr. Overall's

Coffee-House King-street, will be thankfully received and strictly attended to.<sup>13</sup>

A similar advertisement appeared a year later, as follows:

*Musical Instrument & Cabinet*  
MANUFACTORY,  
*In Prince, near Water Street, ALEXANDRIA,*  
BY JOHN SELLERS;

WHO begs leave to inform the ladies and gentlemen of Alexandria and the adjacent towns and country, that he builds and repairs church, chamber, and barrel Organs; also makes and repairs Harpsichords, Piano Fortes, organized and plain, and has on hand, for sale, Violins, Flutes, Fifes, Reeds, Strings, &c., an assortment of Music, consisting of Songs, Sonatas, Duets, instructions for the different instruments. He also offers his services for tuning the above instruments on reasonable terms. Any orders left at the above place will be thankfully received and punctually attended to.

A steady Cabinet Maker, being a good workman, will meet with encouragement by applying at the above place.<sup>14</sup>

Sellers's background is unknown. He was perhaps of English origin, and first appeared in Philadelphia city directories in 1794, living at 56 Elm Street, with his occupation listed as "musical instrument maker." He was listed at that address with the same occupation through 1796; a 1795 guidebook/directory indicates that this location was on the south side of Elm between 2nd and 3rd Streets, between Race and Vine Streets, an area now obliterated by the western-approach structure for the Ben Franklin Bridge.<sup>15</sup> It would appear that he then moved to Germantown, as an organized piano bearing a nameboard reading "John Sellers, Musical Instrument Maker, Germantown" was known to have existed in 1940 (its present whereabouts are unknown), corroborated by the fact that a John Sellers appears in the 1800 U.S. Census in Germantown, with a household of two free white males aged 26 to 44.<sup>16</sup>

That he was also involved in organbuilding in the Philadelphia area is made clear by the fact that the diary of John Krauss (1770–1819), a Lehigh County, Pennsylvania organbuilder, mentions Sellers four times in connection with orders for organ pipes in 1801 and 1802: July 21, 25, and 27, 1801, and January 4, 1802.<sup>17</sup> One may also therefore reasonably assume that Sellers had made the acquaintance of such makers in his profession in Philadelphia as Charles Taws and Johann David Tannenberg, being their contemporary, although definite proof is lacking. Of his mention of organized pianos, more will be said shortly, also.

Sellers's next advertisement in Alexandria appeared about ten months later, in March 1806, when he elaborated upon his services, as follows:

*Musical Instrument Manufactory,*  
*In Prince, near Water Street, Alexandria.*

THE subscriber begs leave to inform his friends and the public in general, that he still carries on the business of making and repairing *Instruments*; and has for sale, Piano Fortes, plain and additional key'd Violins, &c. on reasonable terms; also offers his services for tuning and regulating the different Instruments, but thinks proper to inform the public his terms of tuning, so that there may be no misunderstanding hereafter, viz . . .<sup>18</sup>

The notice proceeded to give the price of tuning a "grand piano forte" as \$2.00; tuning a harpsichord, \$2.00; quilling a harpsichord, \$5.00; tuning imported square pianos, \$1.50; but tuning "American manufacture" square pianos at \$1.00. He noted that strings and other repairs, besides tuning, carried an extra fee; and if he was called "to go in the country," there would be an additional charge "according to the time and distance." Sellers finished by stating that "As it is troublesome booking and calling for such trifles, the subscriber hopes that those that employ him, will not think hard of it, to pay the cash as soon as the job is completed."

The mention of "key'd violins" is curious. That term is the English-language equivalent of an instrument of Renaissance origins known in German as "Schlüsselfiedel" [keyed, or keyboard, fiddle] which is best typified by the Swedish instrument "Nyckelharpa" of the genre that survives into the present. No *Schlüsselfiedel* is known to have been made in or brought to this country, however, as it was then essentially an obsolete instrument. About that time, however, the term "keyed violin" or its equivalent was used in America to refer to a form of *Geigenwerk*, the German word typically applied by musicologists to a bowed keyboard instrument. Two examples are known.

John Isaac Hawkins (1772–1854) of Philadelphia invented and first exhibited his "Claviole," which he also called a "finger-keyed viol," in 1802, and itinerant musical instrument maker Christian Veltenair (dates unknown) exhibited a "key'd violin" of his own invention in Baltimore and Norfolk in 1807.<sup>19</sup> The fact that these men were also contemporaries of Sellers in the same geographical region, however, indicates that he almost surely knew of Hawkins's work, and that Veltenair probably knew of both Hawkins's and Sellers's endeavors in this respect. Hawkins did not finish the claviole to his satisfaction while in this country

(he returned to England in 1803), and never sold any such instruments here. There is no evidence that Veltenair's version met with success, either. That Sellers advertised both a "plain" and an "additional" model of keyed violin is an even further mystery. No other mention of such an instrument of his has been found. Even though the term "keyed violin" has indeterminate meaning in the absence of a description, the author surmises that this was a form of *Geigenwerk*.

A few days after the above advertisement appeared, Sellers ran another notice, indicating that he tried to enlarge or diversify his income for a time, perhaps understandably, by brokering other merchandise:

#### JEWELLERY.

Just arrived in town, and may be procured on application at Mr. JOHN SELLERS, musical instrument maker, in Prince street, near Water street;  
An *elegant assortment* of JEWELLERY—Also, a *variety* of GOODS in the FANCY line—

Among which are the following Articles:

Fashionable split Straw Bonnets, of superior quality; Fans, Tortoise Shell Combs; Silk Stockings; Shoe-Bows; Pocket Books; Silk Sleeves; Epaulets, &c. &c.

As the person who has the above Goods will only remain two or three days in town, the ladies and gentlemen are requested to be early in their applications.<sup>20</sup>

Later in 1806, one John B. Morein, "from Paris," took out a notice that he taught fencing as well as dancing, including "German Waltzes, Minuets, French Cotillions, &c. of the newest fashion" and that he could be reached at his lodgings at John Sellers. At the time, proper fencing by gentlemen of both the small and the broad sword was considered a form of social art that they were expected to know. A month later John gave his name as "Monsieur Moran" and added that he would "teach the young Ladies to WALK well, and to come in and go out of a room gracefully, and to hold up their heads and turn out their toes, which is not generally attended to." Prospective students were to apply "at Mr. Sellers's Music room."<sup>21</sup>

The extent to which Sellers kept up his range of manufactures is unknown; no further mention of organs is made, but in the fall of 1807 he advertised for a journeyman, stating that "A person who understands manufacturing PIANO FORTES, will meet with good encouragement."<sup>22</sup> In the spring of 1809, both John and his wife Susan were among ten people who endorsed a new washing machine, then being sold by William C. Newton, a local merchant.<sup>23</sup>

Alas, Sellers was not to have a long tenure in the Washington area, either, as he died in mid-1809. A notice of his

demise dated July 3, 1809 placed by his surviving wife appeared that month,<sup>24</sup> followed shortly thereafter by a sale of his estate, advertised as follows:

#### Public Sale.

ON Saturday, the 22d instant at 10 o'clock in the forenoon, will be sold at the house of the late John Sellers on Prince street, all the personal estate of the deceased;

#### CONSISTING OF

Hous[e]hold and Kitchen furniture, a quantity of carpenter's and cabinetmakers tools, a turners lathe, and an  
*Elegant organized Piano Forte.*

The conditions to be made known at the time and place of sale.

Susan Sellers, *adm'x.*<sup>25</sup>

By 1811, Susan was a tavernkeeper; she was granted a license "to keep an ordinary" on July 16, 1811.<sup>26</sup> This meant that her establishment could take on boarders as well as serve victuals and alcoholic beverages. The term "ordinary" meant that the orientation of such a place was for townspeople and "ordinary" travelers, as opposed to wealthy men, who would otherwise have generally lodged in private residences when away from home. No further information about Sellers has been found.

There was almost a complete continuity of organbuilders in Alexandria in the first decade of the 19th century. Shortly after Sellers's death, recently-arrived immigrant organbuilder Jacob Hilbus advertised in early 1810 that he had commenced business "in Prince Street" in Alexandria, on the same street that Sellers had been located. (See the separate article on Hilbus in this *Atlas*.)

Alexandria cabinetmaker and chair manufacturer John Muir, a native of Scotland who came to the city in 1787, advertised in 1813 that "The subscriber has on hand *FOR SALE—on moderate terms*, A QUANTITY OF Elegant Furniture, AMONG WHICH ARE A SET of richly finished Chairs and Settees to match, an elegant Hand Organ, &c." However, none of his other notices over the years give any indication of involvement in musical instruments, so he likely did not make the organ, but rather was selling someone else's work.<sup>27</sup> He died on February 12, 1815.<sup>28</sup>

An early example of musical instrument makers from elsewhere who advertised in Washington-area newspapers, and thus is evidence of their circulation, is the March 1813 announcement in Georgetown that Baltimore pianomaker brothers Adam and James Stewart were dissolving their partnership.<sup>29</sup> Although in 1810 Adam (d. 1842) had advertised as being also an organbuilder, and in this notice James (d. 1861) stated that he would continue to offer

organbuilding services as well, no evidence of specific organs built by either man has yet been found.<sup>30</sup> However, it is entirely possible that either one of them constructed one or more organs for clients in the Washington area. Their pianos had been sold by William Cooper, a music and musical instrument dealer who established his business in Washington in 1810, so the Stewarts' work in that line was known in the city.<sup>31</sup> It nevertheless seems somewhat unusual that a Baltimore firm would have placed a notice only in a Georgetown paper at a time when Washington already had a flourishing press—they almost surely would have justified it on the basis of prior local projects.

Alexandria was home to who may be the first “commuter organbuilder” in this country. Thomas Western of New York City, who arrived there in late 1793 from London, was primarily known as a piano-maker, but expanded into organbuilding around 1815.<sup>32</sup> In July 1818, Western first advertised anonymously as a “person who carries on the manufacture” of piano fortes and organs “in New-York,” offering his services locally; then a few days later inserted virtually the same advertisement under his own name.<sup>33</sup> The reason why he chose not to disclose his name at the outset is unknown. Western stated that he would be in town “a short time, during which he will attend to repair, regulate the action, and improve [the instruments'] tones and musical effects.” He had two pianos on view for sale, as well as some violins and concert flutes. In addition, he stated that he would “allow in exchange a fair price for old pianos or organs, being such as he approves,” and that he was “perfectly acquainted with the harpsichord construction,” and offered “to put them in complete order.” Orders could be left with Robert Abercrombie, a local furniture maker.

Thomas was still in Alexandria in October, however, when he offered a “grand piano forte, by Broadwood, London—for sale, cheap.”<sup>34</sup> He evidently left soon thereafter, but in the spring of 1819 inserted a new advertisement, quite similar to that of July 1818, announcing his “return from New-York.”<sup>35</sup> Nothing further of him has been found in the Washington area, or in New York City, so one wonders if Western might have passed away later that year. It is unknown if he made any sales during his two visits to Alexandria.

The Masi family, in particular Francesco [Francisco, Francis] Masi (dates unknown), deserves some mention here, because of its involvement in the Washington music scene in two different periods. The family first appears in Washington in 1803, when they were apparently recruited to

help form the first band for the Corps of Artillerists at the “Washington Arsenal” (today Fort Leslie J. McNair), at a time when “military bands were becoming official elements of the federal armed forces.”<sup>36</sup> Drum-and-fife corps were already an established tradition in the American army and various militias (General George Washington was involved many times in their formation, use, and discipline, for example), where they actually played music as part of battle strategy and to help with morale and organization of the troops. The initial contingent of six musicians in September 1803 included Francis Masi, “teacher of music” or leader, Luis Masi, Vincent Masi, and Serafino Masi, each identified as “musician,” with the three latter men all apparently brothers and presumably sons of Francesco. Their term of service was supposed to be for five years.<sup>37</sup> This must surely be the “Italian Band” that played for President Thomas Jefferson and Washington dignitaries at both the ceremony held to celebrate the Louisiana Purchase on January 27, 1804, and the Fourth of July celebrations later that year.<sup>38</sup>

Soon thereafter, however, the Masi family moved on. Perhaps they did not find Washington congenial at the time. Francesco Masi appeared in Boston in 1807, where he became “Music Master of the Italian Band,” taught piano, organ, and other musical instruments, and served as an organist. He was also a composer and later became a music publisher. Barbara Owen states that organbuilder Ebenezer Goodrich (1782–1841) took lessons from Masi, and that Masi himself became an organbuilder. However, no other details of this activity are as yet known.<sup>39</sup> Masi was organist at First Church on Chauncey Place from about 1816 to 1819, when he left Boston, first going to Baltimore, where he advertised his music teaching and piano tuning skills, and that he had been “Maestro di Capella and Organist of St. Peter's Church in Rome.”<sup>40</sup> His brother Vincent had been in Boston as well, working as a dancing master (as well as confectioner, probably to help make ends meet), and accompanied Francesco to Baltimore, advertising the same line of work in the same issue of the newspaper.<sup>41</sup>

Masi did not stay in Baltimore long, however. By February 1820 he was in Alexandria, advertising his intention to open “a school of Vocal and Instrumental music, for the purpose of teaching Psalmody, the Organ, Piano Forte, Flageolet, Clarionet, German Flute, Violin, Bassoon, and French Horn, should he meet with sufficient encouragement.”<sup>42</sup> (Vincent also came to the area in 1820, so it would appear that the entire family moved each time.) A few days later, Masi played the organ at St. Mary's Catholic Church,

which is the first recorded formal organ recital in the Washington area:

Mr. MASSI [*sic*], the celebrated musician of Boston, has arrived in town, and purposes [*sic – proposes*] performing next Sunday on the organ of the Catholic Church, St. Mary's, which he has tuned. The amateurs [*sic*] of music will have an opportunity, we hope, of being highly gratified.<sup>43</sup>

Masi busied himself quickly. He conducted an orchestral concert at City Hotel on March 29, and his "Musical Academy" was established by May. The announcement stated that he also tuned pianos and organs "in the most correct manner."<sup>44</sup> However, later that year, Masi found Washington more congenial, and moved there to establish his teaching studio, establish a music store, engrave and print music, and tune and repair pianos and organs.<sup>45</sup> Thus it is clearly established that Francisco had mechanical skills about instruments beyond just the ability to play them. He obtained an appointment around 1820 as one of three "Professors of Fine Arts" at Georgetown College (now University), teaching music, selling flutes, and composing music.<sup>46</sup> Over the next few years, Masi built up a significant trade in music. He sold pianos by Babcock and Meyer, as well as pipe organs ("one Organ, adapted to a Church" in 1825; one "Church Organ, containing principal, op Diapason, twelfth, and fifteenth, which will be sold very low" in 1827). By 1829, the following advertisement appeared:

#### CHURCH OR PARLOR ORGAN.

JUST received and for sale at the Jewellery and Fancy Store of F. Masi & Co., between 9th and 10th street, Pennsylvania Avenue, a Church or Parlor Organ, selected from one of the first manufactories in this Country, to which the attention of Professors, Amateurs, and the public generally, is respectfully invited.<sup>47</sup>

Which firm Masi developed a relationship with is not recorded. The only other mention of organs found in connection with Francisco appears in 1833:

#### *Church or Chamber Organ.*

F.M. & Co. have on hand an excellent Church Organ, which they will dispose of at a very reasonable price, as they intend to close out the concern with the manufacturer, between 9th and 10th Street, Penn. Avenue.<sup>48</sup>

As readers will note, he had started diversifying his business in the late 1820s by adding jewelry and fancy goods, although he continued to sell musical instruments, as occasional newspaper advertisements indicate. His business operated until about 1850, based on a review of such notices.

The afore-mentioned Serafino Masi, who later anglicized his name as Seraphim, became a noted Washington silversmith, and it appears that the "& Company" of Francisco's business referred to a family concern including Vincent and Seraphim, because numerous items made of silver are referred to, among other goods, in the firm's advertisements. The Masi family certainly deserves further research.

One further apparent organbuilder in Alexandria arrived in 1828. Only a single notice appeared for him, as follows:

#### *Augustus Malar,*

#### ORGAN MAKER, FROM PARIS,

HAS the honor of informing the ladies and gentlemen of this city, that he will undertake to repair organs, tune and repair piano fortes, and other instruments. He also makes Spanish Guitars.

He would also wish to give Lessons in the French Language.

He may be found next door to the Union Tavern on Union-street.<sup>49</sup>

It is hard to tell if the term "organ maker" instead of the word "organbuilder," which is typically used to mean a person who constructs pipe organs, was merely a literal translation of "facteur d'orgues" in this instance, or if perhaps Malar did not make pipe organs. At this juncture, however, it seems reasonable to include his name in this study. No further trace of Augustus has been found.

Three other individuals advertised in Alexandria in connection with organs within the general timeframe of this study, of whom nothing more is known than their newspaper notices. John Andrew Retzer stated in 1827 that he was a "tuner and regulator" of pianos and organs; Frederick Hoff tuned and repaired pianos and organs in 1833; and in 1839, Anthony Coon announced that he would repair "all kinds of musical instruments—such as Organs, Harps, Pianos, &c. &c."<sup>50</sup>

### EARLY ORGANS IN THE VICINITY OF ALEXANDRIA

Sporadic mentions of specific organs appear in newspaper advertisements or notices in Alexandria newspapers.<sup>51</sup> These are briefly summarized as follows. In 1784, Thomas H. Hanson advertised that "an elegant chamber organ" would be sold at "public vendue" at "Oxen-Hill, opposite Alexandria, in Prince George's County, Maryland," as part of a large plantation sale of household goods, animals, and slaves.<sup>52</sup> The next year, William Lowry & Company, Alexandria merchants, advertised the receipt of "their Spring

Assortment,” which included an “elegant FORTE PIANO for sale, price 16 guineas,” and “a neat Finger ORGAN, with diapason only, price 30 guineas.”<sup>53</sup>

In 1794, Alexandria upholsterer and cabinetmaker John Hubball gave notice that he had for sale an “elegant large Chamber Organ, with three barrels of thirty new favourite tunes, made by Longeman & Brodrick [*sic*, *Longman & Broderip*] London. The organ may be seen at the subscriber’s and the terms of sale known.”<sup>54</sup> A couple of years later, a notice appeared for “a large elegant Hand Organ ... loud toned, and yet remarkable for its softness and melody.”<sup>55</sup> In 1799, an anonymous seller advertised for sale a “complete CHAMBER ORGAN, a late invention, with twenty-one keys, 4 stops, and 3 barrels, each barrel 10 tunes, Marches and Country Dances, accompanied with Drum and Triangle. Inquire of the Printer.”<sup>56</sup> As readers can tell, descriptions of organs have to be “deciphered” somewhat—a “hand organ” meant a barrel organ, and a “finger organ” meant a conventional keyboard instrument. Although one would not now ordinarily consider a barrel organ to be a “chamber organ,” in the sense of a keyboard instrument for use in a residence, it was apparently acceptable to do so at the time.

It was not until 1810, insofar as is known, that a church in Alexandria obtained an organ, the honors going to St. Mary’s Catholic Church. A brief newspaper article stated:

THE REV. BISHOP NEALE, of George-Town, will preach a *Charity Sermon* in the Catholic Church of this place, on Sunday, next, the 28<sup>th</sup> instant, when a collection will be made for the benefit of the *POOR*, generally.

The congregation have got their Organ up and in good order—it will on that day accompany the choir.<sup>57</sup>

Unfortunately, the builder’s name has yet to be discovered.<sup>58</sup> It preceded Jacob Hilbus’s arrival in town by a few months. Hilbus eventually constructed organs for Christ Church Episcopal and for the Presbyterian Meeting House in Alexandria in 1814 and 1817, respectively, which are further discussed in the separate Hilbus article in this *Atlas*.

### ORGANIZED PIANOS

At the time that Joseph Billing advertised his wares, there was already an organized piano in Washington. By 1801, Nicholas King, a surveyor, owned one. It was commented upon by Congressman Manasseh Cutler (1742–1823), who boarded with King while the House of Representatives was in session. Cutler, a Congregationalist minister from Hamilton, Massachusetts, was a learned individual, trained in

the law and in medicine, who, among other achievements, became a noted botanist as well. His brief descriptions of the instrument and its use in the household, as played by King’s daughter Anna, begin as follows:

. . . She plays with great skill on the Forte Piano, which she always accompanies with a most delightful voice, and is frequently joined in the vocal part by her mother. Mr. King has an excellent Forte Piano, which is connected with an organ placed under it, which she fills and plays with her foot, while her fingers are employed upon the Forte Piano.

The gentlemen, generally, spend a part of two or three evenings in a week in Mr. King’s room, where Miss Anna entertains us with delightful music . . . On Sunday evenings, she constantly plays Psalm tunes, in which her mother, who is a woman of real piety, always joins . . . But the most of the Psalm tunes our gentlemen prefer are the old ones, such as Old Hundred, Canterbury, which you would be delighted to hear on the Forte-Piano, assisted by the organ and accompanied with the voice.<sup>59</sup>

He confirmed the instrument’s manner of construction in a subsequent journal entry, as follows:

Miss Anna gave us some good music this evening, particularly the “Way-worn Traveler,” “Ma Chere Amie,” “The Tea,” “The Twins of Latona” (somewhat similar to “Indian Chief”), “Eliza,” “Lucy, or Selim’s Complaint.” These are among my favorites. But “Denmark,” “Old Hundred,” “St. Martins,” and several other old tunes, she plays incomparably well. The foot organ is a prodigious addition to Forte-Pianos.<sup>60</sup>

It is unclear just how Anna managed to play the organ at the same time as the piano, by using her feet. Most “organized pianos” were designed to have both instruments’ mechanisms played from a single keyboard, or they had two parallel manuals in tandem, one for each tonal portion of the instrument, rather than having an organ attached as a form of “pedal division” to the piano. It would appear that Cutler’s description is somewhat garbled, and that Anna was actually just using her feet to pump the bellows. This could have been a version of instrument, however, where the pipework was in the lower part of the case, as Cutler implies. Thus she would likely have been playing the both the organ and the piano actions through the manual. Whether or not there would have been a mechanism to disengage the organ from the piano, or vice-versa, so that one portion could be silenced to use only the other, is impossible to say. Nevertheless, the description makes it clear what the role of the organ division was—the pipes were intended to “assist” the piano by providing sustained tones, and thus to serve

more to support singing than to render music from solo literature.

Nicholas King (1771–1812) was an artist as well as surveyor, who immigrated to the United States from England in 1794. He lived chiefly in the Philadelphia area before settling in Washington, where he was appointed the first City Surveyor. Although King was apparently musically inclined, his biographers unfortunately state nothing of that aspect of his life, although noting that he was involved with such other endeavors as the establishment of the first public library in Washington, serving as a trustee on the School Board, and being a member of the City Council six times during the 1802 to 1812 period.<sup>61</sup>

From whom King would have obtained his organized piano is a mystery. It could have been shipped from England as one of his possessions; he might have commissioned Billing to make it at some point around 1800; he could have purchased it from one of several retailers in the United States who had been selling such instruments for some period of time; or possibly procured it from another maker producing such instruments by then. For example, in the vicinity was the Annapolis, Maryland merchant Archibald Chisholm, who offered for sale “a very elegant fine toned piano forte, with an organ stop” among other musical goods at his shop in 1785; and the organbuilder William Jones, who first appeared in Charleston, South Carolina in 1782 and was living in Baltimore by 1788, and advertised his abilities as an organ-maker as well as cleaning, repairing, and tuning of “organs of all Sizes, Finger or Barrel; organized Piano-Fortes,” and the like.<sup>62</sup>

The merchant William Prout, who had stores in both Baltimore and in “George Town, Patowamac,” advertised in 1792 that he had imported from London and Liverpool “harpsichords; organized Piano-Fortes, plain ditto, Harps; Chamber and other Organs;” as well as numerous other musical merchandise. Interestingly, Prout was also a proprietor of city land in Washington (meaning that as an investor, he had bought large tracts of land that were to be subsequently platted into individual lots), and King performed work for him in 1800, so it is also possible that Nicholas bought an organized piano out of Prout’s inventory.<sup>63</sup>

Documentation is as yet extremely scant about American builders of organized pianos at that time, but deserves further research. In 1798, New York City organbuilder, music dealer, and music publisher William Howe (dates unknown) advertised “organised piano fortes” among his stock, but it is unclear as to whether he had made them; the

same can be said of Charles Taws (ca.1843–1836), the Philadelphia piano-maker, organbuilder, and musical instrument dealer, who in 1799 offered “an Organized Piano Forte” for sale without stating if it was the work of his own hands.<sup>64</sup> In 1800, English immigrant John Geib (1744–1818), a piano-maker and organbuilder, began to advertise in New York City that he would make such instruments.<sup>65</sup> About 1803, William Goodrich (1777–1833) of Boston repaired an “organized pianoforte” belonging to one Mr. Preble and then capitalized on that experience to “organize” a piano owned by Boston organist Francis Mallet. In July 1804, piano-maker Benjamin Crehore (1765–1831) of Milton, Massachusetts entered into a short-lived contract with Goodrich to collaborate with him in the manufacture of organized pianos, and that same year William partnered with his brother Ebenezer (1782–1841) to make an organized piano for a Mr. Minot.<sup>66</sup>

It is further possible that some Pennsylvania-German organbuilders were also fabricators of organized pianos, or collaborators in such construction, but only two men are known for this endeavor. First, John Wind (1783–1858), a Lancaster piano-maker and organbuilder, who is known to have created such an instrument, which is dated approximately 1810,<sup>67</sup> and Adam Ault (1768–1848). The latter, an organbuilder in Hanover, Pennsylvania, in 1806 built either an organized piano, or the organ portion for such an Instrument by an unnamed pianomaker, as noted by the following article:

Among the improvements and ingenuity of the citizens of the U.S. we have the satisfaction of stating a clock made by Mr. Adam Ault . . . which plays 13 tunes every quarter on the plan of a hand organ. He has made two very handsome chamber organs—and is now making an organ to be a part of the Piano Forte, and can be played separate or double. (See Brunner, *That Ingenious Business*, 155–55.)

The fact that Sellers’s Virginia advertisements mention such instruments in 1804, 1805, and 1809, and that he had prior business relationships with a Pennsylvania-German organbuilder when he lived in that area, would indicate possible further cross-fertilization of or collaboration with such men. It is clear, however, that Nicholas King’s organized piano was a typical purchase reflecting the market at the time.

Organized pianos, which are a subset of the genre of musical instruments known as claviorgans, have precedents back to at least the 16th century, but became especially popular in the late 18th century, peaked in construction around the first decade of the 19th century, and retained

market interest until about the 1840s before falling completely out of fashion (these dates are somewhat generalized). Any combination of two keyboard instruments, such as a harpsichord-organ, piano-organ, piano-reed organ, piano-harmonium, and so forth is categorized as a “claviorgan.” In England, for example, both pianomakers such as John Broadwood and organbuilders such as John Crang, as well as harpsichord makers such as Burkat Shudi and Jacob Kirckman in partnership with organbuilders John Snetzler and Robert Gray, among others, furnished these composite instruments.<sup>68</sup> The repertoire of and performance practices on organized pianos of any era are little understood, not only because of the lack of details in contemporary literature, but particularly because there are so few surviving instruments that are essentially intact, let alone playable. This type of instrument has never been the topic of a thorough research survey, and of the articles or book chapters written on claviorgans, virtually nothing has been mentioned about their existence in America. It appears that this was a phenomenon in the United States induced by musical tastes originating in Europe, rather than being an independent development.<sup>69</sup>

### EARLY CHURCH ORGANS IN WASHINGTON

The first organ installed in a Washington church was at St. Patrick’s R.C. Church, located at 10th and G Streets, NW. It was a second-hand purchase in 1810 from the Episcopal church in Dumfries, Virginia, according to Haskins, who did not give his source, but apparently based the assertion on an 1894 newspaper article about the history of St. Patrick’s.<sup>70</sup> That was incorrect information; see the essay on St. Patrick’s in this ATLAS. The only known contemporary description of the instrument is given in this brief notice:

#### ST. PATRICK’S CHURCH.

On Sunday next the Rev. Dr. GALLAGHER, from Charleston, South Carolina, will Preach in this Church at 11 A.M. The collection made on that day will be appropriated by the Trustees towards defraying the expense of the Grand Organ of the Church.<sup>71</sup>

The 1810 organ was replaced by an organ built by Henry Erben of New York City in 1856. Haskins failed to locate any other reference to religious music in Washington up to 1814, the terminal date of his study, except for a single advertisement by an anonymous citizen asking for “those persons desirous of encouraging a School of Church Psalmody” to meet on September 13, 1808.<sup>72</sup> No follow-up to this request

seems to have taken root, as it is the only such reference that has been found.

St. John’s Episcopal Church, at the northeast corner of Sixteenth and H Streets, across Lafayette Square from the White House, was apparently the second church in Washington to have an organ. It was the second Episcopalian parish to be founded in the city, after Christ Church, located at the bottom of Capitol Hill, but the latter’s organ history is not yet researched.

St. John’s was organized in 1815, and that year the architect Benjamin Henry Latrobe (1764–1820) was commissioned to design its church building. The cornerstone was laid on Thursday, September 14, 1815, when the structure was well under way.<sup>73</sup> The church was first used for public worship on Sunday, October 27, 1816, and dedicated on Friday, December 27 (St. John’s Day) of that year.<sup>74</sup> Latrobe, also an engineer and artist, was a musician as well, and came from a cultured and educated family. His brother Christian Ignatius Latrobe (1758–1836) was a well-regarded Moravian organist and composer in London, as well as an artist.

Benjamin was the first organist and choirmaster at St. John’s, serving without remuneration (he declined the vestry’s offer of a free pew in exchange for his voluntary services as architect as well).<sup>75</sup> The newspaper notices of both the opening and the consecration of the church do not mention an organ, but “organ” appears in one of Latrobe’s architectural drawings, showing its placement in a gallery in the south transept, indicating that the parish had an organ at the outset.<sup>76</sup> Latrobe is known to have written a hymn text for the dedication service (new verses to the hymntune *Hottham*, “Jesus, Lover of My Soul”).<sup>77</sup> Benjamin would have been organist/choirmaster for only about a year, as he left Washington in December 1817.

In the 1820–22 period, Latrobe’s Greek-cross design for the church was expanded to that of a Latin-cross design, with the nave extended to the west.<sup>78</sup> After the renovation was complete, the organ was installed in a recess behind the pulpit. However, a new instrument was purchased in 1839 when a west-end gallery was built, where the choir and organ were then relegated. No details about this instrument have surfaced. Although beyond the timeframe of this article, a brief summary of St. John’s further organs in the 19th century is given here because the information helps relate to Washington, D.C., organbuilders.

In 1865, the 1839 organ was replaced with a new instrument that cost \$2,000; proceeds from the sale of the former

organ were \$350. No details about this instrument have yet been found, either.<sup>79</sup> The new organ was “thoroughly repaired” just four years later, in 1869, by Bernard Tully, then of Baltimore, who was stated to be an agent of Henry Erben of New York City.<sup>80</sup> In the 1883–85 period, the church was further remodeled to designs by James Renwick, with an expansion to the chancel and additions to the north side of the church. At that time the organ was rebuilt, and relocated to the north end of the enlarged chancel. A newspaper article stated that the

organ, which has been remodelled and revoiced by Mess. [sic] B. Tully and Stephen Moore of Georgetown, is handsomely encased in oak to correspond with the altar furniture. The Organist sits facing the altar, with the instrument at his back, all the action being transmitted under his feet. Two fine paintings—St. John and St. James—executed by Mr. Oertel, of this city, are destined for the organ panels.<sup>81</sup>

The twice-rebuilt 1865 organ was finally replaced in 1893 by a two-manual, 25-stop instrument built by J.H. & C.S. Odell of New York City, as Opus 311.<sup>82</sup>

That the earliest organs in Washington were prized because of their scarcity, although they were likely very small, can be inferred from a comment made by Margaret Bayard Smith, who described the only other “churchgoing” possibility available in the city at the time, that of attending Sunday services held in the Hall of Representatives in the Capitol building, begun about 1801, which rotated through a roster of guest preachers. She described the environment as more of a session for ladies to show off their finery and their male companions to attend to them “with the same gallantry as is exhibited in a ball room,” stating that it “looked very little like a religious assembly.” The service music was furnished by the U.S. Marine Band. Smith stated that

The musick was as little in union with devotional feelings, as the place. The marine-band, were the performers. Their scarlet uniform, their various instruments, made quite a dazzling appearance in the gallery. The marches they played were good and inspiring, but in their attempts to accompany the psalm-singing of the congregation, they completely failed and after a while, the practice was discontinued—it was *too* ridiculous.<sup>83</sup>

### MUSEUM ORGANS

The first public museum in the United States was opened by the artist Charles Willson Peale in Philadelphia in 1786. The term “public museum” requires definition. It was the first display of art and natural history objects designed

under a rational collection philosophy, intended to edify viewers, and available to anyone to visit upon payment of an admission fee. Peale did not follow concepts of having only a “cabinet of curiosities” of randomly-acquired objects that were accessible only to the owner and invited friends or family members to see and examine. Within the decade that followed, many individuals began to capitalize upon that idea, who were primarily painters who sought a venue to display the portraiture they had created, although most included natural history specimens, also.

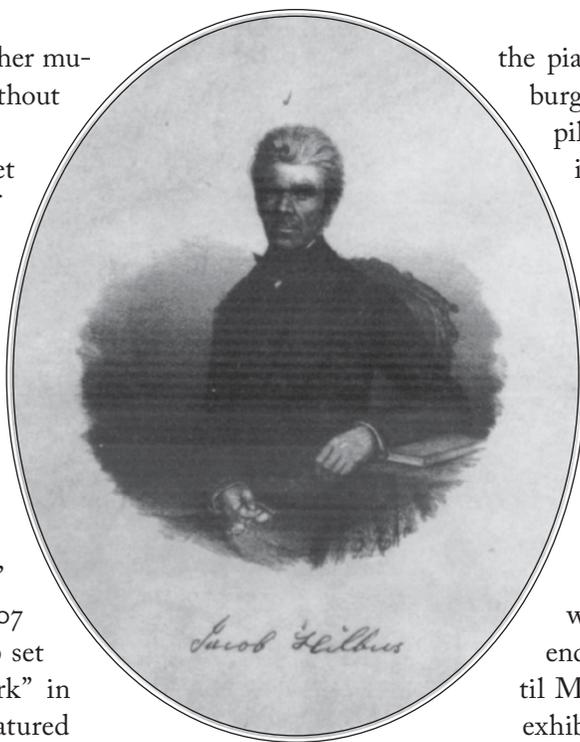
An as yet little-understood phenomenon during the period of about 1796 to the 1830s was the astonishing number of museums that acquired organs as part of their collections, which were regularly played to add to visitors’ enjoyment. (In other words, they were instruments acquired for active use, not for display purposes as a means of illustration or preservation.) A selected list of such collections appears at the end of this essay. Many of these instruments were “finger” organs, and either used by performers from time to time, or played by museum guests if they wished. Other instruments were barrel organs, and played mechanically when the museum was open, but nevertheless, equally proudly advertised. For the most part, organs were situated in “bricks-and-mortar” museums, i.e. in buildings of a fixed location, although numerous traveling exhibitions, particularly of wax-works, called themselves “museums” and featured organs as well. (They are generally omitted from Table 1.) It is possible that a couple organs listed are in fact duplicates, having been purchased by subsequent museum proprietors when an earlier establishment went out of business.

Insofar as is known, Reuben Moulthrop (1763–1814) of New Haven, Connecticut, a portrait painter and waxwork sculptor, was the first to instigate this trend, when he and his brother-in-law Justin Washington Street acquired an organ to use in an exhibition of wax figures in New London, Connecticut, that opened on May 31, 1796. That display followed Moulthrop’s initial efforts in New Haven, Middletown, and Hartford beginning in 1793. Moulthrop was apparently the first to have the idea of combining art and music in an exhibition, as earlier, on February 15, 1796, he held the opening of an “exhibition of wax-work and music” featuring Daniel Salter, organist of Trinity Church, New Haven, at the piano, and Salter’s son playing the violin.<sup>84</sup> Moulthrop’s work was the root of what became a traveling exhibition with a variety of partners and successors, and though his idea did not eventually settle into having a

permanent building, none of the other museum organs can be understood without knowing of this precedent.<sup>85</sup>

Messrs. Moulthrop and Street brought their “new exhibition of wax figures” to Alexandria in 1798; its notice stated that the “Company will be entertained, when the exhibition is opened with music on the organ.”<sup>86</sup> Thus the Washington area became a part of this trend in its early stages. Moulthrop returned to the area, this time with partner James Bishop, with a “Museum of Wax Work” in Georgetown in 1805, and in 1807 the partnership of Porter & Bishop set up a “New Museum of Wax-Work” in Alexandria, which almost surely featured Reuben’s sculptures. Mr. Porter’s first name has yet to be discovered. The notice of the former installation stated that music would be played on “an elegant Organ,” and the latter advertisement said that there would be “Music on a fine toned Organ.”<sup>87</sup> Moulthrop’s work was likely the basis of yet another traveling collection of waxworks in Alexandria in 1811; this time the notice stated that “Ten different figures will dance in great perfection after a large German organ.”<sup>88</sup> If that was the same instrument as the organ first mentioned in 1796, then it was some form of automaton that likely used pipework, of which organ clocks and flute clocks are examples.

Another artist, Auguste DeMillière (dates unknown), originally of Paris, was involved in the creation of an ambitious museum enterprise in Washington in 1817, which he called the “Museum of the Metropolis,” somewhat pretentiously for a city that was yet little more than a town in size. DeMillière came to this country in 1797, settling first in New York City, but moving later that year to Philadelphia. Thereafter, he became somewhat itinerant, living in Charleston, South Carolina from 1802 to 1807, in Baltimore in 1814, and in New York City around that time, then in Baton Rouge, Louisiana by early 1816, and finally in Alexandria by the summer of 1816.<sup>89</sup> A fact not noticed by art historians, however, was the family’s association with music. A Miss Demilliere gave a “Grand Concerto and Ball” in Philadelphia on November 2, 1813, where she both played



*An Early Photo of Jacob Hilbus*

the piano and sang airs; she was in Pittsburgh in 1814, where a concert of her pupils was presented in September. This is surely Miss Marthesie Demillière, who composed *Malbrook, With Four Variations* for pianoforte, which was published by Mr. Demilliere, surely her father, in New York City in the 1810s.<sup>90</sup> Since the family surname often appeared in all capital letters, it is hard to tell if transcribers could discern its proper capitalizations.

DeMillière announced the new museum on September 29, 1817, with an extensive description of his endeavors. Its first season lasted until March 1818, when Auguste closed the exhibition to prepare for additions to the collection. The announcement stated the “impossibility of forming such an establishment here, without the support of government,” an issue that had been previously raised by many people for museums as well as similar cultural or intellectual endeavors, such as a national university, dating back to the 1790s that had never been successfully gotten through Congress.<sup>91</sup> When he re-opened the museum on January 7, 1819, at a new location, the corner of D and 10th Streets, near Pennsylvania Avenue, the advertisements stated that there would be “MUSIC upon an excellent German organ.” Alas, it was soon a financial failure, and in late February, all of the paintings, sculptures, furnishings, and organ were put up for sale. The newspaper notice was signed by DeMillière and Philip Mauro, auctioneer. The instrument was described as an “excellent German Organ, with three barrels, playing more than twenty airs, waltzes, and cotillons, among them the favorite overture of the Caravan.”<sup>92</sup> Auguste is no longer heard of in this country; perhaps he returned to France, disillusioned because of losses after some 20 years of work.

One Mr. Page, whose first name has not yet surfaced, advertised a “Museum of the Fine Arts” in Alexandria in April 1818, where he featured Moulthrop’s wax figures, panorama paintings by Michele Felice Corne, and a “delineation of the Sea Serpent.” By June he was in Washington, using the same building for his museum that DeMillière had occupied his first year. His notice states that there would be

“music on an organ inferior to none in the United States.”<sup>93</sup> Messrs. William Stowell and Nehemiah Bradley, 2nd, originally of New Haven, Connecticut, arrived in Alexandria in December 1818 for a short sojourn of their “museum,” in reality, a traveling exhibition of mostly wax figures that they had begun around 1817, and carried on through at least 1820 in cities all up and down the Atlantic seaboard and in New England. Since they advertised “32 wax figures, large as life,” it may have been Moulthrop’s work as well, but this time there were “two elegant organs, one playing a variety of music, and accompanied by 16 sister states, performing upon a chime of bells—the other a new patent organ, playing a variety of music, accompanied with a Drum and Triangles.”<sup>94</sup> A local resident soon opined to a local newspaper editor that while the exhibition deserved praise,

there are other attractions besides the collection of figures, which are no less interesting. I allude to the *organs*, the *views*, and the *temple of industry*. The first displays a combination of musical science and mechanism; the second, the skill of the painter, with the effect of optical illusion; while the third exhibits the wonderful power of mechanical invention, illustrated in the avocations of 36 different arts.<sup>95</sup>

By October 1823, James Griffiths had established a Columbian Museum in Washington, which although the advertisements of it that this author has found do not mention an organ, such an instrument was nevertheless present. In August 1825, when he closed the enterprise in order to move it to New York City, Griffiths stated that there was “a large Hand Organ” for sale.<sup>96</sup> By the fall of 1830, other men had formed yet another museum, this time styled the “National Museum and Gallery of Fine Arts,” located in the Rotundo, at the corner of Thirteenth Street and Pennsylvania Avenue. The inaugural advertisement stated that “there is attached to the Museum a fine, well-toned four-stop finger Organ, for the amusement of visitors.”<sup>97</sup> Virtually identical notices for the museum ran through November 1831.

It is unfortunate that more of these organs were not identified. Just as tracing the provenance of paintings and other art objects has long often bedeviled art historians, the task is even more complicated for musical instrument historians if the instrument makers’ names were not given, or the instruments themselves do not survive for physical review. However, this summary shows that a pattern of both barrel and finger organs being bought for museums elsewhere in the country was replicated in Washington as well, and indicates that museum installations were a strong contributor to the beginnings of the “secular” organ (i.e., an organ not

placed in a church, but also not in a residence) in the United States already early in the 19th century.

## CONCLUSION

The over-arching popular view of Washington, D.C., as being a town both driven and consumed by politics and government, because of its status as the capital of the United States, and thus devoid of the balance of intellectual and cultural activities that characterizes other major American cities, is of course unfair. After a slow and uneven start, Washington blossomed into a major city in terms of population and wealth, even if it did not become a major trading center and port that had been envisioned by some of its founders at the beginning of the 19th century. (The beauty of Washington’s waterfront on the Potomac would have been ruined by a port, anyway.) The story of its wealth, and thus the concomitant building up of culture supported by money—music, art, theatre, literature, and the like—is still obscured by an apparent inadequate interest by historians in these topics in comparison to other urban centers of this country, but that will hopefully change with further scholarship. Indeed, the founding and growth of the Smithsonian Institution into a major American center of art, science, history, and technology, with its prodigious research, exhibitions, and publications, is a fine achievement for Washington that easily outrivals other large institutions and universities elsewhere in this country.

This essay, then, seeks to illuminate for the first time the richness, and even spirit of entrepreneurship, that musicians with connections to the organ brought to Washington in its infancy, and to set the stage for additional exploration of the topic. For but one example, several of the Founding Fathers, including presidents, had specific interests in, or owned pipe organs in addition to their general appreciation of music, even if all of them were not physically connected to Washington as residents. However, that is a subject for a different time and place. There are yet boundless topics in American music history just awaiting students to take them on, so perhaps this contribution will spur such further interest in studies relating to our nation’s capital.

## ACKNOWLEDGEMENTS

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## BIBLIOGRAPHIC COMMENTARY

Aside from the Haskins and Allen theses cited in this essay, both of which systematically treat the history of music in Washington, D.C., and vicinity only up to the year 1814, there is relatively little that has been written about this topic. General histories of Washington, D.C., mention musical activities only peripherally, if at all, and tend to highlight only isolated examples of music-making. Few articles about music have made it into print in the region's historical journal, *Records of the Columbia Historical Society*, which was published from 1897 to 1989, and was succeeded by the current *Washington History* in 1989. Amazingly, the extensive entries on Washington in both *The New Grove Dictionary of American Music* and *The New Grove Dictionary of Music and Musicians*, 2nd edition, have virtually nothing on music there before the middle of the 19th century, and contain errors, such as placing the founding of the U.S. Marine Band as 1799.

There is certainly a need for a comprehensive history of music in Washington to be written. Even the specialized topics of church music, organs, and organbuilders, to focus on a theme inherent in this *Atlas*, still requires extensive research. Virtually nothing is yet known of area organbuilders Bernard Tully, Stephen Moore, and Wilson S. Reiley of the later 19th century alone. Aside from Jacob Hilbus, the names of builders and organists presented in this study have never before been part of the coverage over the past 55 years of the Organ Historical Society's journal, *The Tracker*, as well, so it shows how much work remains to be done to develop a history of the organ in Washington. Many Washington-area organs have been visited and described over the years through the "organ crawl" activities of the Hilbus Chapter of the Organ Historical Society, as covered in their newsletter, but a comprehensive "inventory" and evaluation of them remains to be compiled in order to obtain a clearer picture of the range of instruments that were in the city and which firms provided them.

The selected list of works below is offered as a start for researchers who are interested in further aspects of Washington music history. Some of the titles are misleading, as articles are often highly generalized or have a narrow focus on only certain individuals, as well as being skewed toward events of the 20th century. Readers will note that other than the Allen and Haskins theses, none of these provided any material or leads for this essay. Elise Kirk has done yeoman's work on music at the White House, which, although a fine effort, illumines only one small corner of

Washington activity. Washington newspapers, being published in a political environment, did not cover music to the extent that one would have wished for, because disproportionately larger amounts of their space were devoted to government activities and politics than might have otherwise been the case. Thus far the *National Intelligencer* (and its variant titles) from 1800 to 1869 and the *Washington Post* from 1877 to the present are the only major titles of the 19th century to have been digitized to assist historians in finding material, and the latter in particular has very little coverage of organs and organbuilders. This barrier to research will hopefully be reduced in coming years with more digitization projects.

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## Early Museums with Organs in the United States

### *A Preliminary Checklist*

NAME	PROPRIETOR	LOCATION	ORGAN TYPE	YEAR	BUILDER/ORIGIN
Museum of Wax Work	Reuben Moulthrop & Justin W. Street	New London	not stated	1796	unknown
Columbian Museum	Daniel Bowen	Boston	Finger	1798	London?
			Barrel	1799	London?
			Organized Piano	1801	England
			Finger	1808	London
Baker's Museum	Gardiner Baker	New York City	Barrel?	1798	unknown
Mr. Evonet's Museum	[?] Evonet	Providence	Barrel	1798	imported
		New Haven	same instrument, relocated		
Peale's Museum	Charles Willson Peale	Philadelphia	Barrel	1799?	George Astor
			Finger	1803	John I. Hawkins
			Finger	1807	John Lowe
Savage's Museum	Edward Savage	New York City	Organized Piano	1805	unknown
			Barrel/Finger	1808	imported
American Museum New York Spectaculum	John Scudder	New York City	Barrel	1810	imported?
			Finger	1825	unknown
Museum of Wax Work	[?] Rowe	Utica	Barrel?	1812	unknown
Peale's Museum	Rembrandt Peale	Baltimore	Barrel	1813	Astor
			Finger?	1814	unknown
			Finger	1815	Thomas Hall
Museum of Fine Arts	James Bishop	Baltimore	Barrel?	1815	unknown
Museum of the Fine Arts	[?] Page	Washington	not stated	1818	unknown
Museum of the Metropolis	Auguste DeMillière	Washington	Barrel?	1819	German
Columbian Museum	James Griffiths	Washington	Barrel	1823	unknown
Western Museum	Joseph Dorfeuille	Cincinnati	Finger?	1824	Luman Watson & Hiram Powers
Letton's Museum	Ralph Letton	Cincinnati	Automaton	1825	Watson & Powers
McMillan's Museum	William? McMillan	Charleston	not stated	1826	unknown
National Museum	Not stated	Washington	Finger	1830	unknown

## ENDNOTES

1. "Music," *The Centinel of Liberty and Georgetown Advertiser* (September 6, 1796): 3.

2. *Alexandria Advertiser* (May 19, 1796). He was the only organist of record in the 18th century in the vicinity. No Alexandria churches are known to have had pipe organs before the 19th century.

3. "Music & Language Teacher," *Washington Federalist* (October 31, 1804): 4.

4. Mauro (ca.1778–1859) and his family deserve further study; his wife was an accomplished singer as well. Born in Stuttgart, he attended the University of Basel in Switzerland and lived in Italy, Spain, and France. He came to Washington in 1803, taught music and languages in Georgetown, and is said to have been "an accomplished musician and linguist, highly educated, courteous, and a man of versatile genius." His auction business was established after the War of 1812 was over, and he was a city councilman in Washington in 1808, 1828, and 1829. He became a Mason in 1816, and in 1830 moved to St. Louis, Missouri to open a seminary for young ladies, where he lived until his death. Mauro has no known specific connections to organs, but his associations with churches and other musicians and musical instrument makers would indicate a knowledge of many aspects of these professions. For a biographical sketch, see Titus Elwood Davis, Blair McKenzie, and Walter Wells Ludlow, compilers, *A Century of Freemasonry: Being the History of the Lebanon Lodge, No. 7, F.A.A.M., of Washington, D.C., from October 8, 1811, to October 8, 1911* (Washington: Beresford, Printer, 1911), 88.

5. "Dancing," *The Centinel of Liberty, and George-Town and Washington Advertiser*, September 6, 1799): 1; "Mr. Duport," *Independent American* [Georgetown] (April 17, 1810): 1. John C. Haskins, *Music in the District of Columbia, 1800 to 1814*, M.A. thesis, Catholic University of America, 1952, fails to notice some of these men, but mentions, among other teachers of music or dancing (or both), the first appearances of Francis Maurice in 1802, Frederick A. Wagler in 1803, John B. DuClairack in 1804, and a series of women who offered music lessons for young ladies in "academies," such as Mrs. O'Reily (1805), Mrs. Reagan (1806), Miss White (1806), Madam Du Cherray (1807), Mrs. Lee (1808), and Mrs. Greentree (1811), 62–68. Duport's work is described on pp. 84–85. Oddly, Haskins decided specifically to omit coverage of Alexandria music because of the fact that Alexandria did not remain part of the District of Columbia, although it certainly was a large part of the district's cultural circle for years, and its re-annexation to Vir-

ginia occurred long after the terminal date of his study. The gap in research as a result of that decision was filled later by Larry Steven Allen, *Musical Life in Old Town Alexandria, Virginia, 1749–1814*, M.A. thesis, American University, 1979, which will be referred to further in this article. Interestingly, both men chose the same ending year for their work, seeing the burning of parts of Washington by the British in 1814 during the War of 1812 as a turning point. This study seeks to add material Haskins and Allen missed that has been found as a result of newspaper digitizations now available.

6. Gaillard Hunt, ed., *The First Forty Years of Washington Society in the Family Letters of Margaret Bayard Smith* (New York: Charles Scribner's Sons, 1906; reprinted, New York: Frederick Ungar Publishing Company, 1965), 4, indicates that the Washington Dancing Assembly "was the first organized effort to give some form to its social amusements." The assembly was founded in late 1800, and held its first dance on November 25, 1800 (the announcement of the event appeared in the *National Intelligencer*, November 24, 1800: 2). Many dances are reported in Anne Hollingsworth Wharton, *Social Life in the Early Republic* (Philadelphia: J.B. Lippincott & Company, 1902; reprinted, New York: Benjamin Blom, 1969), but specifics about musicians are usually lacking.

7. T. Michael Miller, *Artisans and Merchants of Alexandria, Virginia, 1780–1820*, 2 vols. (Bowie, Maryland: Heritage Books, Inc., 1991–92, reprinted, Westminster, Maryland: Heritage Books, 2008), 1:168–69. Miller's compilation is invaluable for finding references to musicians, musical instrument and merchandise sellers, and instrument makers whose notices do not always appear in newspaper digitizations (that are neither complete nor infallible). Unfortunately, however, the indexing is incomplete; numerous more music teachers and retailers of musical goods appear in these volumes than is apparent from using the indexes. Allen, *Musical Life in Old Town Alexandria*, identifies early music instructors and musical instrument dealers; 44–46, and 58–65, respectively. None of the sellers, however, mentioned organs in their notices. Interestingly, George Geib (1782–ca. 1848), a son of John Geib, a well-respected piano maker and organbuilder in New York City, was in town briefly in 1803, selling pianofortes. (See "G. Geib," *Alexandria Advertiser*, May 2, 1803: 3.) George seems to have been the occasional itinerant "merchandise" of his father's firm; for example, he appeared in a similar role in Lexington, Kentucky, in 1814 through 1815.

8. Haskins, *Music in the District of Columbia*, 74–90, identifies, in order of their first appear-

ance, John March, a stationer (1801), Rapine, Conrad & Company, later Daniel Rapine, a bookseller (1804), Thomas W. Pairo, who dealt in "fancy goods" and Edgar Patterson, a stationer (both 1804), William Duane, a bookseller, and his successor R.C. Weightman (1806 and 1807, respectively), Stettinius & Kneller, general merchandiser (1810), and William Cooper, a bookseller and printer (1810). The afore-mentioned Frederick Wagler and Philip Mauro apparently dealt exclusively in music once they became merchants, but previously-cited Pierre Duport started up a snuff and tobacco warehouse in 1812. None of these men mentioned organs in their notices, either. In most respects, this pattern of arrival of music teachers, dancing masters, and merchants who sold music or musical instruments and/or supplies in addition to other goods was as typical in Washington as it was in the early years of any other city.

9. Mrs. William Thornton, *Diary, 1800–1814*, entry of September 9, 1800. William Thornton Papers, Manuscript Division, Library of Congress, Washington, D.C.

10. *Alexandria Daily Advertiser* (June 24, 1803): 4. The notice ran to August 4, 1803.

11. *Alexandria Daily Advertiser* (June 1804): 4.

12. M.B. Goodwin, "History of Schools for the Colored Population in the District of Columbia," *The American Journal of Education* 3 (1870), 193–300 [199 specifically].

13. *Alexandria Expositor* (May 25, 1804): 2.

14. *Alexandria Daily Advertiser* May 6, 1805): 4. Sellers obtained an apprentice earlier that year, signing an "indenture binding John Fielding (age thirteen)" on February 20, 1805 to work for him until Fielding turned twenty-one. See James Parakilas, et al., *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven: Yale University Press, 1999), 411, note 25.

15. James Hardie, *The Philadelphia Directory and Register* (Philadelphia: Jacob Johnson & Company, 1794), 136; Edmund Hogan, *Prospect of Philadelphia* (Philadelphia: Francis & Robert Bailey, 1795), 78; *Stephens's Philadelphia Directory for 1796* (Philadelphia: Printed for Thomas Stephens, 1796), 163.

16. Martha Novak Clinkscales, *Makers of the Piano, 1760–1820*, Vol. 1 (New York: Oxford University Press, 1993), 261–62; 1800 U.S. Census, Roll 42, Page 130, Line 423. Clinkscales inventories three known pianos by or attributed to Sellers, made in Philadelphia and Alexandria. If Sellers was at the maximum of the age category of the census (and the data is correct), that would mean that he was born no earlier than 1755.

17. "Appendix C: Diary of John Krauss," in Raymond J. Brunner, *That Ingenious Business: Pennsylvania German Organ Builders* (Birdsboro: The Pennsylvania German Society, 1990), 226.
18. *Alexandria Daily Advertiser* (March 8, 1806): 3.
19. Michael D. Friesen, *Mentor-General to Mankind: The Life and Work of John Isaac Hawkins in America* (Master's paper, Northern Illinois University, 2001), and Michael D. Friesen, "Christian and John Veltenair, Musical Instrument Makers," *Early Keyboard Journal* (forthcoming).
20. *Alexandria Daily Advertiser* (March 12, 1806): 3.
21. "Mr. John B. Morein," *Alexandria Daily Advertiser* (October 17, 1806): 3; "Dancing & Fencing," *Alexandria Daily Advertiser* (November 17, 1806): 1.
22. "Journeyman wanted," *Alexandria Daily Advertiser* (September 24, 1807): 3.
23. "Useful Properties of Yarwood's Patent Washing Machine," *Alexandria Daily Gazette* (May 6, 1809, 3. Joseph Yarwood, of New Brunswick, New Jersey, had received U.S. Patent No. 1022X for his washing machine on March 11, 1809).
24. "Orphan's Court, Alexandria County, July Term, 1809," *Alexandria Daily Gazette* (July 4, 1809): 2.
25. *Alexandria Daily Gazette* (July 14, 1809): 4.
26. Miller, *Artisans and Merchants of Alexandria*, 2:108.
27. Miller, *Artisans and Merchants of Alexandria*, 1:350.
28. *Alexandria Daily Gazette* (March 25, 1813): 3; *Alexandria Daily Gazette* (February 14, 1815): 3. The newspaper editors must have liked alternating upper- and lower-case letters and italic type in setting up their advertisements to better appeal to the readers' eyes!
29. *Federal Republican* [Georgetown] (April 5, 1813): 4 (following an identically-worded advertisement published in the *Baltimore American and Commercial Daily Advertiser* (March 22, 1813): 3).
30. *Federal Gazette & Baltimore Daily Advertiser* (December 4, 1810): 4.
31. Haskins, *Music in the District of Columbia*, 80-86.
32. "Piano Fortes," *The Diary or Loudon's Register* [New York] (March 6, 1794): 4 (first available digitized copy, but the text is dated December 21); Nancy Groce, *Musical Instrument Makers of New York: A Directory of Eighteenth- and Nineteenth-Century Urban Crafts-*
33. *men* (Stuyvesant, New York: Pendragon Press, 1991), 171, who gives the text of a label found inside a barrel organ that states that Thomas Western & Son, as the firm was then known, built organs at 104 Waters Street, an address first given in the 1815 New York City directory. Prior directory entries do not list organbuilding as one of his occupations.
34. "Piano-Fortes and Organs," *Alexandria Gazette & Daily Advertiser* (July 17, 1822): 3; (July 22, 1822): 3.
35. "Grand Piano Forte," *Alexandria Herald* (October 19, 1818): 3, and *Alexandria Gazette & Daily Advertiser* (October 20, 1818: 2 (which had identical texts, but different insertion dates).
36. "Piano Fortes," *Alexandria Gazette & Daily Advertiser* (May 18, 1819): 3.
37. Warren P. Howe, "Early American Military Music," *American Music* 17, no. 1 (Spring 1999): 87-116 [104-5 specifically].
38. Howe, "Early American Military Music," Figure 8, 106; 115, Note 28. This group should not be confused with the U.S. Marine Band, which had been established by an Act of Congress, the legislation having been signed by President John Adams on July 11, 1798. It was therefore the first officially-sanctioned musical organization in the capital. That band originally had only 32 drummers and fifers. It was expanded with some woodwinds in 1800, but it was not until 1805 that brass instruments were added at the probable instigation of President Thomas Jefferson, who favored Italian musicians as well as artists (for example, numerous Italian immigrant painters and sculptors worked on the decoration of the Capitol building at his behest). A contingent of some 14 instrumentalists from Italy were thus recruited to join the Marine Corps, and they arrived that year in Washington. Many other Italian musicians came to Washington in the first half of the 19th century; their contributions as a special demographic influence on the cultural life of the capital have yet to be fully explored.
39. *National Intelligencer and Washington Advertiser* (January 30, 1804): 3, and (July 6, 1804): 2.
40. Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), 67.
41. See the letter to the editor in the *Boston Intelligencer* (January 17, 1818): 3; Leo W. Collins, *This is Our Church: The Seven Societies of the First Church in Boston, 1630-2005* (Boston: Society of the First Church in Boston, 2005), 170; and "Card," *Baltimore American & Commercial Daily Advertiser* (November 23, 1819): 4.
42. Brief comments about Francesco and Vincent appear in H. Earle Johnson, *Musical Interludes in Boston, 1795-1830* (New York: Columbia University Press, 1943; reprinted, New York: AMS Press, Inc., 1967), 259, 293, and 340; and in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, 3 vols. (New York: The New York Public Library, 1964), 546-47, who documents their publishing activities. Johnson, 293, quotes an advertisement mentioning that Masi had three sons, which is why this author surmises that Luis, Vincent, and Serafino were brothers.
43. "F. Masi (Lately from Boston)," *Alexandria Gazette* (February 18, 1820): 3.
44. *Alexandria Gazette & Daily Advertiser* (February 26, 1820): 2.
45. "Nusical [sic] Academy," *Alexandria Gazette & Daily Advertiser* (May 10, 1820): 3. Miller, *Artisans and Merchants of Alexandria*, 1:154 and 1:325, gives details of other activities of Francisco and Vincent.
46. "Signor Francisco Masi, Professor of Music," *City of Washington Gazette* (December 5, 1820): 3.
47. George M. Barringer, "They Came to Georgetown: Immigrant Musicians," *Georgetown Magazine* (May 1977); transcribed at <http://old.library.georgetown.edu/dept/spec-coll/musician.htm>
48. *Daily National Intelligencer* (December 24, 1825): 2; "Elegant Piano Fortes," *Daily National Intelligencer* (September 24, 1827): 2; *Daily National Journal* (December 31, 1829): 4.
49. *Daily National Intelligencer* (January 28, 1833): 4. The firm's name is abbreviated in this portion of the advertisement because it was a joint notice of the sale of other goods; that portion is not transcribed here.
50. "Piano Fortes & Organs Regulated and Tuned," *Alexandria Gazette* (April 10, 1827): 3; "Repairing and Tuning Pianos, Organs, &c.," *Alexandria Gazette* (June 27, 1833): 3; "Musical Instruments," *Alexandria Gazette* (July 23, 1839): 3.
51. *Alexandria Gazette* (December 8, 1828): 3.
52. During the period of this study, the author did not discover any mention of organs in Georgetown, although it is conceivable that there could have been such instruments.
53. *The Virginia Journal and Alexandria Advertiser* (April 21, 1785): 3.
54. *The Virginia Journal and Alexandria Advertiser* (April 21, 1785): 3.
55. *The Columbian Mirror and Alexandria Gazette* (October 28, 1794): 3.
56. *Alexandria Gazette* (August 20, 1796) cited

- in Allen, *Musical Life in Old Town Alexandria*, 64 (not available in digitization).
56. *The Columbian Mirror and Alexandria Gazette* (November 26, 1799): 1. This referred to the printer of the newspaper.
57. "Charity Sermon," *Alexandria Daily Gazette* (January 26, 1810): 3.
58. The instrument apparently survived until 1857, when a new organ made by John Wright of Philadelphia was installed. See "Local Items—St. Mary's Church," *Alexandria Gazette*, (July 16, 1857): 3.
59. Manasseh Cutler to Betsy Cutler, Washington, December 21, 1801, cited in William Parker Cutler and Julia Perkins Cutler, *Life, Journals and Correspondence of Rev. Manasseh Cutler, LL.D.*, 2 vols. (Cincinnati: Robert Clarke & Company, 1888), 2:51–52. The author thanks Raymond Brunner for drawing the existence of this instrument to his attention.
60. Journal entry of January 15, 1802, Cutler & Cutler, *Life, Journals and Correspondence*, 2:60.
61. See Ralph E. Ehrenberg, "Nicholas King: First Surveyor of the City of Washington, 1803–1812," *Records of the Columbia Historical Society* 69–70 (1969–1970): 31–65; Silvio A. Bedini, *With Compass and Chain: Early American Surveyors and Their Instruments* (Frederick, Maryland: Professional Surveyors Publishing Company, Inc., 2001), 571–79.
62. *Maryland Gazette* [Baltimore] (May 19, 1785): 2; *Maryland Journal* [Baltimore] (November 14, 1788): 4.
63. *The Maryland Journal and Baltimore Advertiser* (December 4, 1792): 1; Ehrenberg, "Nicholas King," 52. Numerous retailers in other cities, primarily New York City and Philadelphia, advertised organized pianos in the late 18th and early 19th centuries; too many to list here. For but one example, John and Michael Paff, musical instrument dealers in New York City, stated in advertisements that "elegantly ornamented" organized piano fortes cost \$1,000, and "without the ornament," \$500. See "Warranted Piano Fortes," *Daily Advertiser* [New York] (March 11, 1801): 3. These were expensive instruments for well-off clientele, when regular pianos then generally cost in the range of \$100 to \$200.
64. *New-York Gazette* (August 3, 1798): 4 [text dated July 14]; *Aurora General Advertiser* [Philadelphia] (March 16, 1799): 2 [text dated March 14].
65. "J. Geib & Co.," *Mercantile Advertiser* [New York City] (March 14, 1800): 2. The text of the notice is dated March 13. He continued to advertise such wares from time to time at least through 1805; an extensive article on the firm, "Musical Instruments. John Geib & Son," *Evening Post* [New York City] (June 27, 1805): 4 [text dated May 28], also mentions them. An extensive study of the Geib family of musical instrument makers and musicians and their activities remains to be written.
66. Owen, *The Organ in New England*, 49–50.
67. Brunner, *That Ingenious Business*, 177–80.
68. For brief overviews and summaries of some makers' efforts, see the chapter "Orgelpiano" in Tobias Norlind, *Systematik der Saiteninstrumente*, 2 vols. (Stockholm: Fritzes K. Hofbuchhandlung, 1936, and Stockholm: Emil Kihlströms Tryckeri A.-B., 1939), 2:239–44; the entry "Claviorgan" in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. (London: Macmillan Press, Ltd., 2001), 6:21–22, the entry "Claviorganum" in Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary* (New York: W.W. Norton & Company, Inc., 1975), 117–18, the "Piano-Organ" section of Sibyl Marcuse, *A Survey of Musical Instruments* (New York: Harper & Row, 1975), 306–7, and the "Organized Pianos" discussion by Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 250–53.
69. Typical essays on individual organized pianos that provide some context of the genre include Peter Williams, "The Earl of Wemyss' Claviorgan and its Context in Eighteenth-Century England," in Edwin M. Ripin, ed., *Keyboard Instruments: Studies in Keyboard Organology, 1500–1800* (Edinburgh: Edinburgh University Press, 1971, reprinted, New York: Dover Publications, 1977), 75–84; Wilson Barry, "The Lodewyk Theewes Claviorgan and its Position in the History of Keyboard Music," *Journal of the American Musical Instrument Society* 16 (1990): 5–41; Laurence Libin, "Johann Gabrahn's Organized Piano in Context," in John Ogasapian, et al., ed., *Litterae organi: Essays in Honor of Barbara Owen* (Richmond: OHS Press, 2005), 73–95; Terence Charlston, "An Instrument in Search of Its Repertoire? The Theewes Claviorgan and Its Use in the Performance of Sixteenth- and Seventeenth-Century Keyboard Music," *Journal of the Royal College of Organists* (second series) 3 (2009): 24–41; and Eleanor Smith, "John Crang: His Workshop and Surviving Claviorgan," in Thomas Donahue, ed., *The Maestro's Direction: Essays in Honor of Christopher Hogwood* (Lanham, Maryland: Scarecrow Press, 2011), 91–120. Essays on or descriptions of individual instruments include "un forté-piano organisé" by Adrien de L'Épine, organbuilder to the royal court, which he presented to the French Royal Academy of Sciences in Paris in 1772, and a 1787 "claviórgano" at Seville Cathedral built by the London partnership
- of Gabriel Buntebart and a Mr. Sievers. Relative to de L'Épine, see Albert Cohen, *Music in the French Royal Academy of Sciences: A Study in the Evolution of Musical Thought* (Princeton: Princeton University Press, 1981), 47, 59. Dom Bédos provided a long technical description of the instrument in his treatise *L'art du facteur d'orgues* published in parts from 1766 to 1778, as well as providing four plates with detailed engravings, but he listed Adrien's surname as "Lépine." (See the modern edition, François Bédos de Celles, OSB, *The Organ-Builders*, Charles Ferguson, translator, 2 vols. (Raleigh: The Sunbury, 1977), 1:344–46 and 2:Plates CXXX to CXXXIV.) Relative to Seville, see José E. Ayarra Jarne, "El claviórgano inglés de la Catedral de Sevilla," *Anuario Musical* [Barcelona] 27 (1972): 147–61. The author thanks Susan Tattershall for drawing this reference to his attention. See also Wilson Barry, "Preliminary Guidelines for a Classification of Claviorgana," *Organ Yearbook* 15 (1984): 98–107, and a checklist of claviorgans and references to them at <http://homepage.ntlworld.com/terence.charlston/Claviorgan.htm>
70. Haskins, *Music in the District of Columbia*, 12; "St. Patrick's Church," *Washington Post* (November 17, 1894): 10. When and if the Virginia parish would have acquired an organ, such that it was made available for sale by 1810, is, however, open to question. John K. Nelson, *A Blessed Company: Parishes, Parsons, and Parishioners in Anglican Virginia, 1690–1776* (Chapel Hill: University of North Carolina Press, 2001), 361, identifies only five Virginia Anglican parishes with organs by the start of the American Revolution: Petsworth (1737), Hungars (date unknown), Suffolk Church in Upper Parish, Nansemond (1753), Bruton (1755), and Stratton Major (ca.1767). This list is incomplete, however; for example, the Mount Church, near Port Royal, Virginia, obtained an organ from London in 1771 (see Cleveland Fisher, "The Port Royal Confusion—Among Other Things!," *The Tracker: Journal of the Organ Historical Society* 12, no. 1, Fall 1967: 1–2), and Ralph Emmett Fall, *Hidden Village: Port Royal, Virginia, 1744–1981* (Verona, Virginia: McClure Printing Company, Inc., 1982), 227–28. This is a topic of longstanding confusion; Mount Church was located in St. Mary's Parish, an ecclesiastical subdivision of Caroline County, Virginia, and thus it is sometimes referred to as "St. Mary's Church," which is incorrect. It has no relation to the present-day St. Peter's Episcopal Church in Port Royal. See Bishop [William] Meade, *Old Churches, Ministers and Families of Virginia*, 2 vols. (Philadelphia: J.B. Lippincott & Company, 1857), 1:410–11. Thus the Dumfries instrument would not have been very dated at the time, having

presumably been purchased after the War of Independence ended in 1783. Thus far it has not been possible to trace this organ further.

71. *The National Intelligencer* (November 29, 1810): 3. This could mean that the organ was first used on Sunday, December 2, 1810. This notice could also be construed to mean that only the fundraising for the organ was occurring, and the instrument came later.

72. Haskins, *Music in the District of Columbia*, 12–13, citing an advertisement in the *Daily National Intelligencer* of September 12, 1808: 3.

73. “The New Episcopal Church,” *Daily National Intelligencer* (November 13, 1815): 3.

74. *Washington City Weekly Gazette* (November 2, 1816): 7; *Daily National Intelligencer* November 7, 1816: 2; “St. John’s Church,” *Daily National Intelligencer* December 27, 1816: 3; John C. Van Horne, ed., *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe*, 3 vols. (New Haven: Yale University Press, 1988), 3:843.

75. The only evidence for this assertion known thus far is a secondary source—Talbot Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955), 463. Church records do not indicate his appointment, according to church historian Richard F. Grimmett (private communication to author, April 11, 2011). The afore-mentioned Yale series of Latrobe’s published papers are not exhaustive, however, and thus do not contain mention of this fact. Hamlin, whose scholarship has not been questioned (his book won the Pulitzer Prize for Biography in 1956), must have found a primary source document somewhere to support this fact that he unfortunately did not cite specifically.

76. “Plan of the Galleries of St. John’s Church Washington July 31st 1816,” Plate E65, in Jeffrey A. Cohen and Charles E. Brownell, eds., *The Architectural Drawings of Benjamin Henry Latrobe*, 2 vols. (New Haven: Yale University Press, 1994), 2:670.

77. “Hymn,” *Daily National Intelligencer* (December 30 1816): 3. Latrobe’s description of the circumstances surrounding his text is in Edward C. Carter II, John C. Van Horne, and Lee W. Formwalt, eds., *The Journals of Benjamin Henry Latrobe, 1799–1820: From Philadelphia to New Orleans* (New Haven: Yale University Press, 1980), 225–30 [entry of February 28, 1819]. However, he does not mention the organ. Unfortunately, Latrobe’s surviving journals are not complete; there is none available from the 1816 period giving a contemporary description of his experiences at St. John’s.

78. Van Horne, *Latrobe*, 3:844.

79. Richard F. Grimmett, private commu-

nication to author, April 11, 2011. St. John’s appears for three installations by Erben in his 1880 catalog, which are dated 1830, 1847, and 1871, but they do not match this.

80. “The Renovation of St. John’s Episcopal Church,” *Washington Intelligencer and Express* (November 1, 1869): 2. Inasmuch as Erben’s Baltimore branch factory was by then no longer in operation, as-yet unanswered questions include when Tully’s role as a representative for Erben began, or when Bernard came to Baltimore. Tully later moved to Washington to be an organbuilder.

81. “St. John’s Reopened,” *Washington Post* (November 5, 1883): 1. Little is known thus far of Tully and Moore’s partnership. Oertel (1823–1909) was a well-known artist of religious paintings as well as an Episcopalian clergyman. See the entry “Oertel, Johannes Adam Simon” by William Howe Downes in *Dictionary of American Biography*, 13:630–31. The organ panel paintings have not survived.

82. “St. John’s New Organ,” *Washington Post* (October 23, 1893): 6.

83. Hunt, ed., *The First Forty Years*, 13–17. This is from a section of the book entitled merely “reminiscences,” so it is undated. It is hard to tell when this occurred. It would appear that Smith spoke of psalmody accompanied by the Marine Band’s woodwinds and/or brass, and thus a time after 1800, because it would have been nigh impossible to accompany congregational singing with drums and fifes (see the earlier discussion of this ensemble in the section on Francesco Masi). Smith also mentions the “very small and mean frame buildings” of the Episcopalians and Catholics that they then had, but she never said anything about organs in her letters.

84. [Ralph W. Thomas], “Reuben Moulthrop, 1763–1814,” *The Connecticut Historical Society Bulletin* 20, no. 2 (April 2, 1955): 44–51 [45–48 specifically]. For a broader context of Salter and Moulthrop, see Peter Benes and Jane Montague Benes, “Introduction,” in Peter Benes, ed., *New England Music: The Public Sphere, 1600–1900* [The Dublin Seminar for New England Folklife Annual Proceedings, Vol. 21, 1996] (Boston: Boston University, 1998), 5–13.

85. His work was largely displayed in New Haven, but appeared thereafter in such cities over the years as Baltimore, Washington, and perhaps Lexington, Kentucky, where unidentified waxwork exhibitions with organs occurred in 1805 and 1818.

86. “Wax Work,” *Alexandria Times* (April 17, 1798): 3. The exhibition opened that evening.

87. “Burr & Hamilton,” *National Intelligencer*

(February 27, 1805): 3; “A New Museum,” *Alexandria Daily Advertiser* (November 5, 1807): 3. The first advertisement refers to the fact that wax figures of Aaron Burr and Alexander Hamilton would be on display.

88. “Museum of Wax Figures as large as Life,” *Alexandria Daily Gazette* (October 11, 1811): 4.

89. Sources on DeMillière are widely dispersed. His wife Ann and his son, Auguste Jr., both artists, were also associated with him. A partial summary of his life is given in George C. Groce and David H. Wallace, *The New-York Historical Society’s Dictionary of Artists in America, 1564–1860* (New Haven: Yale University Press, 1957), 174. His Alexandria notices are listed in Miller, *Artisans and Merchants of Alexandria*, 1:102 and 2:89. He is no relation to the late 19th-century French artist Auguste Millière (fl. 1876–1896).

90. “Grand Concerto and Ball,” *Poulson’s American Daily Advertiser* (November 2, 1813): 2; *Pittsburgh Gazette* (September 7, 1814) cited in Edward Park Anderson, “The Intellectual Life of Pittsburgh, 1786–1836,” *Western Pennsylvania Historical Magazine* 14, no. 3 (July 1931): 234; Wolfe, *Secular Music in America*, 1:241.

91. “Museum of the Metropolis,” *Daily National Intelligencer* (September 29, 1817): 3; “Closing of the Museum of the Metropolis for this season,” *Daily National Intelligencer* (March 5, 1818): 1. A letter to the editors from “An Amateur” later that year stated that “M. Demeilliere” had suffered a “considerable loss” in his exertions; see the *Daily National Intelligencer* (November 21, 1818): 3.

92. “The Museum of the Metropolis,” *Daily National Intelligencer* (January 7, 1819): 3; “Paintings, &c. For Sale,” *Daily National Intelligencer* (February 25, 1819): 1. The text of the advertisement is dated February 22, and the auction was scheduled for March 2.

93. “Sea Serpent,” *Alexandria Herald* (April 27, 1818): 3; “Museum,” *City of Washington Gazette*, 9 June 1818, 3.

94. “To the Lovers of the Fine Arts,” *Alexandria Gazette & Daily Advertiser* (December 26, 1818): 3. Numerous advertisements for their “museum” appear in newspaper digitizations, too many to itemize here.

95. “A. Citizen,” *Alexandria Gazette & Daily Advertiser* (January 1, 1819): 2.

96. “Columbian Museum,” *Daily National Intelligencer* (October 25, 1823): 1; “Columbian Museum,” *Daily National Intelligencer* (August 3, 1825): 3.

97. “National Museum,” *Daily National Journal* (October 21, 1830): 4.



# JACOB HILBUS

## THE FIRST WASHINGTON ORGANBUILDER

MICHAEL D. FRIESEN

JACOB HILBUS, who became the first organbuilder in Washington, D.C., was born in Westphalia, Germany, on January 31, 1787. He is said to have immigrated to America when a child and eventually settled in the vicinity of the city.<sup>1</sup> Following the pattern set by earlier organbuilders Joseph Billing and John Sellers, he also initially situated himself in 1810 in the thriving port city of Alexandria, Virginia, within the District of Columbia, where numerous artisans and merchants had established themselves. The first Hilbus advertisement appears as follows:

The subscriber respectfully informs the inhabitants of Alexandria, that he has commenced business in his line in Prince Street, at the house of Ignatius Junigel; where he will repair and tune Organs, Piano Fortes, Violins, &c. at the shortest notice.<sup>2</sup>

Jacob Hilbus

Readers will note that he did not yet call himself an organbuilder. Early records about Hilbus are sparse, and it seems clear that there were other family members in the vicinity, although census records and other available genealogical data at the present provide only sporadic information about his relatives. A Willem Hilbus was living in Frederick, Maryland, in 1800, for example, and Jacob was married there later, so there seems to have been a family connection, given the geographical coincidence. Frederick is about forty miles northwest of Washington. No further notices by or about Hilbus appeared in Alexandria newspapers, and it was not until after he was no longer a resident there that a record of organ commissions is found.

Jacob had moved to Washington by the summer of 1812, when he inserted his first advertisement in a newspaper:

JACOB HILBUS,

*Organ Builder, G street, near the Treasury, Washington*

RESPECTFULLY offers his services to those who may be pleased to employ him in the above business.

Organs and Pianos tuned and repaired at the shortest notice, and on moderate terms.<sup>3</sup>

Soon thereafter, Hilbus took on a partner and expanded his services to include cabinetmaking, a logical trade for

an organbuilder. His next advertisement of 1813 reads as follows:

HILBUS & HOWISON,  
MUSICAL INSTRUMENT AND  
CABINET MAKERS,

*G Street, near the Treasury Department*

Offer their services to their friends and the public in the different branches of their business, and flatter themselves, from the attention they mean to bestow, to merit and share a portion of public patronage. They make, tune, and repair organs, Pianos, &c. and make and repair all kinds of Cabinet work.

They will pay particular attention to the choice of materials.

For sale as above a PIANO FORTE of superior tone and in good order.<sup>4</sup>

Jacob's partner, Robert Howison, never identified by Hilbus by his first name, appears in the Record of 1820 Census of Manufactures for the federal census that year as working in "cabinet ware," employing "four hands," and generating \$4,000 value in goods.<sup>5</sup> In addition, the name Robert Howison is the only one that appears in searches of that surname in digitized newspapers in the 1810-1820 decade, even though none identify him in connection with organbuilding or cabinetmaking. That in and of itself is not greatly surprising, because many artisans did not put advertisements in newspapers because of the expense; they obtained their customers largely through word-of-mouth. The partnership's next advertisement appeared a couple years later, in 1815, as follows:

AN ELEGANT ORGAN  
FOR SALE.

THE subscribers have just completed and offer for sale, an Organ which is well calculated for a church choir. The price will be moderate, for cash. It may be seen on G street, north of the Bank of the Metropolis, at the shop of HILBUS & HOWISON.<sup>6</sup>

Unfortunately, the ultimate purchaser of this instrument is not known. The partnership built at least two organs, both for Alexandria. The first went to Christ Church

Episcopal, where vestry minutes of January 5, 1815 state that “Resolved, that the sum of Two hundred dollars in addition to what has already been borrowed, be borrowed and be paid to Mr. Hilbus, a balance due him for building the organ.” Because the minutes book indicate that a vestry meeting on November 1, 1814 included discussion of engagement of Mr. [John Jacob] Frobel as organist and his terms for giving organ lessons, that indicates that the instrument was finished in 1814.<sup>7</sup> When exactly the project was started is impossible to tell; the vestry abortively sought to buy an organ in March 1810, a month before Hilbus came to town, but the records are silent on the matter again until 1814. Perhaps Jacob’s arrival on the scene was the impetus for the parish finally to contract for an organ.<sup>8</sup>

Perhaps being Hilbus’s first contract, he gave them a proposed price that was extraordinarily low. On July 19, 1815 the vestry minutes state that “Messrs. Hilbus & Howison made a representation to the vestry stating that they had contracted for building the organ at the sum of \$300, less than they could afford it for, and requested the vestry to allow them a further sum.” The resolution of this matter is not known.<sup>9</sup> Further details about the organ appear in publications of or articles by Smithsonian Institution staff.<sup>10</sup>

The second Hilbus & Howison organ for Alexandria went to the Presbyterian Meeting House (now called the Old Presbyterian Meeting House) in March 1817. It was installed in the gallery opposite the pulpit. No other details are known about the instrument. It was not to have a long existence, being destroyed in a fire in 1835. On July 26, lightning struck the church, burning the interior and roof, leaving only damaged walls standing. The reconstructed edifice opened in 1837, but it was not until 1849, when a Henry Erben instrument was acquired, that the church again had a pipe organ.<sup>11</sup> It is puzzling, as well as frustrating, to historians that given the plethora of newspaper coverage in Alexandria at the time, not a single press account of either of these instruments’ arrivals occurred. When Hilbus & Howison’s partnership was dissolved is not known, but it apparently did not continue long thereafter. Hilbus is said to have “made a bid to build an organ for St. Paul’s Church in Baltimore, but it is not known whether he was successful or not.”<sup>12</sup>

About the time that Jacob took on Howison as a partner in organbuilding, he married Anne Trundle of Frederick, Maryland, on June 5, 1813. She apparently soon thereafter passed away, for on April 15, 1816, Jacob married Anne Drury, also of Frederick, Maryland. That there were other

Hilbus family members in the Frederick area is indicated by the fact that an “Elizabeth Hilbuss” married George Stickle there on January 17, 1821, and “Mary Hilbuss” married Robert Anderson on December 1, 1827 there as well. However, an extended genealogy of the family has yet to be worked out.<sup>13</sup> It is therefore possible that some time during the late 1810s, Jacob was living in Frederick. In 1814, both he and a “William Hilbus” were subscribers to a book on the Catholic religion; both were listed as Washington residents.<sup>14</sup> But in 1820, Jacob was listed in a compilation of letters that were remaining in the Georgetown post office as of July 31 to be picked up, perhaps indicating that he was not in town at the time.<sup>15</sup> William Hilbus died in Washington on May 2, 1845, at age 73.<sup>16</sup> If his age was accurately given, that would have made his birth year around 1772, but thus not a father to Jacob, born in 1787. These mysteries unfortunately remain.

In the meantime, Jacob had made the acquaintance of Dr. William Thornton, U.S. Patent Office Commissioner, and his wife, Anna Maria Brodeau Thornton, who were both musicians, and who owned a piano. They engaged him to tune it in 1810, according to Mrs. Thornton’s diary: “Monday, December 24, 1810, . . . To Mr. Hillbush for tuning piano \$1.50,” and apparently again the next year, when they got a discount: “Tuesday, August 27, 1811, . . . To tuning the piano \$1.00.” Two other diary entries mention Hilbus. On Saturday, January 19, 1811, she wrote that “Dr. T. stopped at Mr. Hillbush’s who is making a musical instrument or rather [a] model of one,” and on Thursday, November 28, 1811, her entry says that “. . . we walked in the Evening to see Mr. Hilbus organ . . .”<sup>17</sup> Dr. Thornton was inventive, and is said to have developed some form of keyboard musical instrument. Haskins assumes that Hilbus was making a model of that invention for Thornton (because patent applications at the time required a working miniature model of an object for which a patent was sought), but the diary entry does not indicate that such was the case.<sup>18</sup> Thornton obtained seven patents for his inventions between 1803 and 1827, but none was for a musical instrument, so this subject requires further research.

Jacob became perhaps the favored, if not the official, piano tuner for the White House during the administration of President James Monroe, who was in office from 1817 to 1825. Kirk states that his name appears “on vouchers for piano maintenance from the administrations of James Monroe through Franklin Pierce—a span of over thirty years.”<sup>19</sup> Inasmuch as Pierce was president from 1853 to 1857, that would indicate that Hilbus worked there until shortly before his



*The Hilbus & Howison organ before restoration.  
Courtesy the National Museum of American History and  
Smithsonian Institution, Division of Culture and Arts.*

## HILBUS & HOWISON, 1814

*Washington, D.C.*

Manual (FFF-f<sup>3</sup>, 61 notes)

### UNENCLOSED:

Open Diapason	stopped wood, open metal, open wood
Stopped Diapason Bass FFF-b <sup>0</sup>	stopped wood
Stopped Diapason Treble c <sup>1</sup> -f <sup>3</sup>	stopped wood
Dulciana c <sup>1</sup> -f <sup>3</sup>	open metal
Principal Bass FFF-b <sup>0</sup>	open wood, open metal
Principal Treble c <sup>1</sup> -f <sup>3</sup>	open metal
Flute	stopped wood
Twelfth	open metal
Fifteenth	open metal

### ENCLOSED (IN GUILLOTINE SWELL):

Compass 30 notes from c <sup>1</sup> -f <sup>3</sup>	
Open Diapason Swell	open metal ( <i>but first pipe is a chimney flute</i> )
Principal Swell	open metal

Swell foot lever  
Machine-stop foot lever

### ORDER OF DRAWKNOBS

Swell 4'	15th
Swell 8'	12th
Flute 4'	Prin. Treble
St. Diap. Bass 8'	Prin. Bass
Open Diap. 8'	St. Diap. Treble
[Dummy knob for symmetry]	Dulciana

*This instrument is believed to have been originally built for Christ Church Episcopal, Alexandria, Virginia. It is presently in storage.*

## SOURCE

C.B. Fisk restoration report, October 21, 1967

death. There were pianos in the White House starting with the tenure of James Madison (in office from 1809 to 1817) that would have needed frequent attention, and Hilbus was thus virtually guaranteed steady work.

In 1819, Jacob built an organ that gradually made its way to St. John's Episcopal Church, Broad Creek, Fort Washington, Maryland. He signed his work on the wooden wind trunk inside the case, writing in German a comment that can be translated in a literary style as "Jacob Hilbus made this in the year of our Lord Jesus Christ, 1819." The history behind this instrument is extensive, and is recounted by Carl Schwartz in a separate essay in this *Atlas*.

The first Washington city directory was published in 1822. Therein, Jacob Hilbus is listed as an organbuilder at the northeast corner of Pennsylvania Avenue and 11th Street, NW, with his home on the north side of F Street between 12th and 13th Streets, NW. By the time the next directory was published in 1827, his address was given as the

southwest corner of 17th Street and H Streets NW, where Hilbus lived the rest of his life. Hilbus was a neighbor to music teacher Frederick A. Wagler, mentioned in the companion essay to this article. They were eventually involved in a property dispute in 1851, along with Francis B. Hilbus, apparently a son of Jacob, that was resolved in 1852 with Hilbus paying Wagler ground rent for a lot on H Street.<sup>20</sup>

Hilbus's next organ project was an instrument for the Unitarian Church in Washington in April 1824. A somewhat extended description of the endeavor was provided in the newspaper, but unfortunately, no stoplist was given. The notice reads as follows:

We understand that the large and elegant Organ, which is now erecting in the Unitarian Church in this city, is very nearly completed, and that it is intended to open it with a concert of Sacred Music, to be given about the middle of this month. The ladies and gentlemen of the choir of the Church will give their assistance, and they will be aided

by several amateurs of musical celebrity. When we recollect the pleasure we derived from the concert which we attended last summer, we are led to anticipate an agreeable treat from the one now in contemplation. The organ has been inspected by competent judges, and pronounced to be of excellent workmanship. Its powers are very extensive; and, in both design and execution, it is highly creditable to its constructor, Mr. Jacob Hilbus, of this city. Mr. Hilbus's abilities as an organ builder have not yet, it is thought, been properly appreciated, and it is hoped that the instrument now about to be submitted to public notice, will be the means of producing for its worthy and intelligent constructor the fame and share of public patronage and attention which he merits.

When we consider that Mr. Hilbus' knowledge of the construction of Organs has been gained by the industrious but unaided application of the vigorous powers of his own mind, and that he has not had any assistance or instruction whatever in the arduous undertaking which he has now so nearly brought to a successful completion, we cannot help regarding this organ as a proud evidence of native talent, and a striking example of what genius and industry, when united, are capable of producing.<sup>21</sup>

The reporter's enthusiasm for or assumption of "home-grown talent" notwithstanding, the assertion that Hilbus was an untrained organbuilder is clearly wrong based on the quality of construction of the three known surviving Hilbus organs. Furthermore, as a German immigrant, Hilbus was thus not a "native." However, Jacob's training is unknown; he either learned organbuilding somewhere in this country if he came here as a child, or if his immigration year was 1808, he likely apprenticed with a builder in Germany. The concert did indeed take place later that month, and the notice of the event reads as follows:

#### ORATORIO,

*At the First Unitarian Church.*

It is proposed to open, on Wednesday, the 21<sup>st</sup> inst., the large and splendid ORGAN, which has been erecting in this Church for more than 12 months past, with a performance of SACRED MUSIC, selected from the works of HANDEL, and other eminent Composers. The amateur vocal performances will be assisted by a display of the powers of this fine Instrument, and its *swell*.

The receipts on this occasion will be wholly devoted to the remuneration of its ingenious builder, JACOB HILBUS, of this city, for his valuable addition to the specimens of talent and taste in this metropolis of the Union. [*The program was then given, divided into two parts, which will be collocated textually below.*]

Tickets of admission, at one dollar each, to be had at the Bookstore of P. Thompson, and at P. Mauro's Auction Room.

The Oratorio will commence at precisely half past seven o'clock in the evening.<sup>22</sup>

The program was long and ambitious. Opening both halves was a "Grand Overture" by Handel and a "Voluntary," respectively, on the Organ, played by F. Masi. Vocal and choral selections of Handel included the solo "Come ever sounding liberty," the solo and chorus "Sound the alarm," the solo "Angels ever bright and fair," the solo "I know that my Redeemer liveth," and the "Grand Hallelujah Chorus" to end the program. Other works included Haydn's duett "Gracious Being! God of Nature," Dr. Calliott's anthem "I was glad when they said," Chapple's anthems "O come let us sing" and "I waited patiently," Ebden's duett "I will give thanks" and his anthem "Blessed is he," Meineke's anthem "O praise the Lord," Walker's anthem "'Tis finished," and Bray's solo "God is there." Messrs. Francesco Masi and Philip Mauro were Washington musical figures whose stories are given in the companion essay to this article in this *Atlas*.

The Hilbus organ, which had cost \$1,217, remained until 1878, when it was replaced at the time that the congregation built a new church at the southeast corner of 14th and L Streets, NW. That building housed an instrument built by E. & G.G. Hook & Hastings of Boston, Op. 885, and the firm took the Hilbus organ in trade as partial payment. It was during the move that the congregation changed its name to All Souls Unitarian.<sup>23</sup>

One of Hilbus's earlier organs was in use at the Unitarian Church until the 1824 instrument arrived, which appears to have been a temporary installation. A February 1825 notice indicated that the smaller organ was to be disposed of by raffle! It reads as follows:

#### RAFFLE FOR CHAMBER ORGAN.

On Thursday, the 3d day of March next, the subscriber proposes disposing of his CHAMBER ORGAN, by Raffle; provided fifty chances are subscribed for, at five dollars each, making two hundred and fifty dollars, and being one hundred dollars less than the real value of the Instrument. The Organ was in use at the Unitarian Church of this city, and approved of by all who heard it. It may now be seen at the City Auction Rooms, opposite the Centre Market, where a subscription list is left.

JACOB HILBUS.<sup>24</sup>

What became of the raffle instrument has not been discovered. Philip Mauro was the proprietor of the City Auction Rooms, who housed the organ for Jacob.

The only other organ known by Hilbus was a "box" organ, i.e. an instrument for chamber purposes, constructed for Judge William Cranch of Alexandria and Washington around 1841. It eventually made its way to the Pitts family

then living in Newcastle, New Hampshire,<sup>25</sup> who subsequently donated it to the Strawberry Banke Museum in Portsmouth, New Hampshire, where it is currently in storage, unrestored. A further partial description of that instrument is given in Carl Schwartz's essay on the Hilbus organ at St. John's, Broad Creek, in this *Atlas*. It would thus appear that Hilbus stopped organbuilding in the 1820s and began to concentrate on piano tuning, with occasional isolated later instrument commissions such as this one being an exception to his activities.

We must also consider that Hilbus may have been involved in the January 1810 acquisition of an organ by St. Mary's R.C. Church, Alexandria, and/or the November 1810 advertisement of an organ fund-raiser at St. Patrick's R.C. Church, Washington, D.C., as recounted in the essay accompanying this article, because the date coincidences with his announced arrival in Alexandria in April 1810 are too obvious to be overlooked.

Jacob was apparently somewhat of a civic activist; various petitions to Congress list Hilbus family members as signatories between 1834 and 1849; for example, in 1841, Jacob, George, and F.B. Hilbus, all of Washington, signed a petition asking for "the adoption of measures to promote the establishment of a system of education within the District of Columbia."<sup>26</sup> In 1849, Jacob was one of the signers of a petition to Congress to abolish slavery in the District of Columbia.<sup>27</sup>

When John E. Scheel, music teacher and organist at Trinity Episcopal Church in Washington advertised his services in 1851, he included Hilbus as one of his contacts and references.<sup>28</sup> In 1854, Washington music teacher and composer John Esputa wrote a piano piece he entitled "The Tuners Polka," which he "Respectfully Dedicated to the Veteran Tuner of Washington, D.C.," referring to Jacob, whose portrait graces the cover page.<sup>29</sup> The last dated advertisement of Hilbus that has been found appeared just a year before his death; he was still going strong at age 70. It reads:

The undersigned returns his thanks to his old and esteemed customers, and respectfully informs them that he still continues to attend to all orders for tuning Piano Fortes. Having had over forty years' experience in this particular branch of the music business, he feels confident of giving general satisfaction. All orders left at Mr. C. Gautier's La Ville de Paris, Franck Taylor's, and Farnham's Bookstores, or at his residence, No. 241 H street, between 17th and 18th streets, will meet with due attention.

JACOB HILBUS.<sup>30</sup>

Jacob's son George became a prominent Washington music retailer around 1841; the first advertisement that has been found for him is dated in January 1842, when he was first located on F Street between 12th and 13th Streets. Therein he announced that he was hosting a raffle for a Keyed Harp (a form of keyboard instrument with an upright frame for strings in the shape of a harp, but unlike a piano because it had no soundboard) made by Joseph Hisky, a Baltimore piano-maker, and had the instrument on display in his "Piano Rooms." He also sold pianos, advertised the repair of "all kinds of musical instruments," and stated that organs and pianos would be "tuned at the shortest notice."<sup>31</sup> It would therefore be reasonable to assume that he had been trained by his father in instrument repair and tuning. In fact, in the 1843 city directory, this was George's emphasis: he ran an advertisement that stated he had "removed his establishment for the repairing of musical instruments, South Side H north, near corner Seventeenth. Considerable experience in this branch of business, fully warrants him in saying that all orders for the repairing of Musical Instruments will be executed faithfully and promptly, and at moderate prices."<sup>32</sup>

George was born about 1817 or 1818, in either Virginia or Maryland, based upon conflicting responses given to census enumerators in the 1850 and 1860 federal censuses, respectively, where he gave his age as 33 and 42 in those two years. While he was located in Washington in 1850, his home was in Frederick, Maryland, in 1860, again indicating ties to extended family in that vicinity. Both times his occupation was given as "instrument maker," further indicating that Jacob had also trained him in instrument construction, although no specific examples by his hand are now known. Perhaps he assisted his father on commissions for which his collaboration is not recorded. George married Mary Earl in Washington on May 27, 1849.<sup>33</sup>

By 1852, George was operating the music store in a building on the south side of Pennsylvania Avenue, one door east of Tenth Street, very near the location that had been the organ manufactory. At that point, he styled the business as "George Hilbus, Musical Depot," and also sold fancy goods.<sup>34</sup> Hilbus moved his "depot" to the south side of Pennsylvania Avenue, four doors west of Tenth Avenue, "next to J. Miller's Confectionary," by December of that year.<sup>35</sup> On July 12, 1853, however, George announced a co-partnership with John Hitz, Jr. to sell "music, musical instruments, and musical merchandise."<sup>36</sup> By September of that year, the partners announced that they were "agents for the

sale of Boston, New York, Philadelphia and Baltimore Piano Fortes; Pomplitz & Rodewald's Church and Parlor Organs; Martin's celebrated Guitars; Gilbert's Boudoir Pianos, Badger's Boehm and Diatonic Flutes; the Keyed Violin; and the 'Musical World and Times' journal."<sup>37</sup> They subsequently clarified that their suppliers were Hallet, Davis & Company, Lemuel Gilbert, and Chickering of Boston; Grovesteen & Company of New York, Schomacker & Company of Philadelphia, and Rosenkranz of Dresden, Germany.<sup>38</sup>

The "Keyed Violin" in this instance was in fact not an instrument of the *Geigenwerk* family as mentioned in the companion essay to this article, but rather a finger-board application to a violin in order to enable it to be played more accurately. Invented by violin teacher William Robertson of New York City, whose studio was at 181 Broadway, he began publicizing it in 1852, and claimed that he had patented his invention, although no such patent was ever issued. Hilbus & Hitz, however, publicized it with a broadside, even though its pedagogical value seems to have faded away rapidly.<sup>39</sup>

In 1854, Messrs. Hilbus & Hitz added music publishing to their activities, and thereafter some dozen to twenty compositions were issued into 1855, usually with very attractive, expensively-engraved or lithographed covers. The firm even rated favorable publicity in Boston's *Dwight's Journal of Music* from its Washington correspondent.<sup>40</sup> However, the firm failed by September 1855, and the contents were put up for auction. By December of that year, William C. Zantzinger, who had previously owned a stationery store that also sold musical instruments, had bought into George's firm, whereupon it was styled Hilbus & Zantzinger. William, however, sold his home in April 1856, and must have departed the city, as no further mention of the partners' firm has been found.<sup>41</sup> One suspects that the enterprise was still unprofitable and that it essentially faded away. One "W.G. Metzertott" listed himself as the successor to "G. Hilbus" in a piece of music by W. Withers, entitled "Canary Bird Waltz," published in 1857, so one may assume that George had by then moved to Frederick, as noted above in the citation of the 1860 census. Neither George's subsequent activities nor his death date have been determined.

Jacob Hilbus died on April 23, 1858 in Washington. His obituary states:

Every person who knew him, will deeply regret to hear of the death, on yesterday evening, of the veteran soldier and much respected gentleman, Jacob Hilbus, Esq. The deceased had started out from home apparently in his usual health on professional business; and, shortly afterward,

was taken suddenly ill, and conveyed to his home in a carriage. He lingered until 7 o'clock p.m., when he died. The deceased was a native of Westphalia, Germany, but emigrated to this country when a child. He bore arms in the late war between this country and Great Britain, and was for half a century a resident of this city. His age was upward of 71 years. His death was calm and serene, and [*sic*] "Like the happy man who wraps the drapery of his couch about him, and lies down to pleasant dreams."<sup>42</sup>

It is entirely possible that more records will surface about Hilbus in coming years. Clearly, if a careful study were conducted of the histories of churches in Washington and the area, particularly with access to surviving records, one might find more Hilbus installations. At least at this juncture we can place him and his son George as more substantial figures in the musical instrument field in Washington in the first half of the 19th century than has been previously recognized.

## ENDNOTES

1. "Deaths," *Daily National Intelligencer* (April 24, 1858): 1. Certain biographical details about Hilbus are contained in a section entitled "A Jacob Hilbus Chronology" within a larger article by Cleveland Fisher, "The Port Royal Confusion—Among Other Things!," *The Tracker: Journal of the Organ Historical Society* 12, no. 1 (Fall 1967): 7–8, which was compiled by Pierce Gaul and Barbara J. Owen. It does not give its primary sources. Therein, his birthdate is given as January 30 and that he came to America in 1808, when he would have already been age 21. It will be referred to hereafter as Gaul and Owen, "Chronology."
2. *Alexandria Daily Gazette* (April 6, 1810): 1. The text is dated April 4.
3. *Daily National Intelligencer* (September 24, 1812): 3.
4. *Daily National Intelligencer* (July 13, 1813): 3.
5. Index file of artisans, Museum of Early Southern Decorative Arts (MESDA), Winston-Salem, North Carolina. The file indicates that he is found on Line 0508 of the census. MESDA has for years gleaned all manner of notices by and of artists and craftsmen in Southern newspapers and other records, which is a tremendous resource for researching artisans, especially for obscure documentation such as this.
6. *Daily National Intelligencer* (September 15, 1815): 3.
7. Fisher, "The Port Royal Confusion," 8–9. Fisher discusses how this instrument, which after three relocations now resides at the Smithsonian Institution, was long confused with an English organ of 1771 installed at the Mount Church in Port Royal, Virginia, whereupon legend upon legend and assumption upon assumption (including the erroneous assertion that this was the first organ in America) disguised the true story of its existence for years.
8. Larry Steven Allen, "Musical Life in Old Town Alexandria, Virginia, 1749–1814" (MA thesis, American University, 1979), 28–32, recounts the church's process of acquiring the organ and hiring Mr. Frobel as organist. Thus, since the first notice of Hilbus & Howison occurs in 1813, this likely means that the instrument was constructed from 1813 to 1814. Christ Church's website in 2007 contained a page on the parish's organ history (it has since been removed), indicating that the instrument was

- replaced in 1840 by a Jardine, and was sold thereafter to Trinity Episcopal Church in Shepherdstown, Virginia (now West Virginia), rather than being taken in trade.
9. Gault and Owen, "Chronology," 8.
  10. See John Fesperman, *Organs in Early America* (Washington: Division of Musical Instruments, The National Museum of History and Technology, Smithsonian Institution, 1970), unpaginated, and John Fesperman, "Six Important Organs in the Smithsonian Collections," *The Diapason* 86, no. 4 (April 1995): 13–15.
  11. These details are available from the church's website [www.opmh.org/history](http://www.opmh.org/history), which contains a chronology of events as well as a more detailed historical account. The chronology wrongly states that Henry Howison was Hilbus's partner.
  12. Gault and Owen, "Chronology," 8.
  13. The record of these events has been obtained from the *Maryland Marriages, 1655–1850* database of [www.ancestry.com](http://www.ancestry.com).
  14. [Richard Challoner], *The Grounds of the Old Religion: Or, Some General Arguments in Favour of the Catholic, Apostolic, Roman, Communion. Collected from both Ancient and Modern Controversialists. By a Convert.* (Philadelphia: Augustine Fagan, 1814), 202–3.
  15. "List of Letters," *The Metropolitan* [Georgetown] (August 3, 1820): 3.
  16. "Deaths," *Daily National Intelligencer* (May 3, 1845): 3.
  17. Mrs. William Thornton, *Diary, 1800–1814*, William Thornton Papers, Manuscript Division, Library of Congress, Washington, D.C. Inasmuch as it is written in pencil and very difficult to read, the author expresses his thanks to Charles M. Harris, editor of the published papers of William Thornton being issued by the University of Virginia Press, for providing him these transcriptions. It is unfortunate that Mrs. Thornton was relatively laconic about her diary; if only she would have provided more descriptive comments!
  18. John C. Haskins, "Music in the District of Columbia, 1800 to 1814" (MA thesis, Catholic University of America, 1952), 87.
  19. Elise K. Kirk, *Music at the White House: A History of the American Spirit* (Urbana: University of Illinois Press, 1986), 72.
  20. Sarah E. Vedder, *Reminiscences of the District of Columbia; or, Washington City Seventy-nine Years Ago, 1830–1909* (St. Louis: A.R. Fleming Printing Company, 1909), 66; "In Chancery," *Daily National Intelligencer* (October 30, 1851): 4; "In Chancery," *Daily National Intelligencer* (October 29, 1852): 4.
  21. *Daily National Intelligencer* (April 6, 1824): 2.
  22. *Daily National Intelligencer* (April 16, 1824): 3.
  23. The prior organ history of the church is contained within a description of its current Rieger organ given on the website [www.all-souls.org/spirituality/rieger-organ.php](http://www.all-souls.org/spirituality/rieger-organ.php). The church misdates the Hilbus as being installed in 1826, however.
  24. *Daily National Intelligencer* (February 8, 1825): 4.
  25. Gault and Owen, "Chronology," 8. The Strawberry Banke Museum is in fact a collection of restored homes and buildings in authentic streetscapes similar to Old Salem in Winston-Salem, North Carolina.
  26. Petition of January 8, 1841, Senate Document 59, 26th Congress.
  27. "Slavery—District of Columbia," *National Era* (March 29, 1849): 52.
  28. "Card," *Daily National Intelligence* (March 1851): 4; (June 16, 1851): 4.
  29. The work was published by Hilbus & Hitz, Washington, and the copy at the Library of Congress states that it was deposited on January 31, 1855, when the firm copyrighted it. Another copy exists in the Levy Sheet Music Collection at The John Hopkins University.
  30. "A Card," *Daily National Intelligencer* (March 25, 1857): 2.
  31. "Raffle," *Daily National Intelligencer* (January 19, 1842): 3. A similar advertisement later that year advised that he also sold numerous types of musical instruments, from a "Seraphena, with four octaves, manufactured at Boston" to guitars, violins, flutes, flageolets, and clarionets, as well as bows and strings and "all the trimmings belonging to the above instruments." See "Musical Instruments," *Daily National Intelligencer* 27 (October 1842): 1.
  32. Cited in Martin Kares, *Das Deutsche Element im amerikanischen Orgelbau*, Ph.D. dissertation, Philipps-Universität Marburg/Lahn, 1990, 44.
  33. 1850 U.S. Census, Microfilm Series M432, Roll 56, Page 146; 1860 U.S. Census, Microfilm Series M653, Roll 475, Page 76; "Marriages," *Daily National Intelligencer* (May 30, 1849): 3.
  34. Advertisement in the journal *The Huntress* (May 1, 1852): 4; "New Discovery," *Daily National Intelligencer* 11 (March 11, 1852): 1.
  35. "Music, Musical Instruments, etc.," *Daily National Intelligencer* (December 17, 1852): 1.
  36. "Notice of Copartnership," *Daily National Intelligencer* (July 12, 1853): 3.
  37. "Hilbus & Hitz," *Alexandria Gazette* (September 8, 1853): 2. They actually did act as go-betweens for three Pomplitz & Rodewald pipe organs: first, St. Alban's Episcopal Church, near Georgetown, which was installed in October 1854, "from the manufactory of Pomplitz & Rodewald, . . . and was furnished by Hibbus [*sic*] & Hitz, of Washington," and second, St. Dominic's R.C. Church in Washington, ordered in July 1854 and presumably delivered in 1855, where the newspaper stated "Messrs. Pomplitz & Rodewald, organ builders, of Baltimore, have just closed, through their agents, Hilbus & Hitz, a *contract* to build an organ for St. Dominick's [*sic*] Catholic church, on the Island." See the letter of August 1, 1854, by "Mercury" in "Correspondence of Baltimore Sun," *Baltimore Sun* (August 2, 1854): 4; and the letter of October 29, 1854, in the same format, *Baltimore Sun* (October 30, 1854): 4.
  38. "New and Second-Hand Pianos," *Daily National Intelligencer* (December 7, 1853): 3.
  39. See Nancy Grocer, *Musical Instrument Makers of New York: A Directory of Eighteenth- and Nineteenth-Century Urban Craftsmen* (Stuyvesant, New York: Pen dragon Press, 1991), 132; "A Keyed Violin—for the Million," *Plattsburgh [New York] Republican* (December 25, 1852): citing an article in the *New York Mirror*; and business notices in the *New York Times* (December 1, 1853): 6; (January 14, 1854): 7; and (March 1, 1855): 4. A copy of *Complete Scale for Robertson's Keyed Stop Violin* may be seen in the American Sheet Music Collection of the Library of Congress' *American Memory* website, and found through a standard internet search engine.
  40. "Musical Correspondence," *Dwight's Journal of Music* 7, no. 3 (April 21, 1855): 20–21.
  41. "By A. Green, Auctioneer," *Daily National Intelligencer* (September 17, 1855): 1; "Academy of Music," *Daily National Intelligencer* (December 31, 1855): 1; "By J.C. McGuire, Auctioneer," *Daily National Intelligencer* (April 4, 1856): 1.
  42. "Sudden Death of a Veteran," *Washington Star*, being published as *The Evening Star* (April 24, 1858): 3. Similar information was put in the obituary in the *Daily National Intelligencer* (April 24, 1858): 1; the lines "None knew him but to love him, none named him but to praise" were added. The funeral was held from Jacob's home on Sunday, April 25 at 3 p.m. Just how many months Jacob might have spent in the army for the War of 1812 is unknown, but it could explain why the Christ Church Alexandria, organ was not finished until late 1814.

# WASHINGTON HEBREW CONGREGATION'S KIMBALL ORGAN

SEBASTIAN M. GLÜCK

ORGANBUILDING, both operative and speculative, has been the seductive realm of fierce individualists whose brash blamings have often led to unique failings. History has shown that when theorists attempt a “reinvention” of the organ via a radical shift in its essence, they curtail the benefits of the evolutionary nature of the instrument’s historical path. While the immediate

appeal of development in tone or technology (here in the guise of *soi-disant* brilliance) is understandable, quick and far-reaching action often leads to regret in later decades. Always spearheaded by a single personality and a coterie of adherents, this looms as a recurring pattern in American organbuilding (Robert Hope-Jones, Paul Bunjes, and Ernest White, to name three familiar examples) and will no doubt recur.<sup>1</sup>

This phenomenon is not restricted to the tonal realm, as the international mechanical history of the organ is littered with the debris of patented failures of windchest and combination action design. Even the artistic and mechanical genius of Hilborne L. Roosevelt fell victim to the point of near extinction, his instruments’ casualty rates more likely the result of complex and developing technology, and not necessarily any serious musical flaws.<sup>2</sup>

1. One possible exception is Senator Emerson Richards, who although neither a musician nor an organbuilder, was an *amateur* (in the “loving” sense of the word) whose ideas survive, transmuted and veiled, in some present schools of American organbuilding.

2. When Hope-Jones (described as an “acoustician and scientist”) rebuilt Roosevelt’s Opus 151 of 1885 in Saint James’ Episcopal Church in New York City in 1907, he left the original tonal plan essentially intact, including the upperwork. His additions appear to have been a Diapason Phonon, a 16’ Tuba unit, and a 32’ Tibia Clausa unit. The new horseshoe console with double touch must have been a sight. See *The New Music Review* (June 1907): 474.



*The Kimball case, from The Temple Organ*

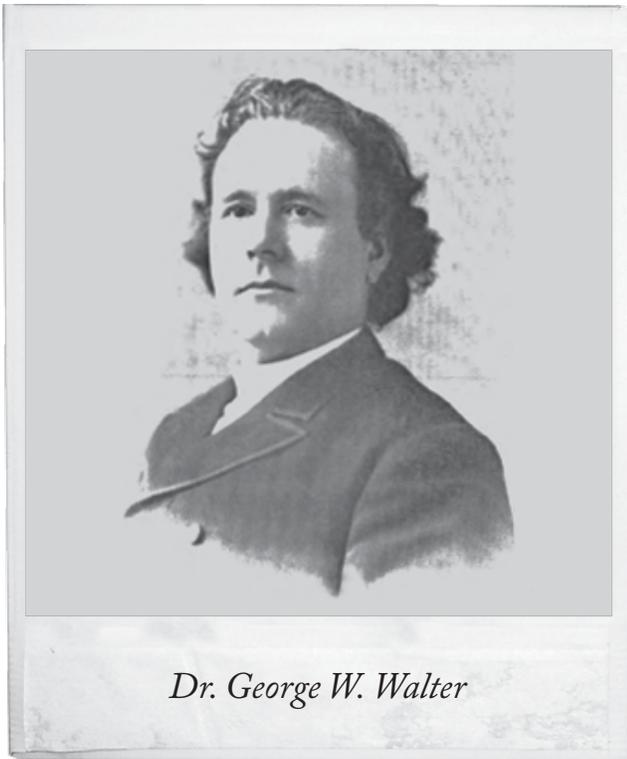
Somewhat shrouded in mystery because of vanished records, the lack of institutional interest, and the dearth of primary source documents, the 1900 Kimball organ in Washington Hebrew Congregation now can be examined with more than a century’s hindsight. Supposedly radical and innovative at the time of its conception and execution, the very things that were supposed to make

it the organ of the future relegated its stature to that of a misguided curiosity of the past, with its successor instrument by Aeolian-Skinner being an unequivocal wholesale rejection of the Kimball’s deviations from what would otherwise have fit rather well into the continuum of American organbuilding.

## THE BUILDING

The synagogue’s cornerstone was laid by President William McKinley in a Masonic ceremony on September 16, 1897. The rusticated stone building at 8th and I Streets, marked by a pair of fortress-like domed towers, was designed by the inconspicuous Washington architects Louis F. Stutz and Frank W. Pease, who were government employees, hardly known for their ecclesiastical commissions. Its bold massing, which recalls Berlin’s 3,200-seat Oranienburger Straße synagogue of 1866, is based upon an elementary proportional system, and the dressing of the stone and the carving of its sparingly applied, exotic ornamentation exhibit a library of masonry techniques.

The domed interior is Byzantine in proportion and aesthetic. Although the elaborately stenciled facade pipes of the Kimball organ survive, its interior pipework and mechanism were discarded by the building’s present owners, Greater New Hope Baptist Church. The building suffered



*Dr. George W. Walter*

a fire in 1907, with damage estimated at \$15,000,<sup>3</sup> but there appears to have been no damage to the organ, which did not receive a much-simplified replacement console until decades later. Portions of the mechanically-disintegrating Kimball were in use until the congregation sold the building in 1954, and, from lack of maintenance, the organ became unusable within a decade.

### THE DESIGNER

Most of what is known about George William Walter (1851–1911) was almost certainly written or dictated by the man himself. Precocious, educated, and born into a certain degree of social and financial privilege, George W. Walter further benefited from being the son of William Henry Walter (1825–1893), a student of Edward Hodges, who held several significant posts as organist in New York City. The elder Walter, whose published works include *Manual of Church Music* (1860) and *The Common Prayer, with Ritual Song* (1868), received a doctor of music degree *honoris causa* from New York's prestigious Columbia University in 1864.

The younger Walter, noted in Marquis' 1903 *Who's Who in America* as "an organist and expert in organ construction," is described in another publication as having

3. *Daily Bulletin of the Manufacturers Record*, 18, no. 92 (October 17, 1907), Baltimore, Md.

graduated from Harvard University at the age of 16, a fact somehow omitted from later similarly-placed biographical sketches. His abilities as an "extemporaneous composer" and a "master of registration" are also to be found in various compendia of notables. In addition to his activities as a musician, he was a Clerk of the United States Treasury and was awarded a MusD in 1882 from Columbian University.<sup>4</sup> Like his father's doctorate, it, too, was *honoris causa*. A paragraph describing the evolution of the Washington Hebrew Congregation organ commences thus:

It is with pleasure that a portrait is given of Dr. George W. Walter, of Washington, D.C., under whose inspiration and supervision the Kimball Company of Chicago has produced a veritable masterwork in organ building, in the magnificent concert organ of the Jewish temple at Washington, D.C. Dr. Walter is the son of the distinguished Dr. Geo. W. Walter [*sic*], who for many years was organist of Trinity parish and Columbia University, in New York. The younger Walter was put to playing when a mere child, and is said to have played a part of a service when only five years of age. He grew up at the organ, knowing it in all its inmost comings in and goings out, as few men ever learn this complicated instrument. Withal, having a musical temperament, he soon became noted for his improvisations and for the novelty and taste of his registration. Nevertheless, with professional prospects of the most superior kind, Dr. George Walter chose to live a retired life in the city of Washington, where his commodious and elegant residence is near the Corcoran art gallery and overlooks the presidential ground.<sup>5</sup>

This anecdotal aggrandizement (especially the last sentence, full of "power and sophistication by proximity") in which his name (and possible accomplishments) are confused with those of his father, is followed by this curious statement:

In his home he has many fine instruments, among them a superior Roosevelt organ, for Dr. Walter and the late Hilbourne [*sic*] Roosevelt were friends from boyhood, and Dr. Walter was one of those who watched with great interest the remarkable improvements in organ mechanism inaugurated by Roosevelt, and continued until his death some ten years ago.

While Hilborne Roosevelt was born on December 21, 1850, and George Walter on December 18, 1851, making them certain contemporaries in downtown Manhattan, their childhood friendship cannot at present be documented, and Roosevelt's death on December 30, 1886, leaves this

4. Columbian University, Washington, D.C., the founding institution that became Georgetown University, is not to be confused with Columbia University in New York City.

5. *Music Magazine* 18 (Chicago, October 1900): 573.

20th century account conveniently unconfirmed. The misspelling of an idolized childhood friend's name most certainly would have been caught in proofreading, which is otherwise immaculate. Furthermore, of the Roosevelts' 30 private commissions, none were for the Walter family. The organ in George W. Walter's home may have been a second-hand instrument or one of the approximately 150 one-manual portable organs manufactured in bulk by Roosevelt, the destinations and fates of which remain unknown, save a handful. If the instrument existed, the builder was of note, but not the organ.

Despite Walter's professed admiration for Roosevelt's work, his reverence was not sufficient for him to gain inspiration from two of the more mature and accessible Roosevelt organs, completed in 1892: Opus 528 at Temple Keneseth Israel (Assembly of Israel) in Philadelphia, and Opus 538 at Temple Oheb Shalom (Lover of Peace) in Baltimore, possibly the last organ to leave the Roosevelt shop.

### THE ACCOMPLICE

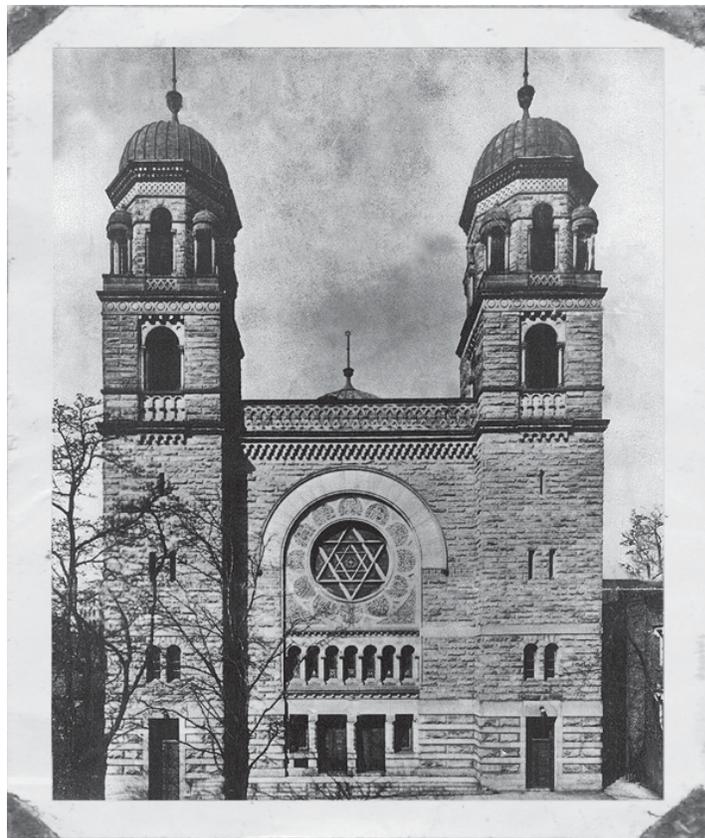
Frederick W. Hedgeland, the son of an English organbuilder, quite literally appeared on Kimball's doorstep at the age of 23 in 1890, having come to the United States in 1883 and settled in Saint Paul, Minnesota.<sup>6</sup> He told company president Wallace W. Lufkin<sup>7</sup> that he had built several organs in that city, although there is no evidence that such is true. By scant legend, Hedgeland thereupon reached into his pocket and produced unfinished sketches for a portable pipe organ, and was hired with great enthusiasm, as "all were agreed that young Mr. Hedgeland should be given a free hand. . . . At least he was the kind of big thinker the company liked to have around."<sup>8</sup> This type of writing reminds us that Van Allen Bradley, writer of the sole narrative on the Kimball firm, was a newspaperman, not a historian.

Hedgeland identified himself as an inventor and would, in later years, testify before the Committee on Patents of the United States Senate. Between 1891 and 1899, he was granted 17 patents, many in rapid succession, some for pneumatic organ actions. It was his multi-pressure tubular-pneumatic vent action with individual bellow pneumatics that were used in the Washington Hebrew Congregation organ. One of the earlier versions of these actions merited

6. Van Allen Bradley, *Music for the Millions: The Kimball Piano and Organ Story* (Chicago: Henry Regnery Co., 1957), 133.

7. Son of founder William Wallace Kimball's sister, Lucy Ann Kimball Lufkin.

8. Bradley, 134.



*Washington Hebrew Congregation*

an engraving in Audsley's *The Art of Organ-Building*,<sup>9</sup> with the acknowledgement that they descended conceptually from the Roosevelt-Haskell actions. Audsley then moves on to the work of Wirsching, for whom he had greater admiration and with whom he had a professional relationship. Audsley averred that "while the general principle of [the Hedgeland bellows'] construction is similar to that of the Wirsching bellows, the latter is greatly superior to the Hedgeland bellows<sup>10</sup> in all practical details."<sup>11</sup>

### THE BOOKLET

In 1900, The W.W. Kimball Company of Chicago published a small volume about the instrument, ostensibly penned by Walter, although very obviously written by Hedgeland, entitled *Organ Building. The Temple Organ. Washington, D.C.* It is full of self-contradictions and turgid, grinding, agonizingly lengthy descriptions of the simplest of items. The exposition of the action, tonal structure, and

9. George Ashdown Audsley, *The Art of Organ-Building* (New York: Dodd, Mead, and Company, 1905), II:331.

10. This is a reference to the individual note action pneumatics.

11. Audsley, II:357.

console accessory system is designed to confuse and frustrate. One's eyes glaze over in the course of merely observing typography, not reading. Terms that have meaning only to the author are manipulatively obscure, ranging from "Duplex Pneumatic Reversible System of Divisible Couplings," to the gloriously silly "Principle of Visible Tonality."

There is a dilettantish arrogance to the author's description of "his" instrument—not by dint of its late Victorian verbiage (how could this author object?), but by the subversive agenda conveyed by condescending invective against any and all notions that are not the designer's own. He dismisses with utter contempt all other organbuilders and their instruments, and questions the taste and judgment of any "common player" who might approve of work other than that of Kimball. He is especially eager to condemn the "old system" of organbuilding, both technically and tonally, yet the Hebrew Temple organ was in absolute truth an enlarged, lumbering, mechanically encumbered, scrambled version of many other organs of the period, and the few truly progressive ideas it incorporated got lost in the shuffle.

While Kimball published a house serial between 1897 and 1916 entitled *The Musical Herald*, which covered all of their musical enterprises, and from time to time during the 20th century produced brochures about their pipe organs,<sup>12</sup> the booklet in question stands out with near certainty as a vanity publication, either financed by Walter or produced at his insistence with the promise of future contracts.

It did, in fact, lead to the 1907 contract for the now barely functioning, altered, and electrified four-manual organ for Temple Rodef Shalom (Pursuer of Peace) in Pittsburgh, and was released in time for the inauguration of the 1901 four-manual instrument for the Mormon Tabernacle in Salt Lake City, designed by a frothing, hyper-critical Hedgeland with the help of newly-appointed Tabernacle organist John J. McClellan. The Tabernacle Kimball was inaugurated by none other than Dr. Walter—who played no literature written for the organ, but rather a collection of transcriptions punctuated by a vocal solo.<sup>13</sup> The Hedgeland Kimball in the Tabernacle, its tone deemed inferior to the instrument from which it was rebuilt,<sup>14</sup> lasted less than 15 years; its mechanisms, in which "ciphering is impossible,"<sup>15</sup> were found sluggish and unreliable.

12. As of this writing, no comprehensive opus list has been found.

13. *Journal History of the Church* (May 3, 1901).

14. *Salt Lake City Tribune* (April 19, 1901).

15. George W. Walter, *Organ Building. The Temple Organ. Washington, D.C., 1900* (Chicago: W.W. Kimball Co.), 3

## THE MECHANISMS

One of the proudest claims about the synagogue organ was that, unlike those with mechanical action, no matter how many manuals were coupled, the key touch was invariable in weight and travel, and the keys of the coupled manuals did not move. Under absolutely steady climatic circumstances, this was theoretically ideal, especially since the organ was very thoughtfully built all on one level to maintain identical tuning conditions. Yet the actions in all of the Kimball organs of this period proved to be finicky at best, and neither Kimball, nor Wirsching, nor Roosevelt, nor Estey was immune to this as the individual book pneumatic gave way, by necessity, to the Pitman chest, a form of which was eventually adopted by Kimball. That notwithstanding, Kimball's future competitor in the theater organ market, Wurlitzer, managed a very fine action with individual hinged valves.

The Washington organ also featured divided bass and treble coupling, acoustically isolated Tremolos, and a full and extensive combination action. Upon closer examination, it becomes readily apparent that the instrument was so heavily freighted with gadgetry as to be unmanageable, that its jumble of tonal resources was impractically disposed, and that this was one man's personal toy, made possible by having no system of checks and balances in place for the purposes of assuring a rational result. Dr. Walter could play it easily, as he knew where each of the over 120 additional console gadgets and indicators were, what their unique names meant, and what they were actually supposed to achieve. The great organists of the day would be confounded, despite his assurances that they would be amazed and granted artistic freedom by the machine that confronted them.

## THE TONAL STRUCTURE

It was to Walter's deliberate advantage that he alone could navigate the synagogue organ with greater facility than any other musician. One will immediately note the derangement of the manuals (I. Swell, II. Choir, III. Great, IV. Solo), a radical departure, without explanation, from all convention. It was a stunt calculated to impress upon the *cognoscenti* that the designer had privileged access to superior knowledge sufficient to negate the developments of the previous 500 years. While one might mount a theoretical defense on responsorial, accompanimental, or transcriptive grounds, and cite the extensive coupling capabilities of the instrument, it was billed as a concert organ, which would logically demand some degree of courteous conformity to widely accepted practice.

The stoplist of each department also discards the standard. While the stops of each division are arranged in pitch order, there is no other discernable organizing feature, either by family of tone, harmonic content, or amplitude (the reedless Great, with no 16' stop, lists the 8' Dulciana first). As a result, it is difficult to identify some of the voices as flues or reeds, and the stoplist contains a few *non sequiturs*, such as an 8' Bass Clarinet and the consistently misspelled "Flûte Octaviente." Despite his abject disdain for foreign pipes and pipe forms making their way into American instruments, he describes eight of the stops as having European origins. Nowhere in all of the laudatory latticework of the organ's musical description is to be found the name of Bartholomew Wiener, Kimball's head voicer at the time.

The Great, consisting of "all open pipes of open tones on open chests," is described as bold, bright, and clear, with independently drawn mutations (including a Tierce) through 1' pitch in the absence of a mixture. The author proudly calls attention to the fact that he has deliberately excluded "ten to fourteen ranks of squalling 'Mixtures' and wailing 'Cornets' expected in an instrument of this magnitude," even though he includes the pitches and seems to forget the elegant mixture work, with its tapered off-unisons, for which his beloved Hilborne and Frank Roosevelt were known.

The Swell, described as a department of "power and crescendo marvelous in brilliancy and definition," appears on paper as a sludgy collection of effects, devoid of a skeleton. Its "ventriloqual" Vox Humana, enclosed within a second,

internal swell box was equipped with its own expression pedal. The "Detachable Celeste Transfer," described as an "optional 'Celeste' effect exclusive to any desired register" is not explained, but may have been a regulated pressure dump from the ventill chamber. A major feature of the organ was that each windchest, due to its divided nature, could have any stop play on its own suitable pressure. This is laudable in theory, but the extensive ductwork and compartmentalization eventually leads to opportunities for leaks.

The Choir stops, once unscrambled, more closely resemble a large late 19th-century French Positif or American Choir organ. The 16' Fern Horn was most likely a flue stop from its description, and the fact that as late as 1924, in their organ for Temple Sheareth Israel (Remnant of Israel) in Cleveland, Kimball used the designation "Wald Horn" for a firm-toned 16' tapered flute.<sup>16</sup>

The Solo department, to which the Pedale could very conveniently be coupled, was most distinguished by the fact that it was not the usual collection of orchestral colors, which in this instrument were numerous and intelligently spread throughout the organ. While it contained commanding solo voices, it also functioned as an adjunct to the Pedale, part of the concept of "Multiple Functions" espoused by the two designers. What we might today view as a type of *Bombarde* or *Raisonnance* section, it housed the very powerful, heavy-pressure reed battery under expression, the only three stops in the division affected by the Tremolo; one memory conveyed to this author recalls that they may have actually been in the Choir expression box. These forces are coupleable to the reedless Pedale, which was free to focus its efforts on seismic effects from the fluework.

The Pedale appears to have had only four or at most five ranks, based upon a titanic stoppered 32' Untersatz, from which was taken the 21½' Diapente, 16' Bourdon, and most likely the 10⅔' Quinte. The 16' Diaocton was likely an open wood diapason, and the 16' Contrebasse is identified as the famous Schulze scale wooden string, from which was probably extended the 8' Violone, although that could have been an independent metal rank. The effect of the 64' is referred to by the author(s) as "the grand Bordunal," an awkwardly adjectival appellation.

The stoplist, reproduced below, is accompanied by descriptions of each of the stops, meaningless without hearing the organ. Nearly preposterous adjectives such as sinister,



George W. Walter at the Kimball console

16. By the end of the decade, Kimball used Waldhorn to designate a 16' reed, most often in the Swell, in the manner of Skinner.

sepulchral, artless, "assertative," earnest, and tragic are still no match for the "joyous" Spitz Flöte.

When the congregation built their new facility, they chose to leave the Kimball behind and commission the Aeolian-Skinner organ we hear today. Even the specialty orchestral reeds, the Schulze-scale Violone, and the very costly 32' Untersatz were left in situ. It may have been economically senseless to retrieve, ship, and re-ship the pipes, or it may have been that the organ had become such a nuisance that there was no interest in even being reminded of it. Whether or not the organ had been repitched after the second decade of the century remains unknown, and that certainly could have been a factor.

Aeolian-Skinner's Opus 1285 (and the congregation) benefited from a half century of study and development, and by that time, American ears craved the mature Harrison style, with its color, structure, and blend. Two dozen ranks of mixtures, a reasonably historic disposition of the stops, and Pitman windchests each on a single pressure certainly speak of an academic reaction. An abundance of mezzo-forte fluework, generous manual flue scales, and four undulants recalled some of the round warmth to which the congregants had become accustomed.<sup>17</sup> Now in its second half-century of life, the Washington Hebrew Congregation organ has been cleaned and restored, and stands as a sensible, musician-friendly instrument.

17. Aeolian-Skinner pipe shop notes dated November 1, 1954.

MANUAL I. (SWELL)

16	Gross Gedact	deep and pervading undertone.
16	Contra Fagotto	full lengths throughout in metal.
8	Aeoline Celeste	These four families are separate and complete. The Aeoline has the most delicate string tones ever produced from pipes. It is the softest register in the organ.
8	Viole Celeste	
8	Viole d'Orchestre	
8	Violoncello	
8	Horn Diapason	special form of great substance.
8	Lieblich Gedact	new scale, mild intonation.
8	Wald Horn	German Hunting Horn, rare in organs, difficult to reproduce in pipes.
8	Harmonic Trumpet	English form, the treble pipes are in double lengths.
8	Saxophone	approaching Clarinet tone, but more mellow in quality.
8	Oboe d'Amore (rare)	reproduction in tone of an Italian form of oboe now nearly extinct.
8	Vox Humana*	isolated and enclosed. in two swell boxes, separate crescendo and diminuendo.
4	Celestina	octave string tone.
4	Flauto Traverso	the Italian orchestral flute.
	Echo Aetheria, 3 ranks	entirely new in form and blending, voiced as distant silver chimes.
	Swell at Octaves	to itself without operating the octave keys.
	Detachable Celeste Transfer	optional "Celeste" effect exclusive to any desired register.
	Tremolo, Swell	isolated in North tower of Temple.
	Tremolo, Vox Humana	isolated in North tower of Temple.

\*The Vox Humana is ventriloquial, seemingly capable of mysteriously moving its presence from an apparently inaccessible distance to different localities, near by or remote, approaching and receding at will. It is primarily controlled from this manual, but can be operated from any of the other manuals at pleasure.

MANUAL II. (CHOIR)

(Inclosed [*sic*] in a separate swell box.)

16	Fern Horn	full lengths of open metal, harmonic treble, distant mellow horn tone, new effect.
16	Tibia Major	of closed wood, undertone of full intonation.
16	Chalumeau	grave, sinister tones of supernatural effect, sepulchral.
8	Dolce	calm, ethereal [ <i>sic</i> ], transparent, without string quality.
8	Salicional	of string scale, but reedy in character, brilliant without substance.
8	Quintadena	pastoral, artless, curious in harmonics, the Arcadian shepherd's pipe.
8	Flûte Harmonique	rarely made in this size, luscious body tones, rich in harmonics.
8	Spitz Flöte	with octave harmonics, joyous, the ideal register for choir use.
8	Oboe d'Orchestre	specially modeled for this organ, slender in body, tone plaintive.
8	Bass Clarinet	German form, bell mounted, the largest of clarinet tones.
8	Bassoon	French form, orchestral, quaint and jovial in speech.

4	Prestant	small French diapason, earnest, clear and bright.
4	Flûte Octaviente*	the French orchestral flute, very rare in organs.
2	Piccolo Harmonique	the French orchestral piccolo, brilliant and sparkling.
	Choir at Sub Octaves	to itself without operating the octave keys.
	Swell to Choir	controls Manual I, without operating its keys.
	Tremolo, Choir	isolated in South tower of Temple.

\*It is very difficult to reproduce in organs the characteristics of a true Flûte Octaviente [*sic*]. The pipes must first sound their ground tone which should at once leap into its octave harmonic. The Flûte Octaviente here has these effects in perfection and marvelously imitates the tones of its orchestral prototype.

MANUAL III. (GREAT)

8	Dulciana	delicately bright and clearly defined in speech.
8	Gemshorn	medium body tone, pensive, melancholy.
8	Bell Diapason	of new form and special construction, bold, resonant, penetrating.
8	Claribel Flute	rich and mellow tones of ample body.
4	Octave	strong and bright, the standard of pitch for the whole organ.
4	Wald Flöte	German forest flute, full and brilliant.
2 $\frac{2}{3}$	Nazard	taper model, medium fluty tone.
2	Super Octave	brilliant and penetrating.
1 $\frac{3}{5}$	Septadecima	} Instead of a Mixture, not needed in this instrument, these registers are specially scaled and voiced for separate use and afford a variety of effects in combinations, instead of one effect only available in chorus.
1 $\frac{1}{3}$	Larigot	
1	Cymbel	
	Swell to Great	controls Manual I without operating its keys.
	Choir to Great	controls Manual II without operating its keys.

MANUAL IV. (SOLO)

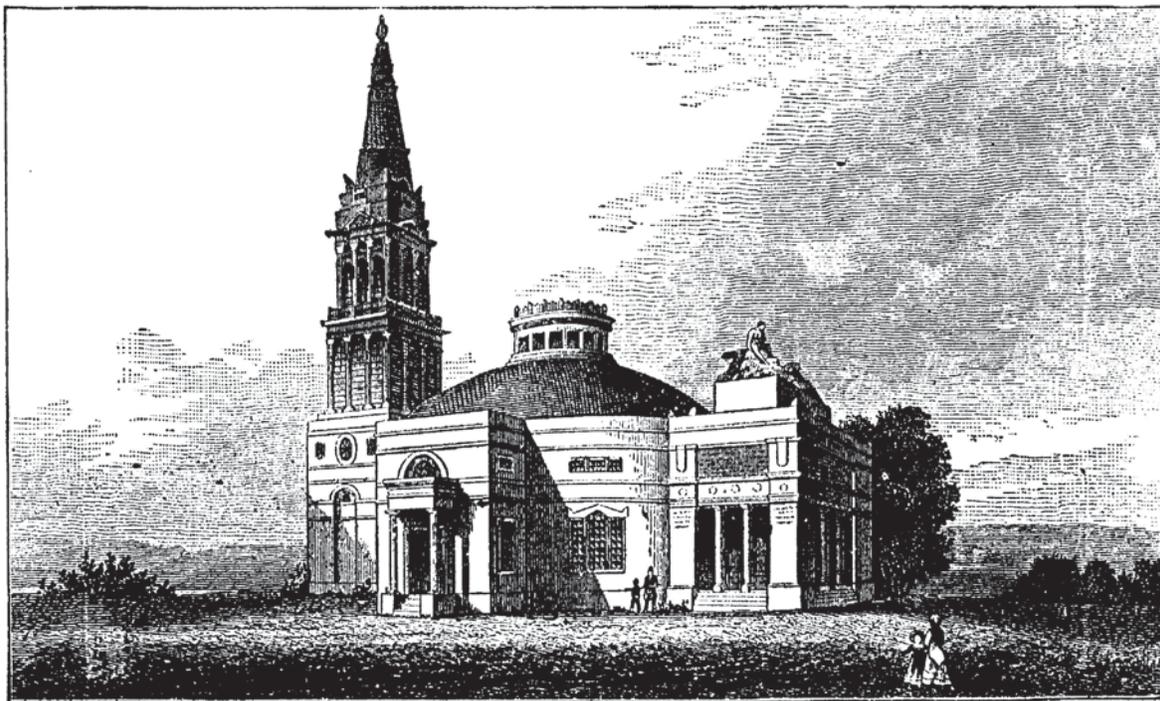
16	Contra Violone	majestic deep string tones of intense pungency, instant of speech to the lowest note.
16	Trombone	specially modeled and voiced for orchestral and solo effects, treble harmonic, unlike most organ trombones.
8	Melophone	a curiosity in voicing. Each single pipe sounds two different qualities of tone of same pitch at same time, giving the effect of two registers combined.
8	Viola da Gamba	the most vivid and penetrating of string tones, piercing in power.
8	Gross Principal	grand diapason tones of immense body and pervading power.
8	Tuba Shofar	most pronounced, assertative, tragic, the great Jewish trumpet.
4	Flûte d'Orgestre	of entirely new form and voicing, large, liquid and luscious in speech, the most brilliant of Solo flutes.
4	Clarion Regal	the royal trumpet, heroic, superb in expression and splendor of speech.
	Tremolo	isolated in South tower of Temple.
	Solo at Octaves	to itself without operating the octave.
	Swell to Solo	controls Manual I without operating its keys.
	Great to Solo	controls Manual III without operating its keys.
	Pedal to Solo	controls "Pedale" organ without operating its keys.

PEDALE

32	Untersatz	deepest sounds in audible range, the base of the entire pyramid of tones.
21 $\frac{1}{3}$	Diapente	great double Quinte, adding to the Untersatz a resultant effect of 64 ft.
16	Diaocton	great bass octave, constituting with the two above, the grand Bordunal, rarely existing in organs.
16	Open Diapason	standard scale, the normal major bass of organs proper.
16	Contre Basse	orchestral double bass, renowned Schultze scale, 5 $\frac{3}{8}$ , rare.
10 $\frac{2}{3}$	Quinte	deep fifth in harmonic, adding to the Open Diapason a resultant effect of 32 ft.
8	Violone	characteristic string tones, the octave to the Pedale.
	Swell to Pedale	} without operating their respective manuals.
	Choir to Pedale	
	Great to Pedale	
	Solo to Pedale	
	Pedale Treble Separation	new accessory to operating bass couplers divisibly.

— — — — —  
THE MONUMENTAL ORGAN OF  
TRINITY UNITED METHODIST CHURCH,  
MCLEAN, VIRGINIA

STEPHEN L. PINEL, ARCHIVIST EMERITUS



*Monumental Church, Richmond, U.S.A., in a nineteenth-century print.*

ALTHOUGH THE CONGREGATION of Trinity Church did not install their 1850 Erben until 1976, its acquisition was but a recent event in a long and twisted chronology of death, fate, happenstance, and advantageous timing that reaches back two centuries. Like our own 9/11, what began in Richmond, Virginia, on the night of December 26, 1811, was a tragedy of epoch proportions. In time, this calamity metamorphosed into healing, produced a remarkable memorial, and laid the foundation for a success story involving an uncommon American pipe organ that has few historic parallels. To comprehend the narrative, however, we must start at the beginning.<sup>1</sup>

Recalling the terrors of the previous evening, a Mr. Copeland wrote to Matthew Clay, Esq., a member of the Virginia House of Representatives, on December 27, 1811:

1. Any study of the organs of Richmond must begin with the fine work of Donald R. Traser, *The Organ in Richmond: A History of the Organs, Organists, and Organ Music in Richmond Virginia, from 1816 to 2001* (Richmond: Richmond Chapter, American Guild of Organists, 2001).

I have a tale of horror to tell: prepare to hear the most awful calamity that ever plunged a whole city into affliction. Yes, all of Richmond is in tears: children have lost their parents, parents have lost their children. Yesterday a beloved daughter gladdened my heart with her innocent smiles; to-day she is in heaven! God gave her to me, and God—yes, it has pleased Almighty God to take her from me. O! Sir, feel for me, and not for me only; arm yourself with fortitude, whilst I discharge the mournful duty of telling you that you have to feel also for yourself. Yes, for it must be told, you also were the father of an amiable daughter, now, like my beloved child, gone to join her mother in heaven.

How can words represent what one night, one hour of unutterable horror, has done to overwhelm a hundred families with grief and despair. No, Sir, impossible. My eyes beheld last night what no tongue, no pen can describe—horrors that language has no terms to represent.<sup>2</sup>

The details are gleaned from newspapers. All of Richmond's high society had gathered at the Old Theatre for

2. Gynger Cook, "The Richmond Theatre Fire, December 26, 1811" [2002]. Found on-line at [http://jshaputis.tripod.com/ClayArticles/richmond\\_theater\\_fire.htm](http://jshaputis.tripod.com/ClayArticles/richmond_theater_fire.htm)

the opening of a play on the day after Christmas. Following intermission, a pantomime, *The Bleeding Nun or Agnes and Raymond*, was in progress. As the performers made their entrances during the second act, a young stage hand was directed to raise a lighted chandelier above the proscenium. An attempt was made to extinguish the lighted candles, but somehow the fixture got ensnared in the scenery. The flame communicated to the set, and within moments, all 35 sets hanging above the stage were on fire. The interior roof, fashioned of unseasoned wood and oozing with pine pitch, was combustible in the extreme. Exposed to flame, it burst like a kerosene lamp hitting the floor, and with no warning, sparks showered down on the thespians below. Panic broke out, and as an audience of some 600 rushed toward the exit, the greatest disaster in the annals of Richmond unfolded in a matter of minutes.

Newspaper man Thomas Richie, who had been in the audience, wrote about the scene the following day in the *Enquirer*:

Crowds swarmed the theatre; it was the fullest house this season; there were not less than six hundred present. The play went off; the pantomime began; the first act was over; the whole scene was before us, and all around us was mirth and festivity. Oh God! What a horrible revolution; the second act of the pantomime; the curtain rose again in full chorus, and Mr. West came on to open the scene, when sparks of fire began to fall on the back of the stage, and Mr. Robertson came out in unutterable distress, waved his hand to the ceiling, and uttered these appalling words: "The house is on fire." His hand was immediately stretched forth to the persons in the stage-box to help them on the stage. The cry of "fire, fire" passed with electric velocity through the house; every one flew from their seats to gain lobbies and stairs. The scene baffles all description. The most heart-piercing cries pervaded the house. "Save me, save me." Wives asking for their husbands; females and children shrieking, while the gathering element came rolling on its curling flames and columns of smoke, threatening to devour every human being in the building. Many were trod under foot; several were thrown back from the windows, which they were struggling to leap. The stair-ways were immediately blocked up; the throng was so great that many were raised several feet over the heads of the rest; the smoke threatened an instant suffocation...<sup>3</sup>

When all had settled, 72 corpses remained from the highest echelon of Richmond society, including the Hon. George W. Smith (1762–1811), the newly-appointed governor of

Virginia,<sup>4</sup> and Abraham B. Venable (1758–1811), a former U.S. senator and the president of the Bank of Virginia.<sup>5</sup>

The Common Council called an emergency meeting the next morning and passed a series of resolutions. These included directives for the collection and interment of bodies, an order to close Richmond's other theaters, the suspension of business in the city for 48 hours, and the making of spectacles, public shows, or public dancing illegal during an extended period of public mourning.<sup>6</sup> With so many dead, passionate discussions ensued about an appropriate memorial, but it was not until March 7, 1812, that the council decided in favor of a church as a monument: hence the name—Monumental Church.<sup>7</sup> But the problems of erecting the structure and furnishing it with an organ were far from over.

## MONUMENTAL CHURCH

Architects Benjamin Henry Latrobe (1764–1820), who designed the Baltimore Cathedral (seen by the OHS in 1991), and Robert Mills (1781–1855), who designed the first Washington Monument, were in competition for the plan. Latrobe accused Mills of pilfering his concept of a memorial church with a dome, and in a fit of anger, withdrew from the competition. Mills got the commission by default.<sup>8</sup>

The cornerstone for the building was laid on August 1, 1812,<sup>9</sup> and the "grand memorial" was consecrated as a memorial to the victims of the fire on May 4, 1814,<sup>10</sup> with the portico standing directly over their graves.<sup>11</sup> The names of the dead were permanently carved into the stone walls.

Lane Mills, an authority on southern American architecture, put the structure into stylistic perspective:

4. John Howard Brown, *Lamb's Biographical Dictionary of the United States*, s.v. "Smith, George Washington," Volume 7 (Boston: Federal Book Company, 1903), 117.

5. *The Cyclopaedia of American Biography*, s.v. "Venable, Abraham B." (Boston: Federal Book Company, 1903), 439.

6. "An Ordinance," *The (Richmond) Enquirer* 8, no. 71 (December 28, 1811): 3.

7. William Paul Gerhard, *Theatre Fires and Panics: Their Causes and Prevention*. First edition (New York: John Wiley & Sons, 1896), 12.

8. Mills Lane, *Architecture of the Old South: Virginia* (New York: Abbeville Press [1987]), 172–76.

9. "On Saturday was laid..." *The (Richmond) Enquirer* 9, no. 25 (August 4, 1812): 3.

10. "Monumental Church," *The (Richmond) Enquirer* 10, no. 118 (May 7, 1814): 3.

11. Robert Sears, *The Wonders of the World in Nature, Art, and Mind, Comprising a Complete Library of Useful and Entertaining Knowledge...* (New York: Robert Sears, 1843), 452–53.

3. Thomas Richie, "Overwhelming Calamity," *The (Richmond) Enquirer* 8, no. 71 (December 28, 1811): 3.



*The interior of Monumental Church in 1901, showing the 1850 Erben organ relocated by Adam Stein to a chamber at the right front.*

A visitor enters the Monumental Church through a stone portico, which features Greek Doric columns modeled on the Temple of Apollo at Delos, with lachrymal urns—symbols of mourning—on the frieze and acroteria and a funeral monument, carved with emblems of the cremation and preservation of life taken from Egyptian temples. The visitor then passes into an octagonal sanctuary covered by a flattened dome. A gallery runs around three sides of the interior, facing the pulpit against one wall, flanked by Ionic columns and lighted by a hidden skylight. Mills had already designed two domed churches and would design two more, but Monumental Church is the only one of them which has survived. The interior, remodeled in the mid-19th century, is being restored by [the] Historic Richmond Trust.<sup>12</sup>

Monumental Church remained an active Episcopal church until it closed and was deconsecrated in 1965. Later, it became the chapel of the Virginia College of Medicine. The spectacular building still stands off Broad Street in Richmond today, and is one of the finest remaining examples of Greek-revival architecture in America.<sup>13</sup>

12. Lane, 175.

13. Roger G. Kennedy, *Greek Revival America* (New York: Stewart, Tabori & Chang, [1989]), 378–79.

## THE 1817 BEVINGTON ORGAN

The first organ in Monumental Church was built by Henry Bevington (d. 1839) of London,<sup>14</sup> had two manuals, and arrived in Richmond during November 1817:

The organ for the Monumental Church arrived a few days since in the Mint from London. It has been exhibited and played on by the best artists in that metropolis. We shall not repeat what we have heard of it, it will speak for itself.<sup>15</sup>

The organ was described in a December 1824, issue of *The Lyre*, but James Swindells, who authored the article, had some reservations:

Height of organ, about 17 feet, width 11 feet, and depth 6 feet. Compass F in alt to GG.

### GREAT ORGAN

Open Diapason,	Stop Diapason,
Principal,	Twelfth,
Fifteenth,	Cornet, 4 ranks,
Sesquialtera, bass, 3 ranks,	Trumpet.

14. *The Freeman-Edmonds Directory of British Organ Builders*, s.v. "Bevington, Henry (senior)." Volume 2 (Oxford: Positif Press, 2002), 239.

15. "The Organ," (*Petersburg, Va.*) *American Star* 1, no. 58 (November 11, 1817): 3.

## SWELL TO FIDDLE G.

Dulceano, Stop Diapason,  
Principal, Cornet,  
Hautboy.

Shifting movement to take off  
the loud stops in [the] Great Organ.

This instrument was built by Mr. Bevington, of London, expressly for the church in which it now stands. The tones and workmanship are very good, but the church not being well contrived for sound, the effect in a measure is lost. If the organ was placed in a proper building and situation, few would surpass it.<sup>16</sup>

Like many English organs of the time, the organ probably had no independent Pedal stop.

Quoting a letter from Richmond organist James Evans (1800–82), Stoutamire recounted the events leading up to the first hearing of the organ:

When the organ was up, and partially tuned, public notice was given that it would be used on the following Sunday, and a sermon preached by Bishop [Richard Channing] Moore [1762–1841] was prepared for the occasion. It was arranged that Mrs. Sully was to play the organ on the occasion, and I on the following Sunday. On the morning of Sunday, before service, Mrs. Sully informed the bishop she would not be able to play, as she had [had] no opportunity to try the organ. The bishop sent for me, and said, "James, you must play the organ today, as Mrs. Sully is not prepared, and will not be here." I remarked that I was in the same situation; had not tried the organ, or practiced with the choir. That good gentleman replied that...I must play. I did so, going through with the choir, the full Episcopal service. The following Sunday, Mrs. Sully played. During the week I was waited on by two of the vestry, informing me that I had been elected organist. Having understood that Mrs. Sully had a large and dependent family, and music her profession, and only means of support, and the organist's salary would much aid her, I respectfully declined accepting the situation. Whereupon Mrs. Sully was elected, . . . appointed, and held the situation for a number of years. . . There was but one [other] church in the city that had an organ [by Peter Erben, 1816], and that was the "Old Church," now "St. John's."<sup>17</sup>

After the organ's installation (and due to the tragic circumstances of the fire), members of the congregation petitioned the U.S. Government to waive the duties associated with importing the instrument. Relegated to a committee,<sup>18</sup> the request dissolved into partisan bickering

16. "Organ in the Monumental Church, Richmond, Virginia," *The (New York) Lyre* 1, no. 7 (December, 1824): 110–111.

17. Albert Stoutamire, *Music of the Old South: Colony to Confederacy* (Rutherford, Madison, and Teaneck: Fairleigh Dickinson University Press [1972]), 128.

18. *Journal of the House of Representatives of the United States, at the First*

## MUSICAL INSTRUMENTS.

**CHURCH ORGANS.**—The subscriber offers for sale the following organs:  
The organ in Saint Patrick's Cathedral; it has three sets of keys and pedals.  
The organ in the Eighth-st Church, near the Opera House.  
An English organ, with two sets of keys and pedals.  
Five organs, with eight stops and pedals.  
Three organs, with five stops, gothic cases.  
Two organs, with four stops, Grecian cases.  
Two organs, with three stops.  
Four parlor organs and four seraphines.  
j36-2awim W&S HENRY ERBEN, No. 172 Centre-st.

The New York Times, February 4, 1852, p. 3.

and the congregation's request was denied. A Washington correspondent to the *Alexandria Gazette* recorded the particulars:

A long discussion arose upon an unfavorable report of the committee on the petition of the pew-holders in the Monumental Church of Richmond, who prayed to have the duties remitted on an organ imported for that church. Mr. [John] Tyler [1790–1862, later the U.S. President], in support of a motion to reverse that report, displayed eloquence at once forcible and affecting, and possessing that without which oratory may be argumentative but cannot be truly eloquent—I mean feeling. He dwelt with considerable effect upon the dreadful calamity which gave rise to the building of that church, and pointed out cases of much less impressive claim, in which the same remission had been granted—but in vain. Though Mr. Hopkinson, Mr. Mercer and Mr. Holmes lent their logic to the motion, the house took their stand upon the stiff clay of frugality, and Mr. Tyler's motion was negated. Mr. Smith of Md. opened a sharp pipe on domestic manufactures, which made shocking discord with Mr. Tyler's music—while Mr. Lowndes encountered the arguers with argument. The debate was more interesting than some we have heard on more important subjects—which may serve to show what orators may do with even so trivial a subject as an organ—or as the Scotch Presbyterians used in derision to call it—a *whistle kist*.<sup>19</sup>

The Bevington, which stood in the rear gallery of Monumental Church, served the congregation for some 32 years.

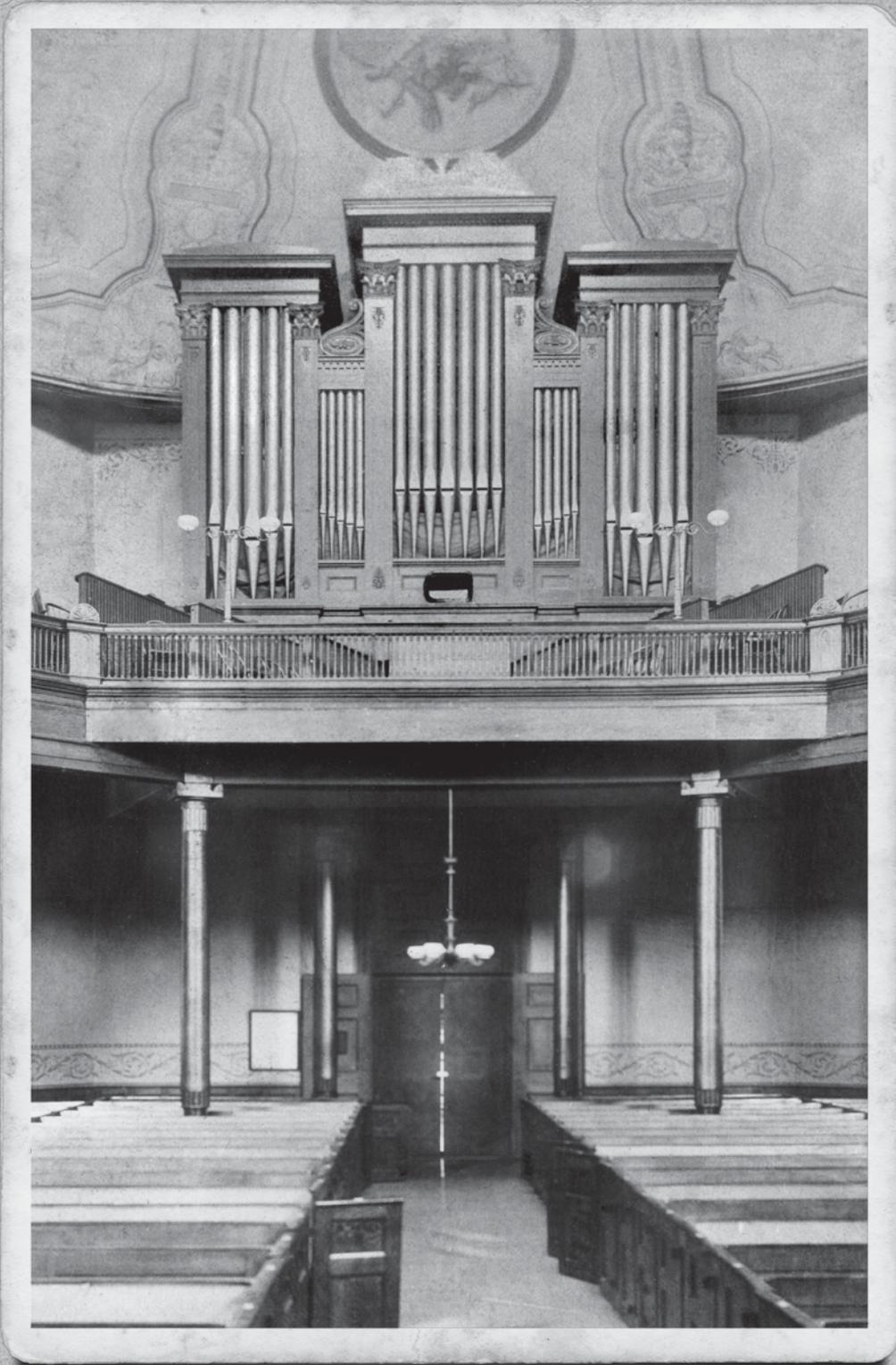
## THE "1830 ERBEN"

According to Erben's published list, the Bevington was replaced with an organ of his manufacture in 1830.<sup>20</sup> However, no documentation for this instrument has ever surfaced in any of the expected sources. Church records, dia-

*Session of the Fifteenth Congress*... (Washington: E. De Krafft, 1817), 168.

19. "From our Washington Correspondent," *Alexandria Gazette & Daily Advertiser* 18, no. 5, 139 (February 2, 1818): 2.

20. *Henry Erben & Company, Manufacturers of Church Organs, Factory and Warerooms, 235, 237 & 239 East 23d Street, Near Second Avenue, New York* (New York: Wm. N. Jennings, 1877).



*The 1850 Erben organ in its original location in  
the rear gallery of Monumental Church.*

*Photo courtesy of William T. Van Pelt.*

**GRAND ORGAN EXHIBITION,  
AT ERBEN'S ORGAN FACTORY,  
172 Center-st. opposite Canal,  
ON MONDAY EVENING, July 22.  
MR WILLIAM A. KING**

**HAS THE HONOR** to inform his friends and the public that he will exhibit (by permission of Henry Erben, Esq.) a new and splendid first class Organ, just erected by Erben, for Richmond, Virginia.

## PART I.

- 1—Overture to Oberon, Organ—Mr. W. A. King... Weber.
- 2—Sacred Aria, It is enough—Mr. P. Mayer... Mendelssohn.
- 3—Overture, Minuetto, Organ—Mr. W. A. King... Auber.
- 4—Aria, Laudate Dominum—Mrs. Edw. Loder... Mozart.
- 5—Vocal Duet—Messrs. Beutler and Mayer... Mendelssohn.
- 6—Grand Duet Concertante, Harp and Organ, in three movements, concluding with the celebrated Prayer, from Rossini's *Motae*—Messrs. T. H. Williams and W. A. King... N. C. Bochsa.

## PART II.

- 1—Grand Concert Overture, Organ—Mr. W. A. King..... Kuhlau.
  - 2—Ave Regina—Mrs. Edward Loder..... Cherubini.
  - 3—The Wedding March, Organ—Mr. W. A. King..... Mendelssohn.
  - 4—German Vocal Quartette—Messrs. Beutler, Kaiser, Meyer and Ohrlain..... Mendelssohn.
  - 5—Extemporaneous Organ Performance, in which all the beautiful stops and splendid combinations of this fine Organ will be particularly and prominently exhibited.
- Doors open at 7½—Concert to commence at 8 o'clock.  
Tickets 50 cents each; to be had at Erben's Factory, 172 Center-st. opposite Canal; at Stewart's Piano-forte Ware Rooms, Broadway, or at the door on the evening of the performance. July 22nd\*

The New York Daily Tribune, July 20, 1850, p. 5.

ries, newspapers, and the parochial reports in the *Journals of the Protestant Episcopal Church in the U.S.A. in the Diocese of Virginia* were searched for evidence of the installation but none was found. And if the lack of collaborative evidence is insufficient to convince readers that Monumental's "1830 Erben" never existed, then perhaps the fact that Erben was selling "An English organ, with two sets of keys and pedals" second-hand in the *New York Times*,<sup>21</sup> shortly after he replaced it in 1850, might bridge the gap.

### THE 1850 ERBEN

George D. Fisher related that on January 2, 1850, a committee of the vestry was appointed to purchase a new organ, and a contract was signed with Erben on January 26, 1850, for a three-manual organ costing \$3,200. The old organ, surely the 1817 Bevington, was accepted for \$300 in partial payment of the contract price.<sup>22</sup>

Why the congregation of Monumental Church thought they needed a larger organ by 1850 is understandable. St. James's, a newer Episcopal church in Richmond was

21. "Church Organs.—The Subscriber offers For Sale [Ad]," *New York Times* 1, no. 119 (February 4, 1852): 3.

22. Geo. D. Fisher, *History and Reminiscences of the Monumental Church, Richmond, Va., From 1814 to 1878...* (Richmond: Whittet & Shepperson, 1880), 246.

founded in 1831, and completed a fine edifice in 1839.<sup>23</sup> St. Paul's, newer still, completed their building in 1845.<sup>24</sup> Both had large and splendid Erben organs, and the Bevington must have seemed a bit decadent by mid-century standards. No fashionable Richmond congregation wanted to be outdone by their affluent neighbors down the street.

The Erben was six months in building at the factory, and the interior of the instrument notably displays signatures of John E. Ayers, James Jackson, David Kelly, William Lawson, and George W. Osler, all well-known Erben men, and dates of April, May, and June 1850. On July 20, the *New York Herald* announced that the organ would be heard publicly on July 22.<sup>25</sup> The program, published in facsimile with this article, appeared in the *New York Tribune*, and included works by Auber, Cherubini, Kuhlau, Mendelssohn, and Mozart. William King (d. 1867), the well-known New York organist, was the featured performer.<sup>26</sup>

It took a month to dismantle, ship, and re-erect the organ in the gallery of Monumental Church.

A Fine Instrument. Yesterday afternoon we had the pleasure of hearing a few notes from the new and powerful organ just erected by Mr. Henry Erben of N. York, in the venerable old Monumental Church. It does credit to its successful builder—and, both in sweetness and power, its tones are most delightful. It is, we believe, the largest organ in the city, and cost \$3,400. We are glad to see this favorite old church, improving so thoroughly.<sup>27</sup>

According to Fisher, Erben was present personally to receive payment.<sup>28</sup> That the organ was well received is an understatement—it set the stage for a series of later Richmond installations, including Grace Church (1858), First Presbyterian Church (1860), and Second Presbyterian Church (1861), despite the fact that the U.S. economy was in a deep recession during the mid 1850s.

The organ retained its reputation as one of the better instruments in the city. In 1872, when Erben was back in

23. Minor T. Weisiger [et al.], *Not Hearers Only: A History of St. James's Episcopal Church, 1835–1985* (Richmond: St. James's Episcopal Church, 1985), 9–12, 16, 20, 35, 47.

24. Donald R. Traser, "The Organ in Richmond: An Overview," *The Tracker* 25, no. 1 (Fall, 1980): 89–90.

25. "Grand Organ Exhibition [Ad]," *New York Herald* No. 5,884 (July 20, 1850): 3.

26. "Grand Organ Exhibition [Ad]," *The New York Daily Tribune* 10, no. 2,889 (July 20, 1850): 5.

27. "A Fine Instrument," *Richmond Enquirer* 47, no. 33 (August 23, 1850): 2.

28. Fisher, 246.

Richmond 22 years later to install an organ in the Second Baptist Church, the Monumental Church organ was mentioned in passing:

Personal.—Henry Erben, Esq., the distinguished organ builder, who has been in the business for over fifty years, and who built all the fine organs here, is now in the city for the first time in many years. He looks nearly as young and active as when he erected the organ at Monumental Church, nearly a quarter of a century ago, and his old friends experience much pleasure in again shaking him by the hand.<sup>29</sup>

The organ remained as the builder left it for 47 years.

### THE 1897 RENOVATION BY ADAM STEIN

In September, 1897, the organ was rebuilt and modernized by Adam Stein (ca. 1844–1922) of Baltimore, and was relocated within the building to a chamber on the northeast wall of the church. Alterations to the instrument were outlined by the *Dispatch*:

The rich and mellow tones of the organ of Monumental Church will be heard again to-day. For several weeks past the instrument has been undergoing repairs, the result of which has been eminently satisfactory. It has been overhauled from end to end, a new action has replaced the old, all the pipes have been taken out and re-voiced, new keyboards have been added, and it has been generally restored to its original condition.

The organ is conceded to be the finest old organ in the South, its diapasons are unexcelled, and its tone is sublime. It was built by Erben, one of the most celebrated organ-builders of fifty years ago. The case is of dark walnut, and much of the interior work is of mahogany. It has three manuals and pedals and thirty-seven stops.<sup>30</sup>

Stein's most visual alteration included replacing the original *en fenêtre* keydesk, typical of the 1850s, with a projecting keydesk, overhanging keys, and new stopknobs with oblique faces. The Erben remained until July 1926, when E.M. Skinner installed his Opus 574, a three-manual organ.<sup>31</sup>

29. "Personal," (*Richmond, Va.*) *Daily Dispatch* 42, no. 82 (April 4, 1872): 1.

30. "Monumental Church Organ," *The (Richmond) Dispatch* No. 14,401 (September 26, 1897): 15.

31. Allen Kinzey and Sand Lawn, *E.M. Skinner / Aeolian-Skinner Opus List* ([Richmond, Virginia: The Organ Historical Society, 1997]), 69. The Skinner was apparently in place by July 7, 1926, because Philip S. Powers wrote Skinner a letter of commendation which appeared in his house journal, "Stop, Open and Reed." See "Correspondence," "Stop, Open and Reed," 4, no. 1 (Boston: Skinner Organ Company, 1927; repr., Richmond, Virginia: The Organ Historical Society, 1997), 36.

### THE CASE AND CHASSIS PART WAYS

When the Skinner was acquired, the congregation of Monumental Church decided to install the new organ in the chamber behind the Erben case front. That same year, the whole interior of the 1850 Erben was moved to Mount Olivet Baptist Church in Richmond, where it served for some 20 years, and was then "abandoned and boarded up." Ordinarily, when an organ is separated from its case, it loses its musical integrity. Thus, the "finest old organ in the South" came precariously close to extinction. It was not until 1974 that J. Bryan Dyker (1956–94) stumbled upon the Erben in Olivet Church and called it to the attention of organ experts.

### JAMES BAIRD, TRINITY METHODIST CHURCH, AND THE HILBUS CHAPTER OF THE OHS

Early in 1975, as building renovations were under way at the Olivet Church, James R. Baird, an active member of the Organ Historical Society, agreed to remove the chassis of the Erben from the Richmond church at no expense, and the organ was put into storage. About the same time, Ben Faidley, a member of the music committee of Trinity United Methodist Church, McLean, Virginia, suggested to their committee that an old American pipe organ might be a better choice to grace the front of Trinity Church than another electronic "organ."

Meanwhile, Monumental Church had closed in 1965, the building had become of chapel of the Virginia College of Medicine (and later, part of the Historic Richmond Foundation), and a movement was under way to restore the interior of the building to its early 19th-century appearance. The Skinner was removed and relocated to St. Bridget's R.C. Church in Richmond by James Baird, but the 1850 Erben case was inappropriate for its new setting. Following some sensitive negotiations, the 1850 interior and the original Erben case were re-united, restored, and installed in Trinity United Methodist Church, McLean, Virginia. The work was completed by Baird working with organbuilder, John Bryan Dyker, who was perhaps the youngest OHS member ever when he joined the organization in 1969 at the age of twelve.<sup>32</sup>

Trinity Methodist Church had a long and distinguished history of its own, even if that chronology did not include a quality organ until recently. The congregation was

32. Dyker's involvement in the project was actually mentioned in his mortuary notice; see "Obituaries," *The Tracker* 38, no. 1 (1994): 3, 14.

established in 1820 as Nelson's Chapel on the Georgetown Pike. They merged with two other congregations in 1858, and took the name Trinity Methodist Episcopal Church. By the time a new building was erected in 1893, they were known locally as the Langley Methodist Episcopal Church. After the post-war expansion of the 1950s, the congregation dedicated the current Georgian-style sanctuary in 1961.<sup>33</sup> Today, the congregation goes by the name Trinity United Methodist Church. The 1850 Erben was installed in the sanctuary, and remains an important part of the church's music program.

E.A. Boadway reported the project in the *Boston Organ Club Newsletter*:

A three-manual Henry Erben, originally in the Monumental Episcopal Church, Richmond, Va., has been moved from another church in that city by James Baird. It replaces an electronic in Trinity Methodist Church, McLean, Va., and members of the Hilbus Chapter of the Organ Historical Society assisted in the colossal project.<sup>34</sup>

The organ was first heard by the congregation on April 11, 1976, Palm Sunday, in the presence of the Rev. Kenneth Goodson, a bishop of the United Methodist Church.

The organ was opened to the larger public on October 15, 1978, and again, Boadway reported the event:

A three-manual 1850 Henry Erben organ in Trinity United Methodist Church, McLean, Va., was dedicated at a recital by Peggy Marie Haas on October 15 [1978]. This exceptional organ was in Monumental Episcopal Church, Richmond, Va., until 1926, and has an "extended action" console [i.e., keydesk] built by Adam Stein of Baltimore in 1897. Rescued from decay in Mount Olivet Baptist Church, Richmond in 1975 by James R. Baird and others, the instrument was put back in its original case (which had housed an E.M. Skinner in Monumental Church), and rebuilt by Mr. Baird and volunteers in McLean. Richard Hamar re-pitched the organ and did some restorative re-voicing earlier this year.<sup>35</sup>

Although the case looked radically different in its original home—grained "walnut," according to one source<sup>36</sup>—its current white merges nicely in its present setting. The re-pitching of the organ and the addition of Pedal registers on electronic windchests were both incongruous, unfortunate,



*A 19th-century print of Monumental Church,  
Richmond, U.S.A.*

and unnecessary alterations to the instrument, and should be reversed. The Erben received Historic Organ Citation 253 from the Organ Historical Society on March 10, 2000. Further work on the case was done by Mr. Baird, Bradley Fisher, and Robin Hirst in 2001.<sup>37</sup>

It is difficult to imagine an antique American organ of greater historical significance. Not only is it the oldest large, three-manual organ by Henry Erben, it is the oldest large, three-manual organ in Virginia. It is also the second oldest-large, three-manual organ by any 19th-century New York City organbuilder with the notable exception of the Round Lake Auditorium organ in Round Lake, New York. The re-uniting of the original 1850 case and chassis of the instrument in 1975, followed by its restoration, was a great accomplishment. However calamitous the Richmond Theatre fire of 1811 was, it ultimately set the stage two centuries later for the preservation of one of America's more important historic organs. Hearty congratulations are due to James Baird, † J. Bryan Dyker, Ben Faidley, Bradley Fisher, Richard Hamar, Robin Hirst, William T. Van Pelt, and the members of Trinity United Methodist Church for the leadership that led to the preservation of one of America's most important historic organs.

33. From notes by Carl Schwartz, 2011.

34. E.A. Boadway, "Mixtures," *The Boston Organ Club Newsletter* 12, no. 2 (January–February, 1976): 4.

35. *Ibid.*, 14, no. 6 (November–December 1978): 2.

36. "Monumental Church Organ," *The (Richmond) Dispatch* No. 14,401 (September 26, 1897): 15.

37. Jerry Schanke, "Loving Hands Restore Civil War Organ," *The McLean Times* (August 22, 2001): A3.

JOHN W. BISCHOFF  
“THE BLIND ORGANIST OF WASHINGTON”

ROLLIN SMITH

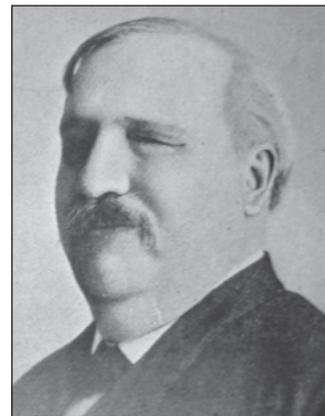
JOHN W. BISCHOFF was born in Chicago in 1850 and blinded by measles at the age of two. Educated at the Wisconsin Institute for the Blind, he later studied voice with William Ludden<sup>1</sup> and Carlo Bassini<sup>2</sup> in Chicago and organ with a former London organist, Arthur J. Creswold.<sup>3</sup> Bischoff was an accomplished singer and the first performance of the Chicago Oratorio Society after the 1871 Great Fire was Handel's *Messiah* at the Union Park Congregational Church on May 16, 1872, with him as tenor soloist.<sup>4</sup>

In 1875, Bischoff went to Washington, D.C., to become director of music of the First Congregational Church. Founded by abolitionists in 1865, it was the first racially-integrated church in the city and its mission committee played a prominent role in the founding of Howard University in 1867. The congregation moved into its new building at the corner of 10th and G Streets, NW, in 1868. When the church divided over integration in 1869 and the segregationists left, Howard University bought its mortgage note.

The building was of red brick in Byzantine style and the main auditorium was 76' x 90' and 33' high. With the surrounding galleries included, it seated about 1,500, but, with additional seats in the aisles and by opening the doors of the lecture room that was level with the gallery, seating could be increased to about 2,500.

The pastor of First Congregational Church from 1869 to 1884 was Jeremiah Eames Rankin, D.D. (1828–1904). A

noted abolitionist and president of Howard University from 1890 to 1903, Rankin was the author of the hymn “God Be with You 'Til We Meet Again.”<sup>5</sup> He was popular with the Washington establishment and services at First Congregational were regularly attended by vice presidents, speakers-of-the-house, congressmen, and senators.



Because the new church was short of funds, an organ was not installed until 1873. This was built by J.H. & C.S. Odell of New York City and cost \$13,000.<sup>6</sup>

A close associate of Bischoff's at First Congregational was Otis F. Presbrey (1820–1900),<sup>7</sup> a deacon and superintendent of the Sunday School. Within only two years, they published *Crystal Songs*,<sup>8</sup> a songbook intended “for use in Sabbath Schools, Normal Classes, Institutes, Anniversaries, and Gospel Meetings” that included 32 tunes by Bischoff (and seven hymn texts by J.E. Rankin). In 1883, Bischoff and Presbrey, joined by Rankin, compiled

5. Rankin gave the verse to two musicians and chose the tune composed by William Gould Tomer (1833–1896), music director of Washington's Grace Methodist Church and a clerk in the Treasury Department. Rankin later gave Tomer's music to Bischoff, who made some minor changes.

6. Everett O. Alldredge, *Centennial History of First Congregational Church* (Baltimore: Port City Press, 1965). [www.fccuccdc.org/wp-content/uploads/2007/09/fccucc-centennial-history1.pdf](http://www.fccuccdc.org/wp-content/uploads/2007/09/fccucc-centennial-history1.pdf), courtesy of Dwight Marsh. It was replaced in 1921 with the Bischoff Memorial Organ, a 53-rank, four-manual E.M. Skinner, Opus 315. This was dispersed in 1958 when the building was razed.

7. Presbrey had been instrumental in building the first street railway in Buffalo and in securing the charters for the international bridge across the river at Niagara Falls. After working as an assessor and special agent for the Treasury Department and a supervisor of Internal Revenue, he opened an office in Washington as an attorney to prosecute claims against the Revenue Department. He was a trustee of Howard University from 1874 to 1895. “Death List of a Day: Dr. Otis F. Presbrey,” *New York Times* (August 22, 1900).

8. Toledo, Ohio: W.W. Whitney, 1877.

1. William Ludden (1823–1912) studied singing in Paris in 1852, was organist of Trinity Church, New Haven, Connecticut. (1853–62), and taught in Chicago from 1862 until 1870. He then moved to Savannah, Georgia, where he started a publishing house. He published a hymnal and two song collections.

2. Carlo Bassini (1812–1870) was the author of *The Art of Singing*, first published in Boston in 1857 and still in print.

3. Arthur J. Creswold (1845–1970), born in Birmingham, England, was a musical child prodigy. He later studied organ with W.T. Best and piano with Thalberg. He immigrated to Chicago in 1868 and was organist of Unity Church.

4. Alfred Theodore Andreas, *History of Chicago from the Earliest Period to the Present Time*, Vol. III: From the Fire of 1871 until 1885 (Chicago: A.T. Andreas Co., 1886), 629.



An early photograph of the sanctuary of the First Congregational Church. COURTESY: James Estes and the archives of the First Congregational Church.

and published *Gospel Bells*, described on the title page as “A Choice Collection of New and Popular Songs for use in Sabbath Schools, Gospel Meetings, and the Home Circle.”<sup>9</sup> Bischoff had 17 tunes in this book. It would be difficult to find what would today be considered a good hymn tune among his works, nearly all being in  $\frac{3}{4}$  or  $\frac{6}{8}$  meter “gospel” style.<sup>10</sup> Bischoff’s true *métier* was the art of the popular song and he published many successful ones, including “Good Night, Sweet Dreams,” “Unanswered,” and “Bob o’ Link.” One of his best-selling songs, “Is It Wrong to Kiss?” was published the year before *Gospel Bells*. In this, he was not unlike many other church organists of the time, whose output was divided between sacred music and secular (popular songs): Harry Rowe Shelley and George William Warren of St. Thomas’ Church, New York City, are other outstanding examples.<sup>11</sup>

9. Chicago: Henry A. Sumner & Co., 1883. Rankin’s “God be with you ’til we meet again” was first published in this collection.

10. Perhaps his best hymn tune is “Come, trembling soul, be not afraid,” reprinted in the *AGO Founders Hymnal* (New York: American Guild of Organists, 2009), 4. More representative of his style is “Crystal Songs,” reproduced on The Last Page, in *The American Organist* 44, no. 6 (June 2010): 96.

11. See Thomas Nelson’s *George Wm. Warren: Bridging the Sacred and Secular in Nineteenth-Century American Music* (Albany, N.Y.: Albany Institute of History and Art, 2010).

#### J.H. & C.S. ODELL, OPUS 127 (1873)\*

##### GREAT

16 Double Open Diapason  
8 Grand Open Diapason  
8 Clarionet Flute  
8 Dolce d’Amour  
8 Gamba  
4 Principal  
4 Harmonic Flute  
2 $\frac{2}{3}$  Twelfth  
2 Fifteenth  
Sesquialtera III  
Mixture III  
8 Trumpet  
4 Clarion

##### SWELL

16 Bourdon  
8 Open Diapason  
8 Stopped Diapason  
8 Salicional  
4 Octave  
4 Flute Traverso  
2 $\frac{2}{3}$  Quint  
2 Piccolo  
Cornet III  
8 Cornopean  
8 Oboe and Bassoon  
8 Vox Humana  
Tremolo

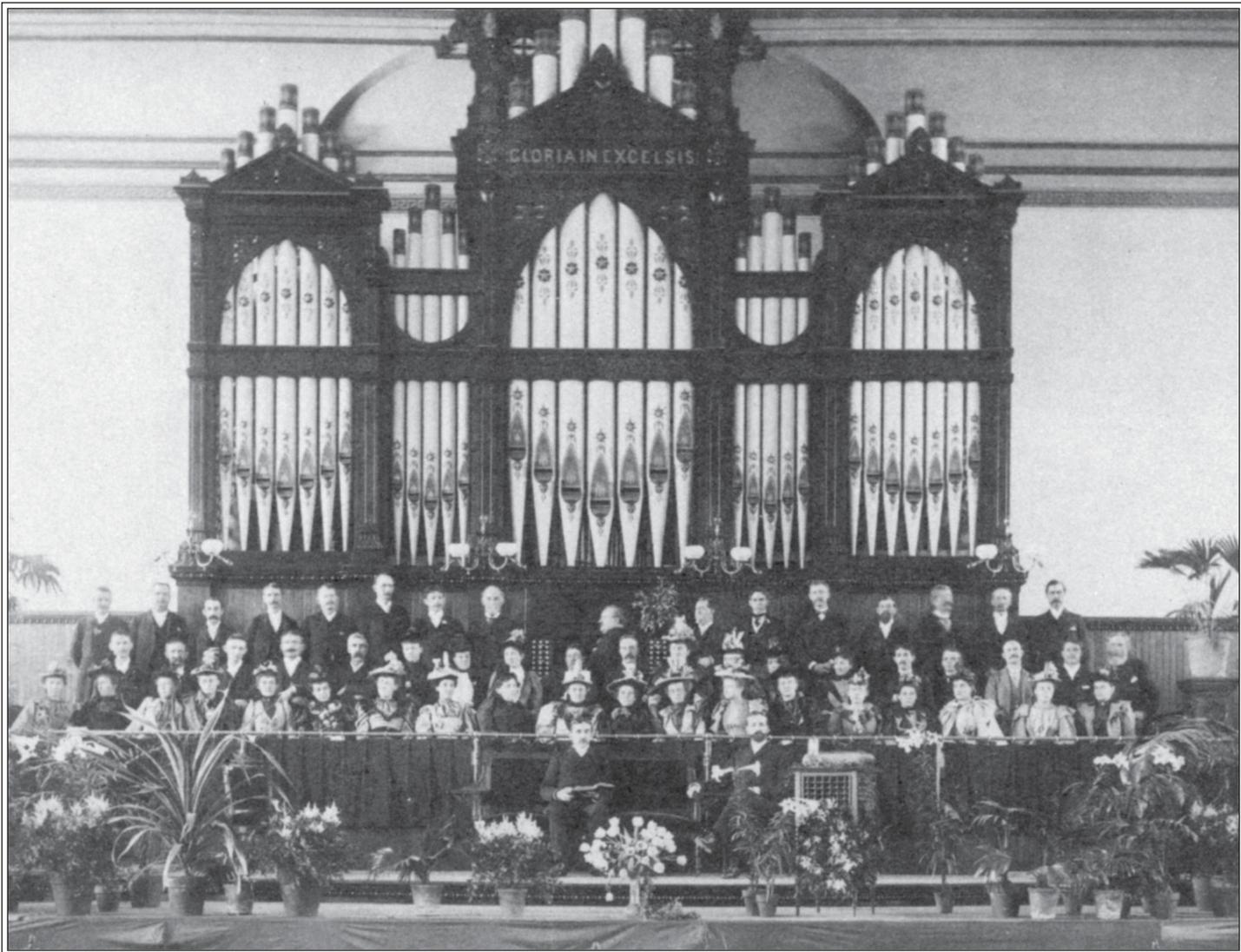
##### CHOIR

8 Violin Diapason  
8 Melodia  
8 Kerulophon  
8 Dulciana  
4 Flute d’Amour  
4 Violina  
2 Flageolet  
8 Clarionet

##### PEDAL

32 Double Bourdon  
16 Grand Double Open Diapason  
16 Grand Bourdon  
8 Violoncello  
16 Trombone

\*Irma Cooper Perrin, “The History of Organ and Organ Builders in America Before 1900,” master’s thesis, (Evanston, Ill.: Northwestern University, 1953), 348; quoted in Homer D. Blanchard, “The Organ in the United States: A Study in Design,” *The Bicentennial Tracer* (Wilmington, Ohio: Organ Historical Society, 1976): 53. Thanks to Carl Schwartz for locating this source.



*Chancel of the First Congregational Church on Easter Day 1896 with choir and Odell organ, Op. 127.  
J.W. Bischoff is at the console in the center.*

Bischoff gave recitals at the church every six weeks that were invariably sold out. Reservations had to be made a year in advance and were always at a premium. "When he entered and took his place, he always ran his fingers over the keyboard and sounded a few favorite chords. When playing, there was all of the precision and technique of one assisted by sight."<sup>12</sup> His famous "Evenings with the Choir" drew equally large crowds.<sup>13</sup>

In addition to his duties at the church, Bischoff taught singing, piano, organ, and composition. In the 1887 edition of *Boyd's Directory of the District of Columbia*, he is listed, not as organist, but as "music teacher."<sup>14</sup> Indeed, a list

12. "Dr. John W. Bischoff Passes Quietly Away," *Washington Times* (Sunday, May 30, 1909).

13. Aldredge, *Centennial History*.

14. *Boyd's Directory of the District of Columbia* (Washington, D.C.: Wm. H. Boyd, 1887), 213.

of his voice pupils would be a list of the prominent soloists in almost all of the church choirs of the city.<sup>15</sup> He had the most unbounded enthusiasm in his work which imbued his pupils with an ambition that many would never otherwise have known.

John Bischoff was a remarkable man and regarded as being all the more so because of his lack of sight. He traveled around Washington alone, made change, and paid his own car fare. He conducted all his correspondence using a typewriter (as, incidentally, did Louis Vierne). He had a wonderful knowledge and appreciation of music, a remarkable memory that was scarcely ever known to fail. He had to memorize hundreds of compositions to keep up with his large class of pupils. His second wife was a faithful

15. "Music and Musicians: Death of Dr John W Bischoff Leaves Gap in Local Ranks Hard to Fill," *Washington Herald* (Sunday, June 13, 1909).

amanuensis, played accompaniments and wrote out his music from dictation. "Besides, he had a gift so rare as to deserve particular comment, that of never commenting on the failings or weaknesses of his rivals no matter how plainly they were revealed to him."<sup>16</sup>

Bischoff was not without a sense of humor. The organ bellows were pumped by a hydraulic motor, but sometimes the city water service failed.

Then, eight to twelve men would shed their coats and pump in relays, using handles on the bellows under the choir gallery. It was the delight of Dr. Bischoff . . . to present, on such occasions, a strong and vigorous postlude, which brought the pumpers out from under, well-exercised and perspiring.

One Sunday service a regimental marching band coming up 10th Street broke into loud play of "John Brown's Body"—drowning out Dr. Newman's voice.<sup>17</sup> Dr. Bischoff quietly slid onto the organ bench, found the pitch, and built up the tune to full organ by the time the band was opposite the open windows. Then the organ handed back as much "Glory, Glory Hallelujah" as was coming in the windows. We never found out what the band and regiment thought.<sup>18</sup>

John Bischoff had the good fortune to play in a liberal church because he attracted considerable attention in 1895 when his wife sued him for divorce on grounds of desertion. They had been separated for three years, during which Mrs. Bischoff attempted to support herself by running a rooming house while her husband lived "with their two children in elegant style at No. 805 Tenth Street Northwest."<sup>19</sup> The venture failed and, with only the \$30 monthly allowance given her by her husband, she finally brought a suit against him. "He did not contest the action, apparently seeking the legal separation which the court finally granted, with a stipulation that the liberal sum, which Bischoff had been paying his wife monthly, should be continued."<sup>20</sup>

There was more to the story than just "desertion" because, within just a few weeks, it was announced that,

16. "Music and Musicians: Death of Dr John W Bischoff Leaves Gap in Local Ranks Hard to Fill," *Washington Herald* (Sunday, June 13, 1909).

17. Dr. Stephen M. Newman was pastor for 21 years, 1885–1906.

18. Aldredge, *Centennial History*.

19. "Professor Bischoff's Wife Almost in Want" *Washington Times* (Dec. 25, 1894): 1.

20. "Prof. Bischoff to be Married," *New York Times* (June 6, 1895): 9. The article mentioned that he \$10,000 annually (\$254,470 in today's currency) from his performances on the organ and piano and for studio work.

on August 1, he would marry Cora Boyd, a 21-year-old friend of his daughter, voice pupil, and soprano soloist in the First Congregational Church choir. She had been heard in concerts given by Bischoff over the last two years. Boyd was the daughter of a rich investor who, it was announced, was to present the newlyweds with a check for \$50,000 (\$1.25 million in today's currency). The *New York Times* noted that "Her friends will be surprised at the result, as she was generally reported engaged to a musician of note of about her own age, a young man who is interested in a music store, and, a skillful performer on the piano." The Bischoffs' marriage was an exceedingly happy one, however.

In early 1896, meetings were being held in New York City to organize the American Guild of Organists, and letters were sent to leading organists throughout the United States asking their views on the advisability of such an organization and whether they would accept membership in it. By April 13th, Bischoff had added his name to those desiring to cooperate in the movement for organization, and thus became one of the original 145 AGO Founders.

A touching story tells of the last time John Bischoff played at First Congregational Church. One Sunday evening in early May 1909,

Dr. Bischoff sat at the organ, playing softly to himself long after the congregation had dispersed. Our pastor, unknown to Dr. Bischoff, sat in a front pew listening. Finally Dr. Bischoff did what he had never done in all the years he had been organist. He closed the organ. That was his "good-by," for he was never able to attend the church again.<sup>21</sup>

When he returned home, he went to bed and never rose. Three weeks later, at 8:30 o'clock on Sunday morning, May 30, 1909, he died.<sup>22</sup> Friends, determined that he have a suitable monument, established the Bischoff Memorial Association, and raised \$1,500 for a marker for his grave in Rock Creek Cemetery. The church held a memorial service for him at the cemetery on a Saturday morning in May 1914 at which the choir sang several of Bischoff's hymns and the president of Howard University gave an address "on the life, work, and ideals of the late organist."<sup>23</sup>

21. Aldredge, *Centennial History*.

22. *The Washington Times* (Sunday, May 30, 1909).

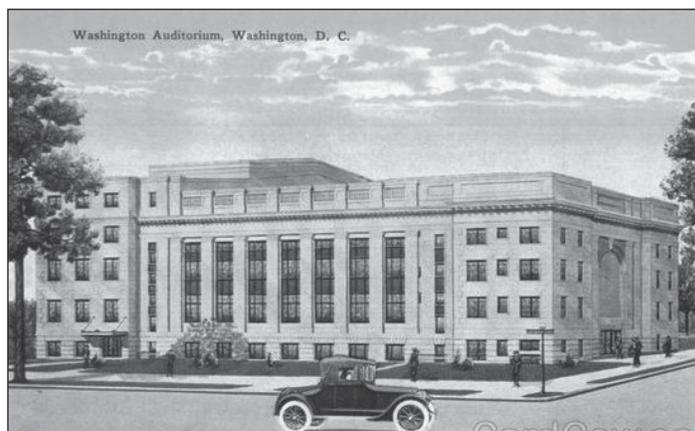
23. *The Washington Times* (May 27, 1914): 9.

# MÖLLER'S GOLDEN JUBILEE ORGAN FOR THE WASHINGTON AUDITORIUM

ROLLIN SMITH

AMERICAN "CIVIC" OR "MUNICIPAL" AUDITORIUMS with significant organ installations enjoyed a heyday during the early decades of the 20th century. The first so-named was the Civic Auditorium in Topeka, Kansas, with its 1905 IV/50 Kimball; the last was the 1933 War Memorial Auditorium in Worcester, Massachusetts, also with a Kimball (IV/108, Op. 7119). Almost every year, an organ was installed in a municipal auditorium ranging in size from the two-manual, 16-rank Skinner (Op. 163) in the Civic Auditorium in Milwaukee (1909), through the 160-rank 1926 Philadelphia Sesquicentennial Exposition Austin (Op. 1416), to the ca. 449-rank Midmer-Losh in the Atlantic City Convention Hall (1929). By the end of 1925, 26 cities reported having a municipal organ with 15 employing a resident artist.<sup>1</sup>

The nation's capitol, too, felt the need for a municipal auditorium in which to host conventions, cultural events, and exhibitions. In 1913, a 6,000-seat George Washington Memorial Hall was proposed and designed, but the necessary money for construction failed to win approval when it came to a congressional vote. This motivated the organization in January 1922 of the Washington Auditorium Corporation to raise funds privately through the sale of bonds and public stock for the construction and maintenance of a hall. Despite claims of being a financially self-supporting venture that would show a profit, the Auditorium was troubled from the beginning. Stock sales were slow, construction was delayed, and the building was not completed until the late spring of 1924. Located at 19th and E and New York Avenue, N.W., the 28,000-square-foot fireproof Auditorium covered almost an entire city block, and cost \$850,000<sup>2</sup> to



*Washington Auditorium, 1925*

build. In addition to the main hall with a seating capacity of 6,000, there were a large Exhibition Hall, 35 conference rooms, and facilities for large and small entertainments.<sup>3</sup>

As early as March 1923, organbuilder M.P. Möller wrote Ross P. Andrews, one of the directors of the new Auditorium, saying that he had heard there was interest in an organ and offered to show him "just what we can do for you."<sup>4</sup> In the ensuing correspondence, Robert N. Harper, president of the Auditorium Association, inquired about "an organ with a self-playing attachment."<sup>5</sup> Möller had offered to install one and noted the slight distance between Washington and Hagerstown (69 miles), and the fact that he was looking "for an opportunity of placing a representative instrument in a large public institution, realizing the tremendous advertising advantages."<sup>6</sup>

By November, the Lions Club proposed to donate a \$30,000 organ with an automatic player as a memorial to the men who had died in the First World War, "one of the

1. Kenneth S. Clark, *Municipal Aid to Music in America* (Washington, D.C.: National Bureau for the Advancement of Music, 1925). The results were quoted in "Millions for Civic Music," *The Diapason* 16, no. 11 (November 1925): 16. Möller built three other public auditorium organs after the Washington Auditorium, but none as large: the Macon, Georgia City Auditorium, Op. 4177 (IV/61, 1925); San Antonio, Texas, Municipal Auditorium, Op. 4505 (IV/73, 1925, \$40,000); and the Philadelphia Municipal Auditorium, Op. 5819 (IV/86, 1931).

2. About \$10.6 million in today's currency.

3. "A Notable Achievement," *Dedication of the Washington Auditorium and Its Great Pipe Organ* (June 10, 1925), 3.

4. M.P. Möller to Ross P. Andrews, March 6, 1923. All correspondence is in the Möller Collection, American Organ Archives, Princeton New Jersey. Thanks to Archivist Bynum Petty for generously facilitating access to this collection.

5. Robert N. Harper to M.P. Möller, April 7, 1923.

6. Möller to Harper, April 11, 1923.

conditions being that the program of weekly free organ recitals would carry a line giving the name of the organ-builder."<sup>7</sup> Möller took this opportunity to explain the difficulty of estimating a price unless a specification were agreed upon, noting that he appreciated the advertising value and that he was "prepared to quote a very special figure, which I feel sure cannot fail to attract."<sup>8</sup>

An organ committee was duly formed with William S. Corby (1867–1935) appointed chairman. Corby, with his brothers, invented and patented the dough mixers and loaf-molding machines that had revolutionized the baking industry and led to mass production of bread.<sup>9</sup> Corby's qualifications were apparently that he had an organ in his home and, as will become evident, his friendship with the noted "millionaire's maestro," Archer Gibson (1875–1952), private organist to many of the wealthiest men in America, and a man upon whose opinion Corby could rely in organ-related decisions.

A specification of the proposed organ (drawn up by Gibson) was mailed to bidders on February 28, 1924. When the bids were opened the Hall Organ Company's proposal was accepted<sup>10</sup> and Möller received a letter from Corby stating:

Beg to advise that inasmuch as we have received a lower price than the price quoted by you to furnish an organ as per our specifications, and further as we feel that this firm of organ builders are equipped and have the ability to fully carry out the specifications in every particular, we feel that the contract should be awarded to them.<sup>11</sup>

The Möller files are silent on the subject, but the price must have been renegotiated<sup>12</sup> because a copy of the

7. Charles W. Darr, chairman, Lions Club Organ Committee, to M.P. Möller, November 16, 1923.

8. E.O. Shulenberger to Charles W. Darr, November 21, 1923.

9. Mark Walston, "Summer Retreat," *Bethesda Magazine Home* (November–December 2008): 235. In 1925, Continental Baking Co. bought out both the Corby factory and the Taggart Baking Company of Indianapolis (makers of Wonder Bread). In 1912, Corby had renovated a grand Tudor Revival mansion at 9 Chevy Chase Circle, that he called Ishpiming (in Chippawa, "high place"), and signed a contract for a three-manual, 17-rank Aeolian organ (Op. 1214). Over the years, he added to the instrument so that by 1927, when he added a four-manual console, the organ had grown to 82 ranks.

10. Corby to Möller, May 7, 1925.

11. Corby to M.P. Möller, Inc., May 3, 1924.

12. While nothing relevant is contained within the file for Opus 4019, there is mention in the file for Möller's 1931 Philadelphia Municipal Auditorium's Opus 5819 that it cost \$45,000 to build, with \$5,000 profit and \$10,000 spent on "political lubrication."

contract and specifications appear in the file, both dated May 23, 1924. Möller was to be paid \$48,500 (\$10,000 cash, \$4,000 stock and bonds of the Washington Auditorium Corporation, 10% to be paid on June 15, 1924, 20% when the organ was installed and accepted, and the balance in installments every six months). In addition to the contracted amount, were added twelve bottom pipes for a 32' Contra Fagotto for an additional \$2,000, a Cable piano for \$350, and the 1,016 square foot front case and pipes for \$3,048, bringing the total price to \$53,898.<sup>13</sup>

Later that year, in a letter to prominent Memphis architect Hubert T. McGee,<sup>14</sup> Corby explained the selection of the organbuilder and the choice of a consultant.

Beg to advise that the Washington Auditorium Organ Committee concluded that they would have the best man in the country that they could secure to prepare for them a specification for the finest organ tonally that could be conceived, and submit their own specifications to different leading organ builders of the country to bid on.

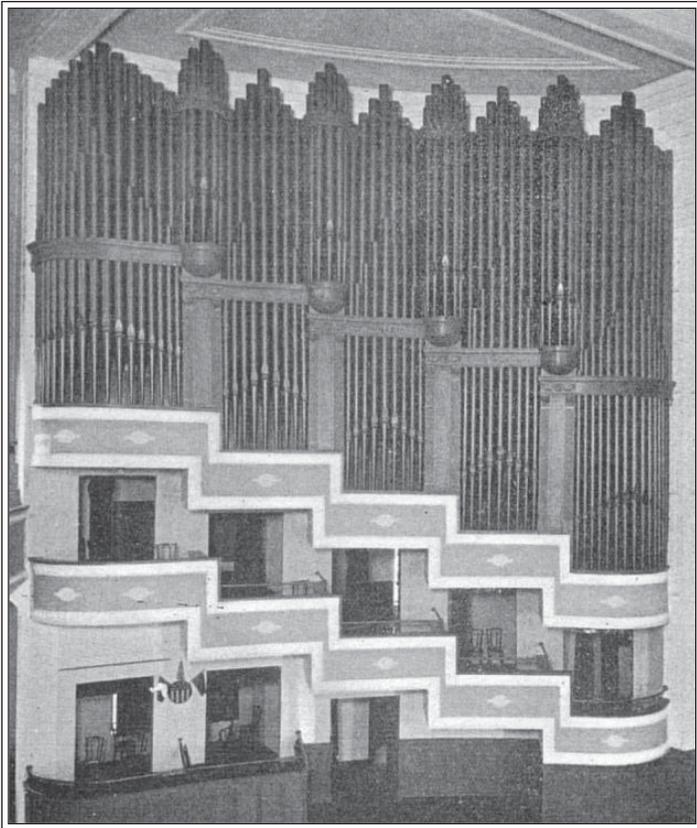
Believing that Mr. Archer Gibson . . . was the greatest living Organist and Organ Technician in the world, we appealed to him to write our specification. We were successful, after several efforts, in getting Mr. Gibson not only to write the specifications, but also to supervise the building of the organ at the factory and its erection and tuning at the auditorium. These specifications were submitted, I believe, to twelve different organ builders.

After examining the bids carefully and visiting a number of organs made by different builders, and a trip to factories, we concluded that the M.P. Möller Company of Hagerstown, Maryland, had the largest organization and was best equipped to give us the sort of an organ that we wanted, over all others and we accordingly gave them the contract. Our conclusions were that the Möller Company having the largest organ factory and the largest organization, buy their materials in a larger way, we saw more lumber at their factory than all the others combined, that they were in a position to give more for the money. We compared their mechanics with other organ builders and we liked the Möller company second to none, and above all Mr. Gibson was fully satisfied that the Möller Company had the experts with them to give us the artistic or tonal effects that we first felt the need of.<sup>15</sup>

13. "In Account with Washington Auditorium Corporation," July 10, 1925.

14. Memphis architect Hubert T. McGee (1864–1946), was involved in the design of the Memphis Civic Auditorium and had asked Corby for information on his committee's decision on the selection of an organbuilder. The Memphis Auditorium eventually purchased a 114-rank Kimball, Op. 7035, that was designed and dedicated by Charles Courboin on April 9, 1929.

15. William S. Corby to Hubert T. McGee, Memphis, Tenn., November 11, 1924.



*The pipe facade of the north chamber*

Gibson had been closely associated with the Aeolian Company since the early years of the century, was adored by his "patrons," and the confluence of his friendship with William S. Corby in Chevy Chase, Maryland, and the Möller company's proximity to Washington, was a natural association.

When the organ was announced to the Washington public in November, Gibson was quoted as having decided on 100 stops, "which would make it compare with a symphony orchestra of 100 pieces, and in order to reproduce the playing of an orchestra of that size on the organ there would have to be 6,000 pipes."<sup>16</sup> The total fell short with 88 ranks (*The American Organist* totaled 98 stops) and 5,758 pipes.<sup>17</sup>

The only stoplist in the Möller files is the original Specifications, dated May 23, 1924. Except for minor differences, it concurs with those published in *The Diapason* in December 1924 (p. 1) and in *The American Organist* in July 1925 (pp. 288-89).

16. *Washington Sunday Star* (November 16, 1924): Part 1.

17. "Organs Under the Microscope: Washington, D.C., Municipal Auditorium," *The American Organist* (July 1925): 288-89.

M.P. Möller Organ, Opus 4019 (1924)  
Specification by Archer Gibson

Specifications dated May 23, 1924

All manual divisions were 73 pipes except Great and Solo, which were 61  
String, Echo-Antiphonal, and Percussion divisions were floating.

Swell and Echo-Antiphonal Mixture composition was 12-15-17

Great Mixture's composition was 8-12-15-17-19

Great, Solo, Pedal, 10" wind pressure

Swell, Choir, String, 8" wind pressure

Echo-Antiphonal, 5" wind pressure

w = wood

m = metal

w/m = wood and metal

All pipes of metal unless otherwise indicated

GREAT (enclosed, South Chamber, 61 pipes)

16 Double Diapason\* (scale 42)

8 First Diapason\* (scale 38)

8 Second Diapason\* (scale 42)

8 Gross Flöte (w, #1 scale)

8 Fern Flöte (w, "Melodia scale")

8 Gamba (scale 56, "very smooth")

8 Viole d'Amour (scale 54, "smooth")

8 Gemshorn (w/m, "bright")

4 Octave (scale 56)

4 Hohl Flöte (w/m, "Flute Traverso scale")

2 Fifteenth

Mixture V (305 pipes, 8-12-15-17-19)

16 Bass Trumpet (White, Large, smooth")

8 Trumpet (Reg.)

8 Tuba (Large, smooth")

4 Clarion (White, "medium power")

Tremulant

\*unenclosed, 7½" wind pressure, unaffected by Tremulant

SWELL (enclosed)

16 Bourdon (w, Reg.)

8 Diapason (scale 40)

8 Gedeckt (w, Reg., Small Stop. Diap.)

8 Gamba (scale 56, "smooth")

8 Viole d'Orchestre (tin, scale 64)

8 Viole d'Orchestre Celeste (tin, scale 64)

8 Salicional (Reg., scale 62)

8 Salicional Celeste (scale 62)

8 Aeoline (scale 60, "loud")

8 Aeoline Celeste (scale 60)

4 Violina (61 pipes, scale 70, "smooth")

4 Flute Harmonique (61 pipes, "large")

2 Flautina (61 pipes, scale 72)

Mixture III (183 pipes, 12-15-17, "soft")

16 Bass Trumpet (White, "Full length, small, smooth")

8 Cornopean (White, Reg.)

8 Oboe (61 pipes, Reg.)

8 Vox Humana (White, 61 pipes, Reg.)

Tremulant

MÖLLER'S GOLDEN JUBILEE ORGAN FOR THE WASHINGTON AUDITORIUM

CHOIR (enclosed, North Chamber)

- 16 Contra Gamba (scale 54 at 8' C, "very smooth")
- 8 English Diapason (scale 44)
- 8 Concert Flute (w)
- 8 Quintadena (61 pipes)
- 8 Dolce (scale 54, "Dul[ciana]")
- 8 Dolce Celeste (scale 54, "Dul")
- 8 Dulcet (scale 60, "smooth string")
- 8 Dulcet Celeste (scale 60, "smooth")
- 4 Flute d'Amour (w/m, 61 pipes)
- 2 Piccolo (61 pipes)
- 16 Contra Fagotto (White, 61 pipes, Reg., mitered to 15')
- 8 Clarinet (61 pipes, "woody")
- 8 Orchestral Oboe (Gottfried, 61 pipes, "very characteristic")  
Tremulant

SOLO (enclosed, North Chamber, 61 pipes)

- 8 Stentorphone (scale 38)
- 8 Gross Flöte (w, #1 scale)
- 8 Gamba (scale 56)
- 8 Gamba Celeste (scale 56)
- 4 Hohl Flöte (w/m, 61 pipes, "Wald scale")
- 16 Bass Trumpet (White, Reg., "very large with smooth tone,"  
Contract: t.c.)
- 8 French Trumpet (Gottfried, "Temple Beth-El type")\*
- 8 Saxophone (Gottfried, "characteristic")\*
- 8 French Horn (Gottfried)\*
- 8 Cor Anglais (Gottfried)\*
- 4 Clarion (White, 61 pipes, "slightly louder than Great")  
Tremulant

\*Full Length.

ECHO-ANTIPHONAL (enclosed, floating)

- 8 Diapason (scale 44)
- 8 Fern Flöte (w, small Stop. Diap. scale)
- 8 Muted Viol (Tapered Tin)
- 8 Muted Viol Celeste (Tapered Tin)
- 4 Wald Flöte (w/m, Reg.)  
Mixture III (183 pipes, 12-15-17, "very soft")
- 8 Vox Humana (White, 61 pipes)  
Tremulant
- 16 Lieblich Gedeckt\* (w, Pedal, 32 pipes)

\*located in Echo chamber

STRING ANCILLARY (enclosed, floating)

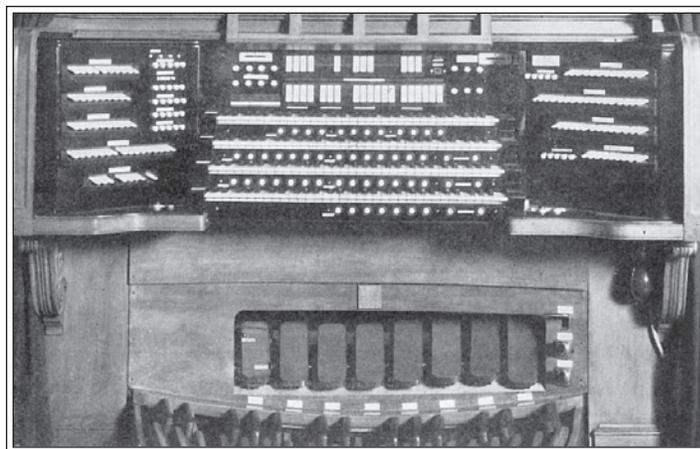
- 8 Gamba (scale 56)
- 8 Gamba Celeste (scale 56)
- 8 Viole d'Orchestre (tin, scale 68)
- 8 Viole d'Orchestre Celeste (tin, scale 68)
- 8 Salicional (Reg., scale 64)
- 8 Salicional Celeste (Reg., scale 64)
- 8 Dulcet (scale 60, "smooth")
- 8 Dulcet Celeste (scale 60)
- 8 Vox Humana (61 pipes)  
Tremulant

PERCUSSIONS ANCILLARY (floating)

- Piano<sup>North</sup> (88 notes, D.C. Cable piano)
- Chimes<sup>South</sup> (20 metal tubes, a<sup>o</sup>-e<sup>2</sup>)
- 8 Harp<sup>North</sup> (61 metal bars, "Repeat low octave")
- 4 Celesta<sup>North</sup> (ext., 49 notes)

PEDAL (32 pipes)

- 32 Diapason<sup>North</sup> (White, 56 pipes, 1-12 zinc, "not over 12" diameter,  
Special Heavy Stock")
- 16 First Diapason<sup>North</sup> (ext. 32')
- 16 Second Diapason<sup>South</sup> (w, Reg., 44 pipes)
- 16 Violone<sup>South</sup> (w, 44 pipes)
- 16 Contra Gamba<sup>North</sup> (w, Ch.)
- 16 First Bourdon<sup>South</sup> (w, 44 pipes, "Extra Large Heavy Stock")
- 16 Second Bourdon<sup>North</sup> (w, 44 pipes, #3 scale)
- 16 Echo Bourdon (w, Echo)
- 8 Bass Flute (ext. 2nd. Diap.)
- 8 Octave Bass (ext. 32')
- 8 Violoncello<sup>South</sup> (ext. 16')
- 8 Cello II<sup>North</sup> (Solo Gamba and Celeste)
- 8 First Gedeckt<sup>South</sup> (ext. 16' 1st Bd.)
- 8 Second Gedeckt<sup>North</sup> (C: ext. 16' 2nd Bd.)
- 32 Contra Bombard<sup>South</sup> (White, 12 pipes, zinc, 12" diameter "to  
match slim Trombone," 13-32 ext. 2nd Trombone, miter 28')
- 16 First Trombone<sup>North</sup> (White, 44 pipes, 1-12 w, 12<sup>3</sup>/<sub>8</sub>" square,  
"Smooth", miter 15')
- 16 Second Trombone<sup>South</sup> (White, zinc, 15" wind pressure, "Smooth,"  
miter 10')
- 16 Posaune (Sw. 16')
- 16 Contra Fagotto<sup>North</sup> (Ch.)
- 8 First Trumpet<sup>North</sup> (ext. 1st Trombone)
- 8 Second Trumpet<sup>South</sup> (ext. 2nd Trombone)
- Piano<sup>North</sup>
- Chimes<sup>South</sup>
- 8 Harp<sup>North</sup>



*The organ console*

Initially, Gibson wanted all ranks to be 61 pipes, except the Swell with 73 pipes. Elden O. Shulenberg (1877-1944), secretary of the Möller firm, wrote that he felt it would be a mistake, because "there hasn't been an organ [built in the past several years] without a Choir and Solo of 73 notes and that it would "throw the organ open to severe criticism."<sup>18</sup> Ultimately, only the Great and Solo divisions had 61 pipes.

18. Shulenberg to Gibson, August 29, 1924.



Archer Gibson at the console of the 1915 56-rank J.W. Steere organ, Op. 673, in the Springfield, Massachusetts, Municipal Auditorium, November 1919, used as publicity for the Auditorium organ.  
Courtesy of Jim Lewis.

Chorus and Pedal reeds and the three Vox Humanas were made and voiced by Frederick I. White; orchestral reeds (Choir Orchestral Oboe, and Solo French Trumpet, Saxophone, French Horn, and Cor Anglais (all full length), by Gottfried. A notation on the order for the four Solo reeds requested "As near an imitation of the Orchestral instruments as can be made" and that they be

voiced same as the ones in Temple Beth-El, New York City.<sup>19</sup> Additional power is preferred as the auditorium will seat over 6,000 people.

This organ is going to be of national importance and so, in the preparation of these reeds, the best attention should be given that the tones may be as exquisite as can be produced.

The three Great Diapasons were unenclosed on 7½" wind pressure; the Great First Open Diapason, at Gibson's

19. Möller had just completed this 194-stop organ, Op. 3585 (1924), designed by the Temple's organist, Clarence Dickinson. Coincidentally, Archer Gibson had preceded him from 1901 to 1909.

direction, was not affected by sub or super couplers. That was the only division to approach anything resembling a principal chorus. While each division had an 8' Diapason, the stoplist was filled out with 8' and 4' flutes and strings (27 ranks in total). For a 6,000-seat auditorium, the number of stops requested to be "smooth" is surprising. For an organ of the period, three sets of mixtures might be considered unusual, even though that of the Echo-Antiphonal was to be "very soft." The contract called for a four-rank Mixture on the Great but stoplists published in *The Diapason* and *The American Organist* indicate five ranks (305 pipes) at 8-12-15-17-19 pitches. Unlike most American organs, there were two reed choruses at 16', 8', and 4' (on the Great and Solo) and those of the Swell and Choir lacked only a 4', which would have been provided by the superoctave coupler.

The organ was installed in chambers at the left and right of the auditorium in front of the proscenium and, said an article in the *Washington Sunday Star*, would "require space larger than three 5-bedroom apartments."<sup>20</sup> The pipes were "concealed, a fact made necessary for the instrument to perform effectually, but visible to the audience will be a series of 'dummy' pipes which will give the proper appearance."<sup>21</sup> The Great, Chimes, and some of the Pedal pipes were in the South Chamber; the Choir, Solo, Harp, Piano, with other Pedal pipes in the North Chamber. The location of the Swell, Echo-Antiphonal, and String divisions was not given.

Gibson decided by July that the stop control would be by stop keys located in angled jambs: Swell, String, and Pedal on the left; Solo, Echo, Great, and Choir on the right. The stop keys and coupler tablets were of "French Ivory," Möller's term for celluloid.<sup>22</sup> Similar to Aeolian consoles, tremulants and percussion stops were activated by plunger-type pistons, rather than by stops. These, of course, could not be set on combination pistons.

The couplers were above the top manual, but in order to keep the music rack low, couplers for the floating divisions were connected to any of the four manuals by sets of four pistons (and a fifth canceller) on the stop jambs: percussion and String on the left; Solo and Echo-Antiphonal on the

20. *Washington Sunday Star* (November 16, 1924): Part 1. Thanks to James Weaver for providing this clipping.

21. *Ibid.*

22. M.P. Möller factory specifications (May 23, 1924), 3. "French Ivory" was a grained celluloid first introduced by the Xylonite Company in 1866.

right. Each main division and Pedal had six pistons plus a canceller; Echo, Solo, and String had four pistons.

Each of the seven enclosed divisions had an expression pedal; from left to right: Piano, Echo, String, Swell, Great, Choir, and Solo. The last pedal to the right was the Crescendo. To the right of the Crescendo pedal were three toe levers. The top one, that moved vertically, was a damper pedal for the piano. Below it were two toe studs. Of the middle one there is confusion; it may have been an *una corda* control for the piano. The bottom was the Sforzando or Full Organ toe stud. Woe to the player whose right foot slipped from the top piano damper onto the Sforzando below!

In all, a console impossible to control, with almost half the stops not having a home manual, but having to be directed to a keyboard by a piston. If T. Scott Buhrnam's description in *The American Organist* is correct "the division pistons are Absolutes,"<sup>23</sup> meaning fixed, and not adjustable.

Gibson was particularly explicit about the tremulants: "To be located to minimize noise, 4 inch conductors exhausting from the various regulators. Must be carefully regulated as to speed and efficiency."

A "Silent" for each division was provided "for use in emergencies, definitely and quickly cutting off wind supply to [each division] in case of ciphers, &c."

While the Auditorium had been open for business since January 27, 1925, its dedication, and that of the organ, kept being postponed. Originally the night of January 31 was chosen because it was the birthday of the president of the Auditorium Association, Col. Harper. The last week of February was considered ideal "before Congress adjourns,"<sup>24</sup> then April 15. The date of June 10 was finalized because Archer Gibson, who was to play the dedicatory recital, was to sail for Europe on June 17 and the Auditorium committees were embarrassed to have the organ dedicated later.<sup>25</sup> Not only President and Mrs. Coolidge were to attend, but also a number of Cabinet officers and other dignitaries. It was decided that "outside of a few speeches . . . Archer Gibson at the new auditorium organ is to be the outstanding feature of the evening."<sup>26</sup>

Gibson contributed "A Word From The Organist" printed in the program booklet—an enthusiastic paean to the American organ industry:

23. *The American Organist* 9, no. 12 (December 1926): 356.

24. Harper to Möller, January 13, 1925.

25. Corby to Möller, May 1, 1925.

26. Corby to Gibson, May 14, 1925.

## ORGAN RECITAL

- 1.—BACH (a) Toccata and Fugue  
(b) Passion Chorale  
(c) Loure'
- 2.—HANDEL (a) Allegro ma non troppo  
(from an Organ Concerto)  
(b) Minuetto  
(c) Largo ("Xerxes")
- 3.—WIDOR Andante Cantabile  
(from 4th Organ Symphony)
- 4.—WAGNER Fantasia, "Lohengrin"
- 5.—RUBINSTEIN Kamennoi Ostrov
- 6.—KREISLER (a) Liebesfreud  
(b) Liebesleid  
(c) Old Vienna Refrain
- 7.—GIBSON (a) Spring Song  
(b) Improvisation
- 8.—DRDLA Souvenir
- 9.—DEBUSSY La Demoiselle Elue
- 10.—WAGNER (a) Prelude, "Parsifal"  
(b) Prelude and Liebestod, "Tristan and Isolde"  
(c) Pilgrims' Chorus, "Tannhauser"

ARCHER GIBSON, *Organist*

### *Archer Gibson's Dedicatory Program*

PROBABLY on few subjects is the popular conception more at variance with facts than as to the nature and workings of the greatest of all musical instruments, that incontestably American creation, the modern electric pipe organ.

America leads the world today in the manufacture of the highest-grade musical instruments. Today the greatest pianist of the world plays an American-made piano, the greatest harpist plays an American-made harp, the greatest flutist plays an American-made flute, the greatest saxophonist plays an American-made saxophone, and so on "ad infinitum."

As to organs, American builders, in perfecting the modern electric control and many extraordinary tonal developments of the present instrument, placed all previous types of pipe organs in the discard, along with "infant damnation," horse cars, etc.

Tonally, the best work that has ever been put into organs is being made in America. On a foundation of the best workmen from every land, with characteristic energy and vision, American builders have produced a musical instrument retaining all that was good in the old system—plus a new world of expressive and dramatic beauty. Expression, without which music is a cold, dead thing, unworthy of the name, has been made possible by the perfected electric control until the crescendo and diminuendo are as smooth and sensitive as with a violin or a master of “bel canto.”

A complete modern organ, such as this instrument, has many different “choirs” of widely different tone color, far exceeding that of the largest orchestra conceivable. These are made accessible from many positions on the key-boards, thereby making possible tone combinations of the greatest beauty, heretofore out of reach. After all, two hands have only a limited range, no matter what their skill, and all mechanism does is to make possible the maximum use of the musical materials inside the organ. Specifications often read large and play small.

The principal Diapason pipes of this organ have an independent wind supply, are outside the expression-chamber, and cannot be affected by octave or suboctave couplers. This makes for a tonal balance in the Full Organ that is too often overlooked by organ purchasers, while a glib salesman packs the specifications with fancy “solo” stops, usually useless and often of actual detriment to the Full Organ tonal blend.

Inspection and careful study of details alone can show the many ways in which the great organ factory of Möller has provided for the Washington Auditorium an instrument able to meet every demand that can be put upon it—tonally and mechanically. With reasonable care, this splendid instrument should be a pride to Washingtonians for many years to come, and an honor to its builder.<sup>27</sup>

The Washington Auditorium was dedicated on the evening of June 10, 1925. President Calvin Coolidge gave a brief address and the proceedings were broadcast by radio from 9:30 to 11:30. Unfortunately, “the speakers . . . took so long to make their remarks that little energy was left to enjoy the organ recital.”<sup>28</sup> And then, when Archer Gibson sat at the console, either the organ wouldn't play or, according to one account, “played itself to all intents and purposes, and delayed the opening group of Bach numbers several minutes until a proper solution for the trouble could be found.”<sup>29</sup> During the interim ten minutes, Gibson explained to the

audience that because of the excessive heat, the electrical contacts expanded and closed the relays.<sup>30</sup>

Due to the lateness of starting the program, the length of the speeches and the growing restlessness of the audience, Mr. Gibson cut his recital program almost in half, omitting the Kreisler, Drdla, Debussy, and his own compositions. Perhaps the most delightful numbers played were the “Louré” by Bach, which utilized organ attachments that affected the quality of the old clavichord, such as Johann Sebastian Bach himself used; the Handel “Minuetto” and the Widor “Andante Cantabile,” from the Fourth Symphony. In the Handel “Largo” and the Wagnerian selections, the constant shifting from the softest tones to the loudest apparently available rather marred the dramatic and logical effects which the great master of Bayreuth so carefully put into his operas.

Richard Wagner's music is always beautiful, however, and there were some exquisite tonal effects that Mr. Gibson achieved in which he seemed to grasp the inspiring and at times religious qualities that fill these works. Mr. Gibson is known to be a great Wagner enthusiast.<sup>31</sup>

The Washington correspondent for *The American Organist* noted that Gibson played Bach's Toccata and Fugue in D Minor almost entirely on full organ.<sup>32</sup> Though the speeches could not be heard by those in the balcony and even some sitting in the orchestra, the organ could “be heard by all. In fact, the effect of the powerful vibrations on the ear-drums of many in the balcony was exceedingly painful in the fortissimo tones and forced some of the spectators up there to seek seats on the lower floor.”<sup>33</sup>

After the recital, a painting of Robert Harper was unveiled. “At the end of the program those left of the mass which had constantly dwindled as the hours grew apace, stood while Mr. Gibson played ‘the Star Spangled Banner’ and ‘Dixie,’ and the members of the directors’ board had their picture taken.”<sup>34</sup>

Only a few organ recitals were subsequently given.<sup>35</sup> In 1925, the famous blind Scottish organist, Alfred Hollins,

30. *Washington Post* (June 11, 1925). Gibson was no stranger to intransigent organs. Around 1910 when he was playing an organ dedication he had to stop in the middle of the recital because of ciphers. He told the audience, “A new organ is like a pet child: it never shows off worse than before company!”

31. (*Washington Evening Star* (June 11, 1925).

32. Thomas Moss, “Washington,” *The American Organist* 8, no. 8 (August 1925): 326.

33. (*Washington Evening Star* (June 11, 1925).

34. (*Washington Evening Star* (June 11, 1925).

35. Soon after the inaugural recital, M.P. Möller was asked for a list of “leading concert organists” who might play future organ recitals. His

27. Archer Gibson, New York City, June 5, 1925. *Dedication of the Washington Auditorium and its Great Pipe Organ*. June 10, 1925.

28. Thomas Moss, “Washington,” *The American Organist* 8, no. 8 (August 1925): 326.

29. “Organ Dedication Is Heard By 5,000,” (*Washington Evening Star* (June 11, 1925).

opened a series of recitals "and we were amazed at his control of the large instrument. Perhaps the most notable thing about the performance was the wide range of color combinations which were used with a lavish hand."<sup>36</sup> Other organists who played were Henry F. Seibert and Firmin Swinnen. On October 28, Harry Rowe Shelley brought his quartet from Central Congregational Church, Brooklyn, to perform and his playing of music from Wagner's *Götterdämmerung* was accorded a standing ovation. Charles M. Courboin played a recital on December 10, 1925:

Passacaglia . . . . . J.S. Bach  
 Choral in A Minor . . . . . César Franck  
 The Bells of Sainte-Anne-de-Beaupré . . Alexander Russell  
 Aria . . . . . Antonio Lotti  
 Allegretto. . . . . August de Boeck  
 Sketch No. 3. . . . . Robert Schumann  
 The Afternoon of a Faun . . . . . Claude Debussy  
 Toccata, The Primitive Organ . . . . . Pietro Yon  
 Marche héroïque . . . . . Camille Saint-Saëns

The reviewer's comment that Courboin "knows his Bach, although we are forced to add here that the Möller instrument at the Auditorium is not the best medium for a proper appreciation of the great composers,"<sup>37</sup> leaves the reader wondering if the reporter knew another organ in Washington better suited for Bach's organ music.

During the 1927 convention of the American Guild of Organists, Rollo Maitland played a recital at the Auditorium on June 29, probably the last recital by a major artist.

The Auditorium Corporation was indifferent to the organ when it soon became apparent that organ recitals failed to draw an audience. Six months after the organ was dedicated Corby noted, "three or four organists of national reputation and one of international reputation have given recitals during the past winter . . . and even after a fair amount

recommendations included Charles Courboin, Charles Heinroth, Clarence Reynolds, Henry F. Seibert, William Goldsworthy, Clarence Dickinson, Edward Rechlin, Rollo Maitland, Frederick C. Mayer (of West Point Academy), Firmin Swinnen, Wilhelm Middelschulte, Edward Shippen Barnes, Lynnwood Farnam, and Richard Keys Biggs. M.P. Möller to Louis J. Fosse, general manager, June 17, 1925.

36. Thomas Moss, "Washington," *The American Organist* 8, no. 8 (August 1925): 326.

37. "Courboin Recital Predominantly Bach," *Washington Post* (Friday, December 11, 1925): 2.

of advertising, the receipts have not been fifty percent of the advertising expenses."<sup>38</sup>

The Corporation also did everything it could to avoid paying for any publicity of the organ. When RCA offered to produce daily radio broadcasts from the Auditorium, Corby asked Möller if, for the advertisement value, he wouldn't bear "all expenses for the up-keep of the organ and pay the Organist's salary."<sup>39</sup> Möller responded that, although he was "not so over-enthusiastic about broadcasting," he would pay one year, \$1,000, and take care of the organ tuning.<sup>40</sup> There was no further correspondence on the subject.

In February 1926, the board of directors appointed Corby as a committee of one to secure a permanent organist. He again contacted Möller to agree "to pay one-half of such organist's salary for the first year."<sup>41</sup> Corby goes on to make a revealing statement that, "it would be the best piece of advertising you have ever done and that we will have stopped all unfavorable comment about [the organ] and established and proven the claims that both you and I have made that the [organ] is one of the best concert organs in the country."<sup>42</sup> Clarence Reynolds,<sup>43</sup> organist of the Denver Civic Auditorium, was approached about the position and even travelled to Washington to play a private recital at the Auditorium on Sunday afternoon, March 21, 1926, for officers, directors, and stockholders, but was never engaged.

Four years after the organ's dedication, there had been no arrangements made for its maintenance.<sup>44</sup> Möller advised Harper that it would cost about \$500 "to put your organ in first-class condition" and about \$1,500 a year "to keep it up."<sup>45</sup> He also used the opportunity to note that there was

38. Corby to Möller, February 20, 1926. He then goes on the note that the organists arrived only a few hours before the recital, "tries to become familiar with the organ, then at best only gets a few of the principal stops with the result that he plays most of his recital on the Great keyboard, and about his only change is to kick on the full organ pedal a few times, during which time he is very liable to get the Harp to working" and that the people can detect no difference between such an artist and the average church organist.

39. Corby to Möller, July 8, 1925.

40. Möller to Corby, July 15, 1925.

41. Corby to Möller, February 10, 1926.

42. Ibid.

43. Clarence Reynolds (d. 1949), had been organist of the Thirty-fourth Street Collegiate Church in New York (in 1904), Ocean Grove Auditorium (ca. 1910), organist and choir director of the Philadelphia Baptist Temple (1917), and organist of the Denver Civic Auditorium in 1926.

44. Shulenberger to Harper, April 5, 1929.

45. Shulenberger to Harper, April 13, 1929.

\$3,375 past due on the mortgage coupons he held and that, by July, the total would be \$4,250.<sup>46</sup>

The prospect of the International Convention of the Baptist Young People's Union in July 1931 brought a reply to Raymond E. Rapp, organist of Washington's First Baptist Church, to the effect that, "the Auditorium officials have not spent a single dime on tuning or regulation, and probably won't since the Auditorium project was a financial failure. . ."<sup>47</sup> The Möller Company was again coerced into tuning and regulating the organ when Rapp noted "it will be heard by thousands from all over the country."<sup>48</sup> Most all of the delegates hold important offices in the churches which are sending them to the convention. Their influence may in some future time have bearing on the purchases of organs which have impressed them."<sup>49</sup>

Two years later, the same conditions pertained when the Northern and Southern General conventions of the Baptist Churches in America convened for joint sessions at the Auditorium. Rapp again wrote Möller that they had no money "to spend for conditioning an organ" but if the Möller people would act on the matter the committee would see that the company was given due publicity.<sup>50</sup>

Franklin D. Roosevelt's inaugural ball was held at the Auditorium on March 4, 1933. In preparation for the festivities, marines were conscripted to decorate the hall and, in so doing, pipes in the String and Echo chambers were trampled down.<sup>51</sup> "Some of the large pipes have been taken from their positions and thrown across others,"<sup>52</sup> and large pipes used to brace flags.<sup>53</sup>

A report of the damage indicated that 263 pipes were damaged beyond repair.<sup>54</sup> E.O. Shulenger estimated the cost of replacing the pipes, retuning, and reregulating at \$433.50 (\$6,873 in today's currency). Robert Harper, still president of the Corporation, replied that "funds are

46. Ibid.

47. Shulenger to Rapp, June 10, 1931.

48. Shulenger later noted, "The tuning which we did [for the church convention a year ago] we were never paid for, but it was more or less forced on us by the church committee, who told us that they were going to use the organ whether playable or not." Shulenger to Harper, May 21, 1934.

49. Rapp to Shulenger, June 17, 1931.

50. Rapp to Möller, April 2, 1933.

51. Shulenger to Harper, May 21, 1934.

52. Shulenger to Harper, June 18, 1934.

53. Shulenger to Harper, May 21, 1934.

54. Shulenger to Harper, June 18, 1934.



*Washington Auditorium, 1933*

a scarce article with us" and asked if it were "essential that all damaged parts be rehabilitated or whether some can be eliminated without special damage to the organ . . ."<sup>55</sup> It is doubtful if any repairs were made.<sup>56</sup>

The Washington Auditorium was hard hit by the Depression. In December 1933, the Corporation had a bank balance of only \$189,32.<sup>57</sup> With the White House only two blocks away, the Auditorium's location was favorable for conversion to government office space and the building was rented to the Federal government on June 10, 1935, for \$50,000 a year. Within a week, there was a proposal to remove the organ and install it in a large department store in Washington. Möller wrote Samuel Waters, a Washington organ maintenance man, that "we have a good deal of money at stake on that Auditorium organ proposition, and we are therefore interested in the sale of the organ . . ."<sup>58</sup>

Nothing further is noted of the scheme, and to Harper's queries as to what is to be done with the organ, Möller adamantly insisted that it should be left on site.

55. Harper to Möller, September 4, 1934.

56. Not only the organ was hounded by bad luck. A performance of *Samson and Delilah* was planned with Paul Althouse and Louise Homer, but advance sales were so poor that the orchestra refused to play unless paid in advance. "Mr. Althouse wrote his personal check for \$1,000 and the opera went on. Before the evening was over, an anonymous 'angel' refunded the money." (Libby Aman, "Huge \$50,850 Pipe Organ Stands Silent in Washington Auditorium," *Washington Star Pictorial Magazine*, May 18, 1952, p. 18).

57. Financial Statement, January 1–December 31, 1933. Möller Collection, American Organ Archives.

58. M.P. Möller to Samuel S. Waters, June 22, 1935.

By June 1936, it was apparent to the Corporation that the government would buy the building since it had already taken over so much of the surrounding property.<sup>59</sup> The Corporation had only one employee at a salary of \$25 per month. Noting the expenses of taxes and insurance, the board of directors authorized Col. Harper to sell the furniture and fixtures to avoid storage charges and asked Möller what "disposition we should make of the organ under the circumstances. . ." <sup>60</sup> Möller replied that "At the present time we know of no place that the organ could be sold."<sup>61</sup>

Harper later noted it was "the opinion of the Board of Directors that the organ, a valuable piece of property which Government does not use nor has ever used, should be converted into cash for the benefit of the stockholders [and] in the event of you being unable to offer us any specific prospects as to disposing of the organ, to take the subject up with certain churches and municipalities."<sup>62</sup>

The final word on the fate of the Washington Auditorium organ came from Möller's secretary and sales manager, E.O. Shulenberger:

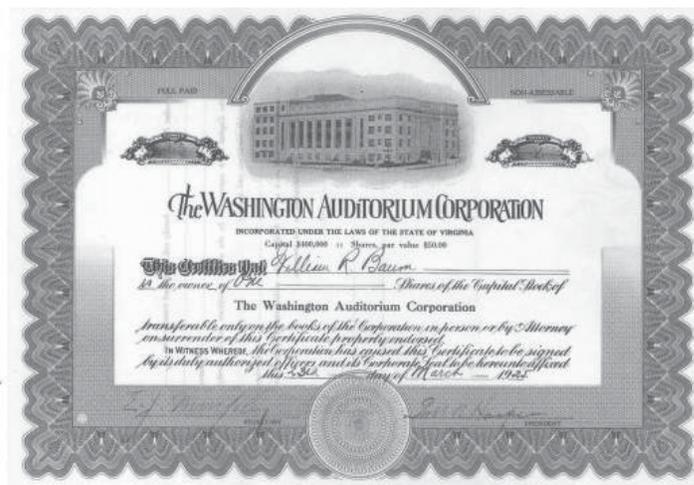
Just at this time I know of no place where it could be disposed of. In the past several years there have been no real large organs purchased anywhere, and the organ in the Auditorium would require a very material amount of space to house it; and until you figure even fair value for it, plus the cost of removal and redesign, it would run into a price higher than any organ buyers have been willing to pay this year.

It would seem to me that until the matter of the use of the Auditorium is properly settled, that the organ should remain there. Sometime it probably will be wanted there, as organs have not gone out of vogue by any means; and considering the way that instrument was built, and the fact that it would probably require a great deal of reconstruction to house it in another location, which would make the reinstatement costs high, I am afraid that you could not get enough for it as is, to justify your considering it.<sup>63</sup>

By the end of the decade, the Auditorium became insolvent and declared bankruptcy. Subsequently, the Daughters of the American Revolution's 4,000-seat Constitution Hall,

which opened in 1929, served as the District's main cultural venue until the John F. Kennedy Center for the Performing Arts opened in September 1971. The Auditorium organ however, remained in place for the next twenty years. In 1961, the Auditorium was to be demolished to make way for a new Civil Service Commission building and the General Services Administration was "in charge of disposing of it whether for money or by donation . . . Any state, county, municipal or charitable group that wants it can have it 'really for free' . . . but so far there have been no takers."<sup>64</sup>

Shortly before the Auditorium building was razed in the 1960s, the organ was removed and various ranks went into smaller organs. In the late 1970s, the Solo 4' Clarion became the Trompette en Chamade in the old organ in St. Paul's, K Street.



*Engraved certificate from the Washington Auditorium Corporation issued in 1925.*

Of some 36 municipal auditorium pipe organs listed on the website, [www.municipalorgans.net](http://www.municipalorgans.net), about 19 survive in their original location, many in original condition and, miraculously, many playable. Given this survival rate, it is all the more unfortunate that the organ of the Washington Auditorium suffered such a silent history.

59. The Auditorium may have escaped demolition because, as the architects, Milburn & Heister, said, "The building is so strong that it would require greater engineering skill to dismantle it than it did to build it." (Libby Aman, "Huge \$50,850 Pipe Organ Stands Silent in Washington Auditorium," *Washington Star Pictorial Magazine*, May 18, 1952, p. 18).

60. Harper to Möller, June 25, 1936.

61. Möller to Harper, July 14, 1936.

62. Harper to Möller, November 9, 1936.

63. Shulenberger to Harper, November 18, 1936.

64. "GSA Eager to Sell 6,000-Pipe Organ," *Washington Post* (January 15, 1961).



# NATIONAL PRESBYTERIAN CHURCH

CARL SCHWARTZ

**T**HE NATIONAL PRESBYTERIAN CHURCH was established on October 19, 1947, in services attended by President Harry S. Truman. Dr. Edward L.R. Elson, who had become pastor of Covenant-First Presbyterian Church the previous year, was the first pastor of the newly created congregation, then housed at 18th and N Streets, NW, and in the former Covenant-First building.

The congregation that formed the new church had roots that reached back to the earliest days of the new capital city. Georgetown Presbyterian Church traces its history back to 1780. An early Presbyterian congregation, St. Andrew's Church, met at 10th and F Streets, NW, in the vicinity of St. Patrick's Catholic Church. At one time this congregation worshipped in the Supreme Court chamber of the United States Capitol building. Many Washington D.C. congregations were formed by those involved with work building the new city and earliest government buildings.

This congregation, eventually organized as First Presbyterian Church in 1811 and ultimately in 1827, erected a building on 4½ Street, NW. In the 19th century, the Rev. Byron Sunderland was pastor for 45 years (1853–1898). Sunderland preached abolition of slavery, this in a conservative Southern city. Frederick Douglass, the African-American abolitionist, was allowed to speak from the pulpit of this church in 1866. Sunderland was chaplain of the United States Senate during the Civil War and again during the 1870s.

The neighborhood later became commercial. The Federal Government bought up the area and renamed the location John Marshall Place, NW, now the location of a number of courthouses near Judiciary Square north of Pennsylvania Avenue, NW. First Presbyterian's final service in the old building took place in 1930.

In 1885, Covenant Presbyterian Church was founded by members of New York Avenue Presbyterian Church. In 1887 this church began the construction of a splendid Romanesque-style building at the intersection of 18th Street, N Street, and Connecticut Avenue in what was then a residential area of the city. Among those who worshipped with this congregation were President Benjamin Harrison and Alexander Graham Bell.

First Presbyterian Church merged with Covenant Presbyterian Church in 1930. In part this was because of

an existing movement to organize a National Presbyterian Church. The merged congregation, led by Dr. Albert Joseph McCartney worked towards this end.

While nothing is known of organs at First Presbyterian Church, Covenant Presbyterian was home to two Hook & Hastings organs: Opus 1393 (1888) a III/42, and what was apparently a chapel organ, Opus 1522 (1892), a II/II.<sup>1</sup> An Austin organ, Opus 582 (1915), a II/10, is also listed for this church.

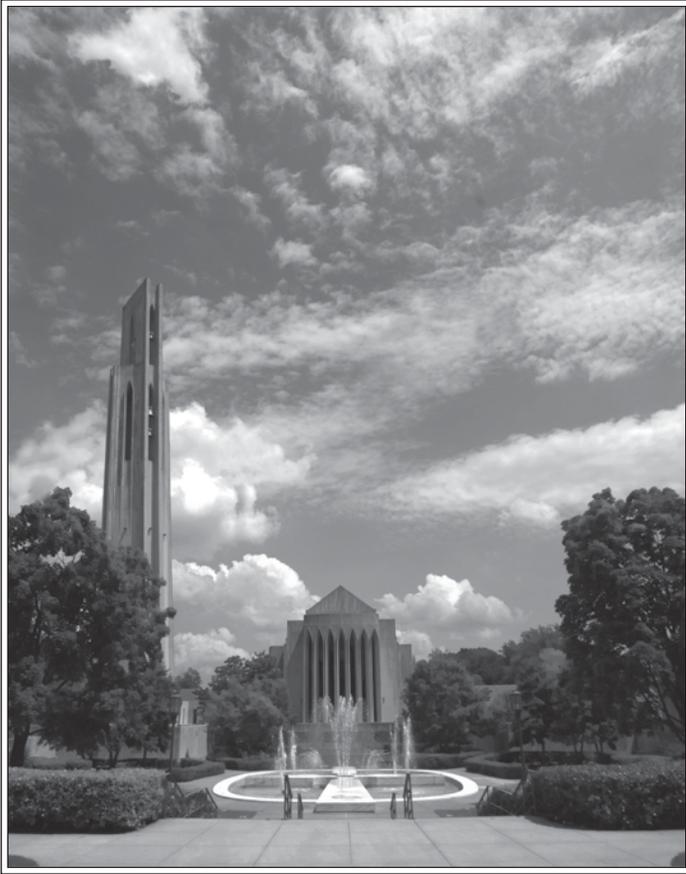
In 1936, Möller installed its Opus 6385 in Covenant-First Presbyterian Church's existing building. The donor of the organ was Mrs. Luella M. Robbins and it was built under the direct supervision of Richard O. Whitelegg. This spectacular four manual instrument was dedicated with a recital by Clarence Dickinson. The organ is extensively documented elsewhere in this publication: it was sold to Capitol Hill United Methodist Church in 1965 when the National Presbyterian Church began its relocation.

The present National Presbyterian Church and Center is the culmination of decades of planning. As mentioned previously, the Covenant-First Church became the National Presbyterian Church in 1947. President Dwight David Eisenhower and Mrs. Eisenhower worshipped with this congregation. The president, who had been raised in a congregation that did not practice infant baptism<sup>2</sup> was baptized by Dr. Elson on January 20, 1953. Ultimately, the area in which National Presbyterian Church was originally located was redeveloped into the business corridor it is today. In 1966, the church acquired the present site on Nebraska Avenue, NW. The new building, seating 1,260, was designed by noted architect Harold E. Wagoner. The cornerstone was laid by former President Eisenhower on October 14, 1967. The sanctuary used for the first time on September 7, 1969.

The church selected Aeolian-Skinner as the builder of new organs for the sanctuary and chapel. An initial contract was signed with the firm on April 22, 1964, prior to

1. This organ was later offered by Lewis & Hitchcock to the 8th Street Temple (Washington Hebrew Congregation). The background to this is unknown.

2. Eisenhower's mother was a member of the predecessor church of the Jehovah's Witnesses, the International Bible Students. He never joined this organization. Mamie Eisenhower, his wife, was a Presbyterian.



the acquisition of the present church property and part of an interesting history of proposals for the site and design of the new church. A revised contract was signed in 1965<sup>3</sup> and sanctuary organ's final design dates from 1968. Even then, Aeolian-Skinner revised the specification between April and June of that year. The organs were complete by 1970 and installed by Lewis & Hitchcock.<sup>4</sup> The sanctuary organ work was supervised by Irving Lawless and the chapel organ work by Arthur Allen Douglas of that firm.

Opus 1456, the John Jay Hopkins Memorial Organ,<sup>5</sup> has been described as, perhaps, the last great organ built by Aeolian-Skinner. There have been evolutionary changes to this organ growing out of the experience of the musicians of the church and these have been executed by

3. The organs appear to have been designed to a great extent before the plans for the building were known. The chapel organ was not configured to fit the final shape of the space for it. This caused great consternation when it had to be installed.

4. The last Aeolian-Skinner installed by Lewis & Hitchcock. The cost of installation far exceeded the payment by Aeolian-Skinner because of the difficulties fitting the organs, as designed, into spaces that turned out to be significantly different than expected.

5. Given by Mrs. Hopkins in memory of her husband.

Lawless, who had worked with the initial installation and then the present curator (since 1987), the DiGennaro-Hart Organ Company. They have not had, as their aim, a transformation of the organ in any sense but rather an ongoing refinement. The imported Great reeds were never deemed satisfactory and have been replaced twice, first by Lawless and most recently in 2010 by DiGennaro-Hart. A ballet of sorts has taken place with several of the 2' stops: they have been moved about as indicated in the annotated shop specification. The 8' stopped flutes of the Great and Positive organs have been swapped. The Hautbois, originally in the Choir division, was moved to the Swell. The original State Trumpet, far too loud and tonally unappealing, was first moved and then replaced with the present Trumpeten-Chamade in the Antiphonal. New color/solo reeds, a Clarinet and a Tuba, signaled a swing of the pendulum of taste toward more Romantic voices not present in the very Classic 1968 stoplist. The Tuba, called Tuba Major in the latest revision, is a vintage set of Aeolian-Skinner pipes (1932) formerly in a local residence organ. This addition was by DiGennaro-Hart, present curators of the organ. The organ console, heavily used, has been completely rebuilt and refitted with state-of-the-art controls first in 1987 and then again in 2003. The later work consisted of replacement of the entire electrical system. Most recently, a splendid new Solo division introduces into this late Aeolian-Skinner the wondrous sounds of solo registers gathered from vintage organs of Ernest Skinner. Bynum Petty and Lawrence Trupiano were tonal directors for the work carried out in 2010.

The sanctuary organ was dedicated on April 26, 1970, during the 11:00 a.m. service. Ernest Ligon,<sup>6</sup> organist-choirmaster at National Presbyterian for many years, played the dedicatory recital that evening. His program included music of J.S. Bach, Hindemith, Roberts, Franck, Langlais, and Ginastera. Other recitalists in the opening series were: Simon Preston, Clyde Holloway, and Aldis Lagzdins. National Presbyterian Church has been the venue for the presentation of major choral and organ programs throughout its history. Paul Hume, longtime Washington music critic, commented to the writer that such churches as the National Presbyterian Church and Washington Cathedral were, for many years, the primary locus of high quality musical

6. Ligon arrived in at NPC in 1957 as a student of Theodore Schaefer, then as Schaefer's assistant. He became a faculty member of the Peabody Conservatory in 1963 and continues there today as a vocal coach.

culture in the nations' capital, this at a time when symphonic music and opera<sup>7</sup> were in their infancy locally.

The current clergy and staff of the include Rev. Patrick Wilson, interim senior pastor, Dr. Douglas A. Learned, executive pastor, Mr. Michael Denham, director of music ministries, William Neil, principal organist. Carolann Hayley, assistant to music ministries and Dr. J. Theodore Anderson, director of library and archives.

## SOURCES

Aeolian-Skinner shop specification, provided by the American Organ Archives, Organ Historical Society.

Courtesy of the Library and Archives of National Presbyterian Church, J. Theodore Anderson, PhD., Director.

7. Indeed the late Paul Callaway, longtime organist-choirmaster of Washington Cathedral was the first conductor of the Opera Society of Washington: the forerunner of the Washington National Opera. Ted Schaefer, Ernest Ligon and their successors have been champions of new music for choirs and organ. Hume emphasized the point that musical activities in houses of worship, often ignored by music critics today, were the bread and butter of musical life in the growing city of Washington and often world-class in quality.

## THE JOHN JAY HOPKINS MEMORIAL ORGAN

### AEOLIAN-SKINNER ORGAN, OPUS 1456 (1968, DEDICATED 1970)

Details taken from Aeolian-Skinner shop notes dated April 2, 1968, as revised June 4, 1968

This specification reflects tonal/stop changes to original stoplist only

(A-S) Tonal changes by Aeolian-Skinner

(IGL) Tonal changes by Irving G. Lawless through 1987

(DG-H) Tonal changes by DiGennaro-Hart after 1987

Stop name changes in DiGennaro-Hart console indicated in parentheses

COMPASS: Manuals, 61 notes

Pedal, 32 notes

II. GREAT (2¾" wind pressure)

16 Principal (Violone)

18 offset, 40sc @ 16' CCC, 50sc @ 8' CC, 60 @ 4' C, ¼m, ½ on 17th, butts on #25-29

8 Principal

43sc @ 8' CC, 54sc @ 4' C, ¼m, ½ on 17th, butts on #13-17

8 Bourdon

#1 wood bass, 57sc @ 4' C, moved to Positiv (DG-H)

8 Gemshorn

48sc @ 8' CC, 58sc @ 4' C, ¼m, ½ taper, ½ on 18th

4 Octave  
55sc @ 4' C, 66sc @ 2' C, ¼m, ½ on 17th, butts on # 1-#5

4 Harmonic Flute  
59sc @ 4' C, 64sc @ 2' C, 67sc @ 2' E, 63sc and harmonic @ 2' F, 68sc @ 1' C ¾m

2 Flachflöte (Flach Flute)  
65sc, ¼m, ⅔ taper, Blockflöte, moved to Antiphonal (IGL) replaced with Antiphonal 2' Octave

8 Kornett IV-V  
t.c., 232 pipes, 46sc @ 8' CC ¼m, ½ on 18th, tin

8-12-15-17 7

8-12-15-17 42

49 notes

1½ Mixture IV

244 pipes, 47sc @ 8' CC, ¼m, ½ on 17th, spotted

15-19-22-26 12

12-15-19-22 12

8-12-15-19 12

5-8-12-15 5

1-5-8-12 8

61 notes

⅔ Scharf IV

26-29-33-36 12

22-26-29-33 12

19-22-26-29 12

15-19-22-26 6

12-15-19-22 6

8-12-15-19 5

1-5-8-12 8

61 notes

16 Trumpet

Special (Imported), replaced by A.R.Schopp 8' Trumpet (IGL); replaced with full length A.R. Schopp 16' Trumpet, (DG-H)

8 Trumpet

Special (Imported), replaced by A.R.Schopp 4' Clarion (IGL), replaced with A.R. Schopp 8' Trumpet, (DG-H)

8 State Trumpet

wired from keys, #2 French, harmonic @ #27, large necks, 20" wind pressure and located in main organ. Chest moved to Antiphonal and pipes replaced with new A.R. Schopp, 10" wind pressure (IGL), pressure lowered slightly (DG-H)

Arlington Carillon (Schulmerich, 61 notes)

Coronation Carillon (Schulmerich, 61 notes)

Great Unison Off

I. POSITIV (2½" wind pressure, medium weight metal)

8 Principal

49sc, ¼m, ½ on 18th, butts on #13-17

A Brief History of the National Presbyterian Church

The National Presbyterian Church—The First 200 Years—1795-1995.

Information regarding the original Aeolian-Skinner contract dates and Mrs. E.E. (Luella) Robbins.

Photos of Covenant-First Presbyterian Church.

Church Website History compiled by J. Theodore Anderson, Dr. George Cunningham, Mrs. M. Kate Brinkley.

Irving G. Lawless: notes on changes to the organ 1970-1987 as well as commentary on changes made by Aeolian-Skinner reflected in the final specification.

Lewis & Hitchcock Inc. files:

Copy of Service of Dedication Bulletin, April 26, 1970.

Organ Dedication Series booklet

Installation correspondence.

DiGennaro Hart Organ Company, Michael V Hart:

Present Specification—The John Jay Hopkins Memorial Organ, brochure of the DiGennaro-Hart Organ Company, 2010.

Additional information and detail provided by Mr. Hart.

- 8 Holzgedeckt (Holz Gedeckt)  
#1 wood bass, #9 @ 4' C, moved to Great (DG-H)
- 4 Octave  
59sc, ¼m, ½ on 18th, butts on #1-5.
- 4 Koppelflöte (Koppel flöte)  
60sc @ 4' C, 63sc at 2' C, ¼m, Koppel Flöte scale
- 2 Gemshorn  
70sc, ¼m, ¾ taper, ½ on 17th, tin, moved to Swell, renamed "Spitz Principal" (IGL), replaced by Swell 2' Octavin
- 1½ Larigot  
77sc, ¼m, ½ on 17th
- 1 Sifflöte  
76sc @ 1' C, 86sc @ 6" C, 98sc @ 3" C, ¼m, Nachthorn
- 2⅓ Sesquialtera II (t.c., 98 pipes)  
2⅓' - 80sc @ t.c., ¼m, ½ on 17th  
1⅓' - 89sc @ t.c., ¼m, ½ on 17th, no break both spotted
- ⅘ Jeu de Clochette II  
122 pipes, 52sc @ 8' CC, ¼m, ½ on 18th, tin
- |       |    |
|-------|----|
| 24-29 | 40 |
| 24-26 | 5  |
| 22-24 | 3  |
| 19-24 | 2  |
| 17-19 | 6  |
| 15-17 | 5  |
- 61 notes
- 1 Scharf IV-V  
285 pipes, 51sc @ 8' CC, ¼m, ½ on 18th, tin
- |                |    |
|----------------|----|
| 22-26-29-33    | 20 |
| 19-22-26-29-33 | 7  |
| 15-19-22-26-29 | 11 |
| 12-15-19-22-26 | 6  |
| 8-12-15-19-22  | 8  |
| 5-8-12-15-19   | 4  |
| 1-5-8-12-15    | 5  |
- 61 notes
- 16 Rankett  
special (imported)
- 8 Krummhorn  
Stock (2nd one from #1438-A)  
Tremulant  
Positiv Unison Off
- III. SWELL (enclosed, 3½" wind pressure, heavy weight metal)
- 16 Quintaton  
9 off, cm 1-44, 43sc @ 16' CCC, 55sc @ 8' CC, 66sc @ 4' C, ¼m, Quintaton scale, butts on #13-17
- 8 Principal  
46sc @ 8' CC, 57sc @ 4' C, ¼m, ½ on 17th, butts on #13-17
- 8 Viole de Gambe  
56sc @ 8' CC, 67sc @ 4' C, ¼m, ½ on 18th
- 8 Viole Celeste  
61sc @ 8' CC, 67sc @ 4' C, ¼m, ½ on 18th



- 8 Rohrflöte (Rohr Flöte)  
48sc @ 8' CC, 5sc @ 4' C, 67sc @ 2' C, ¼m 2 sc larger than #4 Rohrflöte
- 4 Octave  
57sc @ 4' C, 68sc @ 2' C, ¼m, ½ on 17th, butts on #1-5
- 4 Nachthorn  
56sc @ 4' C, 66sc @ 2' C, 76sc @ 1' C, ¼m, Regular, common metal
- 2 Octavin  
70sc, ¼m. ½ on 18th, moved to Positiv (IGL), replaced by Positiv 2' Gemshorn, renamed Spitz Principal
- 2 Plein Jeu IV  
244 pipes, 48sc @ 8' CC, ¼m, ½ on 17th, spotted metal
- |             |    |
|-------------|----|
| 15-19-22-26 | 18 |
| 12-15-19-22 | 16 |
| 8-12-15-19  | 15 |
| 1-8-12-15   | 12 |
- 61 notes
- ½ Cymbale III  
183 pipes, 50sc @ 8' CC, ¼m, 12 on 18th
- |          |    |
|----------|----|
| 29-33-36 | 16 |
| 26-29-33 | 15 |
| 22-26-29 | 9  |
| 19-22-26 | 8  |
| 15-19-22 | 4  |
| 12-15-19 | 4  |
| 8-12-15  | 5  |
- 61 notes
- 16 Bombarde  
3¾" @ 16' CCC, 2¾" @ 8' CC, 909-C shallots
- 8 Trompette  
#4, large necks, 909 C shallots
- 8 Hautbois  
moved from Choir to Voix Humaine action (DG-H)
- 8 Voix Humaine  
Stock (Doppelkegelregal), moved to new action (DG-H)
- 4 Clairon  
#3, large necks, 909-C shallots
- 8 State Trumpet (Ant.)  
Tremulant  
Swell to Swell 16, UO, 4
- I. CHOIR (enclosed, 3½" wind pressure, medium weight metal)
- 16 Flauto Dolce  
12 off, 1-73, 73 pipes, 44sc @ 16' CCC, ¼ m, ⅔ taper, 56sc regular @ 8' CC, ¼m, common metal
- 8 Viola Pomposa  
50sc @ 8' CC, 61 sc @ 4 C, 72 sc @ 2' C, ¼ m, ½ on 18th
- 8 Viola Celeste (Viola Celeste)  
60sc @ 8' CC, 61sc @ 4' C, merging to Viola Pomposa, ¼ m, ½ on 18th
- 8 Spindlegedeckt (Spindle Gedeckt)  
#2 wood bass, 64sc @ 4' C, 70sc @ 2' C, 79sc @ 1' C, ¼ m, long, tapered canister similar to a Spillflöte but with solid caps. Cannisters would be approximately ⅔ of the speaking length of the pipe. Cannisters to have ⅓ taper.
- 8 Flauto Dolce (ext.)
- 8 Flute Celeste  
2-56sc, regular, ¼m, common metal
- 4 Principal  
55sc, ¼m, ½ taper, ½ on 18th

NATIONAL PRESBYTERIAN CHURCH

- 4 Rohrflöte (Rohr Flöte)  
57sc, English Chimneys, ¼ m, 2sc larger than #8 Rohrflöte
- 2½ Nazard  
#7 rohr, #1-12 solid caps, ¼ m
- 2 Blockflöte (Block Flöte)  
65sc, @ 2' C, 72sc @ 1' C, ½sm, ½ taper, Blockflöte
- 1½ Tierce  
68sc @CC, 80sc @ C, ½sm, ⅔ taper, ½ on 17th
- 1 Mixture IV  
50sc @ 8' CC, ¼ m, ½ on 17th, spotted metal  
22-26-29-33 10  
19-22-26-29 8  
15-19-22-26 12  
12-15-19-22 12  
8-12-15-19 9  
1- 8-12-15 10  
61 notes
- 16 Fagott  
Original notation: ¼ length, 12 new, 16' Octave pipes to match from Op. 1490. This is crossed out with notation ½ length, Common Eng., all spotted
- 8 Hautbois  
3¾" regular, moved to Swell
- 8 Trompette  
replaced 8' Hautbois, A.R. Schopp, (IGL)
- 4 Rohrschalmei (Rohr Schalmei)  
Rohrschalmei (hand written)  
Tremulant  
Choir to Choir 16, UO, 4  
Cymbelstern
- IV. ANTIPHONAL (unenclosed, 2¾" wind pressure, medium weight metal)
- 8 Salicional  
50sc @ 8' CC, 61sc @ 4' C, 72sc @ 2' C  
83sc @ 1' C, ¼m, ½ on 18th
- 8 Bourdon  
Stock (#1490 Great 16' Quintaten),  
61 pipes plus 12 new pipes
- 4 Principal  
56sc, ¼m, ½ on 18th
- 2 Octave  
69sc, ¼m, ½ on 18th, moved to Great (IGL)
- 1 Mixture V  
48sc at 8' CC ¼m, ½ on 18th  
22-26-29-33-36 12  
19-22-26-29-33 10  
15-19-22-26-29 6  
12-15-19-22-26 8  
8-12-15-19-22 10  
5-8-12-15-19 5  
1- 5- 8-12-15 10  
61 notes
- 8 Trumpet  
special (imported)
- 8 State Trumpet  
(Great) wired to key, later moved to Antiphonal and replaced with new en Chamade, see Great notes

- Antiphonal Unison Off  
Antiphonal 4' cuts out when principals are drawn
- ANTIPHONAL PEDAL (unenclosed, 2¾" wind pressure, heavy weight metal)
- 16 Principal  
31sc @ 16' CCC, 43sc @ 8' CC, ¼ m, ½ on 18th, + 2 dummies – BodyL. Top g# and a, sc 63-64
- 16 Bourdon (Ant.)  
8 Octave (ext., 12 pipes)  
8 Flute (ext. Bd.)  
16 Sub Trumpet (ext. Ant.)  
12 pipes, ½ length, imported
- PEDAL (pitman chests, 2¾" wind pressure, heavy weight metal; basses, 4" wind pressure)
- 32 Bourdon  
low 5, resultant, next 7, 1-B, 4" pressure
- 16 Principalbass (Principal Bass)  
28sc @ 16' CCCC, 42sc @ 8' CC, 55sc @ 4' C, ¼m, butts on #25-32 4" wind pressure (no beards) (heavy metal)
- 16 Principal (Gt.)  
16 Bourdon  
1-B, 4" wind pressure
- 16 Quintaton (Sw.)  
16 Flauto Dolce (Ch.)  
10½ Quinte  
45sc, ¼m, ½ on 17th, butts on #18-22
- 8 Principal  
43sc @ 8' CC, 54sc @ 4' C, ¼m, ½ on 17th, butts on # 13-17
- 8 Bourdon (ext., 12 pipes)  
8 Quintaton (Sw.)  
8 Flute Conique  
48sc @ 8' CC, 58sc @ 4' C, 68sc @ 2' C, ¼m, ⅔ taper, ½ on 18th
- 4 Choral Bass  
55sc @ 4' C, 64sc @ 2' C, ¼m, ½ on 17th, butts on # 1-5
- 4 Nachthorn  
55sc @ 4' C, 65sc @ 2' C, 75sc @ 1' C, 85sc @ 6" C, ⅔m, common metal
- 4 Flute Conique (ext., 12 pipes)  
2 Nachthorn (ext., 12 pipes)  
2½ Mixture IV  
128 pipes, 12 – 15 – 19 – 22 unisons 46sc @ 8' CC, quint 50sc @ 8' CC, ¼m, ½ on 17th, tin
- ⅔ Scharf III  
96 pipes, 48sc @ 8' CC, ¼m, ½ on 17th  
26-29-33  
22-26-29
- 32 Kontra Posaune  
12 pipes, ½ length, French, 6" @ 32' CCCC, 4" at 32' BBBB, 4" wind pressure
- 16 Posaune  
6" at 16' CCCC, #2 @ 8' CC, French, large necks, 4" wind pressure

- 16 Fagott (Ch.)  
16 Rankett (Pos.)  
8 Trompette (ext., 12 pipes)  
8 Hautbois (Ch.)  
8 State Trumpet (Gt.)  
4 Schalmei (Ch.)  
4 Hautbois (Ch.)  
2 Regal (Ch. Rohrschalmei)  
Chimes (Gt.)

COUPLERS

- †not on full organ  
Positiv to Great 8  
Swell to Great 16†, 8, 4†  
Choir to Great 16†, 8, 4†  
Positiv to Swell 8†  
Choir to Swell 8†  
Great to Choir 8†  
Swell to Choir 8, 4†  
Great to Pedal 8  
Positiv to Pedal 8†  
Swell to Pedal 8, 4  
Choir to Pedal 8†, 4†  
Antiphonal to Pedal 8†

COMBINATIONS – remote

Divisional cancels by nameplates

Great	1,2,3,4,5,6
Positiv	1,2,3,4,5,6
Swell	1,2,3,4,5,6,7,8
Choir	1,2,3,4,5,6,7,8
Antiphonal	1,2,3,4,5,6
Pedal	1,2,3,4,5,6,7,8
	pistons and toe studs
Coupler	1,2,3,4
General	1,2,3,4,5,6,7,8,9,10,11,12
	pistons and toe studs

General Cancel  
Setter

MECHANICALS

- Swell expression  
Choir expression (includes Schulmerich)  
Crescendo Pedal with 4 lights

- Full Organ reversible piston and toe pedal with light  
Great to Pedal reversible piston and toe pedal  
Positiv to Pedal reversible piston and toe pedal  
Swell to Pedal reversible piston and toe pedal (takes off Swell to Pedal 4)  
Choir to Pedal reversible piston and toe pedal (takes off Choir to Pedal 4)  
32' Bourdon reversible piston and toe pedal  
32' Kontra Posaune reversible piston and toe pedal

PRESENT STOPLIST, 2011

TONAL CHANGES: Irving G. Lawless and Associates  
 RENOVATION AND ADDITIONS: DiGennaro-Hart Organ Company  
 COMPASS: Manuals, 61 notes  
 Pedal, 32 notes  
 115 ranks

GREAT

16 Violone  
 8 Principal  
 8 Holz Gedeckt  
 8 Gemshorn  
 4 Octave  
 4 Harmonic Flute  
 2 Super Octave  
 8 Kornett IV-V  
 1½ Mixture IV  
 ⅔ Scharf IV  
 16 Trumpet  
 8 Trumpet  
 8 English Horn (Solo)  
 Tremulant  
 8 Tuba Major (Solo)  
 8 State Trumpet (Ant.)  
 Carillon  
 Solo on Great  
 Great to Great 16, UO  
 4 blank drawstops

SWELL

16 Quintaton  
 8 Principal  
 8 Viole de Gambe  
 8 Viole Celeste  
 8 Rohr Flote  
 4 Octave  
 4 Nachthorn  
 2 Spitz Principal  
 2 Plein Jeu IV  
 ½ Cymbale III  
 16 Bombarde  
 8 Trompette  
 8 Hautbois  
 8 Voix Humaine  
 4 Clairon  
 8 State Trumpet (An.t)  
 Tremulant  
 Swell to Swell 16, UO, 4  
 Solo on Swell  
 3 blank drawstops

CHOIR

16 Flauto Dolce  
 8 Viola Pomposa  
 8 Viole Celeste  
 8 Spindel Gedeckt  
 8 Flauto Dolce

8 Flute Celeste  
 4 Principal  
 4 Rohr Flote  
 2½ Nazard  
 2 Block Flote  
 1½ Tierce  
 1 Mixture IV  
 16 Fagott  
 8 Trompette  
 8 English Horn (Solo)  
 8 Clarinet (DiGennaro-Hart)  
 4 Rohr Schalmey  
 8 State Trumpet (Ant.)  
 Tremulant  
 Choir to Choir 16, UO, 4  
 Solo on Choir  
 MIDI Record/Playback  
 MIDI In, Out, Thru, Out 2  
 Yamaha MDF-3 DATA Filer

POSITIV

8 Principal  
 8 Bourdon  
 4 Octave  
 4 Koppel flote  
 2½ Sesquialtera II  
 2 Octavin  
 8 Principal Cornet V  
 (collective)  
 1½ Larigot  
 1 Sifflöte  
 1 Scharf IV-V  
 ⅔ Jeu de Clochette II  
 16 Rankett  
 8 Krummhorn  
 Tremulant  
 8 Tuba Major (Solo)  
 Cymbelstern +  
 Positiv Unison Off  
 7 blank drawstops

SOLO (DiGennaro-Hart, 2010)

8 Dolcan Gamba  
 8 Harmonic Flute  
 8 Dolcan Gamba Celeste  
 8 Tuba Major (unenclosed)  
 8 Tuba Minor  
 8 French Horn  
 8 Flugelhorn  
 8 English Horn  
 8 Orchestral Oboe  
 8 Clarinet (Ch.)  
 4 Clarion Major (unenclosed)  
 Tremulant  
 Solo to Solo 16, UO, 4

COUPLERS

+ Reverser Thumb and/or Toe  
 Piston  
 Great to Pedal 8+  
 Swell to Pedal 8+, 4  
 Choir to Pedal 8+, 4

Positiv to Pedal 8+, 4  
 Solo to Pedal 8+, 4  
 Antiphonal to Pedal 8+  
 Swell to Great 16, 8+, 4  
 Choir to Great 16, 8+, 4  
 Positiv to Great 8+  
 Antiphonal to Great 8+, 4  
 Swell to Choir/Positiv 16, 8+, 4  
 Antiphonal to Choir/Positiv  
 8+, 4  
 Choir to Swell 8, 4  
 Positiv to Swell 8  
 Antiphonal to Swell 8, 4  
 Choir to Solo/Antiphonal 8, 4  
 Positiv to Solo/Antiphonal  
 Great/Positiv Transfer  
 All Swells to Swell +

ANTIPHONAL

8 Salicional  
 8 Bourdon  
 4 Principal  
 2 Flach Flote  
 1 Mixture V  
 8 Trumpet  
 16 State Trumpet  
 8 State Trumpet  
 4 State Trumpet  
 Antiphonal UO, 4

PEDAL

32 Principal (prepared) +  
 32 Bourdon +  
 32 Cornet (derived)  
 16 Principal Bass  
 16 Violone (Gr.)  
 16 Bourdon  
 16 Quintaton (Sw.)  
 16 Flauto Dolce (Ch.)  
 10⅔ Quinte  
 8 Principal  
 8 Bourdon  
 8 Quintaton (Sw.)  
 8 Flute Conique  
 4 Choral Bass  
 4 Nachthorn  
 4 Flute Conique  
 2 Nachthorn  
 2½ Mixture IV  
 ⅔ Scharf III  
 32 Kontra Posaune +  
 16 Posaune  
 16 Bombarde (Sw.)  
 16 Fagott (Ch.)  
 16 Rankett (Pos.)  
 8 State Trumpet (Ant.)  
 8 Tuba Major (Solo)  
 8 Trompette  
 8 Trompette (Ch.)  
 8 English Horn (Solo)  
 8 Clarinet (Ch.)  
 4 Clarinet (Ch.)

4 Schalmey  
 4 Trompette (Ch.)  
 2 Rohr Schalmey (Ch.)  
 Carillon  
 Pedal on Great  
 Pedal on Choir  
 Pedal Divide  
 2 blank drawstops

ANTIPHONAL PEDAL

16 Principal  
 16 Bourdon  
 8 Octave  
 8 Bourdon  
 16 Sub Trumpet  
 1 blank drawstop

VENTIL THUMB PISTONS

\* Indicator Light  
 + Reverser Thumb and/or Toe  
 Piston  
 16 Manual Stops Off +\*  
 16 & 4 Couplers Off +\*  
 32s Off +\*  
 Antiphonal Mute +\*  
 Main Pedal Mute +\*  
 Mixtures Off +\*  
 Reeds Off +\*  
 Tremulants Off +\*  
 Celestes Off +\*  
 Ventil Cancel  
 64 Channel Capture System  
 Crescendo Standard, A, B, C  
 Blind Check  
 Memory Channel Clear  
 16 General Thumb Pistons  
 8 Great Thumb Pistons  
 8 Swell Thumb Pistons  
 8 Choir Thumb Pistons  
 8 Positiv Thumb Pistons  
 8 Solo Thumb Pistons  
 8 Antiphonal Thumb Pistons  
 8 Pedal Toe Pistons  
 1-6, 11-16 General Toe Pistons  
 Capture Thumb Piston  
 Full Organ Thumb and Toe  
 Piston  
 General Chancel Thumb Piston  
 Tonal Pedals  
 Swell Expression  
 Choir Expression  
 Solo Expression  
 Crescendo (60 stage)  
 Miscellaneous Mechanicals  
 Articulated touch ivory manual  
 keyboards with Gabon ebony  
 accidentals  
 Movable Console  
 Console Hydraulic Lift  
 Narthex Signal Light  
 Console Telephone Light



# WASHINGTON HEBREW CONGREGATION

CARL SCHWARTZ

WASHINGTON HEBREW CONGREGATION had its beginnings about 1852 in the efforts of Jewish citizens of the city to establish a formal congregation. The “Hebrew Congregation in the City of Washington” was incorporated by an Act of Congress signed by President Franklin Pierce in 1856. A former Methodist church building, with an organ, located at 8th and I Streets, NW, was purchased in 1863. This is located just south of present day Mount Vernon Square. This first building was redecorated in the Moorish style.

As a result of the use of English for some prayers, the incorporation of a choir into the services, and the use of an organ, there was a division in the congregation not long after its founding and the congregation of Adas Israel was established a few blocks away by those who objected to the innovations. Adas Israel is now part of the conservative movement in Judaism. Washington Hebrew Congregation came to represent what is now referred to as a reform congregation.

Washington Hebrew Congregation outgrew the first building and erected a splendid new temple in Moorish-Romanesque style on the same site in 1897. President William McKinley laid the cornerstone in a well-attended public ceremony. This building was sold in 1955 to the expanding congregation of New Hope Baptist Church which, upon taking ownership, changed its name to Greater New Hope Baptist Church. There was a large four-manual Kimball organ in this building. Greatly admired by all who knew it, it was unplayable by the 1980s. All that survives today is the facade and a later console built by Lewis & Hitchcock. The Kimball organ is described in detail in this ATLAS.

Washington Hebrew Congregation, continuing to expand, considered moving to a larger facility for many decades. Finally, after the Second World War, a decision was reached to build the present auditorium and facility on Macomb Street in Northwest D.C., not far from Washington National Cathedral. The cornerstone was laid by President Harry S. Truman, construction began in earnest in 1952, and President Dwight D. Eisenhower attended the dedication in 1955. A new Aeolian-Skinner organ, Opus 1285, was installed in 1956. The company shop notes reflect a lowering of the planned wind pressures by Joseph Whiteford

on February 2, 1955, as well as other adjustments to reed pressures in August and September 1956. That was a time of many transitions at the Aeolian-Skinner Company. G. Donald Harrison, the president, died suddenly in June 1956. Part of the factory, which included the flue and reed voicing operation, was being moved to a new facility in South Boston that summer.<sup>1</sup> Both events had a traumatic effect on the close knit company: the first two heavy blows that many feel contributed to its demise.

The circumstances surrounding the installation of the organ were somewhat chaotic. Not only were there delays in Boston (the reeds were not complete until September 18, 1956),<sup>2</sup> but difficulties were experienced locally by the installers from Lewis & Hitchcock. The installation by Mr. Lilley and Arthur Allen Douglass had commenced in January 1956.<sup>3</sup> An article in the January 1956 *Temple Journal* indicates that the tonal finishing was to be carried out by G. Donald Harrison, but there is no evidence that he was ever able to so.<sup>4</sup> Nevertheless, this strongly points to the commonly-held belief that Harrison designed the organ.<sup>5</sup> The organ was completed in October in time for the 1956 High Holy Days.

1. Half of the Aeolian-Skinner factory was swept away by freeway construction. For some years thereafter, the operation was divided between two facilities.

2. Aeolian-Skinner head reed voicer's shop notes, courtesy of Allen Kinzey.

3. *Temple Journal* (January 3, 1956). Article written by Joseph Whiteford of Aeolian-Skinner and Theodore Lewis of Lewis & Hitchcock.

4. Uncorroborated tradition relates that Donald Gillett was present during the tonal finishing of Opus 1285 when he received the news of Harrison's untimely death. Harrison was working on the completion of the organ at St. Thomas' Episcopal Church, Fifth Avenue, New York City at that time. Gillett had apprenticed with Lewis & Hitchcock and was also an assistant to and student of Lewis Corning Atwater, former organist of the temple and music director of All Souls Church, Unitarian. Atwater retired about 1955. Gillett became head tonal finisher and eventually president of Aeolian-Skinner. He passed away at the age of 90 in 2010.

5. Joseph S. Whiteford had many Washington, D.C., connections. Harold Ash was organist at Washington Hebrew Congregation at this time. Ash was organist-choirmaster at Westmoreland Congregational Church nearby where Aeolian-Skinner Opus 1293 was installed in 1957. Source: *The Diapason* (April 1957) via Aeolian-Skinner Archives at <http://aeolian-skinner.romb.com>). The contract for the Westmoreland organ was signed by Whiteford.

The organ is mechanically and tonally original. It was meticulously restored by the DiGennaro-Hart Organ company in 1991–1993. The only changes were the 8' Holzflöte renamed 8' Gemshorn in order to reflect its construction, and the pressure of the Great Trompette-en-Chamade was reset to 7" wind pressure.

Among the many fine musicians associated with the congregation is the distinguished German-born scholar and composer Hermann Berlinski (1910–2001), who served as minister of music from 1963 until 1977. He was succeeded by Cantor Roy Garber. B. Michael Parrish has been organist since 1991.

### AEOLIAN SKINNER ORGAN, OPUS 1285 (1953)

Contract No. 1285. Annotated from pipe shop notes with additional information, Boston, Mass., November 1, 1954

COMPASS: Manuals, 61 notes  
Pedal, 32 notes

GREAT (61 note chest, 4½" wind pressure, 3¾" JSW 2-8-55)

16 Violone  
(B 44) # 42, #50 tapered 2, etc., 18 off

8 Principal  
#43, ¾ M, ½ 18th, 10 off

8 Holzflöte  
Great type Gemshorn, 10 off, now labeled "Gemshorn."

8 Bourdon  
#9, wood\*, 8 off

4 Gross Octave  
#55, ¾ M, ½ 18th

4 Flute Harmonique  
Great type, 2 larger

2½ Twelfth  
#64

2 Fifteenth  
#67

Furniture IV–VI  
305 pipes, circled and corrected to 282 pipes by hand on stoplist

The formula actually has 282 pipes  
All #45 at 8' CC, ¼ M, ½ on 18th

19	22	26	29	12			
15	19	22	26	12			
12	15	19	22	12			
8	12	15	19	12			
1	1	5	8	12	15	13	
							61 notes

Cymbel III–V

244 pipes circled and corrected to 203 pipes by hand on stoplist

The formula actually had 203 pipes

All #46 @ 8' CC, ¼ M, ½ on 18th

29	33	36	12			
26	29	33	12			
22	26	29	12			
19	22	26	6			
15	19	22	6			
12	12	15	19	6		
8	8	12	15	15	7	
						61 notes

8 Trompette en Chamade

4 Clarion en Chamade  
12 pipes, extension of 8' Trompette en Chamade

French Harmonic, #19, unit, 10"

Pressure, corrected to 7", JSW 2/8/55 and then 6" JSW 9/8/56.

Reed Shop notes specify 5" in the Organ.

Both 8' and 4' en Chamade switched in console — not affected by couplers

SWELL (68 note chest, 6" wind pressure, corrected 5", JSW 2/8/55)

16 Rohrgedeckt  
UNIT A, 1–12, 12 pipe extension of 8' Rohrflöte

8 Geigen Prinzipal  
#45, ¼ M, ½ 18th, 10 off

8 Viole-de-Gambe  
#54, 6 off

8 Viole Celeste  
#54

8 Rohrflöte

#4, 8 off, unit

8 Flauto Dolce

common metal, 6 off

8 Flute Celeste (t.c)

common metal

4 Prestant

#57, ¼ M, ½ 18th

4 Wald Flöte

#58, ⅔ taper Spitzflöte

2 Octavin

#68, ¼ (M), ½ 18th, 61 pipes

Plein Jeu IV (244 pipes)

All #45 @ 8' CC, ¼ M, ½ 18th

15 19 22 26 18

12 15 19 22 12

8 12 15 19 12

5 8 12 15 12

1 5 8 12 7

61 notes

Scharff III (184 pipes)

All #45 @ 8' CC, ¼ M, ½ 18th

26 29 33 12

22 26 29 12

19 22 26 12

15 19 22 12

12 15 19 6

8 12 15 7

61 notes

16 Bombarde

as 1118c Swell

8 Trompette

#3

8 Hautbois

Common / French

8 Vox Humana

common metal, 61 pipes per J.W.

11/3/54

4 Clarion

#3

Tremulant

### SOURCES

Our History, [www.whctemple.org](http://www.whctemple.org).

History of Sixth and I Historic Synagogue, Washington, D.C., [www.sixthandi.org](http://www.sixthandi.org).

Files on this organ, Lewis & Hitchcock Inc.

Information provided by Michael V. Hart, president, DiGennaro-Hart Organ Company.

*Temple Journal*, January 3, 1956. Article written by Joseph Whiteford of Aeolian-Skinner and Theodore Lewis of Lewis & Hitchcock. Courtesy of B. Michael Parrish.

Information provided by B. Michael Parrish, organist, Washington Hebrew Congregation.

Obituary of Donald M. Gillett, (*Hagerstown Herald-Mail*) (April 5, 2010).



CHOIR (68 note chest, 6" wind pressure, corrected 5", JSW 2/8/55)

- 8 Concert Flute  
Great type, 3 larger, 8 off
- 8 Cor-de-Nuit  
common metal, 8 off
- 8 Viola Pomposa  
#50, tapered 2 etc., 6 off
- 8 Viola Celeste  
#60, then as Pomposa, 6 off
- 8 Unda Maris I (124 pipes)  
1 rk. = #56 sc. Dulciana, 6 off  
2 rk. = #68 t.c., Unda Maris
- 4 Koppelflöte  
Common
- 2½ Nasard (61 pipes, common metal)
- 2 Blockflöte (61 pipes, common metal)
- 1½ Tierce (61 pipes, common metal)
- 1 Sifflöte (61 pipes, common metal)
- Zimbel III  
183 pipes as 1118B  
All # 48 @ 8' CC, ¼ M, ½ on 18th

36	40	43	6
33	36	40	6
26	29	33	6
22	26	29	6
19	22	26	6
15	19	22	6
12	15	19	6
8	12	15	6
1	8	12	7

61 notes

- 16 English Horn (common metal)
- 8 Cromorne (common metal)
- 4 Rohr Scalmei (common metal)
- 8 Trompette en Chamade (Gt.)
- 4 Clarion en Chamade (Gt.)  
as with Great, neither en Chamade is affected by couplers
- Tremulant

PEDAL (7" pressure, changed to 6" pressure JSW 2/8/55)

- 32 Bourdon  
Original marked 12 pipes, then (to GGGG, quints to CCC), 5 pipes, 12/22/54 per J.W., use old #664 1st Open Pipes (from Hill Auditorium, University of Michigan), 7 notes result. (Upper 4 pipes are #1A scale carried down.)
- 16 Contra Bass  
Special
- 16 Violone (Gt.)
- 16 Bourdon  
1 -A
- 16 Rohr Bass (Sw.)
- 16 Sanftbass  
12 pipes, Choir ext., 20 notes from Cor de Nuit, a #44 Quintaton
- 8 Octave  
#43, ¼ M, on pitman chest, 10 off
- 8 Cello (Gt.)
- 8 Pommer Gedackt  
#1 std. Diapason, on pitman chest, 8 off
- 4 Choral Bass  
#55, ¼ M, on pitman chest
- 4 Spitzflöte  
#60 ¼ M ⅔ taper, on pitman chest  
Furniture III (96 pipes, based on #45)  
5½ - 3 pipes zinc, 53 (sc)  
2½ - 64 (sc)  
2-69 (sc)
- 32 Contra Bombarde  
12 pipes (ext. Sw.) ½ length as Longview, CCCC = 6½, BBBB = 4½
- 16 Ophecleide [sic]  
32 pipes, 7" scale  
This extended unit reed was marked 10" pressure, struck out, then 7" pressure, JSW 2/3/55 and finally 6", JSW 8/9/56. Pipe shop notes specify 6" as Longview and 5" in the organ.
- 16 Bombarde (Sw.)
- 8 Trompette  
12 pipes extension 16' Ophecleide
- 4 Clarion  
12 pipes extension 16' Ophecleide

COUPLERS

- Swell to Great 16, 8, 4
- Swell to Choir 16, 8, 4
- Choir to Great 16, 8, 4
- Choir to Choir 16, UO, 4
- Swell to Swell 16, UO, 4
- Swell to Pedal 8, 4
- Great to Pedal 8, 4
- Choir to Pedal 8, 4

COMBINATIONS

- (Adjustable at the console and visibly operating the draw stop knobs)
- Great 1,2,3,4,5,6
- Swell 1,2,3,4,5,6
- Choir 1,2,3,4,5,6
- Pedal 1,2,3,4,5,6
- General 1,2,3,4,5,6
- General Cancel

MECHANICALS

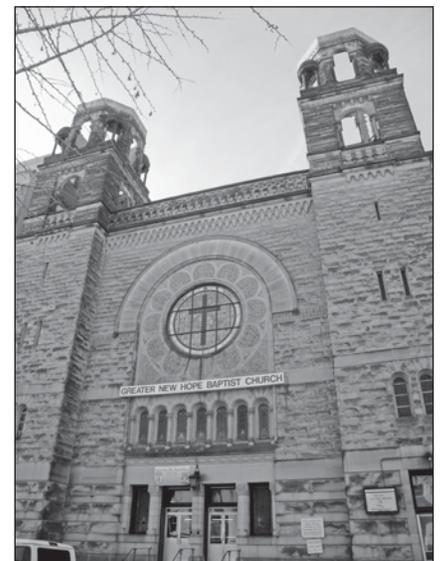
- Swell Expression
- Choir Expression
- Great to Pedal Reversible
- Crescendo
- Sforzando

A440

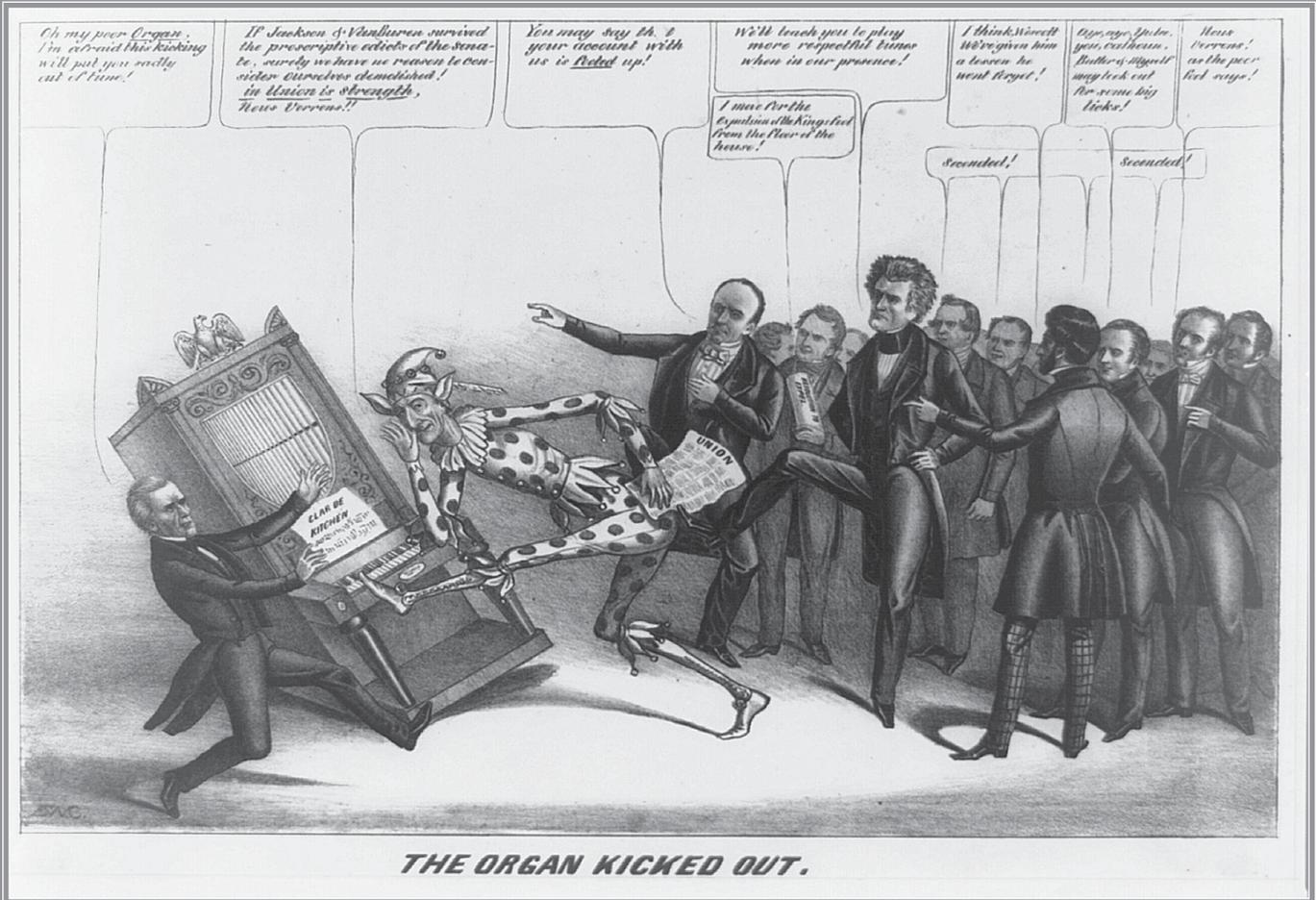
Blower 10¼ horsepower

SOURCES

- Aeolian-Skinner shop specification, courtesy of the OHS Archives.
- Flue and reed pipe shop specification copies and notes courtesy of Allen Kinzey.
- Callahan, Charles, *The American Classic Organ, A History in Letters* (Richmond: Organ Historical Society, 1990). The formulas for the Mixtures from Opus 1118-B, Riverside Church, New York City are taken from this source.



# Washington Trivia



THE SENATE'S FEBRUARY 1847 RESOLUTION BARRING REPORTERS AND EDITORS OF THE "WASHINGTON UNION" from the Senate floor and gallery was the basis for the artist's demeaning portrayal of the newspaper's powerful editor Thomas Ritchie. In the February 9 edition of the "Union," the mouthpiece or "organ" of the Polk administration, Ritchie strongly criticized congressional opposition to President Polk's efforts to raise additional regiments of troops for the Mexican War. His characterization of the bill's defeat as "another Mexican victory" outraged many legislators, particularly South Carolinian John C. Calhoun, who accused him of libeling the Senate. Here Ritchie, clad as a jester and holding a copy of the "Union," is literally kicked toward the left by a group of angry senators. Ritchie seems to be either kicking or falling onto a small pipe organ (double-entendre for his paper's bias) which displays sheet music for "Clar De Kitchen." The title of this popular minstrel tune is here probably a swipe at the "Kitchen Cabinet," a derisive name given by opposition critics since Jackson's time to the President's informal advisors. The organ topples to the left, alarming James K. Polk, who exclaims, "Oh my poor "Organ," I'm afraid this kicking will put you sadly out of tune!" Ritchie, thumbing his nose (one assumes toward the senators) assures him, "If [Polk's Democratic predecessors] Jackson & Van Buren survived the proscriptive edicts of the Senate, surely we have no reason to consider Ourselves demolished! "in Union is strength," Nous Verrons!!" Senators Daniel Webster and John C. Calhoun (center, each with a boot on Ritchie) exclaim: "You may say that your account with us is "footed" up!" and "We'll teach you to play more respectful tunes when in our presence!" Between them stands another senator holding a copy of the expulsion resolution; he says, "I move for the expulsion of the Kings fool from the floor of the house!" This is seconded by several others. Also present are senators David Levy Yulee and James Diament Westcott, Jr., Democrats who voted for the resolution. Yulee (to the right of Calhoun, his back to the viewer), the Florida legislator who introduced the expulsion resolution, says, "I think Westcott, we've given him a lesson he won't forget!" Westcott agrees, "Aye, aye, Yulee, you, Calhoun, Butler & Myself may look out for some big licks!" (The four Democrats were in fact the targets of particularly strong editorial attacks by Ritchie). A third man (who may be intended to be Senator Andrew P. Butler, but bears no resemblance to him) concurs, "Nous Verrons! as the poor fool says!"



# OLD PRESBYTERIAN MEETING HOUSE

CARL SCHWARTZ

PRESBYTERIANS IN COLONIAL ALEXANDRIA first met in homes for private worship. As dissenters from the established Church of England, the state church in the Colony of Virginia, they were not, at first, able to worship in public. From about 1760, they met regularly in a public setting. In 1772,<sup>1</sup> the local Society of Presbyterians was able to organize as a congregation and call a pastor. The first meeting house that dissenting congregations could call a “church,” was constructed in 1775. A cupola and bell were added by 1790. The former parsonage, now called Flounder House, was built in 1787.<sup>2</sup>

In 1817, the congregation purchased a pipe organ from Jacob Hilbus of Washington, D.C., for the sum of \$1,650. It is believed that this was the first organ used by a Presbyterian congregation in the United States.<sup>3</sup> This caused a negative reaction among many Presbyterian divines who objected on doctrinal grounds to the use of an organ as unscriptural. This controversy continued for many decades. One argument in its favor suggested that without it, the young people would flock to hear the Episcopal organ<sup>4</sup> at Christ Church nearby.<sup>5</sup>

1. Whether this was related to the British government removing some restrictions placed on Presbyterians in this period (but not Roman Catholics) is not clear. Government agents in Virginia were still breaking up meetings of religious dissenters and arresting their clergy as late as the 1770s, but the common cause of political independence was rapidly pushing this sort of intolerance aside. Such attitudes did not survive the Revolution.

2. “Flounder” refers to the architectural style.

3. Julius Melton, *Presbyterian Worship in America, Changing Patterns since 1787* (Richmond, Va.: John Knox Press, 1967). Information courtesy of Samuel Baker.

4. Also built by Jacob Hilbus. This instrument seems to have survived and is believed, after a few relocations in the 19th century, to be the instrument now in the Smithsonian Collection.

5. This information provided by Donald C. Dahmann of the church is taken from Robert Lewis Dabney’s review of John Girardeau’s *Instrumental Music in Public Worship of the Church* in *The Presbyterian Quarterly* (July 1889).

An internal crisis gripped the congregation in 1817: a dispute over the calling of new clergy. As a consequence, Second Presbyterian Church was established by dissident members and the original congregation became known as First Presbyterian Church.

In 1835, the church burned and only parts of the building walls were left standing. The Hilbus organ was lost. The church itself was rebuilt and the pulpit moved to the present location. A bell tower was built in 1843 and the recast bell installed. In 1849, the Henry Erben organ was purchased.

The Civil War era was difficult for the people of Alexandria. Loyalties were divided during the conflict and the town was occupied as part of an extended military encampment that surrounded the nation’s capital. Many churches were requisitioned and used as hospitals or stables. This often depended on the allegiance of the clergy. Many Protestant denominations had split prior to the war over issues of slavery and abolition.

In the early 1870s, Hall & Labagh of New York City improved the organ with the addition of a 20-note pedalboard and a 16’ Subbass. Contemporary descriptions of the work described this as making the organ more powerful.<sup>6</sup>

Because of the various historic issues and a changing town population, First Presbyterian Church closed in 1899. The property was turned over to the Second Presbyterian Church. The building gradually deteriorated and was saved only by the emergence of local interest in preservation during the 1920s. The building was restored according to the practices of the time and a replacement pulpit installed with funds raised under the banner of the “Old Presbyterian Meeting House.” In the following years, it was open to tourists and occasionally used for services. In 1928, the Erben organ was apparently moved to

6. Provided by Dahmann from the *Alexandria Gazette and Virginia Advertiser* (September 3, 1880): 3. Organbuilder David M. Storey has indicated that there was a note in the organ that read: “Moved and tune April 15, 1873, by L.C. Harrison of the firm of Hall & Labagh of New York.” This information also provided by Dr. Dahmann.



PHOTO: Larry Rood

the rear gallery from its original position behind the pulpit at the west end of the church.

During and following the Second World War, the population of Alexandria and the surrounding counties of northern Virginia greatly expanded. As a result, the Second Presbyterian Church found it advisable to create a new congregation in the old church facility. That took place on June 12, 1949.

The little Erben organ had survived unscathed. A letter dated July 13, 1949, from Lewis & Hitchcock to R.A. Brand of the church states: "The organ just needs a general going over. It is true we have done some work on the instrument but the little we did only made it playable, now that you are using it regularly there are some things that should be done so that the organist can get the best out of it."<sup>7</sup> The letter suggested replacing felt punchings and nuts in the action and any necessary repairs including tuning and regulating the pipes as might be required. The installation of a blower was also advised.

In 1957,<sup>8</sup> the church purchased a second Henry Erben organ of one manual and four stops (1851) that was then placed in the balcony at the front of the room. Lewis & Hitchcock had acquired this organ, perhaps from Leesburg Presbyterian Church, Leesburg, Virginia, when that firm built a new organ there in 1946. Because of its convenient size it had been used by that firm as a "loaner" instrument. There seems to have been a problem securing a proper blower for this instrument. The organ was moved to

the Flounder House sometime between 1959 and 1960 and again there were difficulties regarding connecting the blower. A silent, compact blower, newly available was suggested. In 1962<sup>9</sup> the smaller Erben organ was moved and altered by Cleveland Fisher to Immanuel Presbyterian Church, McLean, Virginia, where it served for several decades.<sup>10</sup>

In 1963, a contract was awarded to the Newcomer Organ Company for another renovation of the 1849 Erben. This was a comprehensive renovation, though by the standards of the time, minimally intrusive. The action, keys, and pedalboard were thoroughly gone over and all the perishable parts replaced. Damaged action parts were repaired or replaced. The organ was cleaned. Manual key natural coverings were replaced with new ivory by Wood & Brooks of Buffalo, New York.<sup>11</sup> The windchest was dismantled, pallets cleaned, and springs reset for uniform tension. Pipes were removed and repaired. Flue pipes were fitted with tuning slides and then placed on the voicing machine and gone over for regulation to improve speech. The reed pipes were sent to Trivo Company in Hagerstown. Ed Newcomer writes: "When you pick them up, three or four pipes have been wrapped separately and marked 'sample pipes.' Please use these pipes as your guideline to match the rest of the set to them in your revoicing."<sup>12</sup> New stopknob inserts were engraved by HESCO. The Pedal stop was placed on a ventil action controlled from the former Pedal Check knob. The manual to pedal coupler was modified so that it could be put on or off. No work was undertaken to restore or refinish the case or display pipes. The blower, installed in 1949 by Lewis & Hitchcock, remained in use until 1993, when it was replaced with a new one.

The Erben, treasured by the congregation, was not entirely up to the support of the church's modern music program. In 1965, a two-manual, 15-rank Reuter, Opus 1500, was installed in the rear gallery on either side of the Erben. It was unfavorably sited on a shelf below and behind the choir area and the sound had difficulty filling the room. By the 1980s, a number of console and relay problems had developed. Service notes and correspondence indicate that at certain times the Reuter organ may have been pitched at

7. The author assumes Lewis is writing, but the copy is not signed.

8. T.C. Lewis, vice-president of Lewis & Hitchcock to the Rev. Kenneth G. Phifer of the church, April 2, 1957. There is subsequent correspondence regarding the blower. The organ presently belongs to Ira B. Faidley of McLean, Va., an OHS member.

9. According to the OHS Database.

10. It was, however, tonally altered. Immanuel Presbyterian Church has a newer Lively-Fulcher Organ.

11. Letter from Newcomer to Wood & Brooks, August 9, 1963.

12. Letter of August 12, 1963 from Ed Newcomer to Homer Lewis of Trivo.



## HENRY ERBEN (1849)

*(stop label engravings from 1963 renovation)*

COMPASS: CC-g<sup>3</sup>

WIND PRESSURE: 3"

PITCH: A435

Pipe scales from notes in the Newcomer Organ Company's files.

- |   |   |
|---|---|
| [8] Open Diapason<br>44 pipes from c <sup>0</sup> , common metal, scales: CC-6½", c <sup>0</sup> -3¾", c <sup>1</sup> -1 <sup>15</sup> / <sub>16</sub> "  | [4] Principal<br>56 pipes, common metal, scales: CC-3¾", c <sup>0</sup> -1¾", c <sup>1</sup> -1 <sup>11</sup> / <sub>16</sub> "                                   |
| [8] Diapason Bass<br>12 pipes CC-BB, zinc, FF#, GG# are outside pipes of left flat, GG, AA are outside pipes of right flat rest unenclosed, behind facade | [4] Flute<br>44 pipes from c <sup>0</sup> , metal Chimney Flutes  |
| [8] Stopped Diapason<br>44 pipes from c <sup>0</sup> , c <sup>0</sup> -b <sup>0</sup> stopped wood, rest metal Chimney flutes                             | [8] Dulciana<br>44 pipes from c <sup>0</sup> , common metal, scales: c <sup>0</sup> -2 <sup>11</sup> / <sub>16</sub> ", c <sup>1</sup> -1½"; c <sup>2</sup> -7/8" |
| [8] Stopped Diapason Bass<br>12 pipes CC-BB, stopped wood   | [2] Piccolo<br>56 pipes, common metal, scales: CC-1¾", c <sup>0</sup> -1 <sup>1</sup> / <sub>16</sub> ", c <sup>1</sup> -9/16"                                    |
|   | [8] Trumpet<br>39 pipes from f <sup>0</sup> , 7 open metal flues c# <sup>3</sup> to top   |

The horizontal swell shades were originally controlled by a hitch-down lever left of center that was later replaced with a balanced swell pedal.

Chest layout: N Chest with roller board:

CC#, DD#, FF, GG, AA, BB, c#<sup>0</sup>, d<sup>3</sup> on right side of chest.

Open metal flue pipes were provided with tuning slides 1963.

A435 so that it would match the Erben's low pitch and the two organs played in dialogue.

After careful study and consideration, the church chose to donate the Reuter organ to a new congregation in Ashburn, Virginia,<sup>13</sup> in order to make way for a new two-manual mechanical-action organ built in 1997 by Lively-Fulcher of Washington, D.C. The Lively-Fulcher organ enjoys advantages of placement and design that make it highly effective in the dry acoustics of the room. It has a comprehensive specification with resources suited to a wide range of organ literature, sophisticated choral accompaniment, and the support of congregational singing. The Swell is on the same level with, and directly behind the Great. The polished tin

facade includes pipes from the Great 8' Open Diapason and Pedal 8' Principal. The console is detached. The organ was dedicated on Sunday October 5, 1997, by Donald Sutherland, organist, and Phyllis Bryn-Julson, soprano. Wayne Earnest held the title of minister of music at that time.

With the arrival of the Lively-Fulcher, the sturdy Erben organ was relocated<sup>14</sup> to a position in the apse behind the pulpit where it remains today. The pedalboard and 16' Subbass, added in the 1870s, were removed, thus returning the organ to the original specification.

The pastor of the Old Presbyterian Meeting House is the Rev. Dr. Robert R. Laha Sr. Samuel Baker is director of music and organist.

13. It remains in storage.

14. The organ was moved by Lively-Fulcher.



Henry Erben  
1849



*Lively-Fletcher*  
1997

## LIVELY-FULCHER (1997)

COMPASS: Manuals, 61 notes  
Pedal, 32 notes

Mechanical key action ~ detached console  
Electric stop action with eight memory levels

## GREAT

- 16 Bourdon  
49 wood/plain metal  
(1–12 Subbass)
- 8 Open Diapason  
tin and spotted metal
- 8 Stopt Diapason  
wood/plain metal
- 8 Harmonic Flute  
1–12 stopped wood, 49  
pipes plain metal
- 4 Principal  
spotted metal
- 4 Open Flute  
plain metal
- 2½ Twelfth  
spotted metal
- 2 Fifteenth  
spotted metal
- 2½ Cornet III  
183 pipes, plain metal
- 1½ Furniture IV  
244 pipes, spotted metal
- 8 Trumpet  
spotted metal
- Tremulant  
Zimbelstern
- 8 Swell to Great

## PEDAL

- 32 Contra Bourdon  
generators
- 16 Open Diapason  
wood
- 16 Subbass  
wood
- 8 Principal  
tin and spotted metal
- 8 Bass Flute  
12 pipes, ext. 16' Subbass

## SWELL

- 8 Diapason  
spotted metal
- 8 Chimney Flute  
wood/plain metal
- 8 Salicional  
spotted metal
- 8 Voix Celeste  
spotted metal
- 4 Principal  
spotted metal
- 4 Tapered Flute  
plain metal
- 2 Flageolet  
plain metal
- 2½ Sesquialtera II  
spotted metal
- 1½ Larigot  
spotted metal
- 1 Mixture III  
183 pipes, spotted metal
- 16 Bassoon  
spotted metal bells
- 8 Hautboy  
spotted metal bells
- Tremulant
- 4 Fifteenth  
12 pipes ext., 8' Principal,  
spotted metal
- 16 Trombone  
zinc and spotted metal
- 8 Trumpet  
12 pipes ext. 16' Trombone
- Great to Pedal  
Swell to Pedal



PHOTO: Larry Rood

## SOURCES

Specification: Organ of Old Presbyterian Meeting House—Lively Fulcher Pipe Organ Builders, company website.

Program: Dedication & Celebration of the Old Presbyterian Meeting House Organ, Sunday, October 5, 1997, 4:30 p.m.—Courtesy of Lewis & Hitchcock Inc.

Files of Lewis & Hitchcock Inc. and Newcomer Organ Company, Old Presbyterian Meeting House (all organs), from 1949. Courtesy of Lewis & Hitchcock Inc.

Harold Vedeler, *A History of the Old Presbyterian Meeting House* (1996, revised by the History and Archives Committee of the church, 2009).

Opus List, Reuter Organ Company, Lawrence, Kansas.

Information from the church archives provided by Donald C. Dahmann, e-mail of February 2, 2011.

Information provided by David Storey.

Nettie Allen Voges, *Olde Alexandria, Where America's Past is Present* (McLean, Virginia: EPM Publications, 1975).



PHOTOS: Larry Rood



# TRINITY UNITED METHODIST CHURCH

CARL SCHWARTZ

THE HISTORY OF Trinity United Methodist Church begins in 1820 with the formation of Nelson's Chapel on Georgetown Pike. In 1858, the congregation merged with several others and changed the name to Trinity. In 1893, a new building was erected and the congregation was then known as Langley Methodist Church. Both of the old buildings exist. Following the Second World War, the population of the area grew rapidly and, in 1955, the education wing was built. In 1961, the present Georgian-style sanctuary and other facilities were added.

An electronic served the church until 1975, when Ben Faidley, a member of both the church's music committee and of the Hilbus OHS Chapter, suggested that they consider an older restored instrument, and particularly the present Erben organ that had just become available.

The Henry Erben organ was built in 1850 and installed in the gallery of the Monumental Episcopal Church, Richmond, Virginia. The vestry signed a contract for a three-manual and pedal organ of 25 stops on January 26, 1850, for the sum of \$3,200. The church's 1830 Erben<sup>1</sup> was taken in trade.<sup>2</sup> The Great and Choir divisions of the new Erben have a compass of 56 notes. All the Swell stops commence at tenor C and the bottom twelve notes are permanently coupled to the Choir.

In 1897, Adam Stein of Baltimore moved the organ to the front of the church and replaced the console. He also installed a Vox Humana to the Swell in place of another rank believed to have been a 4' Principal.<sup>3</sup> The

combination pedals and a balanced swell pedal date from this time. Stein also added three wipers to help stabilize the winding: one each on the Swell and Great wind trunks and one on the bottom of the Swell windchest. The pedalboard was extended to 27 notes, but the 25-note compass of the Pedal stops was not increased. Stein's company represented a continuation of the former Roosevelt factory operation in Baltimore, Maryland, and the 1897 console resembles those built by Roosevelt. Some of the original stop nomenclature was altered by Stein, according to the fashion of the period.

In 1926, Monumental Church replaced the Erben with a Skinner organ.<sup>4</sup> The Erben case and speaking facade pipes<sup>5</sup> were retained and the rest of the organ went to Mt. Olivet Baptist Church in Richmond. There, it was used for about 20 years, after which it was abandoned, boarded up, and apparently forgotten. Later, the hidden organ was rediscovered by Bryan Dyker<sup>6</sup> and brought to the attention of Jim Baird.<sup>7</sup> Mt. Olivet wanted the organ removed and in 1975 solicited bids for the instrument. James Baird placed a bid of zero dollars, which turned out to be the highest bid! The church voted to give the organ to Baird in return for its removal. The organ was filthy and in a shambles when it was removed by Baird and Hilbus Chapter members to McLean and stored at Trinity Church.

By coincidence, Monumental Church had closed in the mid-1960s. The property had been acquired by the Medical College of Virginia in 1965, which later merged with Virginia Commonwealth University and was being used for other purposes. In 1975, renovation of the building led

1. Erben catalog and opus list published in 1880, "Henry Erben & Son, Manufacturers of Church Organs. Factory and Warerooms, 237 East 41st Street. . . New York. Henry Erben. Charles Erben. Established 1824," information courtesy of William T. Van Pelt. There was an earlier organ in the church, a GGG compass, two-manual Bevington instrument imported from England.

2. Donald R. Traser, *The Organ in Richmond — A History of the Organs, Organists, and Organ Music in Richmond, Virginia, from 1816 to 2001* (Richmond, Virginia, Richmond Chapter, American Guild of Organists, 2001), 3, 17–19. The source for much of this information is research by James Baird, Carolyn E. Fix, and William T. Van Pelt in connection with the relocation of various parts of this instrument to its present home.

3. Older commentary suggests a 2 $\frac{2}{3}$  Twelfth. However a 4' Principal or Violina is more likely. The Vox Humana label remains but draws a 4' Principal.

4. Skinner organ, Opus 574 (1925), a III/30. This organ is extant and now located at St. Bridget's Roman Catholic Church, Richmond, Virginia.

5. The facade sat silent until its arrival at Trinity in 1975.

6. J. Bryan Dyker (1956–1994), who had been the youngest member of OHS when he joined at age twelve, had owned an Erben organ installed at his Lovettsville, Virginia, home with the help of Jim Baird. Information: courtesy of William T. Van Pelt.

7. Brian Dyker had assisted Jim Baird with other projects preceding the discovery of the Erben.



to the removal of the Skinner organ and Erben case.<sup>8</sup> The intact Skinner was moved by Baird to St. Bridget's Catholic Church, Richmond. The Erben case was not suitable for that church, but A. Stanley Gossard, another Hilbus OHS member, had an Estey facade that he donated to St. Bridget's.<sup>9</sup> Since Baird was involved in connection with both the Skinner and Erben relocations, it was possible to reunite the Erben organ with its original case.

In July 1975, Trinity United Methodist Church contracted with James Baird to restore and install the organ in its sanctuary. Baird, in turn, donated the organ, unrestored, to the church.<sup>10</sup> In his work installing the Erben at Trinity, he was assisted by Bryan Dyker and over 100 church volunteers and friends. Baird extended the Stein key desk 30 inches from the case to allow better contact between the organist and other musicians. The case, also, had to be modified to fit its new home. The front to back dimension of the original reservoir was reduced slightly to fit the available space and floor configuration under the organ.

In 1977, Richard Hamar collaborated with Baird on certain changes and improvements for the practical use of the instrument in the church's ambitious music program. The pitch of the organ was raised slightly to A440 and tuning slides fitted to the pipes. The Vox Humana was replaced with a 4' Principal of old pipes. Baird provided a 32-note AGO pedalboard and extended the 16' Open Diapason to 32 pipes but the 8' Open Diapason remained a 25-note stop. A new unit Principal (4' and 2') was added on electric action. Preparation was made for the installation of an 8' Trumpet in the Pedal.

In 1998, Baird added a 16' Trombone to the Pedal on electric action in lieu of an 8' Trumpet. He borrowed the missing top notes of the Pedal 8' Diapason from the 4' Principal via electric action. The manual to pedal couplers remain as Stein left them: 27 notes, CC-d<sup>1</sup>. When the Erben was installed at Trinity, the case was painted off-white

8. William T. Van Pelt was director of media relations at VCU and had been voluntarily renovating the Skinner at Monumental Church in 1974-75 with friends David Barnett and Linwood Lunde. Bill Van Pelt was recruited as an OHS member by Bryan Dyker in 1976, and Barnett and Lunde soon became members as well. Bill Van Pelt was the OHS executive director 1982-2005, and David Barnett was the treasurer, later controller, 1984-2010. Information courtesy of Bill Van Pelt.

9. In 1983-84, the Skinner organ received a new facade of woodwork and pipes designed by Bryan Dyker when it was restored by Dyker's Richmond employer, Jim Andrews Organbuilders. Source: William T. Van Pelt.

10. Gift letter of August 4, 1975, James Baird to Trinity United Methodist Church.

to match the sanctuary. The case ornamentation was enhanced by Baird and Robin Hirst in 2002. For guidance, a study was made of the surviving photograph of the Erben standing in the gallery of Monumental Church. It is likely, however, that the case was originally painted in faux wood grain. A description of the organ from 1899, presumably following the renovation that brought the organ to the front of Monumental Church, declares "The crude tinted walls, the shining yellow organ, the black chancel, the bedaubed dome, have all discarded their war paint, and are now at peace and in harmony with one another. . ."<sup>11</sup> Later, when the Erben served as the facade for the Skinner organ there, it was painted two shades of gray.

While this Henry Erben organ has had a long journey since 1850 and has undergone some alteration, both mechanically and tonally, nearly all the original pipework has survived, including three rare examples of early Erben reed stops. It is an organ that has a greater musical scope in its present form than one might suspect, though the organist has to account for the limitations of a short-compass Swell. Some of this versatility is because of the adaptive changes made to the organ so that it might function as part of a modern church music program and in combination with various instruments. While regrettable from a purely historic perspective, the carefully considered changes made during the late 19th and then again in the late 20th centuries have enabled the musical tones of this particular Erben organ to be heard today. It possesses a subtle beauty, a quality it has in common with other Henry Erben organs. It is enchanting to both player and listener. Like many pipe organs it is a window opening into another time, yet it has now become very much a part of our own age. The organ received OHS Citation 253 on February 10, 2000.

## SOURCES

Church Website — History.

Donald R. Traser, *The Organ in Richmond — A History of the Organs, Organists, and Organ Music in Richmond, Virginia, from 1816 to 2001* (Richmond, Virginia, Richmond Chapter, American Guild of Organists, 2001).

Dedication Program for Erben Organ, 1977.

Information provided by

James Baird, Curator, Carolyn E. Fix and  
William T. Van Pelt

11. *Richmond Times-Dispatch* (November 5, 1899), courtesy of William T. Van Pelt.

HENRY ERBEN (1850)

ADAM STEIN (1897)

JAMES BAIRD (1975-1997)

RICHARD HAMAR (1977)

ORIGINAL COMPASS: Manuals, 56 notes  
Pedal, 25 notesPRESENT COMPASS: Manuals, 56 notes  
Pedal, 32 notes

WIND PRESSURE: 3"

## GREAT

- 8 Open Diapason  
1-7 in facade, center tower, zinc basses
- 8 Second Open Diapason  
open wood throughout
- 8 Stopped Diapason  
Stopped Wood CC-b<sup>0</sup>, metal chimney  
flute from c<sup>1</sup>
- 4 Octave
- 2 $\frac{2}{3}$  Twelfth
- 2 Fifteenth
- Mixture 3 rks.  
CC-b<sup>0</sup> 17 19 22  
c<sup>1</sup>-b<sup>1</sup> 15 17 19  
c<sup>2</sup>-g<sup>2</sup> 12 15 17  
g<sup>#2</sup>-g<sup>#3</sup> 10 12 15
- 8 Trumpet  
Swell to Great  
Choir to Great

- SWELL (from c<sup>0</sup>, enclosed, CC-BB  
permanently coupled to Choir)
- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason  
Stopped Wood c<sup>0</sup>-b<sup>0</sup>, metal chimney  
flute from c<sup>1</sup>
- 8 Dulciana
- 4 Principal (Vox Humana stopknob)  
replacement pipes
- 4 Nighthorn
- 2 Flageolet  
Cornet 3rks.  
12-15-17 throughout
- 8 Oboe

## CHOIR

- 8 Stopped Diapason Bass (CC-f<sup>#0</sup>)
- 8 Melodia (from g<sup>0</sup>)
- 8 Viol d'Amour
- 4 Gemshorn (Erben "Principal")
- 4 Rohr Flute  
wood basses, rest metal
- 2 Super Octave
- 8 Clarionet (from g<sup>0</sup>)  
Swell to Choir

## PEDAL

- 16 Open Diapason  
25 pipes original, 7 pipes new on  
electric action offset
- 8 Open Diapason  
25 pipes original, top 7 via electric  
action 4' Principal, 1-10 in facade,  
left and right outside towers
- 4 Principal  
44 pipes new, 1975, on electric action
- 2 Fifteenth (ext. 4')
- 16 Trombone  
32 pipes new, on electric action, added  
1998  
Great to Pedal (CC-d<sup>1</sup> only)  
Choir to Pedal (CC-d<sup>1</sup> only)

## ACCESSORIES

- 3 fixed combinations to Swell
- 3 fixed combinations to Great
- Great to Pedal reversible
- Tremulant
- Zimbelstern

Pitch A440

BLOWER: 2 HP Spencer located in room  
under the organ

## DETAILS

**LOCATION:** Trinity United Methodist Church, McLean, Virginia

**BUILDER:** Henry Erben, New York City, 1850

**ORIGINAL LOCATION:** Monumental Episcopal Church, Richmond, Virginia

**SIZE:** Three manuals and pedal, 29 stops/32 ranks, (originally 26 stops/30 ranks)

**WIND SYSTEM AND PRESSURE:** 73 mm (3") provided by a 2 H.P. Spencer Orgoblo. The original very large double-rise reservoir was cut down in size in 1976.

**PITCH AND TEMPERAMENT:** Originally ca. A435, raised to A440 at an unknown date after 1977, by pipe trimming and the application of slide tuners. Equal temperament.

**CASE:** Pine, originally faux grained in imitation of oak. An 1897 newspaper article describing the instrument after the Stein rebuild, indicates a dark walnut finish, likely the result of a contemporary redecoration. Ernest Skinner repainted the case two-tone gray in 1926, and when moved to McLean, it was repainted white.

**FAÇADE:** Original zinc pipes, gilded. The seven pipes in the center tower are the speaking basses of the Great *First Open Diapason 8'* (CC-FF#), and the five pipes in each of the two outside towers speak as the basses of the Pedal *Open Diapason 8'* (CC-AA).

**KEYACTION:** Mechanical, balanced keyboard. The action was rebuilt by Adam Stein in 1897, replacing the recessed keydesk and vertical stop jambs with a projecting keydesk and terraced stop jambs. The key action was modified at this time, up to the rollerboards and rear square rails of Erben directly under the pallet boxes. Also, the glued-in pallets were made removable, the pulldown attachment points were relocated, and the spring rails moved as part of the pallet rebuilding. In 1976, the projecting keydesk of Adam Stein was extended even further forward.

**PEDAL ACTION:** Mechanical action to the two original chests, divided C and C-sharp on either side of the organ, sited perpendicular to the manual chests and running front to back with the bass pipes at the rear and treble pipes at the front. New electric-mechanical action to the treble extension chests, and for the two added ranks: a unified *Principal 4'1/2'* (1976) and a *Trombone 16'* (1998).

**STOP ACTION:** Rebuilt by Adam Stein in 1897 using some Erben components. The flat-fronted, square-shank Erben stop knobs were replaced by Stein in 1897 with oblique knobs on round shanks.

**COMBINATION ACTION:** Six fixed, unlabeled combinations added by Adam Stein— three each to the Great and Swell— Forte, Mezzo, Piano; plus Great to Pedal Reversible.

**LAYOUT:** Stacked, i.e. Great at impost level, Choir chest behind, Swell chest over Great and Choir; Pedal divided on either side of the manual divisions with two original chests and an undocumented number of new chests.

**KEY COMPASS:** CC - g<sup>3</sup>, 56 notes. Swell windchest compass c<sup>0</sup> - g<sup>3</sup>, 44 notes, bottom octave CC-BB permanently coupled to the Choir— standard pre-War practice.

**PEDAL COMPASS:** CC - c<sup>1</sup>, 25 notes, extend to g<sup>1</sup> (32 notes) in 1977. The original flat pedal board was replaced with a concave, radiating AGO specification pedal board at this time, at the request of the organist.

**EXPRESSION:** The original Erben hitch-down pedal controlled horizontal shutters, and was rebuilt with a balanced expression pedal by Adam Stein in 1897, and the shade frame turned 90°.

**SOURCE:** Technical details transcribed by S.L. Huntington, May, 2011 from two manuscripts of pipe data taken by Richard Hamar in 1977, and Alan M. Laufman ca. 1980; furnished from the Erben research files of Stephen L. Pinel.

## HISTORY

- 1812—Cornerstone laid for Monumental Episcopal Church, Richmond, Virginia
- 1817—Organ built by Henry Bevington of London, England, two manuals and pedal, 13 stops.
- 1850—New three-manual organ by Henry Erben of New York City, Bevington organ taken in trade by Erben and sold. Organ installed in the rear gallery.
- ca. 1885—Work of an unknown nature by White & Crane, Organbuilders, of New York City, ex-Erben employees. The work includes the likely replacement of the Choir two-foot rank.
- 1897—Rebuild by Adam Stein of Baltimore (manager of the Baltimore branch of the Roosevelt Organ Works, 1880-1891, established Stein Organ Works ca. 1892). Organ moved to the right front alcove, case redecorated, unknown Swell stop replaced with *Vox Humana 8'*, new key desk and stop action, and partial rebuild of the key action. Several stops renamed.
- 1926—Erben organ interior sold to Mt. Olivet Baptist Church, Richmond, case retained at MEC with Skinner Organ Company op. 574 placed within (3 man, 25 ranks, 31 stops).
- ca. 1946—Erben organ taken out of service at Mr. Olivet and allowed to deteriorate.
- 1965—Monumental Episcopal Church closes, building repurposed by Virginia Commonwealth University.
- 1975—Skinner op. 574 sold to St. Bridget's Church, R.C., in Richmond, Virginia, but without the historic case.
- 1975-76—Erben organ at Mt. Olivet acquired by Jim Baird, given to Trinity United Methodist Church, McLean, Va., and installed there by Baird and volunteers. Erben organ and original case reunited at this time (painted white). Pedal division expanded with one rank on an electric unit chest, wind system modified, one tonal change in the Swell.
- 1977—Richard Hamar of Norwich, Conn. begins thorough action renovation, pipe repairs and regulation (organ still cone tuned); the pedalboard was replaced by Jim Baird and the compass expanded with additional pipes and chests.
- ca. 1980—Minor repairs and additional slide tuners installed.
- 1998—New *Trombone 16'* installed in the pedal by Jim Baird, on electric chests.

## TECHNICAL DATA

All measurements in mm; spelling anomalies in the inscriptions are correct.

## GREAT

## 8 FIRST OPEN DIAPASON

Zinc CC-BB, CC-AA in the facade, heavy common metal from c<sup>0</sup>, ¼ mouth width, tuned dead-length with tuning slides.

Note	Diameter	Mouth width	Cut-up
CC	180	140	37
c <sup>0</sup>	95	74	17
c <sup>1</sup>	55	42	10
c <sup>2</sup>	33	24	6
c <sup>3</sup>	20	14	3
g <sup>3</sup>	16	11	2.5

## 8 SECOND OPEN DIAPASON

Open wood throughout, white pine CC-e<sup>0</sup>, remainder quartered cedar (?); English blocks and caps of mahogany, turned wood feet, wind regulation by wood wedges, cut dead-length and tuned with pipe metal flaps.

Note	Internal depth	Mouth width	Cut-up	Wall thickness
CC	145	127	35	18
c <sup>0</sup>	85	73	20	10
c <sup>1</sup>	46	41	15	7
c <sup>2</sup>	28	24	9	5
c <sup>3</sup>	16	13	5	3.8
g <sup>3</sup>	13	11.5	4	3.0

## 8 STOPPED DIAPASON

Stopped wood CC-b<sup>0</sup>, pine, English blocks and caps of mahogany, "New York style" stoppers CC-g<sup>0</sup>, i.e. long, narrow, pyramidal shape, g<sup>#0</sup>-b<sup>0</sup> simply rectangular-shaped stopper handles. Common metal chimney flute from c<sup>1</sup>, ear-tuned. Middle-c pipe signed in script: "Richmond New York May 17, 1850 Larg [sic] Scale Stop Diapason William Lawson."

Note	Internal depth	Mouth width	Cut-up	Wall thickness
CC	125	110	30-36 arched	17
c <sup>0</sup>	73	60	18-23	12
b <sup>0</sup>	48	39	15	8

Note	Diameter	Mouth width	Cut-up	Chimney dia./length	Ears
c <sup>1</sup>	60	45	11-13	15/120	45x45
c <sup>2</sup>	32	24	7	8/68	28x25
c <sup>3</sup>	22	15	3.5-4.0	6/36	22x14
g <sup>3</sup>	18	12	3.0-3.5	4/25	18x14

## 4 PRINCIPAL

CC-EE zinc with in-soldered "New York" style mouths, i.e. the dubbing of the upper and lower lips occurs on the zinc body, with a small rectangle of common metal soldered at the top of the lower lip to allow flexibility in lip adjustment, and again at the base of the upper lip mouth flattening, to allow for easy of cut up and lip manipulation. This is in contrast to the New England style of zinc pipe construction, where the entirety of the bay leaf-style upper and lower lips are of pipe metal and soldered into the zinc bodies. The pipes of this stop are common metal from bass F upwards. The basses are cut dead-length and tuned by small tuning taps, the trebles were originally cone tuned, and have been shortened and fitted with tuning slides.

Note	Diameter	Mouth width	Cut-up
CC	85	68	15
c <sup>0</sup>	50	38	10
c <sup>1</sup>	30	21	5
c <sup>2</sup>	19	13	3.0
c <sup>3</sup>	12.5	8.5	2.0
g <sup>3</sup>	10.0	7.0	2.0

## 2 2/3 TWELFTH

Common metal throughout. The basses are cut dead length with small tuning tabs, the trebles, originally cone tuned, have been shortened and fitted with tuning slides. The first pipe is signed in script: "G.N. Osler New York May 28<sup>th</sup> 1850"

Note	Diameter	Mouth width	Cut-up
CC	57	42	10
c <sup>0</sup>	34	26	7.0
c <sup>1</sup>	21	17	3.5
c <sup>2</sup>	14	9.0	2.0
c <sup>3</sup>	9.5	6.0	2.0
g <sup>3</sup>	7.5	5.0	1.0

## 2 FIFTEENTH

Common metal throughout. Tuning method and pipe construction details identical with *Twelfth*. The first pipe is signed in script: "G.N. Osler 15th Large Scale C.C. Gr."

Note	Diameter	Mouth width	Cut-up
CC	46	36.5	9.0
c <sup>0</sup>	28	19	5.0
c <sup>1</sup>	18	11.5	3.0
c <sup>2</sup>	12	9.5	2.0
c <sup>3</sup>	8.0	5.0	1.5
g <sup>3</sup>	6.5	4.5	01.5

## MIXTURE 3 RKS.

Common metal throughout. Construction and tuning method identical to *Twelfth*. Bottom C of the first rank is signed in script: "1 17 C D Kelley & G.W. Osler"; low C of the second rank is inscribed: "1 19 Sw C D Kelley G.N. Osler"; and low C of the third rank is inscribed: "Sw C D Kelley & G.N. Osler 22 3 C."

CC	1 3/5	1 1/2	1
c <sup>1</sup>	2	1 3/5	1 1/2
c <sup>2</sup>	2 2/3	2	1 3/5
g <sup>#2</sup>	3 1/5	2 2/3	2

Note	Diameter	Mouth width	Cut-up
CC 1 1/2'	39	30	9.0
c <sup>0</sup>	25	16	4.5
c <sup>1</sup>	16	10	10
c <sup>2</sup>	10.5	7.0	1.5
g <sup>#2</sup> 3 1/5'	12	7.5	3.0
c <sup>3</sup>	11	7.0	1.0
g <sup>3</sup>	9.0	6.0	1.5

CC 1 1/2'	35	27	7.0
c <sup>0</sup>	21.5	14.5	3.0
c <sup>1</sup>	16	10	10
c <sup>2</sup> 2 2/3'	14	9.5	3.0
c <sup>3</sup>	10	6.0	2.0
g <sup>3</sup>	8.5	6.0	1.0

1'	28.5	19.5	3.0
c <sup>0</sup>	18	11.5	2.3
c <sup>1</sup> 2'	18	12	3.0
c <sup>2</sup>	12	8.0	2.0
c <sup>3</sup>	8.5	5.0	1.5
g <sup>3</sup>	7.0	4.0	1.0

TRINITY UNITED METHODIST CHURCH

8 TRUMPET

Zinc resonators throughout. Reed pipes CC-c<sup>3</sup>, 49 pipes, remainder open flue pipes. Stepped blocks behind the point where the tuning wire contacts the shallot, for additional support and stability. Strongly tapered shallots with a flat bottom from CC-BB and a completely open shallot face but with a strong taper which follows the taper of the shallot body; the resonators of the bottom octave fit into socket tubes soldered to the blocks for easy removal; shallots c<sup>0</sup>-c<sup>3</sup> tapered, but to a less strong degree than the bass shallots, with a tear-drop opening throughout, shallot bottoms have a reverse taper which creates a pocket behind the bass of the tongue, slightly muting the tone and power. The outside diameter of the shallot tip equals the interior diameter of the resonator tip, and is round. The shallot bottom dimension is exterior, and is deeper than it is wide. Some resonators have a Belgian maker's stamp: -TAGNE- SC.

Note	Resonator Length	Resonator Dia. top/tip	Shallot Length	Shallot width/depth	Tongue Thickness	Toe
CC	2205	125/17	120	17/19.5	0.50	17
c <sup>0</sup>	1090	78/9	not measured	11/11.5	0.45	8.0
c <sup>1</sup>	510	59/8	53	9/10	0.35	8.0
c <sup>2</sup>	240	48/7	38	8.5/7.5	0.20	6.0
c <sup>3</sup>	95	42/6.5	29	6.5/7	0.20	7.5

Note	Diameter	Mouth width	Cut-up
c <sup>#3</sup>	19	12	4
g <sup>3</sup>	15	10.5	4

S WELL

16 BOURDON

Documentation calls this a "Double St Diap". From c<sup>0</sup>, 44 pipes of pine, English blocks and caps of mahogany, arched cut ups, pierced stoppers from c<sup>2</sup> to the top. Wind regulation by wood wedges inserted into the toes of the wooden pipe feet. The length of the pierced stoppers not measured. The internal stopper borings are: c<sup>2</sup> 5.0; c<sup>3</sup> 4.0; g<sup>3</sup> 4.0.

Note	Internal depth	Mouth width	Cut-up	Wall thickness
c <sup>0</sup>	89	67	32/34	13.5
c <sup>1</sup>	57	40	18/20	9.0
c <sup>2</sup>	33	25	10/12	6.5
c <sup>3</sup>	21	17	12	5.0
g <sup>3</sup>	18	13	6.0	4.0

8 OPEN DIAPASON

Common metal, from c<sup>0</sup>, 44 pipes. Large pipes cut to length with tuning flaps to raise the pitch, treble pipes originally cone tuned, not shortened and fitted with slide tuners. Tenor-c pipe labeled in script: "2<sup>nd</sup> Scale Open C William Lawson 1850 Sw"; c<sup>2</sup> labeled: "Large Jackson".

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup>	89	66	16
c <sup>1</sup>	53	40	9.0
c <sup>2</sup>	32	24	6.0
c <sup>3</sup>	20	13	3.5
g <sup>3</sup>	15	10	3.0

8 STOPPED DIAPASON

From c<sup>0</sup>, 12 pipes of pine, English blocks and caps of mahogany, first 6 pipes have New York style stopper handles, next 6 have block-shaped stoppers, arched cut-ups, painted with brick-dust paint; remainder common metal chimney flute construction with soldered caps, and large tuning ears, arched cut-ups. Middle-c labeled in script: "Richmond C Gt Jackson Sw".

Note	Internal depth	Mouth width	Cut-up	Wall thickness
c <sup>0</sup>	70	55	19	12
b <sup>0</sup>	46	37	not measured	10

Note	Diameter	Mouth width	Cut-up	Chimney dia./length
c <sup>1</sup>	57	41	11/13	14/11.5
c <sup>2</sup>	30	21	5.5/6.5	7.5/5.5
c <sup>3</sup>	20	14	3.5/4.0	6.0/3.2
g <sup>3</sup>	16.5	11	3.0	4.0/2.7

8 DULCIANA

Cylindrical common metal pipes from c<sup>0</sup>, 44 pipes. c<sup>0</sup> labeled in script: "C Dulciana Large Jackson Sw".

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup>	71	56	13
c <sup>1</sup>	39	28	6.5
c <sup>2</sup>	23.5	16	4.0
c <sup>3</sup>	14	10	2.2
g <sup>3</sup>	11	7.0	2.0

4 PRINCIPAL

Replacement pipes post-1977 to replace the Adam Stein *Vox Humana 8'*, which in turn replaced an unknown Erben stop. Technical details not recorded. The details of the *Vox* recorded in 1977 noted the following details: shallots marked "4' Oboe", "Hopkinson Nr. 7".

4 NIGHTHORN

Cylindrical pipes of common metal, from c<sup>0</sup>, 44 pipes; arched cut ups. Originally tuned with large ears, now shortened and fitted with slide tuners. Tenor-c and middle-c pipes labeled in script: "N Horn C J Edward Ayre May 28<sup>th</sup> 1850 Sw".

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup>	57	43	11/12
c <sup>1</sup>	34	25	5.5/7.0
c <sup>2</sup>	22.5	15	3.5/4.0
c <sup>3</sup>	16	10.5	2.2/3.0
g <sup>3</sup>	12.5	9.0	1.8/2.0

2 FLAGEOLET

Documentation records the name of this stop as a "2 Fifteenth". 44 pipes, from tenor-c, common metal. Pipes originally cone tuned, now shortened and tuned with slide tuners. Low C labeled in script: "15 C D Kelly May 28<sup>th</sup> 1850".

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup>	27	19	4.5
c <sup>1</sup>	17	12	3.0
c <sup>2</sup>	11.5	8.0	2.0
c <sup>3</sup>	8.5	5.0	1.3
g <sup>3</sup>	6.2	3.8	1.0

CORNET 3 RKS.

132 pipes, from tenor-c. Common metal, pipes originally cone tuned, now shortened and fitted with slide tuners. The following notations are inscribed on the low-C pipe of each rank:

(2 2/3) "1<sup>st</sup> Cornet 2 2/3 C Dan Kelly New York May 24<sup>th</sup> '50"; (2)

"2<sup>nd</sup> Cor CD Kelly Sw"; (1 3/5) "TC 3 Cor C Sw".

c<sup>0</sup> 2 2/3      2      1 3/5

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup> (2 2/3)	335	26.5	5.0
c <sup>1</sup>	21	14	3.0
c <sup>2</sup>	14	9.5	2.5
c <sup>3</sup>	10	6.0	1.8
g <sup>3</sup>	8.0	5.0	1.5
c <sup>0</sup> (2)	28	19	4.0
c <sup>1</sup>	18	12	2.5
c <sup>2</sup>	12	8.5	2.0
c <sup>3</sup>	8.5	5.5	1.2
g <sup>3</sup>	7.0	3.5	1.0

Note	Diameter	Mouth width	Cut-up
c <sup>0</sup> (1 3/5)	24	16	4.0
c <sup>1</sup>	16	10	2.5
c <sup>2</sup>	10.5	7.0	2.0
c <sup>3</sup>	11	7.0	1.8
g <sup>3</sup>	8.5	5.5	1.5

## 8 OBOE

Documentation labels this as "Hautboy". 44 pipes, from tenor-c. Resonators are typical bell on stem "Oboe" construction, resonators entirely of zinc; stepped blocks for support behind tuning wire. Shallots are tapered but with cylindrical cross section, with a teardrop opening approximately half the length of the shallot, shallot bottom has a reverse taper away from the opening to create a pocket behind the opening. Flue pipes from  $c^{\sharp 3}$ - $g^3$ , 7 pipes. Diameter measurements are as follows: A (top of resonator), B (joint between bell and stem, C (stem tip at block); shallot length measured from the longest point of the reverse tapered bottom. Toe hole size not measured.

Note	Resonator	Resonator	Shallot Length	Shallot bottom dia.	Tongue Thickness
	Length	Diameter A/B/C			
$c^0$	245/820	60/31/12.5	70	9.0	0.5
$c^1$	158/380	52/23/7.0	52	5.5	0.35
$c^2$	65/180	41/19/7.0	40	4.5	0.25
$c^3$	45/80	45/19/7.0	30	4.0	0.12

Note	Diameter	Mouth width	Cut-up
$c^{\sharp 3}$	13.5	11	3.0
$g^3$	12	8.0	2.8

## CHOIR

## 8 MELODIA

37 pipes of pine, from tenor-c. English blocks and caps of mahogany; inverted mouths and sunken blocks; quartered, close-grain old-growth pine.

Note	Internal depth	Mouth width	Cut-up	Wall thickness
$g^0$	54	47	13.5	8.5
$c^1$	41	36	10.0	6.0
$c^2$	26	22	5.0	4.0
$c^3$	17	14	3.0	3.0
$g^3$	12.5	11	3.0	3.0

## 8 STOPPED DIAPASON BASS

19 pipes CC- $f^{\sharp 0}$ , stopped wood; English blocks and caps of mahogany. New York-style stopper handles CC- $d^0$ , (semi-pyramidal shape, see Gr. *Stopped Diapason* for description) rectangular stopper handles  $d^{\sharp 0}$ - $f^{\sharp 0}$ .

Note	Internal depth	Mouth width	Cut-up	Wall thickness
CC	107	86	30/32	12
$c^0$	64	50	19	10
$f^{\sharp 0}$	50	41	16	9.0

## 8 VIOL D'AMOUR

61 pipes. Open cylindrical pipes CC-BB of zinc with in-set "New York-style" mouths (see *Great 4 Principal* for a description of this construction); bell gamba construction from  $c^0$ , i.e. inverted conical amplifier bell on a conical body of common metal, tuned at the mouth with large tuning ears. Bottom C inscribed "Dulciana", tenor-c inscribed: "1850 GN Osler Viol De Amour C".

Diameter measurements: A (top of bell), B (bell/body joint, C (at mouth).

Note	Diameter A/B/C	Mouth width	Cut-up	Length bell/body
CC	135	103	22.5	
BB	77	62	12	
$c^0$	69/32/66	45	9.0	175/1117
$c^1$	44/19/40	26	5.5	95/540
$c^2$	27/12/22.5	13	3.5	50/265
$c^3$	27/8.0/13.5	8.5	2.5	27/127
$g^3$	11.5/6.0/11	6.0	1.5	83/16

## 4 GEMSHORN

Originally labeled "Principal". 61 pipes, CC-EE zinc with inset "New York"-style mouths, remainder common metal with dubbed mouths. Treble pipes originally cone tuned, now shortened and fitted with slide tuners. Low-c pipe inscribed: Richmond Ch. 2<sup>nd</sup> Scale J Edward Ayres June 15<sup>th</sup> 1850": middle-c inscribed: "2<sup>nd</sup> Scale Pr. C J. Edward Ayres June 15<sup>th</sup> 1850".

Note	Diameter	Mouth width	Cut-up
CC	81	61.5	15
$c^0$	45	35	8.5
$c^1$	28	20	5.0
$c^2$	18	12.5	3.5
$c^3$	12	8.0	2.0
$g^3$	10.0	6.5	2.0

## 4 ROHR FLUTE

61 pipes, CC-BB stopped pine,  $c^0$ - $g^2$  common metal chimney flute with soldered caps and large tuning ears, remainder open, cylindrical common metal flues (originally cone tuned, now shortened and fitted with slide tuners). CC-DD $\sharp$  have "New York" style stoppers, EE-BB have block-type stoppers. Arched cut-ups. Tenor-c inscribed: "AStein 1897 Flute C April 1<sup>st</sup> 1850 Joen E. Ayres Richmond Choir". Stop most likely labeled "Flute" on original console.

Note	Internal depth	Mouth width	Cut-up	Wall thickness
CC	64	50	17/19	10.0
BB	41	33	12.5	9.0

Note	Diameter	Mouth width	Cut-up	Chimney dia./length
$c^0$	53	39	10/11	13/110
$c^1$	30	20.5	4.8/5.5	7.5/47
$c^2$	21	13	3.3/4.0	5/21
$g^2$	16.5	11	2.8/3.5	4.0/16
$g^{\sharp 2}$	16	10.5	3.5/2.8	
$c^3$	14	9.0	2.2	
$g^3$	11	7.0	2.0	

## 2 SUPER OCTAVE

Pipes not original, only low-c measured, remaining pipes had diameters only measured for the slide tuner order. Most likely either a *Piccolo* or *Fifteenth* in the original disposition. Bass-c inscribed: "White+Crane Organ Builders 260+262 West 28<sup>th</sup> St. N.Y. City Choir CC 15th Large Jackson"; Bass c-sharp inscribed: "15th O. Crane Aug 17, 1885 Residence 196 Little Ave. Newark N.J." and on the mouth: "E. White Aug. st 85 Large Jackson".

Note	Diameter	Mouth width	Cut-up
CC	46	35	8.0
$c^0$	29		
$c^1$	24		
$c^2$	12		
$c^3$	7.0		
$g^3$	5.5		

## 8 CLARINET

37 pipes from tenor-g; reeds  $g^0$ - $c^3$ ; top seven trebles are open, cylindrical, common metal flue pipes, originally cone tuned and now shortened and fitted with slide tuners. Reed pipes have half-length, cylindrical with a short inverted conical section at the bottom; shallots have a cylindrical cross section, are strongly tapered with a reverse bottom bevel (i.e. away from the tongue to create a pocket), and have teardrop openings approx. 1/3 the length of the shallot.

Note	Resonator Length	Resonator Diameter	Shallot Length	Shallot bottom dia.	Tongue Thickness	Toe
	body/cone	body/tip				
$g^0$	395/45	30/10.0	60	10.0	0.65	5.0
$c^1$	290/45	25/9.0	53	9.0	0.35	5.0
$c^2$	185/35	20/8.0	39	7.0	0.25	6.0
$c^3$	50/30	17.5/7.5	30	6.5	0.10	6.0

Note	Diameter	Mouth width	Cut-up
$c^{\sharp 3}$	18	12	4.0
$g^3$	14.5	10.0	3.0

## PEDAL

## 16 DOUBLE OPEN DIAPASON

25 original pipes of pine, painted brick dust red. English blocks and caps of mahogany. Seven extension pipes of metal were added on an electro-mechanical action chest in 1977.

Note	Internal depth	Mouth width	Cut-up	Wall thickness
CC	370	295	82	23
$c^0$	195	157	45	22
$c^1$	115	88	27	20

## 8 OPEN DIAPASON

CC-AA zinc in the façade of the two outside towers; remaining pipes interior of zinc with "New York" style insoldered lips (see Gr. *Principal* for description). When the new unit *Principal* 4/2 was added on electro-mechanical action, the 7-note treble extension of this rank was borrowed from that stop.

Note	Diameter	Mouth width	Cut-up
CC	210	168	40
$c^0$	106	82	21
$c^1$	61	49	12

# HOLY TRINITY EPISCOPAL CHURCH

CARL SCHWARTZ

THE HISTORY OF HOLY TRINITY EPISCOPAL CHURCH began in 1713 with the construction of a private chapel on the extensive property belonging to Mary Duval Ridgley Henderson, a member of a prominent local family. Mrs. Henderson numbered the large estates known as Belair and Middle Plantation among her land holdings. She was twice widowed when she married the Rev. Jacob Henderson, born in Ireland and a priest of the Church of England who had come to the colonies in various oversight capacities for the Bishop of London. In 1717 Mr. Henderson became rector of Queen Anne Parish. That parish is situated at St. Barnabas Church, Leeland, approximately nine miles south of the present Holy Trinity Church. Mrs. Henderson is buried in a crypt under the modern church building. Following the death of Mrs. Henderson in 1735, Jacob Henderson transferred the chapel and surrounding property to Queen Anne Parish in 1737. He died in 1751.<sup>1</sup> The donated building then became a Chapel of Ease for the convenience of parishioners living at some distance from the main church at Leeland.

A brick building was erected on the site in 1827. The present Holy Trinity Parish (Collington), was established in 1836 and, essentially, the church building as we see it today dates from that year. The church was remodeled in 1899; the present sacristy and choir rooms were added in 1966. Holy Trinity has operated a day school since 1966. The current and 20th rector is the Rev. Leslie St. Louis.<sup>2</sup>

The first known pipe organ and present instrument of Holy Trinity Church was originally built for Lodge Room #4 of the Washington, D.C. Masonic Temple located on New York Avenue at 13th Street NW. That building is now the National Museum of Women in the Arts. The organ

is Estey's Opus 655 of 1908.<sup>3</sup> The original Haskell stopkeys are intact and the instrument is tonally unaltered. There is a bellows signal but the factory card found with the organ indicates that it originally had an "electric motor." In 1983, the organ was purchased by Lewis & Hitchcock when the Masonic Temple was sold.<sup>4</sup> It was repaired and installed at Holy Trinity Church in 1988. The organ is in need of a full restoration at this time.

The organ has a singing tone and refined qualities common to early Estey organs voiced by William Haskell, and suits the church well.



3. In the Lewis & Hitchcock file note dated November 2, 1982 by GLP (Gerald L. Piercey) there is a description of the organ as a "Style 2." The card with the organ calls it a "1½." One note gives the location as Lodge Room #2, the notes dated November 2, 1982 say Room #4. Mr. Piercey explained that the Estey was in the Grand Council Room. The note further describes the organ:

Stops on piano keys above Swell. Organ projects about four feet from chamber, sides composed of Bourdon pipes finished in dark walnut. Front has two round towers of Diapason basses on either side of console, flat above music desk. Couplers are mechanical, lifted in place by pneumatics. Primary puffs are blown, organ is not playable. Reservoir will need re-leathering also. We are leery of this organ because of high heat in winter having possibly cracked Estey wind-channels. This is not documented. When last used, the organ worked very well and had a good sound.

Apparently the concerns about the integrity of the mechanism were found to be unwarranted once the organ was taken apart.

4. The building, now restored is the National Museum of Women in the Arts. The original building was designed by Washington, D.C. architect Waddy B. Wood.

1. Sprague, William Buell, *Annals of the American Pulpit; or Commemorative Notices of Distinguished American Clergymen of Various Denominations From the Early Settlement of the Country to the Close of the Year Eighteen Hundred and Fifty Five*, Volume V. (New York: Robert Carter & Brothers, 1859), 34–38. Dates given elsewhere suggest that Henderson became Rector in 1712. See also Hinton, Louise Joyner, *Prince George's Heritage—Sidelights on the Early History of Prince George's County, Maryland, from 1696 to 1800* (Baltimore: The Maryland Historical Society, 1972), 60, 77, 78 (transfer of property)

2. History of Holy Trinity Church. It is not clear whether the present building is, all or in part, the same structure as the brick church described as having been built in 1827.

ESTEY, OPUS 655 (1908)<sup>5</sup>

COMPASS: Manuals, 61 notes  
 Pedal, 30 notes  
 WIND PRESSURE: 3 $\frac{3}{8}$ '  
 PITCH: A435

GREAT

8 Open Diapason (1-17 in facade)  
 8 Dulciana (1-2 stopped wood)  
 4 Octave (stamped "Viola")  
 Swell to Great  
 Swell to Great 8<sup>ves</sup>

SWELL

8 Stopped Diapason (wood)  
 8 Salicional (49 pipes from c<sup>0</sup>, 1-12 common with Stopped Diapason)  
 4 Flute Harmonic (13-49 harmonic)  
 8 Oboe (t.c., 49 "reedless" flue pipes, Estey special design)  
 Tremolo

PEDAL

16 Bourdon  
 wood, 1-16 as side facades  
 Great to Pedal  
 Swell to Pedal

Bellows Signal

Action: Couplers, mechanical

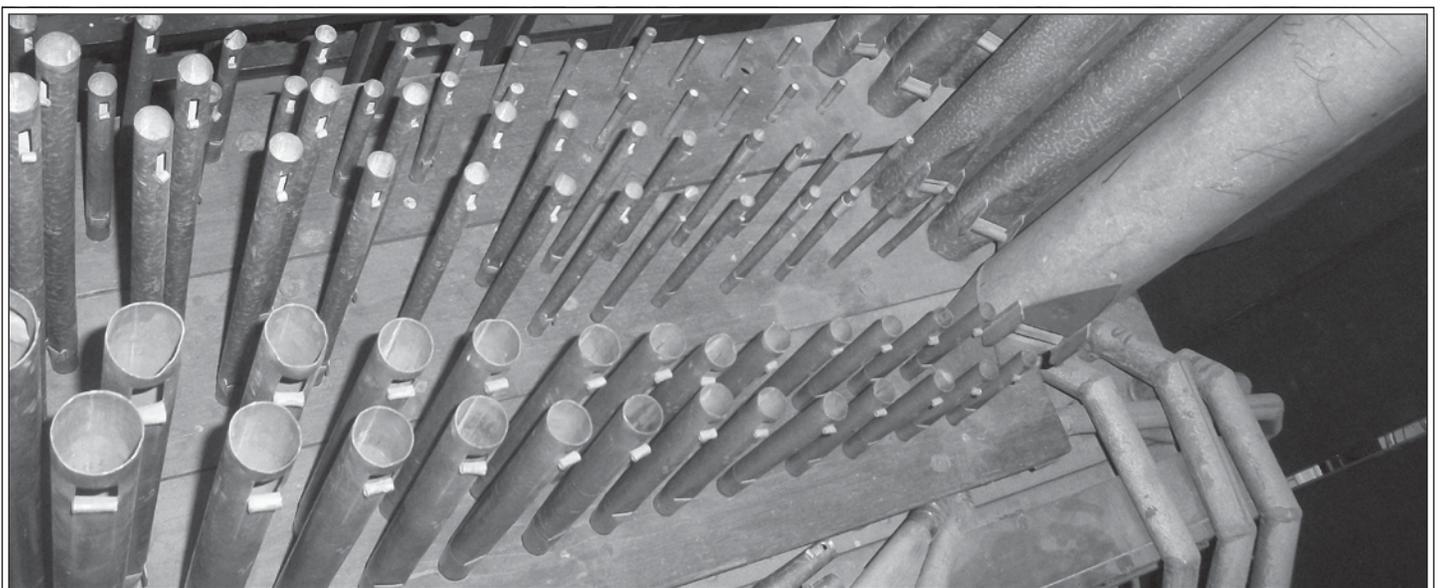
Key, tubular-pneumatic to chest from primary boxes

Windchest: Estey pneumatic ventel chests

Ventus blower<sup>6</sup>

5. Details provided by Gerald Piercey, Lewis & Hitchcock Inc.; also examination by the author.

6. The Estey card attached to the organ says "Motor - electric." The present blower was new for the 1988 installation at Holy Trinity.





# ST. COLUMBA'S EPISCOPAL CHURCH

CARL SCHWARTZ

IN 1874, ST. ALBAN'S EPISCOPAL CHURCH established a mission in rural Tennytown,<sup>1</sup> which at first held services under an oak tree on the site of the present church property or in the shelter of several buildings located in the area. In 1875, a wooden chapel was constructed on the site. In 1900, a parish house was added and the congregation had grown to nearly 200 families. The chapel received the name of St. Columba's in 1904.<sup>2</sup>

As the population of the area increased the mission was able to support itself and was raised to the status an independent parish in 1924. The construction of the present imposing church began in 1926 and was in use by 1927.

In 1924, St. Columba's Protestant Episcopal Church contracted with the Washington, D.C., firm of Lewis & Hitchcock for a two-manual and pedal organ at the time the new building was planned. The stoplist is given here as an average example of that firm's work in the style of E.M. Skinner and one for which some particular details are available<sup>3</sup>. It is noteworthy that the contract reflects a change made by hand on the signed copy. Initially the Swell was designed as a 73-note division and the Great had no ranks higher than 8'. In the copy of the contract found in the Lewis & Hitchcock file, a 4' Octave is added to the Great and the Swell compass is reduced to 61 notes. It seems that the Octave was introduced to add the restrained brilliance that previously would have required the use of the Swell to Great 4' coupler. The Swell Vox Humana was deleted and marked as "prepared in nameboard." The console, of cherry, was of the stop-key type. The organ was installed in a chamber.<sup>4</sup>

1. The neighborhood is now known as Tenleytown. There is a tendency in the local dialect to minimize the number of syllables in a word.

2. The History of St. Columba's, parish website.

3. The reader is referred to the essay on St. Gabriel's R.C. Church for which much detail is not available. The practice of Lewis & Hitchcock remained fairly consistent down to the Second World War. Typically wind pressures do not appear on the contracts, even when annotated by hand.

4. Copy of original contract with hand written annotations, Lewis & Hitchcock company files

In 1959, the present parish hall was added. Mr. Raymond G. Moore, a parish member, was the architect for that structure. He donated and bequeathed large gifts which, along with the generosity of other parishioners, provided the means to renovate and enlarge the Lewis & Hitchcock organ. The chambers were cleaned and renovated at this time.

The organ was modernized with new upper work, mutations, a Swell Mixture, and one new reed: a unit at 16', 8', and 4' pitches. The inauguration of the revised organ was presented by Garnell Copeland, church school organist and choirmaster for St. Columba's at that time.<sup>5</sup>

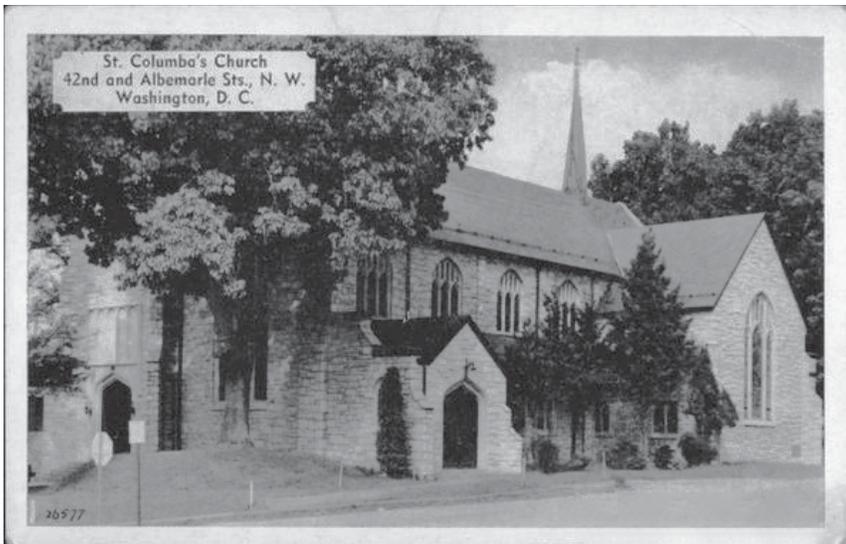
The rebuilt organ was well received and served for a number of years. Succeeding parish musicians found things to criticize, one complaint being that the wind became unsteady when the Great to Great 4' coupler was engaged with full organ. The organ suffered water damage as well, making the situation less than satisfactory for those who had to deal with it. A moment of decision was upon the congregation. Tastes and musical needs were changing. St. Columba's had grown into the largest parish in the Episcopal Diocese of Washington. Considerable resources for a new organ were available<sup>6</sup>. The organ was sold to another church.

A study was undertaken by the parish with John Fesperman, curator of musical instruments at the Smithsonian

5. Garnell Copeland (1942-1977) was a gifted church musician, composer and brilliant concert organist. He was a graduate of the Curtis Institute of Music and a Fellow of the College of Church Musicians, Washington Cathedral. He became organist-choirmaster of Church of the Epiphany, Washington, D.C., in 1966. He died tragically, bleeding to death after being assaulted on the street near his home in the city. The concert hall at the Kennedy Center was filled to capacity by over 2,000 persons for a memorial concert in his honor. Copeland's signature piece was Pageant by Leo Sowerby, which he played well and often.

Source: *Garnell Copeland "In Memoriam" on Four Great Aeolian Skinner Instruments*, Jenkintown, Pennsylvania, Robert Glen Sound Transfers: Program notes by the Rev. Dr. Edgar D. Romig, rector, Church of the Epiphany, Washington. The writer was present at the memorial concert.

6. The Lewis & Hitchcock organ was sold, rebuilt, and relocated elsewhere. It is not known if it is extant as of this writing.



Institution, as consultant. Fesperman's well considered views about organ style and design are explained in the several books which he wrote.<sup>7</sup> A specialist in early and Baroque repertoire, he was a firm believer in the principles of historically informed organbuilding with mechanical action. He emphasized the demands of early and Classic repertoire for the organ and the accompaniment, of earlier choral repertoire.<sup>8</sup> That the organ might be called upon to accompany the Anglican choral repertoire<sup>9</sup> of the past two centuries in a valid manner was apparently not a priority. The organ is able to do so, though with some musical compromise and contortion on the part of the organist. This is a credit to the builder's musical instincts.

The product of the selection process for the new organ was a mechanical-action instrument of two manuals (Hoofdwark and Borstwerk), with the Pedaal division almost entirely derived by transmission from the Hoofdwark. This organ, installed in 1981 was built by Flentrop of the Netherlands. The stop action is mechanical and the

7. John Fesperman, *Hymnal Studies Four: Organ Planning—Asking The Right Questions* (New York: Church Hymnal Corporation, 1984) and *Two Essays on Organ Design* (Raleigh, N.C.: Sunbury Press, 1975).

8. So Fesperman explained when presenting this instrument and the David Moore instrument over which he presided at Grace Episcopal Church, Georgetown, Washington, D.C., to the D.C. AGO Chapter shortly after its installation.

9. This is an Episcopal Church after all. One might argue that the only worthwhile choral repertoire to be had in the Anglican tradition was to be found from composers no later than George Frideric Handel. Others might move the date one hundred years earlier still. Some might allow for unaccompanied music of the late 19th and 20th centuries to a certain extent. If that is all one knows or cares about, then it is an easy argument to make, is it not? St. Columba has had a superb music program for years employing the full wealth of choral repertoire.

## LEWIS AND HITCHCOCK OPUS 133 (1926)

COMPASS: Manuals, 61 notes  
Pedal, 32 notes

### GREAT

- 8 Diapason (scale 42)
- 8 Clarabel Flute (scale 1)
- 4 Octave (scale 58)
- 8 Gedeckt (Sw.)
- 8 Aeoline (Sw.)
- 4 Flute (Sw.)
- 8 Cornopean (Sw.)

### SWELL

- 16 Bourdon (“# Bass, scale 2 Treble,” wood)
- 8 Diapason (scale 44)
- 8 Gedeckt (scale 2, wood)
- 8 Salicional (scale 64)
- 8 Voix Celeste (scale 64)
- 8 Aeoline (scale 60)
- 4 Flute Harmonic (scale 2 metal)
- 8 Vox Humana 8 (prepared in name board)
- 8 Oboe (common)
- 8 Cornopean (4½” scale)
- Tremolo

### PEDAL

- 16 Bourdon (44 pipes, scale 1)
- 16 Lieblich Bourdon (Sw.)
- 8 Flute (ext. Bd.)
- 8 Still Gedeckt (Sw.)

Standard Couplers

keyboards and flat pedal clavier of this instrument are in the historic style.<sup>10</sup> The Borstwerk is equipped with hinged doors that can be closed for echo effects. The stops and couplers are all controlled by drawstops arranged in vertical rows to the sides of the manuals and music desk. There are no pedal movements. At the time the organ was installed the interior of the church was renovated and attention was given to improving the acoustics.

That this is an organ of many moods, tonal hues, and with a strong personality is evident to those who have the opportunity to explore its tonal resources. This is not a Dirk Flentrop tonal palette, but rather something strikingly different but no less exciting. Hans Steketee (1936–2010) was the director of the firm at the time St. Columba's organ was built.

10. The instruments built by Dirk Flentrop in the United States typically had a more modern key desk design, often with a radiating and concave pedal clavier if requested by the client. The arrangement at St. Columba's is perfectly comfortable however, even for those accustomed to an AGO standard console.

There is a quasi-Romantic aspect to be found in this organ.<sup>11</sup> One is immediately enchanted by the velvety tone of the Prestant 8' (HW). The dark, rounded tone of the Bourdon 16', Bourdon 8' and Fluit 4' of the HW contrasts dramatically with the perky, incisive quality of the Holpijp and Roerfluit of the BW. The design permits a 16' manual Plein jeu registration. The transmission of the HW Trumpet to the Pedal is intended to provide the necessary voice to point up the cantus firmus. Both manuals are provided with the possibility of a cornet registration, and this may be contrasted with the opposing reed stop. Many trio registrations are available.<sup>12</sup>

It is a fact that many of the tonal requirements of the various schools of organ music during the Baroque Era are mutually exclusive. Here is a modern instrument that is nevertheless eclectic in intent in reference to that period. However, it focuses on a more narrow historical period than, for example, the American-Classic style, which attempts to do all things in one instrument. The organ before us is tuned in equal temperament also, and while one can push the horizon on this practice back into the mid-18th-century, that too is a compromise with historicity. The wind system is stabilized with a modern single rise reservoir.

The 16' manual plenum with Trumpet generates sufficient gravitas demanded by much romantic and modern repertoire. Only the mildness and lack of independence of the borrowed pedal division thwarted this musical aspiration.<sup>13</sup> This was the state of affairs until 2003 when the builder added three new registers to the Pedaal, free standing behind the main case. These are: Subbas 16', Openfluit 8' and Bariton 16', a real bass division that at long last plants the feet of this instrument firmly on the ground. This progressive development of the organ's resources mirrors, in a way, the historical enlargement of many early northern European organs over a span of time. Here is an instrument that is truly more than the sum of its parts.

11. The writer long ago made a comment, often repeated: "Ernest Skinner would admire that Great Open Diapason." Later, with improved tonal discrimination, he discovered the limpid Flutes of the Hoofdwerk. While historically informed, this is very much an original late 20th-century organ, sui generis.

12. If one does not appreciate the applicability of this organ for a vast range of repertoire written before 1850 then one has only part of the musical picture in mind.

13. As originally built, the Octaaf 4' was the only dedicated Pedaal rank.

## SOURCES

St. Columba's Parish History, website.

John Fesperman, *Hymnal Studies Four: Organ Planning—Asking The Right Questions* (New York: The Church Hymnal Corporation, 1984).

———. *Two Essays on Organ Design* (Raleigh: Sunbury Press, 1975).

Lewis & Hitchcock Inc. files, courtesy of Gerald Piercey.

David Storey, curator.

Flentrop Orgebouw website.

Examination by the author.

Organ Recital Program, Sunday, May 15, 1966, by Garnell Copeland. Courtesy of Lewis & Hitchcock, Inc., the specification of the rebuilt organ in that source has errors.

## FLENTROP (1981/2003)

Zaandam, Netherlands

COMPASS: Manuals, 56 notes  
Pedal, 30 notes

### HOODFWERK

16 Bourdon  
8 Prestant  
8 Bourdon  
4 Octaaf  
4 Fluit  
3 Quint  
2 Octaaf  
Sesquialter II discant  
Mixtuur IV  
8 Trompet  
Hoofdwerk – Borstwerk

### PEDAAL

16 Subbas  
16 Bourdon (Hw.)  
8 Prestant (Hw.)  
8 Openfluit  
4 Octaaf  
16 Bariton  
8 Trompet (Hw.)  
Pedaal – Hoofdwerk  
Pedaal – Borstwerk

Equal Temperament  
Flues, cone tuned

### BORSTWERK

8 Holpijp  
4 Roerfluit  
3 Nasard  
2 Gemshoorn  
1 3/5 Terts  
1 Flageolet  
8 Kromhoorn  
Tremulant



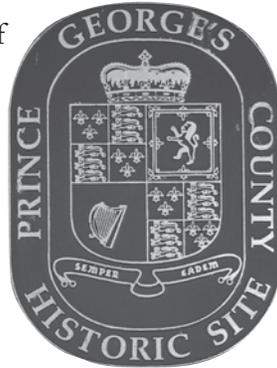


# ST. JOHN'S EPISCOPAL CHURCH, BROAD CREEK

CARL SCHWARTZ

**K**ING GEORGE PARISH of the Church of England was established by the legislature of the Province of Maryland in 1692, the year in which the Anglican Church was established by law in Maryland. The parish stretched from Calvert County to the Pennsylvania border and is the “mother” parish of countless later establishments of both the Church of England and the Episcopal Church in Maryland and the District of Columbia.

The first structure on the present site was a wooden church. This was succeeded in 1722 by a small brick church that was later enlarged (1767–68) by builder Thomas Cleland<sup>1</sup> as the present St. John's Church.<sup>2</sup> The first rector was the Rev. John Fraser. In 1724, he reported to the Bishop of London that there were 400 families in his parish, which encompassed over 900 square miles. The colonial Anglican parishes were under the jurisdiction of the Diocese of London. Henry Addison became the second rector in 1742. It was during his tenure that the present church building was erected. A Loyalist, he returned to England at the time of the Revolution. With some difficulty, he returned to the United States in 1781, appealed for the restoration of his property, and died in Maryland in 1789.<sup>3</sup> The Protestant Episcopal Church was organized during the period following the War of Independence by the former Anglican parishes in the United States. By 1795, St. John's had organized a vestry and a new rector was called. St. John's remained a rural parish until well into the 20th century. Suburban development crept south from Washington, D.C., along Indian Head Highway as part of the expansion of the Washington metropolitan area following the Second World War. The opening of the Washington Beltway and



the Woodrow Wilson Bridge that spans the Potomac River and eased travel to and from nearby Virginia in the 1960s helped transform the region. St. John's continued to establish new congregations during the 20th century as the population of surrounding areas grew. Today it is an active, modern Episcopal parish under the leadership of the Rev. Marc Britt, rector. The organist and choir director is Kathy Doyle.

A sign outside the church proclaims that George Washington visited and worshipped here. Mt. Vernon, his home, was across the Potomac and just a few miles downstream. He is known to have visited many friends on the Maryland shore. Broad Creek widens below the church site and opens into the nearby river. A trip to church in Maryland by boat would have been much easier than negotiating the muddy dirt roads between Mt. Vernon and Alexandria, Virginia.

St. John's church building is made of brick with a hipped roof. The porch at the west entrance is a later addition. There is a small west end gallery that in southern churches was typically a “slave gallery.” The original floor was probably wooden. The church has undergone thoughtful restoration. It is also a working parish church and should not be considered exclusively as a historic artifact.

Organs, while not unknown, were relatively rare in Colonial Maryland. They appear with greater frequency in the 19th and early 20th century, especially in the towns of southern Maryland, the region to the southwest of the District of Columbia. There are, in fact, not many pipe organs there today, and few that are of any significant size. It was a region once prosperous by colonial standards that remained relatively unchanged in splendid isolation as progress took place elsewhere. A gentle place, it was graced by tobacco farms, country estates, and watermen taking an abundance of blue crab and oysters from the Chesapeake Bay and the surrounding rivers. Today it is swept by a tide of refugees seeking relief from the crowded city and in search of much needed recreation. In time, the organ landscape will undoubtedly change. The historic pipe organ in St. John's Church enters the local context in 1928 as a sort of hand-me-down loan from an “elder-daughter” parish in the District of Columbia. That it might have been the sort of organ a parish

1. Louise Joyner Hienton, *Prince George's Heritage — Sidelights on the Early History of Prince George's County, Maryland, from 1696 to 1700* (Baltimore: The Maryland Historical Society, 1972), 74.

2. The parish had several chapels as well: Lower Chapel, now Christ Church, Accokeek to the south, and Addison Chapel in Seat Pleasant, Maryland.

3. Hienton, 75. It is not clear if he returned to the pulpit at St. John's. He had not made his political views a matter of controversy in his parish, unlike some other clergy in the colony. Addison Chapel, which became known as St. Matthew's Church, Seat Pleasant, was the other. Closed by the Episcopal Diocese of Washington in 1983, it is now an Anglican Catholic church.



similar to St. John's could have enjoyed when the organ was young, is only a theoretical notion but an enchanting thought none the less.

A discussion of the organ will begin with known facts, and then the narrative will be expanded. The instrument will be referred to as the "Broad Creek Organ." It was donated in 1890 by Mrs. Elizabeth J. Stone to St. Paul's, Rock Creek Parish, Washington, D.C., for use in the Sunday school. It was memorialized to Robert King Jr., onetime Surveyor of the City of Washington, and Dr. Robert King Stone, who was the Lincoln family physician and who attended Abraham Lincoln after he was shot at Ford's Theatre in 1865. The organ was used at St. Paul's until 1928 when the vestry loaned it to St. John's. The little organ was transported to St. John's in a horse-drawn wagon by George Kerby, Owen Kerby, Austin L. Adams, and Jerry Anderson.<sup>4</sup> Owen Kerby maintained the instrument regularly for his wife Margaret, who played it until 1965. Some of the information about the organ for the 1964 OHS convention handbook came from Arthur Allen Douglas, who was employed by Lewis & Hitchcock. This may imply that that firm had some connection with the organ, but no evidence of service work is in the company file. Evidently, there was a blower in place before 1964.

4. Vestry history of the organ, item taken from *King George Herald* 1, no. 2 (February 1928).

The stoplist of the organ at that time was:

MANUAL (59 keys GGG to f<sup>3</sup>, no GGG#)  
 Stopped Diapason Bass and Treble  
 Dulciana Treble  
 Principal (stopped wood to tenor D#)  
 Flute (t.c. [sic])  
 Fifteenth  
 Gamba (t.c., former Sesquialtera/Cornet slides linked, labels intact?)  
 Divided stops split at middle B/C  
 Echo pedal affects Principal, Fifteenth, and Gamba

The organ was heard in this state during the 1964 OHS Convention, and the stoplist as recorded above is taken from the convention handbook. While the Gamba is correctly described as a stop commencing at tenor C, the 4' Flute extended down to CC rather than c<sup>0</sup>.

The later history of the organ is better documented. James Baird records a proposal for a new blower and replacement of the Gamba with a new Mixture stop in October 1970. At the same time, Lewis & Hitchcock made a proposal for a new blower and regulating apparatus the same month that was accepted by the church on November 9, 1970. This would most certainly refer to the acquisition of the present Meidinger blower. It feeds, presently, what appears to be an older bellows with feeders removed. The church records windchest repair as part of that work, but it is not indicated in the contract.

Between 1973 and 1975, James Baird completely restored the organ case, windchest, and mechanism. He collaborated with the late James Akright of Baltimore in the re-creation of the divided Sesquialtera/Cornet. In the course of documentation for this article, the writer removed the quint rank from low GGG of the present stop to examine it in connection with its tuning.<sup>5</sup> Imagine if you will the surprise to find the following “time capsule” information scribed on to the body of the pipe!<sup>6</sup>

The pipe scales of this Mixture was not as original, but the style of voicing matches the original principal [*sic*]. 100 dollars was all that was paid for this work in 1973—James F. Akright

I don't think Hilbus built organ only repaired it — it's English — J.F.A.

As if this is not enough to find on one pipe, he continues at amazing length:

Sesq. Bass Cornet Treble – Original pipes were replaced by 8 Gamba TC and toeboard altered before 1928

Clearly Mr. Akright knew the OHS was coming back to visit:

These pipes were originally made by H. Roosevelt for All Souls Epis. Church Omaha, Nebraska, 1886 (Swell III Cornet 12-15-17)<sup>7</sup>

They were Grossly [*sic*] altered for replacement in this organ and the toeboard and rack board were restored with walnut from console cover from the c. 1890 organ from Epis. Church Frankfort, Kentucky

The Roosevelt pipes, some of which would likely have been slotted and over length, were cut down. The original pitch of these pipes was likely A435, but is now A442 @ 62F.

Jim Baird reported what had also been recorded earlier: that Washington, D.C., organbuilder Jacob Hilbus<sup>8</sup> had inscribed the wooden wind trunk stating: “Jacob Hilbus hadt mich gemachlin Jahr von uns Herrn Jesu Christ,

5. The pipe was tuned to a fourth and was slightly long for its intended pitch. This may have been a signal to the future from Jim Akright considering the information discovered!

6. Transcribed by the author from the pipe.

7. Roosevelt Opus 348.

8. Jacob Hilbus, born Westphalia (Germany) 1787, immigrated to the U.S., 1808, organbuilder in Washington, D.C., died April 23, 1858. He was a veteran of the War of 1812. See Cleveland Fisher, “The Port Royal Confusion — Among Other Things!” *The Tracker* 12, no. 1 (Fall 1967). Fisher attributed this information to research by Barbara Owen and Pierce Gault.

1819.”<sup>9</sup> This inscription was known in 1964 at which time the organ was attributed to Hilbus. Akright is suggesting otherwise and later research has led to a number of conclusions. The most conservative view is that Hilbus only repaired the wind system. More on this later: the evidence does not support that conclusion.

Others worked on the organ in the late 1970s, but the organ became problematic by about 1982 and for some time its use was discontinued. Bids were again solicited from those who had restored the organ previously. In January 1984, David McCahan of Lewis & Hitchcock wrote in connection with a series of proposals to the church for work to this organ and a possible new tracker organ in the gallery. He lists an item; “Repair of feeder for Bellows and install pump handle.”<sup>10</sup> The writer asked McCahan if this implied that the feeders were extant at that time. He said that he did not recall, and the proposal may have been to replicate feeders.

The second restoration was awarded to James Baird and Sons and the organ brought back to good playing condition and its current state. It was rededicated on April 5, 1987, in a recital that included organists Sonia Vastek, William C. Dare, Kevin Costy, and Martha Kline as well as vocalist Judy Denningham. Carolyn Fix of the Hilbus OHS Chapter presented historical remarks and restoration details.<sup>11</sup> The organ continues in use at the present time and is well known to Hilbus OHS Chapter members.

The pipes are arranged in an N-chest configuration with notes 1-3-5 on the left and 2-4-6 on the right. Larger stopped basses are offset on wooden blocks with lead conductors. The front of the windchest table is lightly scribed, indicating the position of the various note channels across the front. The top front edge of the table and lower front edge of the Mixture toeboard give evidence of grooves. The stop-action axles are wood with iron levers that pass through the body of the axle. The Principal, Fifteenth, and Sesquialtera/Cornet are on a separate toeboard provided with an “Echo Pedal” slide to bring these stops on and off. No markings have been found on the chest or on the racks.

9. This transcription taken from the Handbook of the Ninth Annual Convention of the OHS, 1964. That reading was provided to the writers by Arthur Allen Douglas. The author has seen a reproduction of this inscription and read it as “Jacob Hilbus gemachte mir Herr Jesus Christ 1819.” The ultimate meaning is clear.

10. Lewis & Hitchcock proposal, January 19, 1984.

11. Program courtesy of James Baird.

The stop action is typical for a chamber organ of this type. The shanks are square and the knobs are turned with a round beveled wooden front tipped with what appears to be a small ivory insert. The stop names are wood inlay above the shanks and on the jamb. The order of the stops is:

<i>Left Jamb</i>	<i>Right Jamb</i>
SESQUA.	CORNET.
FIFTEENT.	PRINCIPAL.
FLUTE.	DULCIANA
DIAP. BASS.	DIAPASON.

The wind trunk comes up to the right side of the windchest from the reservoir below. The single rise reservoir sits on the frame and lies across the width of the case. The underside of the present reservoir shows a possible opening (now sealed) for the missing feeder below. On the lower left side of the case at the front, there is a slot or a handle to pump the bellows. A round hole to the right of the Echo Pedal has been plugged. This location is consistent with the presence of a treadle for the feeders.

The metal flue pipes have been trimmed and tuning slides applied during one or several of the modern rebuilds. The original pipes are scribed with the pipe name, both on the body of the pipe at about the mid-point and also on the foot. The stop name is also present, abbreviated, close to the note inscription on the pipe body.

The wooden pipes are of unexceptional construction except as to detail. Trebles have a bevel at the top of the cap. Larger caps have two screws and the smaller pipes one. These pipes are tuned all the way flat with some stoppers slightly clearing the tops to attain the present pitch. The feet are not turned but rather have faceted sides as if shaped with a drawknife. This is of interest because it does not correlate with the evidence found in other organs attributed to Jacob Hilbus.

The keyboard is positioned behind a decorated panel that is hinged and opens down. The keys slide out into playing position. The naturals are covered in ivory; the sharps are ebony. The condition of the naturals hints that the coverings might be replacements. The cheeks are in the 18th-century English style, but this pattern is also found in many 19th-century organs. The tails have ramps at the back end of the keys that are rounded over and covered with leather. The balanced keys operate the action by means of a vertical sticker that communicates with the pallet pull-down wires by means of splayed backfalls. Rollers are used



for the notes located at the treble end of the chest. The key action is light and very even.

The case, as it is seen today, has been stripped and refinished. Old photographs of the organ give an impression of a darker finish, though the condition of the photographs does not invite definitive conclusions in this matter. The top section of the case is not original. It was recreated in 1975 from earlier photos. The elegant central facade panel is carved from several panels, assembled into one piece. One quarter-panel is a replacement. The gilded pipes are flat half, round, solid wood. The cabinetry resembles any number of English and early American chamber organs, with some of it resembling that found in other organs attributed to Hilbus.

Previous studies of the organ have ignored the pipe inscriptions on the old ranks. The author wondered if they have a story to tell. There are two other complete organs attributed to Hilbus. One is in the Smithsonian Institution's collection and has been restored. It may be Hilbus's first organ, built for Christ Church, Alexandria,

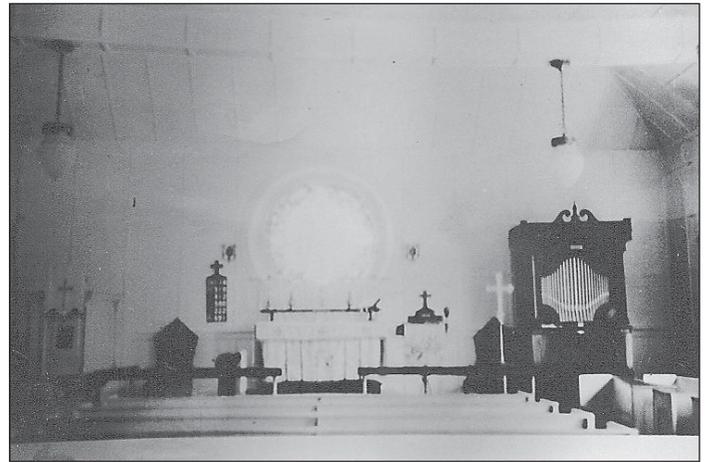
Virginia. The second is a box organ built for Judge William Cranch of Alexandria, Virginia, and Washington, D.C., circa 1841 and now in the possession of the Strawberry Banke Museum in Portsmouth, New Hampshire.

The author was not able to examine the Smithsonian organ because of environmental problems at the storage facility. He was able to study the accession file. Keeping in mind that we do not know what features of the Broad Creek and Smithsonian organs have been altered over time, there are a great number of dissimilarities between the two instruments.

The wooden pipes are constructed differently. The Broad Creek organ's wooden pipes, or rather, the smaller pipes, have screwed-on caps, with an elaborate top bevel described previously. The feet of the pipes appear to have been shaped by hand with a spoke shave or drawknife. The examples of the same class of pipes in the Smithsonian organ have nailed-on caps, and are square, with a simple bevel on all outside edges. The feet appear to be turned on a lathe and are smoothly rounded.

The original metal pipes<sup>12</sup> of the Broad Creek organ have consistent markings. The name of the note is scribed on both the body of the pipe and on the toe. The hand appears to be the same. The stop name is abbreviated and scribed below the pitch indication at about the mid-point of the pipe body. The cutup of these pipes is low and the nicking is fine but regular. There are small ears on the bass pipes. The several pipes the author examined have coned toes and are regulated at the foot. The pre-restoration photos of the crushed and mangled Smithsonian pipes show no markings of any sort.<sup>13</sup> The cutup of the pipes is higher and open toe construction is evident. Some toes had collapsed outward, perhaps from decades of tuning. The description of the nicking is at variance with the practice at Broad Creek.

The keyboard structure of the Broad Creek organ closely resembles that found in 18th-century English chamber organs.<sup>14</sup> While not exactly the same, it is remarkably similar to the design found in Green organs. There are no nose pieces on the keys. The ramp at the back end of the key is gently rounded to facilitate the operation of the sliding keyboard. The Smithsonian organ's keys



*A photo of the organ with its original pediment*

have front nose pieces and the keys have no raised ramps. Instead, the board used in the construction of the keyboard was back cut at a shallow angle, full height at the tail and about half the height of the key at the deepest point. It is a sharp cut with no flattening or rounding at the tail of the key. The photo shows clean, sharp edges where the Broad Creek keys seem to have had the sawn edges eased slightly.

The stopknobs of the Broad Creek organ feature a tapered and ornate rounded and circular bevel tipped with an ivory-colored point, resembling those shown in Wickens, attributed to an anonymous English builder. They also resemble those found in photos of some Snetzler organs. The stop names are abbreviated and inlaid above the stopknobs on the jamb. As to the Smithsonian organ, the knobs shown are flat and rounded. The stop names appear to have been engraved on disc inserts though this is not clear from the photos.

The winding of the Smithsonian organ is provided by a wedge bellows. Reports indicate that the bellows handle was located at the rear of the organ case and there was some evidence for a lever or handle at the front. In the Broad Creek organ there is, at present, a single rise reservoir; the feeders below are missing. A slot for a pump handle is located at the front left side of the case. There is a round hole, now plugged, to the right of the Echo pedal that seems a likely candidate for a foot lever to actuate the missing feeders from the front.

In the Smithsonian organ, the Echo pedal and nags-head swell foot levers appear at the extreme left of the bottom of the case. The Echo pedal of the Broad Creek is at lower left. It is controlled by a butterfly-shaped lever that rotates on an axle attached to the mechanism that operates the slide at the chest. If one depresses the left side, the stops affected by the echo slide are silenced. By depressing the right side of the lever, the stops are brought on.

12. The Roosevelt pipes are stamped.

13. This may be a photographic problem. Photos taken by the writer of the metal pipes in the Cranch organ do not show the markings that are there.

14. See David C. Wickens, *The Instruments of Samuel Green* (Metuchen, N.J.: Scarecrow Press, 1987). The similarity is striking, but only as to the keyboard.

Faced with many questions, it seemed a good thing to visit and examine the Hilbus organ now located in New Hampshire. It too bears Jacob Hilbus's signature on a valve within the wind system as recorded by those who have previously examined the organ. The writer could only gain partial physical access to the organ. At present it is safely but snugly stowed away in a museum storage area. This little organ unfolded a wealth of information.

Judge Cranch's box organ has two stops: an 8' Open Diapason and 4' Principal. Both ranks have metal trebles and stopped wooden basses that extend well up into the compass of the two ranks. The metal pipes are inscribed in a hand and manner reasonably consistent with the Broad Creek organ. Both the pipe bodies and feet are marked. The wooden pipes of this instrument are also written on and in a manner and hand totally consistent with the Broad Creek instrument. For one who has examined the evidence at Broad Creek, the similarities are striking. Previous photographic samples in the possession of St. John's do not have examples of similar lettering that can be closely compared. The manner in which the abbreviation for Principal is marked: "pr," where the "r" has a distinctive serif trailing off to the right, is consistent with the Broad Creek examples. Other similarities abound that suggest the old metal pipes at Broad Creek were made or marked by the same hand that inscribed both wooden and metal pipes in the ca. 1841 Hilbus. Some have wondered if the later organ might be the work of Jacob Hilbus's son George. George was, at most, a young child in 1819, so the hand at Broad Creek is not likely to have been his.

The wind system of the later chamber organ appears the same as that of the Broad Creek organ, a single-rise bellows with feeder below. The treadle for this, at the front of the case, is similarly positioned in relation to the round plugged hole at Broad Creek. There is an additional lever in the chamber organ that appears to have been connected to a device used to raise and lower the case lid in the manner of a swell. A butterfly-shaped lever, the purpose of which could not be determined, is likely a lever for the 4' Principal stop action—identical in appearance and position to the Echo pedal of the Broad Creek organ. There appears to be another lever in the chamber organ at the far lower left, impossible to examine during the visit, which appears consistent with the Smithsonian photographs. The purpose is unknown but it perhaps is another stop control. A comparison of the stop action connections could not be made because of the limited access at the museum.

The wooden pipes of the smaller organ resemble neither the wooden pipes of the Broad Creek organ nor all the detail of the Smithsonian organ. Like the Smithsonian organ, the caps are plainly beveled but not on the top edge. They have sharply skived upper lips and the tone is quinty. There is no nicking evident on the wooden pipes that were examined.<sup>15</sup> The metal pipes are similar in construction to Broad Creek. The toes are coned, not open. The nicking is different, not as consistent, and the nicks are widely spaced. The metal pipes appear to have been lightly winded and easily overblow.

The keyboard of the Portsmouth instrument was difficult to examine. Another valuable museum piece prevented lowering the keyboard completely. Unlike the other two organs, it is a folding keyboard. The naturals appear to be ivory and the sharps are a dark color. There are no nose pieces on the front of the naturals; they are plain and flat as those at Broad Creek. The angle of the front bevel of the sharps is similar to Broad Creek. The balanced keys act on the pallets via stickers that raise the front end of a backfall. This, in turn, depresses another sticker activating a pin action at the chest from above. The backfall levers are in a common frame and splayed to play the chromatically arranged pipes. In order to keep the pallet spacing as close to key width as possible, the two ranks are each arranged three rows deep.<sup>16</sup>

While it is dangerous to draw sweeping conclusions, the evidence seems overwhelming that the same hand was at work in the Broad Creek organ and in the organ now in Portsmouth, New Hampshire. If Jacob Hilbus did indeed build the Portsmouth organ, then his hand was at work in the Broad Creek organ. To explain why there is a question at all, we must look at other evidence.

We now pass into the mist of history with the organ now at St. John's, Broad Creek. The record currently on hand is based on documents that have been examined repeatedly by researchers. It was not possible to retrace this paper trail yet again. One cannot say whether the organ or organs described are indeed the same instrument, especially during the period when there are no photographs.

According to the history compiled by St. John's vestry, there is a trail for this organ leading back to the 18th

15. Time was limited and the writer could only examine a few pipes in the organ.

16. For those unfamiliar with mechanical action in small organs, it is possible to avoid the use of either rollerboards or splayed backfalls in the transmission of key movement to the pallet. The channels and pallets are sometimes described as "key width" where this is done.



*Front and back of the case showing the carved pipes*

century and an English origin. The author interpolates “an organ” for “the organ” in recounting this because there seems to be no hard evidence that we are tracing the very same instrument at all times. In 1797, an organ arrived in the United States from England among the effects of a Mr. N. King and an organ is listed among his effects in a Bill of Lading.<sup>17</sup> King died in 1812 His brother, Robert King Jr. a Surveyor of the City of Washington, inherited the instrument. The sister of these men, Jane, married John Lenthill, who served as Clerk of Works for the construction of the U.S. Capitol building.

At an unknown date during the 19th century, the organ was transferred to Mrs. Elizabeth J. Stone, daughter of the Lenthills. We do not know if there is any supporting evidence for this transition or if the transfer is simply assumed. In 1890, the organ that belonged to Mrs. Stone was given to St. Paul's Episcopal Church, Rock Creek Parish for use in the Sunday school.<sup>18</sup> We are back at the point where we began the tale.

In the most recent search for answers about the organ, we now know more but still have many questions. There is no physical evidence to indicate that this instrument is other than the work of Jacob Hilbus, dated 1819. Documents that seem to indicate otherwise may or may not refer, specifically, to this organ though they are, in

17. Many have seen these and tell the story, but copies are missing.

18. Adeline Souder Ellin, late of Fairland, Maryland, and a friend and colleague of the writer, played this organ for the Sunday school at St. Paul's as a young woman. She called it the “little organ” and remembered it fondly, wondering what had become of it. She was quite moved to know that it was still making music.

and of themselves of interest. The notion that Hilbus only repaired an older organ is difficult to support. The construction of the instrument is much the same as other instruments attributed to him. The possibility remains that Hilbus incorporated older material into this, a new organ. This is not an exceptional occurrence in organbuilding. The beveled caps on many of the smaller wooden pipes and other aspects of their construction resemble a drawing and written descriptions of the wooden pipes of John Snetzler.<sup>19</sup> The cap screws may be an artifact from later work on these pipes. We do not know who moved the organ to St. Paul's in 1890 and when and by whom the Gamba rank was installed.<sup>20</sup> The scope of alterations to the organ at that time and prior to that date is obscure.

We have before us, however, an organ that has been used to make music in the Washington, D.C., area for 192 years and perhaps much longer. If the Broad Creek organ is entirely an early 19th-century American instrument, rather than an 18th-century English organ, it is no less, and possibly more valuable as a historic artifact. As it has come down to us, and in its present form, it is a beautiful thing and has much to say musically.

19. It has been suggested to the writer that old English stopped wooden pipes are very plain. The sketch in Barnes and Renshaw's *The Life and Work of John Snetzler*, is strikingly similar in detail to the Broad Creek pipes. Other details such as the relationship of the pipe sides have not been compared and invite further comparison.

20. St. Paul's, Rock Creek Parish, may have received a new organ in 1890, possibly by John Brown of Wilmington, Delaware. Research into this matter was ongoing at the time the article was being prepared and the possibilities this information presents will have to await the gathering of new information.

SOURCES

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Lewis & Hitchcock Inc., courtesy of Mr. Gerald Piercey, company files.

David McCahan, conversation with Author reviewing files at Lewis & Hitchcock.

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Vestry History of St. John's Organ, no date (ca. 1982).

JACOB HILBUS (1819)

CURRENT SPECIFICATION (2011)

WIND PRESSURE: 2 7/8"

PITCH: A442 @62 degrees.

MANUAL (59 notes, GGG–f<sup>3</sup>, no GGG#)

(8) Stopped Diapason Bass and Treble

Stopped wood, bottom 4 pipes under windchest behind bellows and windtrunk, mitered; some bass pipes with box beards or later modifications for good speech, right diagonal nicking

(8) Dulciana Treble

common metal, fine regular nicking, low cutup

(4) Principal (stopped wood to tenor D#)

wood basses, rest common metal; fine regular nicking, low cutup

(4) Flute (from CC)

stopped wood, right diagonal nicking

(2) Fifteenth

common metal, fine nicking, low cutup, similar scale to Principal

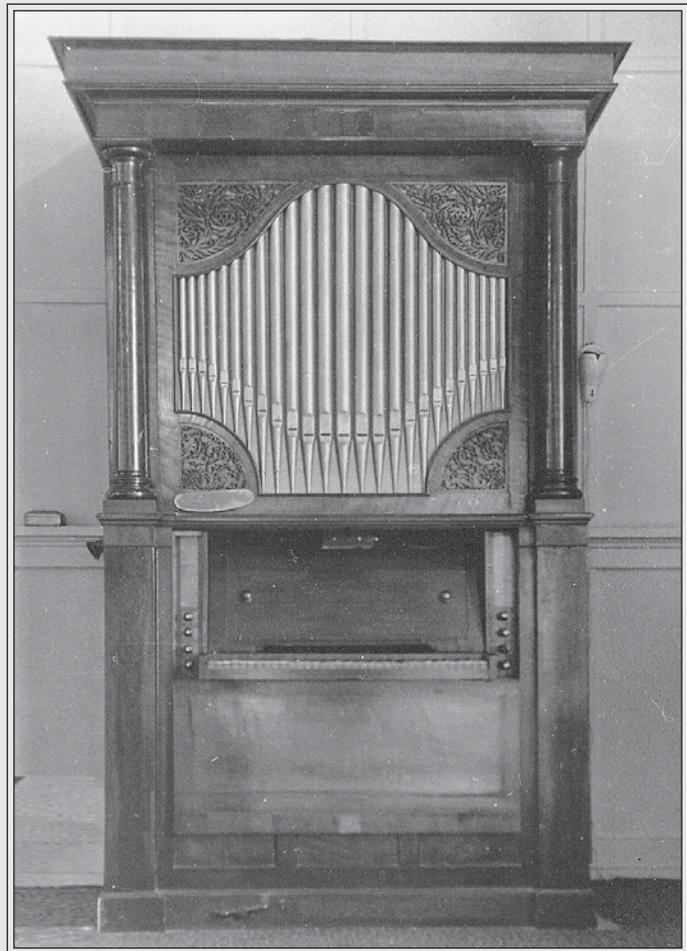
Sesquialtera Bass and Cornet Treble

GGG–B 19–22

c<sup>o</sup>–f<sup>3</sup> 12–17

Common metal, fine nicking but heavier than original pipes. Roosevelt pipes, modified in 1975 by James Akright for this organ. Divided stops at middle B/C.

Echo pedal affects Principal, Fifteenth, and Sesquialtera/Cornet.



*A photo of the organ without the pediment ~ date unknown.*



# ST. JOSEPH'S R.C. CHURCH ON CAPITOL HILL

CARL SCHWARTZ

THE CORNERSTONE OF ST. JOSEPH'S CHURCH was laid on October 25, 1868, at a ceremony attended by over 20,000. President Andrew Johnson was in attendance and the event was presided over by Bishop, later Cardinal, James Gibbons of the archdiocese of Baltimore.<sup>1</sup>

St. Joseph's joined St. Peter's parish, established in 1820,<sup>2</sup> and sited just southeast of the Capitol, in service to the growing population of the City.

St. Joseph's parish was conceived of as a national church for German-speaking Catholics in the United States and the architect, Michael Stegmaier (Stegmaier) modeled the design on the cathedral of his native city: Cologne, Germany.<sup>3</sup> The original frame church was built in 1870 on the foundation put in place for the present structure and financed with money borrowed from Gonzaga College (Gonzaga College High School) located on North Capitol Street.<sup>4</sup> The church was built of brownstone from Hershey, Pennsylvania. It was dedicated by Cardinal Gibbons on January 18, 1891. Philip Dwyer was architect for the second phase and the building was erected at a cost of some \$65,000.<sup>5</sup> The structure was a prominent landmark in the skyline of Capitol Hill before the construction of surrounding structures including the Supreme Court, Library of Congress and various Senate office buildings that now hide it. The present parish boundaries were formally established in 1949 by the first Archbishop of Washington, Patrick Cardinal O'Boyle.

Hook & Hastings constructed their Opus 1491, an organ of three manuals and 29 ranks, for the newly built

1. St. Joseph's Parish website, also 1891-1941 Fiftieth Anniversary, St. Joseph's Church, February 23, 1941, Washington, D.C., courtesy of the Kiplinger Library, District of Columbia Historical Society, p 8. Stegmaier is listed as a stone mason, 1417 North Capitol Street. He was responsible only for the foundation and temporary wooden church.

2. St. Peter's Parish website. Other sources give 1821 as the date.

3. St Mary's Church, 5th an H Streets, NW was the first parish for German-speaking Catholics. It was established in 1845.

4. Gonzaga College is now known as Gonzaga College High School, which accurately describes its historic educational mission. Operated by Jesuits, it was founded in 1821 near St. Patrick's Church and moved to the present location at North Capitol and I Streets, NW about 1859 when that area was open country. The parish church there, St. Aloysius Gonzaga, once housed a Simmons & Wilcox organ of which only the case survives.

5. Fiftieth Anniversary publication, 9.

church. The cost of the organ was \$6,000.<sup>6</sup> The bottom 20 notes of the Great and Swell are tracker-pneumatic: the pneumatics are inside the windchest, actuated by the mechanical key action. There is no direct linkage between the key and pallet for these notes.<sup>7</sup>

At some time early in the century the coupler operation was modified so that the mechanical couplers were actuated pneumatically by pistons placed below the Swell manual. This work was reportedly carried out by Samuel Waters of Washington. It may have been he who cared for the organ in its early years.<sup>8</sup>

In 1925, the local firm of Lewis & Hitchcock installed a Spencer Orgoblo in the tower area adjacent to the rear gallery and cleaned, adjusted, and tuned the organ.<sup>9</sup>

In 1933, Lewis & Hitchcock again revisited the organ. Theodore Lewis writes of the condition of the organ:

On playing the organ I found that a number of the pipes were not speaking at all and that the strings, reeds, and flute tones were not as clear and bright as they should be. Upon examination, it was found that the pipes were filled with dirt which was effecting [*sic*] the actual speech of the pipe and changing the quality of tone. This dirt has been accumulating for many years. The balance of the organ is equally as dirty and we recommend that the entire organ be thoroughly cleaned, which will of necessity entail the removal of all the pipes.

We agree to clean the organ and pipes thoroughly, rebush the pedal keys; replace the ivories on the manual keys; furnish and install new leather nuts and punchings throughout the entire instrument, repair and cover the wind pipes leading from the blower to the organ, and re-tone regulate and tune the organ throughout for the sum of four hundred and seventy-five (\$475.00) dollars.

He continues in an enlightened vein for that era:

We earnestly recommend that this work be done for the good of the instrument and were it not for the fact that the organ was built by one of the leading organ builders of the country we would not be able to guarantee the decided

6. Fiftieth Anniversary publication, 9.

7. Information provided by George Bozeman Jr., photos provided by David Storey.

8. Information provided courtesy Gerald Piercey of Lewis & Hitchcock.

9. Letters of May 28, June 18, August 19, 1924; November 5 and 9, 1925, Lewis & Hitchcock files.



*Hook & Hastings*  
*Opus 1491 (1891)*

improvement which will result from this work. The organ you have is one of the finest in the city and will give service for years to come if properly cared for.<sup>10</sup>

A verbal order to proceed was soon received from the pastor.

By 1958 the organ was once again dirty and in need of a general overhaul. The care of the organ passed at that time to the Newcomer Organ Company. The work carried out was essentially the same as done in 1933 with some additions: re-leather all concussions, replace/repair all worn and broken trackers, clean and repack stoppers of all wood manual pipes, clean chest pallets, strengthen and regulate all chest pallet springs, and repair all wind leaks.<sup>11</sup>

Tuning slides were installed at this time and the proposal states "factory revoice all reed pipes." As was customary with Newcomer, the "factory" referred to was M.P. Möller Inc.<sup>12</sup> Newcomer also had a factory shop in Smithsburg, Maryland, where other work would have been executed. The organ was not repitched.

Again in 1965, Newcomer removed all manual pipes in order to clean the chests and mechanism. The flue pipes were cleaned with high pressure air, loose manual ivories reglued. The chest was repaired to eliminate "hums." Further, the three reeds were "factory revoiced" and a new pipe made to replace a missing pipe from the Clarinet rank.<sup>13</sup>

In 1980, the 49 reed pipes of the Great 8' Trumpet were again cleaned, repaired, and revoiced as necessary, this time by Trivo. In 1983, the Newcomer firm was purchased by Lewis & Hitchcock and the organ came back to that firm for service. The double-rise reservoir was recovered.<sup>14</sup>

Subsequent to this work an interest developed to restore the organ yet again. After careful consideration of several options, including shipping the organ to Germany for restoration, it was advised that Bozeman-Gibson Inc. perform needed restoration work. This work was contracted for in 1985 and completed in 1986.<sup>15</sup> A week of rededication was celebrated January 13-19, 1986 with a series of noon-hour concerts given by organists of Capitol Hill.

10. Letter of February 20, 1933 from T.C. Lewis to the Rev. Edward P. McAdams, pastor of St. Joseph's.

11. Letter of November 16, 1958, E.B. Newcomer to St. Joseph's Parish, courtesy of Lewis & Hitchcock Inc.

12. The slides also were provided by Möller, order of October 3, 1958, Newcomer job 5858.

13. Newcomer proposal of October 29, 1965, accepted by the church November 9, 1965.

14. The feeder bellows remain with the organ but are not useable.

15. Information provided to author by George Bozeman Jr.

On Sunday, January 19, 1986, a Dedication Concert was presented by Eileen Morris Guenther, organ, the Capitol Brass Consort, and the Shenandoah College Concert Choir, Robert Shafer, director. The program featured music of Corelli, Mozart, Brahms, Vaughan Williams, Howells, Dukas, and Duruflé.

In 2002, the church contracted with Irving Lawless and Associates to install a bass octave for the Choir Clarinet making that stop full compass. Mr. Lawless writes: "Originally it was tenor C, but the chest was prepared for the bottom octave, and pipe holes capped over."<sup>16</sup> The new pipes were made by Eastern Organ Pipes of Hagerstown, Maryland. More recently, the action has been renuttet by David Storey Inc., now charged with the care of this venerable organ.

The tonal balance of the organ is such that the Great division dominates, the Choir stands next in prominence, and the Swell is somewhat retiring from the other two divisions. This is the aesthetic of the German Romantic organ but whether Hook & Hastings had this immediately in mind is unknown. The Great Open Diapason and Doppelflute are big, while the diapasons of the Choir and Swell are stringier and milder. The Swell Viola, Violina, and Dolce Cornet are all the same scale; the Cornet contains no third-sounding rank.

The playing action is mechanical with the exception that the bottom 20 notes of the Great and Swell are played through a tracker-actuated pneumatic motor below the pallet.<sup>17</sup> The couplers have been restored to all mechanical actuation, by drawknob. The pistons and pneumatic actuators were removed in 1985.

The present pastor of the church is the Reverend Monsignor Charles V. Antonicelli who also serves as chancellor of the archdiocese of Washington. The director of music is David Nastal, and the organist is Dudley Oakes. The parish has been served by a number of distinguished musicians throughout its history including longtime OHS member and organbuilder Joseph O'Donnell. During his time as visiting faculty member at Catholic University, Daniel Roth, now organist of Saint-Sulpice, Paris, expressed admiration for this instrument. St. Joseph's organ was played by Robert Stigall during the 1964 OHS Convention. It is truly one of the artistic treasures of the city.

16. E-mail of December 20, 2010, from Irving Lawless.

17. Information provided by George Bozeman Jr.

HOOK & HASTINGS

OPUS 1491 (1891)

COMPASS: Manuals, 58 notes  
Pedal, 27 notes

GREAT

- 16 Open Diapason
- 8 Open Diapason
- 8 Doppel Flute
- 4 Octave
- 3 Twelfth
- 2 Fifteenth
- 1½ Mixture III (174 pipes)
  - C-B 19-22-26
  - c<sup>0</sup>-b<sup>0</sup> 15-19-22
  - c<sup>1</sup>-b<sup>1</sup> 12-15-19
  - c<sup>2</sup>-a<sup>3</sup> 8-12-15
- 8 Trumpet

SWELL (ENCLOSED)

- 16 Bourdon Bass (12 pipes, 7 outside box)
- 16 Bourdon Treble (46 pipes)
- 8 Open Diapason (1-6 stopped wood)
- 8 Stop'd Diapason
- 8 Viola (1-6 stopped metal)
- 4 Flauto Traverso (harmonic)
- 4 Violino
- Dolce Cornet III (174 pipes)
  - C-B 19-22-26
  - C<sup>0</sup>-b<sup>0</sup> 15-19-22
  - C<sup>1</sup>-b<sup>1</sup> 12-15-19
  - C<sup>2</sup>-a<sup>3</sup> 8-12-15
- 8 Oboe & Bassoon
- Tremolo

CHOIR (UNENCLOSED)

- 8 Geigen Principal
- 8 Melodia/Std. Bass
- 8 Dulciana
- 4 Flute d'Amour
- 2 Piccolo (harmonic)
- 8 Clarinet (originally t.c., 46 pipes)

PEDAL

- 16 Open Diapason (on ventill chest)
- 16 Bourdon (on slider chest with Violoncello)
- 8 Violoncello (slider chest)

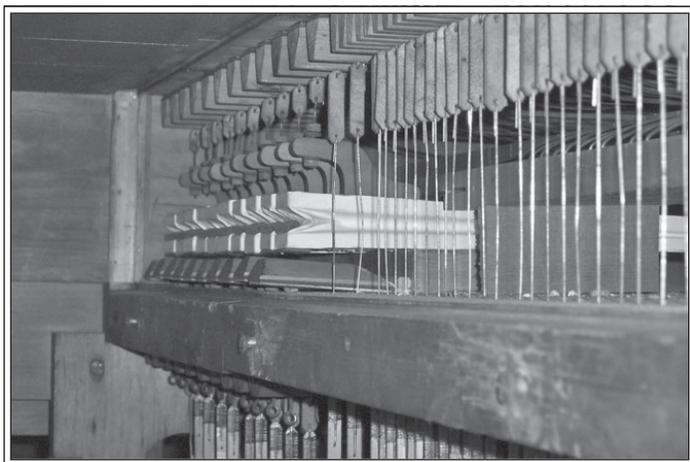
By stopknobs:

- Great to Pedal, Swell to Pedal,
- Choir to Pedal
- Swell to Great, Choir to Great,
- Swell to Choir

Pitch measured 5 cents sharp at 80 degrees Fahrenheit (which means ca. 10 cents flat at 70 degrees), i.e. A-435  
Wind pressure 3"

Pedal movements:

- Great piano pedal, Great to Pedal reversible,
- Great forte pedal
- Balanced Swell Pedal at the right side



*Pneumatic Actions to bass notes of the Great*



*The Pedalboard showing Swell Shoe and pedal movements*



*Keydesk*



*Nameplate*

PHOTOS: David Storey



*E. & G. G. Hook & Hastings  
Opus 702 (1873)*



# ST. PAUL'S MORAVIAN CHURCH

CARL SCHWARTZ

MEMBERS OF THE MORAVIAN CHURCH (*Unitas Fratrum*) were among German-speaking settlers of mixed religious confessions who came in the early- and mid-18th century from Pennsylvania to the region centered on the city of Frederick, Maryland, northwest of present-day Washington, D.C. Now described as Central Maryland, it was then the western limit of settlement in the colony. The Monocacy Trail was the route by which pioneer settlers moved from Pennsylvania over the wilds of Maryland, crossed the Potomac River, and descended southwest into the fertile Shenandoah Valley of Virginia. This trail descended through that part of Maryland. It pleased the colonial government of the Province of Maryland to have industrious, God-fearing, tax-paying residents living in the frontier area through which the settlers were passing. This was encouraged at first by offers of free land, which, after three years occupancy, would then incur a rent of one penny per acre. It was an offer difficult to refuse. Many of the settlers were from the Palatinate and noticed that the region and climate resembled their homelands<sup>1</sup> and the population of the region grew rapidly.<sup>2</sup> Some of the settlers were tenant farmers renting from Daniel Dulaney, whose vast landholdings were in the area. Initially, this region was a part of Prince George's County (established 1696). With the increase of population, Frederick County was set up in 1748.

During the earliest period of settlement in the area, spanning the 1730s and early 1740s, Lutherans, Reformed, and Moravians sometimes worshipped together and occasionally shared the ministrations of a common pastor. The Lutherans were the largest component of the population, and were the genesis of what is now Frederick Evangelical Lutheran Church (1738). As the population expanded, several denominations were able to call a pastor and erect

buildings of their own. The Evangelical Reformed Church in Frederick erected its first building in 1748.<sup>3</sup> Daniel Dulaney was a benefactor for some of the congregations, donating building lots in newly-founded Frederick City. Graceham Moravian Church, to the north near Thurmont, Maryland, dates from 1758.<sup>4</sup>

Jonathan Hager, like Dulaney, was an ambitious land speculator who laid out "Hagar's Town," far away in the terrifying wilderness that encompassed the Great Valley to the west of Frederick across rugged South Mountain. Today, this region is described as part of Western Maryland. At first, he was closely associated with the Moravian Church, but in time joined the Reformed. Now known as Hagerstown, for over one hundred years it was a vibrant center of firms engaged in the pipe organ trade.<sup>5</sup>

The few German-speaking Catholics in the region were served by their own clergy, and like the relatively numerous Roman Catholics in the colony, lived at a great legal disadvantage under Maryland law. Throughout the period of the French and Indian War, Catholics were hysterically accused of collusion with the French. The German Protestants were technically subject to certain fines and penalties as "dissenters" but this matter was overlooked for many years. Members of other German speaking sects, mostly Anabaptists, were found in small numbers throughout the region.<sup>6</sup>

Is it at all surprising, then, that we can list and account for pipe organs at an early date within this community? The Reformed congregation in Frederick completed a second building in 1764. In 1770, an organ was either purchased from David Tannenberg or, as is reported in the church records, he repaired and set up an existing organ in the new church.<sup>7</sup> The latter possibility is tantalizing.

The Lutherans purchased an organ from the same builder in 1775 at which time, on his way back to Pennsylvania, Tannenberg stopped in Graceham to visit the Moravian

1. Dieter Cunz, *The Maryland Germans, A History* (Princeton, N.J.: Princeton University Press; Port Washington, N.Y., London: Kennikat Press, 1948), Chapter 2. *Settling the Backwoods*, 47–93.

2. This begs the question: What happened to the Native Americans in Maryland? Most of the independent tribal groups had withdrawn to west of the Appalachian Mountains by the early 1700s, some as the result of force and some voluntarily. Many Native Americans assimilated into the local population; certainly this was the case in the lower county. The surviving local population is the indigenous Piscataway Nation, not federally recognized. The last appeal for protection by frontier settlers was in 1738. See Louise Joyner Hinton, *Prince George's Heritage—Sidelights on the Early History of Prince George's County, Maryland, from 1696 to 1800* (Baltimore: Maryland Historical Society, 1972), 36.

3. Church website, Evangelical Reformed United Church of Christ, Frederick, Md., [www.erucc.org](http://www.erucc.org).

4. Church website, Graceham Moravian Church, Thurmont, Md., [www.gracehammoravian.org](http://www.gracehammoravian.org).

5. M.P. Möller, Trivo Company, Hagerstown Organ Company, Eastern Organ Pipes, Reisner, and the Kinetic Blower Company. Möller built more than 12,000 organs.

6. Dieter Cunz, *op. cit.*

7. Raymond J. Brunner, *That Ingenious Business—Pennsylvania German Organ Builders* (Birdsboro, Pa.: The Pennsylvania German Society, 1990), 76.

congregation. Inevitably, in 1793 the Graceham congregation also purchased its instrument from Brother Tannenberg. This organ, the sole survivor of the lot, was in use until 1912 and remained at the church, undisturbed until 1957. At that time it was sold to Littitz Moravian Church.<sup>8</sup> Of very delicate intonation, this elegant and bold organ, now restored, was heard at the 2003 Pennsylvania OHS Convention. Other Tannenberg organs found homes in Maryland with German-speaking congregations in distant Hagerstown and in the growing port of Baltimore.

Leaping ahead two centuries, we arrive at a time when the descendants of these pioneers speak English—though with a peculiar Maryland accent that owes more than a little to the varied German dialects spoken for so long in the region. Our area of focus now lies some distance to the southeast in the heart of modern, smaller, Prince George's County. The Moravian Church's Eastern District Executive Board chose the new suburban Marlton community located south of Upper Marlboro, Maryland, the county seat, for the planting of a new church. To that end, the present church property was purchased in 1969. The first church building was dedicated in November 1972. The present building, designed by the late Benjamin Elliott, a nationally-respected church architect, was dedicated on September 8, 1985. In keeping with the enduring tradition upheld by Moravian congregations, the church has an active music ministry under the capable direction of Barbara Masters.<sup>9</sup>

The E. & G.G. Hook & Hastings organ, Opus 702, was originally built in 1873 for the temporary home of Trinity Episcopal Church, Boston, Massachusetts, and served as the primary instrument during the construction of the present sanctuary. At an unknown time, it was moved to Washington, D.C. Shipping marks are found on parts of the organ with the company symbol and destination. The last known location was a church building occupied from 1948 to 1985 by First Rising Mt. Zion Baptist Church, 6th and N Street, NW. In 1985, that congregation dedicated a new building at that address.<sup>10</sup> It is not known if this was the original location of the instrument in Washington, D.C.<sup>11</sup>

Before the building of the new sanctuary for St. Paul's, an organ committee was formed with the Rev. Mark Herr

8. Brunner, 87–88.

9. The History of St. Paul's Moravian Church, provided by Barbara Masters.

10. Church website, [www.firstrising.org](http://www.firstrising.org).

11. Information provided by David Storey.

as chair. In 1986, Hilbus OHS Chapter member Paul Birckner brought this organ to the attention of the church and the desire of First Rising Mt. Zion Church to sell it before the demolition of their building. The organ was purchased by St. Paul's Moravian Church and removed from the D.C. church by Paul Birckner, Mark Herr, David Storey, Jim Pullen, Nick and Anthony Munson, and Ray Brunner and stored at the Moravian church.

David Storey, the curator described the ongoing restoration of the instrument:

The restoration of the organ began in 1993 when St. Paul's signed a restoration contract with David Storey of Baltimore. Bill Baker stripped the facade pipes. The beautiful walnut case was refinished, the keyboards completely repaired and recovered in bone, the pedalboard rebuilt with new maple key coverings, and a new large single fold bellows was constructed to regulate the wind. At the time of the restoration it was decided to add a 2' Fifteenth to the Great to brighten the ensemble. The 4' Octave was repositioned on the chest to make additional space. The former Bellows Signal knob was used for this stop. A new bench was constructed to replace the bits and pieces of the original. A few years after the restoration was completed, organist Susan Palik generously provided for the installation of the 8' octave of the Oboe.

Under the tenure of organist Barbara Masters, the organ's stoplist was changed again when the Great Dulciana was replaced with a full-compass 2 $\frac{2}{3}$ ' Twelfth. The Dulciana pipes were set aside in the organ for possible use in the future. And now, the future has arrived. The additions under way include increasing the Swell by adding a 4' Fugara, and 2' Flautino, and using the original Dulciana to make a Celeste to go with the Swell Viola. A new wind chest has replaced the original that was stretched beyond its capacity to wind the pipes. These tonal changes over the years have increased the size of the original organ by two model numbers in the Hook & Hastings catalog. This sturdy little organ continues to provide beautiful, refined, and delicate sounds to lead this congregation in song.

There are two other undocumented alterations to the organ. The original hitch-down swell pedal was replaced with a balanced swell pedal. Key depth adjustment screws are in the key cheeks. Not usually found as part of the equipment of Hook organs built at this date, they might have been added later. The facade pipes were painted by Betsy Greene of Baltimore.

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Information provided by David M. Storey.

Church website: St. Paul's Moravian Church, Upper Marlboro, Md., [www.spmoravian.org](http://www.spmoravian.org).

Church website: Graceham Moravian Church, Thurmont, Md., [www.gracehammoravian.org](http://www.gracehammoravian.org).



## E. & G.G. HOOK & HASTINGS

### OPUS 702 (1873)

ENLARGED AND REBUILT BY

DAVID M. STOREY INC.

(1985, 1995, 2004, 2010)

BALTIMORE, MARYLAND

COMPASS: Manuals, 58 notes  
Pedal, 27 notes

WIND PRESSURE: 2¾"

PITCH: approximately one semi-tone sharp of A440

#### I. GREAT

##### [8] Open Diapason

1–15 zinc in facade, rest heavy spotted metal, 16–14 slotted and scroll tuned, 50–58 cone tuned, scale 46, ¼m, medium heavy diagonal nicking, small ears

##### [8] Melodia

t.c., 46 pipes open wood, pine; walnut caps, stopped to e<sup>0</sup>, open from f<sup>0</sup>

##### [8] Unison Bass

12 pipes stopped wood CC–BB, pine, walnut caps

##### [4] Octave

1–5 thin hard rolled zinc with pipe metal mouths, rest metal, 1–24 slotted and scroll tuned, 25–58 cone tuned, marked "Octave Scale 60," bottom octave ½sm, ¼m from c<sup>0</sup>

##### [2½] Twelfth

new pipes, spotted metal slide tuned; 2004 replaced t.c. Dulciana, ¼m

##### [2] Fifteenth

new pipes 1985, slide tuned

#### II. SWELL

##### [8] Viola

t.c., 46 pipes thin common metal, slotted with scrolls to c<sup>3</sup> rest cone tuned, sc53, medium nicking

##### [8] Celeste

t.c., 46 pipes, metal, former Great Dulciana, scroll tuned to c<sup>3</sup>, rest cone tuned, sc57, diagonal nicking

##### [8] Stopped Diapason

46 pipes stopped wood

##### [8] Unison Bass

12 pipes stopped wood CC–BB

##### [4] Flute

1–5 zinc, 6–58 common metal, 1–24 slotted and scroll tuned, 25–58 cone tuned, non-harmonic, arched mouths, skived upper lips, vertical nicking, small ears, ½sm

##### [4] Fugara

metal, slide tuned, new 2010, spotted metal, ¼m

##### [2] Flautino

metal, slide tuned, new 2010, spotted metal

##### [8] Oboe

originally 46 pipes from C, 1–12 zinc stems with spotted metal bells, 13–48 zinc tubes and thin common metal bells, 49–56 slotted and scroll tuned flues, CC–BB new 1995, c<sup>0</sup> pipe 2½" scale, tapered shallots

Tremulo

#### PEDAL

##### [16] SubBass Ped.

stopped wood, pine, low CC 12" x 13" scale

#### COUPLERS

Great to Pedal

Swell to Pedal

Manual Coupler

#### SOURCE

Details provided by David M. Storey and Steven Bartley.



# EPIPHANY R.C. CHURCH

CARL SCHWARTZ

**E**PIPHANY PARISH was founded in 1925<sup>1</sup> by the Rev. Laurence Schaefer, SSJ, and placed in the care of the Society of St. Joseph of the Sacred Heart, also known as the Josephites, a religious order founded in 1871 to evangelize and serve the African-American community in the United States.<sup>2</sup> The part of Georgetown in which the church is situated was home to many African-Americans and a number of early African-American congregations of all denominations were founded here.

Prior to the 20th century, Catholic African-Americans in Washington, D.C., were generally subject to segregation. Early in the 20th century, parishes and parochial schools were established exclusively for African-Americans. Patrick Cardinal O'Boyle, who became the Archbishop of Washington when the archdiocese was created in 1947, was a leader in the Civil Rights movement and acted to integrate the segregated parishes under his charge. Many of the specially-established African-American parishes served by the Josephites still exist in the city, but the order no longer administers Epiphany Church. It now serves the local residents and is a home to Korean- and Lithuanian-speaking congregations.

The first pipe organ for this parish was installed by the Hinners Organ Co. in 1928.<sup>3</sup> It survived until recently and was sold to another church and altered beyond recognition. The Hinners's tone was sweet and full, but generally undistinguished. This instrument was heard during the 1964 Organ Historical Society Convention. The following stoplist corrects errata found in the 1964 Convention Handbook.

1. *1891-1941 Fiftieth Anniversary—St. Joseph's Church, Feb 23, 1941, Washington, D.C.*, p.5 [a chronological list of Catholic parishes to that date]. Courtesy of the Kiplinger Library, District of Columbia Historical Society. This also gives the name of the founding pastor of Epiphany Parish.

2. The Josephite website: [www.josephite.com](http://www.josephite.com).

3. There is no primary source for this date. A survey by the Newcomer Organ Company mentions 1929 as the date for this organ—certainly one of the late tracker action organs of any type built in the United States. It is assumed that this information, long in the record, may have originated with the church.

## HINNERS (1928)

Tracker-pneumatic to manuals (slider chest)

Tubular-pneumatic to Pedal ventils chests

COMPASS: Manuals, 61 notes

Pedal, 30 notes

## GREAT

8 Open Diapason (1-16 in facade, slotted)

8 Dulciana (capped basses)

8 Melodia

4 Principal (slotted)

4 Flute d'Amour

2 Wald Floete

## SWELL

8 Violin Diapason (1-11 slotted, at side of case)

8 Sto'pt Diapason (11 open metal trebles)

8 Salicional

8 Aeoline (capped bases)

4 Flauto Traverso (tapered harmonic from #25)

2 Flageolet

8 Oboe (t.c., flue pipes, unusual construction, half round with flattening continuing the full length of pipe)

Tremolo

## PEDAL

16 Grand Bourdon

16 Lieblich Gedackt

The Hinners required much action work by the 1990s, so a decision was made by the parish to procure another instrument. The organ<sup>4</sup> was replaced with Hook & Hastings' Opus 1623 (1894) that parish musician and OHS member A. Graham Down located and recommended to the church. The instrument was originally built for the music room of Boston organist, B.J. Lang. In 1906, it was sold to Blessed Sacrament R.C. Church, Fall River, Massachusetts. It was rebuilt in 1961 by the Welte-Whalon Company of Portsmouth, Rhode Island. When Blessed Sacrament closed, the organ was offered for sale.

David Storey of Baltimore removed the organ to his workshop where it was again restored. At this time the quarter-sawn oak case was refinished, a new blower

4. There was a temporary digital organ, used for about one year. Information courtesy of A. Graham Down.

HOOK & HASTINGS, OPUS 1623 (1894)  
 REBUILT BY WELTE-WHALON CO. (1964)  
 RESTORED BY DAVID M. STOREY INC. (2003)

COMPASS: Manuals, 58 notes  
 Pedal, 30 notes

Mechanical action

#### GREAT

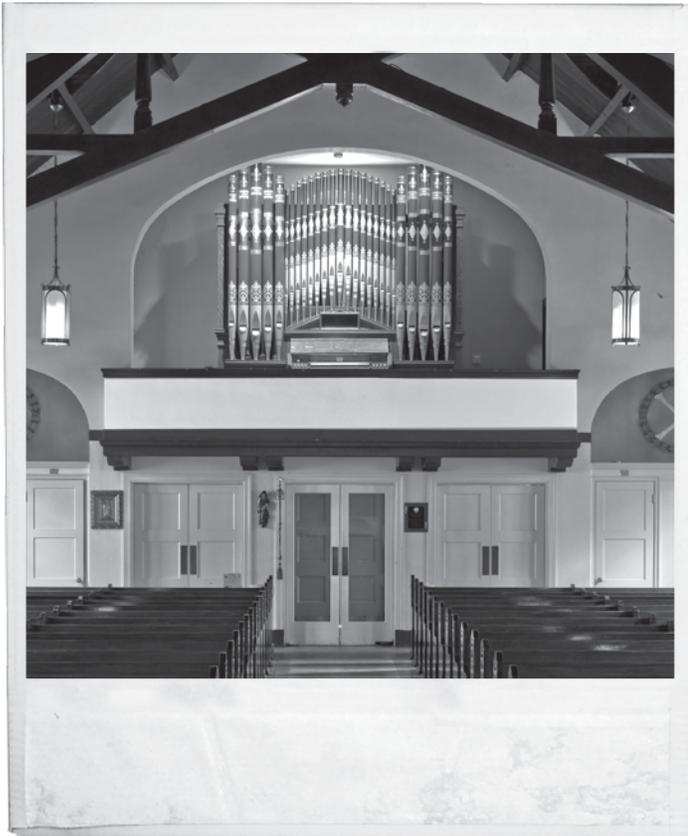
8 Open Diapason  
 8 Melodia (t.c., wood)  
 8 Unison Bass (wood)  
 8 Salicional (t.c.)  
 4 Octave  
 Swell to Great Sub, Unison, Super

#### SWELL

8 Stopped Diapason (t.c., wood)  
 8 Unison Bass (wood)  
 8 Viola (t.c.)  
 4 Harmonic Flute  
 8 Oboe (1–12 added 2003, old Hook and Hastings pipes,  
 source unknown)  
 Tremulant

#### PEDAL

16 Subbass



supplied, and the Swell Oboe extended to full compass.<sup>5</sup> The facade was stenciled by Betsy Greene of Baltimore. The organ was installed at Epiphany in 2003 where it is known as the A. Graham Down Organ.

The organ has a refined and gentle tone, well suited to the intimate acoustics of its current home. The narrow mouths of the Open Diapason give a hint that the organ was originally intended for a smaller space. One unusual feature of this organ is the inclusion of Swell to Great Sub and Super couplers. This musical instrument reveals its charms in subtle ways, much like a fine wine unfolding before the senses. As with most Hook & Hastings organs of this modest type, it proves to be far more than the sum of its parts.

#### SOURCES

Carl Schwartz, "Where the Tracker Action Is," *Hilbus OHS Chapter Newsletter* 36, no. 7, (March 2007): 3, from examination of the organ and information provided by David M. Storey.

Newcomer Organ Company file, Lewis & Hitchcock file on this organ, courtesy of Lewis & Hitchcock Inc.

Handbook of the 1964 Organ Historical Society Convention.

Conversation with A. Graham Down.

5. The pipes were from a Hook & Hastings organ, on hand at Eastern Organ Pipes, Hagerstown, Maryland, and provided to David Storey.



# ST. GABRIEL'S R.C. CHURCH

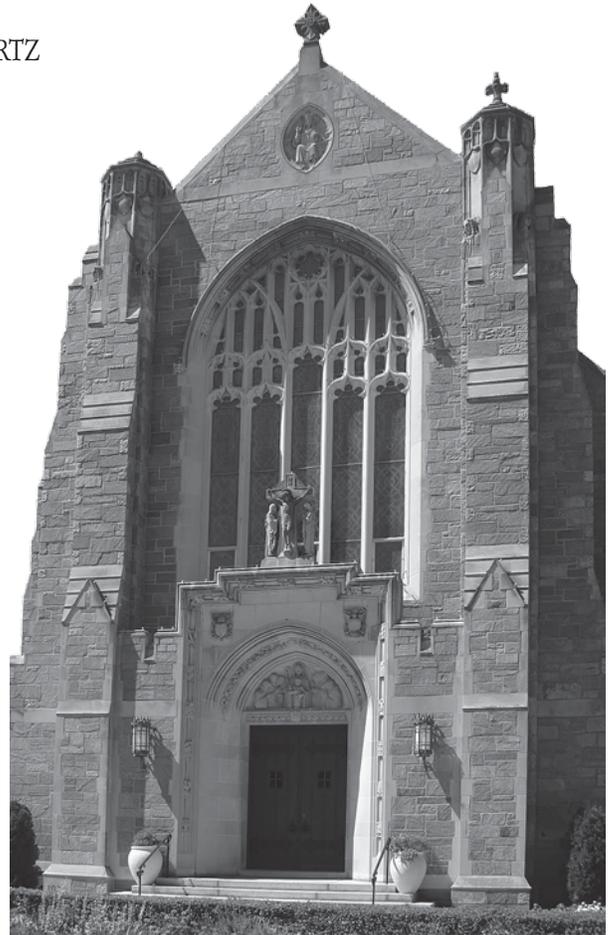
CARL SCHWARTZ

ST. GABRIEL'S CHURCH was founded in 1919–1920, when James Cardinal Gibbons of Baltimore sent the Rev. John M. McNamara, then an assistant at Washington's St. Patrick's Church, to establish a parish in the developing suburb of Petworth, D.C., also known as Libbey's Woods. Named in honor of St. Gabriel the Archangel, Messenger of God, the first church building was a World War I surplus hut procured by the Knights of Columbus. Eventually, sufficient land was purchased to erect a sizeable parish plant. Katherine Weber is reported to have played the organ for the first Mass in this building, and she remained as parish organist until her retirement in 1970.

With impressive administrative skill and determination, Fr. McNamara built up the new parish. McGinnis & Walsh of Boston designed a complete facility that would eventually include the church. In 1923, construction on the school and auditorium commenced, and that was completed in 1924. The auditorium served as a temporary church and the hut was sold to another new parish as a temporary structure. While there is no specific information available, a pipe organ was used in this auditorium and it is mentioned in later correspondence. Further progress was made with the opening of a convent and rectory in 1925. Fr. McNamara celebrated the silver jubilee of his priesthood in 1927. The parishioners gave him an incredibly generous gift of \$20,000, which he immediately applied to the indebtedness of the parish. That December, he was elevated as an auxiliary bishop of the Archdiocese of Baltimore.

In 1929, ground was broken for a splendid new church in English Tudor style; the cornerstone was laid on March 16, 1930. Bishop McNamara involved Father George Gleason of St. Mary's Seminary, Baltimore, who often acted as an organ consultant. Fr. McNamara originally solicited a proposal from Casavant Frères for a small organ. Fr. Gleason suggested that he also contact Lewis & Hitchcock of Washington, D.C. The firm had recently provided an organ (no longer extant,) for the chapel at the old seminary.

In January 1930, Bishop McNamara wrote a revealing letter to Lewis & Hitchcock:



Gentlemen, I have received your letter in reference to an organ. Several years ago I asked the opinion of Father Gleason concerning organs and was impressed by his preference for the Casavant product. In recent months I have received a proposal for a moderate priced organ from Casavant through him. This is my reason for not taking up the matter with other organ builders at this time. Fr. Gleason referred to your firm in complimentary terms and, as the matter of selecting an organ is not settled, I may take it up with you or others, if I think it is to the advantage of the parish which I represent.<sup>1</sup>

By January 30, 1930, Lewis & Hitchcock had submitted a specification through Fr. Gleason. The letter reveals much about the firm's operation at the time and their desire to secure this prestigious contract:

Dear Father Gleason:

Following our conversation of Tuesday, we are enclosing a specification of an organ for St. Gabriel's Roman Catholic Church, of Washington, D.C. as requested.

1. McNamara to Lewis & Hitchcock, January 25, 1930, courtesy of the firm.



We have given careful consideration to the selection of the stops, keeping in mind the fact that this is a Church organ and its use is primarily for Church services. We know that this scheme will produce a full round ensemble and that it contains a sufficient number of soft stops to accompany the choir, also a good variety of solo stops.

There are a number of reasons, in our opinion, why St. Gabriel's Church should purchase a Lewis & Hitchcock pipe organ:

- (1) Lewis & Hitchcock pipe organs are built of the finest materials obtainable by mechanics trained in this particular work.
- (2) Our system is considered to be the most reliable, not only by ourselves, but by those who are familiar with organ methods and service required.
- (3) All construction work is under the direct supervision of our Mr. Hitchcock.
- (4) The installation of our organs is under the supervision of our Mr. Lewis.
- (5) Lewis and Hitchcock pipe organs are guaranteed against defects of materials and workmanship for a period of five years.
- (6) We service all our organs for a period of one year without cost to the Church.
- (7) Located as we are in Washington, it is possible for the Committee in charge to observe the building of this instrument at all times and contact is made between the Builders, Messrs. Lewis and Hitchcock, rather than through a salesman.
- (8) We are anxious to obtain this contract because we believe it has an important bearing on other installations in and around Washington. We have taken this into consideration in preparing our specification.

We might go on and on explaining in detail the advantages of purchasing a Lewis and Hitchcock pipe organ, but we would prefer to demonstrate several of our organs in order that the Committee might be fully convinced of the quality of workmanship, materials and tone quality produced by us.

Thanking you for the privilege of submitting this specification, we are,  
 Very truly yours,  
 LEWIS & HITCHCOCK, Inc.,  
 by Theodore C. Lewis.

By March 14, 1930, representatives of the church had examined a recent instrument by Lewis & Hitchcock, Inc. Lewis writes:

My dear Bishop McNamara:<sup>2</sup>

I was happy to have had the opportunity of demonstrating the Lewis and Hitchcock organ in Grace Lutheran

Church<sup>3</sup> to you and I feel confident that you were pleased with the results of that demonstration.

It is rather difficult to definitely form an opinion of an organ in so short a time and there may be tone qualities that differ from those you are used to hearing and which sound exceptionally well in your own Church. I am certain of the differences after hearing the organ you now have and I also realize that comparisons are apt to be made. In view of this condition, I feel that you should know that the quality of tone you heard in Grace Lutheran Church embodies a combination of stops, some of which you do not have in your present organ and which are most essential in the type of construction used in your new Church. Your present organ is mild and subdued, which of course is quite necessary in its present location, but for a large auditorium, such as you are now building, it will be necessary to build and voice an instrument so that the tone quality will be of a free tone, in order to obtain such a tone color and brightness as is essential to your needs.

I examined the old organ in St. Gabriel's Church several days ago, with the idea of using such material as might be suitable for the new organ. It is true that several of the stops, particularly the Great Melodia are rather pleasing in tone quality, but upon examination of the pipes themselves, we would not recommend their use. The general condition of the pipes, both metal and wood, is bad and we doubt the advisability of trying to blend the old with the new. I took this matter up with Father Gleason and explained, in detail, my findings. I also assured him of our desire to build just such an instrument as he might consider an ideal organ for your church work. We wish to assure you that we will consider it a rare privilege to produce such an instrument as might be used as a model for your services and we will work with Father Gleason, securing the proper scales and voicing for your new Church auditorium.

After talking with Father Gleason regarding this matter, we are confident that if we are considered in the building of this organ, that Lewis and Hitchcock will produce one of its finest organs, one to which you as well as ourselves, may point with pride.

We trust that you intend giving this matter your early attention, that you may be assured of a delivery on the date desired and that we may have your careful consideration.

Very truly yours,  
 LEWIS & HITCHCOCK, Inc.,  
 by Theodore C. Lewis.

A formal contract, which included costs for the desired casework designed by Maginnis & Walsh, was submitted on June 20, 1930. The bid by Heise & Bruns Mill and Lumber Company of Baltimore for fabrication of the case was recommended, setting the full price of the organ at \$10,850. The contract was signed on July 20, 1930, and the organ was scheduled for completion on December 1, 1930. It is not known if this goal was attained.

3. Grace Lutheran Church, 16th Street, Washington, D.C. This was Opus 137 (1927), III/20. The organ is extant; it was enlarged and rebuilt by Lewis & Hitchcock in 1960 as a III/31.

2. Lewis often used this form of salutation with those whom he had become friendly as opposed to a formal greeting. We must infer that he and the bishop got on well. McNamara was a charismatic man as can be deduced from his photographs and from his sterling reputation.

The consultant, Fr. Gleason, submitted a list of general requirements:

1. Great 8' Diapason: avoid string quality; large scale, round tone.
2. 8' Gross Flute: medium scale
3. 4' Octave: same as St. Mary's Seminary
4. 8' Trumpet: not too keen
5. Swell 8' Diapason: avoid too much string quality
6. 8' Salicional & Voix Celeste:  
like St. Mary's Seminary, soft
7. 8' Aeoline: fair size scale
8. 8' Cornopean: large scale
9. 8' Oboe: smooth Oboe
10. Pedal 16' Diapason: large scale
11. 16' Bourdon: large scale

It is probable that the usual Lewis & Hitchcock voicing of the period would conform to his desires. An annotated contract with pipe scales does not exist for this organ, and the reader is referred to those provided by this builder for St. Columba's Episcopal Church as representative of the tonal style of the firm up to the Second World War. During this period, pipework was purchased from the Samuel Pierce Organ Pipe Co. and its successor, Dennison. Both companies' order files for this period are missing.<sup>4</sup>

Lewis & Hitchcock<sup>5</sup> crafted all the mechanical elements for the organ. The pitman chests resemble those that

4. This poses interesting questions in that the tonal properties of early Lewis & Hitchcock instruments resemble that of Ernest Skinner's work so closely. There are those who, from time to time, insist that Messrs. Lewis and Hitchcock simply bought their material from Skinner and put their name on it. Of course the Skinner and Aeolian-Skinner firms did not engage in this sort of enterprise, being barely able to keep up with their own production. The confusion may arise from the fact that at a later time Lewis & Hitchcock installed many Skinner and Aeolian-Skinner organs in the region.

5. William I. Hitchcock (1874–1968), a native of Indiana, began his career at the Pilcher Organ Company. Later he worked at Hutchings in the action department where he met Ernest Skinner. He was Skinner's first employee and remained with the firm, except for a brief sojourn at the Hope-Jones Organ Company in Elmira, New York, until about 1915.

Theodore C. Lewis (1895–1973) became a voicer at Skinner and worked on installations. He and Hitchcock founded their firm in Washington, D.C. in 1915. Their first four organs were for Episcopal churches, perhaps with the support of Edgar Priest, organist-choirmaster of Washington Cathedral. The first organ was Opus 101 built for St. Mary's Episcopal Church, 23rd Street NW. Production peaked around 1932. They had assigned opus numbers to 77 organs by 1940.

While primarily a regional firm, the partners built organs as far away as Connecticut, New York, Ohio, and Michigan, including a series of small practice organs for Oberlin Conservatory and the University of Michigan during the 1920s and '30s. The firm is now located in Beltsville, Maryland, with a branch factory in the Richmond, Virginia, area, and remains an employee-owned operation engaged in service work, building, and rebuilding organs.

Hitchcock had developed with Ernest Skinner, but the channeling is in the bottom boards. The consoles of the firm have often been mistaken for Skinners. Close examination will show that they differ in subtle ways. The internal mechanical components, especially the combination action, are almost identical but more compact in construction. These were all manufactured at the Lewis & Hitchcock factory near the Navy Yard.

Opus 165 is installed in a divided case in the rear gallery of St. Gabriel's Church. The Swell is on the left, stacked on two levels, and the Great and large Pedal ranks are on the right. Few organs are as difficult as this one for a tuner to enter, though several others built by the firm come close! Messrs. Lewis and Hitchcock were not large men and it has been speculated that they built the organs this way to keep competitors out.

In 1954, for reasons not recorded,<sup>6</sup> the Newcomer Organ Company began servicing the organ. Bishop McNamara was now the auxiliary of the new Archdiocese of Washington and remained as pastor until his death in 1960.<sup>7</sup> However, Newcomer's correspondence is directed to Fr. Joseph B. Coyne.

Edgar Newcomer writes:

It was a pleasure to discuss with Bishop McNamara and yourself plans for correcting existing troubles and also tonal improvements to the organ in your church.

Since this meeting we have given considerable thought to this project and, as you are well aware with anything as complex as an organ, several approaches can be made depending on the extent you wish to go. We, particularly, had in mind the tonal resources of the instrument because present day thinking in this matter is quite different than when your organ was designed. For this reason we have figures on several propositions, each step being closer to tying the organ together to accomplish a satisfying ensemble.

There were three propositions offered. Some of the suggestions centered on modifying sections of the case so that they could be opened from the front, making service access easier. Tonal suggestions are chilling in their prospect. These involved replacing the grand Great Open Diapason with a new or the existing Swell Diapason,<sup>8</sup> removing the Pedal Open Wood Diapason and replacing it with the

6. Longtime Newcomer employee, the late Robert Wyant, grew up in St. Gabriel's parish.

7. Bishop McNamara was succeeded by Rev. Msgr. Louis Miltenberger. He is the same Fr. Miltenberger who oversaw the construction of St. Martin's R.C. Church, North Capitol Street, in 1938–39 with its fine Möller organ.

8. While the scales are not known, it is likely that the Great Diapason is 42 scale and the Swell 44 scale, so the logic here can be appreciated.



Great 8' Diapason, revoicing the Great 4' Octave louder, inserting an 8' Viol in place of the Swell Diapason, an Octave in place of the delicate 8' Aeoline and other suggestions that were accepted.

On the church's copy of the proposal there are notes in an older hand:

To the suggestion of a new Great Open Diapason 8 is attached the comment "Why? More brilliant."

To the suggestion: Revoice present 12-15-17 Swell Mixture and alter to 15-19-22 Swell Mixture, the response is: "Presumably more brilliant" and "Will this have more bite? If so, I question advisability" [the rest illegible].

More interestingly, in response to the proposal to replace the Great Trumpet with a Grave Mixture II, ultimately accepted, there is simply a question mark! At the bottom of the page is scribbled "Could Gross Flute be opened a little more?"

The scope of work performed by Newcomer was ultimately conservative and in certain ways less radical than that carried out in later years by Lewis & Hitchcock in revisions of their own organs. The agreement of February 13, 1954, lists the work performed:

1. Remove manual pipes from Great Organ and thoroughly clean all pipes, chests, and component parts.
2. Manufacture and install suitable screen to prevent dirt falling into the Great Organ from ceiling access door.
3. Replace Great Trumpet with II Rk. Mixture (Grave) with new toe and rack boards.
4. Remove approximately 12 solid case panels of the Swell Organ case work and install suitable screen panels to provide more favorable egress of tone from this division.
5. Re-install pipes and tune entire organ to A440 pitch.

6. Manufacture and install suitable screen or frame work and make a moveable section of display pipes for easier access to the Great Organ.
7. Furnish and install new "V" belts and pulleys to drive generator.

It is not known if the Great Gross Flute was made louder at this time, though its prominence suggests this. The Great casework appears not to have been modified. With the substitution of the Grave Mixture for the Trumpet access to the remainder of the Great pipework was improved. Lastly the organ has come down to us with the Swell Mixture composition altered only from the original 12-15-17 to 12-15-19. This work is assumed to have been carried out by Newcomer, probably in 1954. A Spencer Air Flow Regulator was installed at the blower about 1960.

The first African-Americans moved into the parish in the 1950s and began a gradual transformation of the community. Bishop McNamara welcomed the children of these families to the parish school in 1951. The quiet neighborhood is now home to many Spanish-speaking families who find a church home at St. Gabriel's. The former parish school is now a charter school operated by the city.

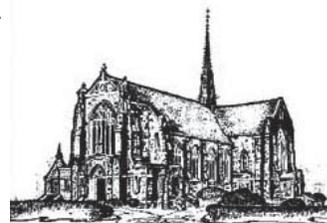
In recent decades, lack of abundant financial resources has protected this splendid instrument from changes desired by some organists. Only remedial maintenance has been performed in spite of greater ambitions. When the Newcomer Organ Company was purchased by Lewis & Hitchcock in 1983, the organ came home to the builder, in a manner of speaking. The present pastor, the Rev. Augustin Mateo Ayala, is an organist and has personally undertaken much of the building restoration work, the splendid effects of which can be seen throughout the church and the surrounding property.

## SOURCES

*Highlights of A Chronological History of St. Gabriel's Parish, 26 Grant Circle N.W., Washington, D.C.* Research compiled from Parish Archives 1919-2010. Courtesy of the Parish and Sr. Regina Pelz.

Lewis & Hitchcock and Newcomer Organ Company Files, additional information provided by Gerald Piercy.

Social Security Death Records for William Hitchcock and Theodore Lewis.



## LEWIS &amp; HITCHCOCK, OPUS 165 (1930)

Electropneumatic action

COMPASS: Manuals, 61 notes

Pedal, 32 notes

WINDPRESSURES: Great and Swell 4¼"

PITCH: A440 @ 70 F

Detached console

All pipes of metal unless noted

## GREAT (61 pipes)

8 Diapason

8 Gross Flute (wood)

8 Dolce

8 Gedeckt\* (wood)

8 Salicional\*

4 Octave

4 Flute\*

8 Trumpet (reed/metal), replaced by  
Newcomer Organ Company in 1954  
with Grave Mixture II+

2½ Twelfth (67 scale, ½ on 18th, ⅔ mouth)

2 Fifteenth (70 scale, ½ on 18th, ¼ mouth)

*\*Interchangeable with Swell*

+ Order continues: voiced medium loud on 4¼" wind pressure at A440. On both these stops we want bright Diapason tone, entirely free of flute quality. We wish the Fifteenth to have fine nicking with low cut up and suggest ⅓ to ¼ on CC, and ¼ on C, and ⅓ on C. The nicking on the Twelfth may be slightly bolder. Make certain, of course, the Twelfth is voiced appreciably under the Fifteenth.

## SWELL (73 pipes)

16 Bourdon (wood)

8 Diapason

8 Gedeckt (wood)

8 Salicional

8 Voix Celeste (t.c., 61 pipes)

8 Aeoline (on the contract "Aeoline" is crossed out, "Dolce" penciled in)

4 Flute Harmonic

Mixture III (183 pipes, 12-15-17; now 12-15-19)

8 Cornopean (reed/metal)

8 Oboe (reed/metal)

8 Vox Humana (reed/metal)

Tremolo

## PEDAL (32 pipes)

16 Diapason (wood)

16 Bourdon (wood)

16 Lieblich Bourdon (Sw.)

8 Gedeckt (ext. 16 Ped. Bd., 12 pipes, wood)

8 Still Gedeckt (ext. Sw. Bd.)

## COUPLERS:

Great to Great 16, 8, 4

Swell to Swell 16, 4

Swell to Great 16, 8, 4

Swell to Pedal 8, 4

## COMBINATIONS (Visibly operating the stopknobs at the console)

Swell 1, 2, 3, 4, 5

Great 1, 2 3, 4

Pedal 1, 2, 3

## MECHANICALS

Balanced Swell pedal

Balanced Crescendo pedal

Great to Pedal reversible pedal and piston

Sforzando pedal and piston++

Spencer steel orgbello

Generator

## DETAILS

The Builder warrants the action and construction in every particular and agrees to make good any defects in materials or workmanship or methods which may appear within five years from the date of completion of installation.

No stopped basses on normally open pipes.

All Stops extend throughout the entire compass unless otherwise marked.

All bass of larger winded stops on separate chests.

The organ to be erected in space agreed upon, tuned and left ready for use.

No masons' or builders work included in this contract

Console to be of wood and color-finish to match the furniture in the Church.

++ Notably the Sforzando piston is in the location where most expect the General Cancel to be today!



*Mr. Hitchcock working at his desk at the Lewis & Hitchcock office, about 1950*



*Alfred Grosskirth, Pete Lund, William Hitchcock, Norman Smith and Evan Getz, about 1950*



*Ted Lewis about 1964*



# ST. MARY MOTHER OF GOD R.C. CHURCH

DONALD E. CLARK

By THE 1840s, there were enough German speaking Roman Catholic immigrants living in Washington, D.C., to band together for services with a priest who spoke German.<sup>1</sup> At first they met in private homes, but in 1845 they were able to build a small church on land donated by General Van Ness, just off the corner of 5th and H streets, NW. Its German heritage was evident from the small onion dome on the tower.<sup>2</sup> The congregation grew as more people arrived from Germany, Switzerland, and Austria. By the mid 1880s, the church building was too small and a much grander edifice was begun. In 1890, the new church was dedicated, with stained glass windows from Germany and Stations of the Cross from Austria.<sup>3</sup> There was a large open space under the tower for the organ that was ordered from George S. Hutchings of Boston, but until it was installed, music was provided by an orchestra or a reed organ.

One bright spring morning in 1891 the pastor, George Glaab, DD, left the rectory in his buggy to return an hour later from the Baltimore & Ohio railway station at the foot of the Capitol leading the two horse drawn wagons carrying the new organ. Although she was only six years old at the time, one of the parishioners told me that she witnessed this. The magnificent building had cost \$60,000 and the \$2,500 organ was to be Glaab's crowning achievement.

The organ was certainly adequate for the building, but Hutchings added the 16' Diapason on the Great without charge because he felt the room needed the extra foundation. Originally the facade was composed of two rows of pipes, the front in M configuration and the rear in A. The four pipes on the outside of the second row were from the

16' Diapason of the Great, and the rest were "dumb," being short cylinders that sat on wooden circles screwed to the rack that held the front row. Of course a second set of full-length pipes would have blocked the sound, but no one could tell that the only part that existed was what rose behind the front set. There was a window behind the organ and the light that came through the facade showed that the second row did not really exist. He, therefore, cleverly moved the end four pipes back into the organ and left just one row of facade.

At some unknown time the diaper patterns on the facade were stripped and the pipes painted "radiator gold." Letters to all the churches still having Hutchings organs asking if their facade was original got only one response and that was negative. Central Pipe Organ Service Inc. took the pipes down and examined them carefully, discovering a bit of the pattern on one and a bit more that had been missed in the stripping on another. We designed a composite pipe out of paper and were able to see the original design, and thus cut stencils. The colors in the decorated ceiling (according to the records) had been copied from the organ pipes in 1925, so we reversed the process.

The novelty of pumping the organ by hand probably wore out quickly (the penciled and carved notations and initials stop in 1896, so that may have been when the water motor (still in the cellar) was installed. After all, churches got the water free! At some point, an electric blower was installed and the double-fold reservoir with its feeders was removed by Lewis & Hitchcock in 1964. Three cone-valve reservoirs were installed.

The tiny original beater tremolo is located in the swell box and was probably judged inadequate. In 1924, Evan Getz built a larger valve tremolo that was mounted on one of the swell chest legs. The original is operating again today.

One of the unusual features of the organ is the system of relief or compensating pneumatics on the lower 24 pallets of the manual windchests. As any player of a tracker action knows, the lower down the keyboard, the larger the pallets and the stiffer the action becomes as the larger pallets have

1. According to the Parish History, German was last used for the Sunday announcements on November 11, 1917. *Annotation by Carl Schwartz (C.S.)*

2. The first building exterior was neo-classic. The window and door detail were plain Gothic Revival. The onion dome capped an attached central tower that contained the main doors to the church. The building appears to have been constructed of brick. *C.S.*

3. The architect was E.F. Baldwin of Baltimore who designed early buildings at the Catholic University of America. *C.S.*

a larger surface to overcome the wind pressure in the pallet box. George Hutchings's ingenious and efficient solution was to mount a pneumatic on the bottom of each pallet the exact size of the pallet, and to exhaust it through a small hole in the base of each pallet. The bottom of the pallet is the top of the pneumatic and the board that is the bottom of the pneumatic has a small cross board that pushes up on two pins located just beside the pallet. These try to pull the pallet open and leave only the pressure of the pallet springs for the key action to overcome.

Another unusual feature is the double set of swell shades, one set behind the other, opening a full ninety degrees. It is amazingly effective.

The organ received routine maintenance, with the only repairs being the replacement of the winding system, recovering the stoppers of some wooden pipe ranks, the rebushing of the action squares, and the replacement of the pedal key tops. Because of "smiling mouths" caused by overzealous cone tuning, tuning sleeves were installed about 35 years ago and the pitch set at A440.

GEORGE S. HUTCHINGS, OPUS 239 (1891)

COMPASS: Manuals, 61 notes

Pedal, 27 notes

WIND PRESSURE: 3"

PITCH: A440 (originally A435)

CURRENT STOPLIST (2011)

GREAT

- 16 Diapason  
CC-FF# monkey quints (Open Wood 8 with stopped 5½ attached—common windway), zinc to c<sup>1</sup>, rest common metal
- 8 Diapason  
zinc CC- e<sup>0</sup>, rest common metal
- 8 Melodia  
CC-BB stopped wood, rest open wood
- 8 Dulciana  
zinc to c<sup>0</sup>, rest spotted metal
- 4 Octave  
CC-EE zinc, rest spotted metal
- 4 Flute d'Amour  
stopped wood, metal trebles
- 2½ Twelfth  
spotted metal
- 2 Fifteenth  
spotted metal
- Mixture III (15-19-22)  
CC-c<sup>1</sup> 15-19-22  
C#-c<sup>3</sup> 12-15-19  
c#<sup>3</sup>-c<sup>4</sup> 8-12-15
- 8 Trumpet  
Zinc stems with spotted metal bells CC-c<sup>1</sup>, rest spotted metal  
Swell to Great

SWELL

- 16 Bourdon Bass  
12 pipes, CC-BB, unenclosed
- 16 Bourdon Treble  
49 pipes c<sup>0</sup>-c<sup>4</sup>
- 8 Stopped Diapason  
CC-c<sup>3</sup> stopped wood, c#<sup>3</sup>-c<sup>4</sup> open metal
- 8 Salicional  
CC-FF# capped zinc, GG-c<sup>4</sup> spotted metal
- 8 Voix Celeste  
Replacement pipes for 8' Aeoline, in storage
- 4 Violin Diapason  
originally at 8' pitch, 12 new trebles
- 4 Flute Harmonic  
CC-EE zinc, FF-c<sup>4</sup> common metal, c<sup>1</sup>-c<sup>3</sup> harmonic
- 2 Violina  
originally at 4' pitch, spotted metal, CC-c<sup>3</sup> only, no top octave now
- Dolce Cornet III  
CC-c<sup>1</sup> 19-22-26  
c#<sup>1</sup>-c<sup>3</sup> 15-19-22  
c#<sup>3</sup>-c<sup>4</sup> 12-15-19
- 8 Cornopean  
CC-c<sup>1</sup> zinc with spotted metal bells, rest spotted metal, c<sup>2</sup>-c<sup>3</sup> harmonic, open metal flues c#<sup>3</sup> to top
- 8 Bassoon  
12 pipes, CC-BB, zinc with common metal bells
- 8 Oboe  
49 pipes, c<sup>0</sup>-c<sup>4</sup> spotted metal; open metal flues c#<sup>3</sup> to top

PEDAL

- 16 Pedal Open Diapason  
open wood
- 16 Pedal Bourdon  
stopped wood  
Great to Pedal  
Swell to Pedal

Bellows signal  
Wind indicator

PEDAL MOVEMENTS

Piano Great  
Forte Great  
Piano Swell  
Mezzo Swell  
Forte Great  
Great to Pedal (reversible)  
Tremolo

N.B. The original pipes 1-12 of the 8' Violin Diapason, and 4' Violina, and the entire 8' Aeoline rank are stored and intact.

SOURCE

Article and documentation provided by Donald E. Clark.

*A History of St. Mary's Church of the Mother of God, Washington, D.C., 1845-1945*, Baltimore, Md., September 13, 1945. Courtesy of the Kiplinger Library, District of Columbia Historical Society.



# ST. JOHN EVANGELICAL LUTHERAN CHURCH

CARL SCHWARTZ

RIVERDALE, MARYLAND, is named after Riversdale, the plantation home of George (1768–1838) and Rosalie Stier Calvert (1743–1821) and dates from the early years of the Republic. George was a member of the founding family of Maryland and Rosalie, the daughter of Baron Henri Stier, a native of what is now Belgium, who came to the United States seeking refuge from the events unfolding in Europe after the French Revolution. Riversdale was established by Baron Stier and located along the Anacostia River, encompassing much of present day Riverdale and College Park, Maryland. Built by Baron Stier and lived in subsequently by his daughter and son-in-law, the elegant and comfortable house still stands and has been partly restored. It is an outstanding example of American architecture. Its history is extensively documented through the many letters that passed back and forth between Rosalie Calvert and her father after he had returned to Europe. It was George and Rosalie's son, Charles Benedict Calvert (1808–1864), a champion of scientific agriculture and sometime U.S. Congressman, who donated land for the establishment of the Maryland Agricultural College, now the University of Maryland, College Park. For a long time, the area remained agricultural. On the main railroad line between Washington and Baltimore, the area grew as a suburb of Washington, D.C. The town of Riverdale was incorporated in 1920. Its population expanded significantly during and after the Second World War. Just north of the town is College Park Airport, established in 1909, and the oldest continuously-operated airfield in the world.

St. John's parish began in 1920 as a mission of the Episcopal Church to members of various denominations who lived in the area. In 1921, it was turned over to the Lutherans and Pastor J.C. Twele conducted services outdoors. In inclement weather, services were held in a nearby real estate office. In 1922, the Lutheran Alliance of Washington took over the development of the missions, and construction of a new church building was begun at the northeast corner of Kenilworth Avenue and Riverdale Road. This building was dedicated on April 22, 1923. The small parish struggled for the next 25 years and had to engage supply pastors, but, during post-war population growth, the parish flourished, making it necessary to hold as many as three services each Sunday. The present church and school building were dedicated on September 20, 1959. A Christian day school was

founded in that year and continued in operation for about 20 years. The parish continues to serve the neighborhood faithfully under the current leadership of the Rev. Susan L. Tyykila, pastor. Amy C. Kraft is the minister of music.

The lovely George Jardine organ was purchased from longtime Hilbus OHS Chapter member Carolyn Fix in August 1988. It was rebuilt and enlarged by James Baird and first used on Easter Sunday 1992 by the church's organist, Paul Birckner, also a longtime Hilbus Chapter member. He and his wife Barbara were married in St. John's in June 1992.<sup>1</sup>

The Jardine was built in 1853 as a one-manual instrument for St. Paul's Episcopal Church, Hoboken, New Jersey. "Hoboken" is inscribed on two pipes and carved into the back of the case. It was moved to St. Joseph's R.C. Church in Bound Brook, New Jersey, about 1890 when St. Paul's purchased a new Jardine organ.<sup>2</sup> Low CCC of the Pedal Bourdon had a shipping label attached with the Bound Brook church name and location written on it. Probably around the time it was moved, Jardine added the second manual. A balanced swell pedal with the George Jardine & Son company initials is evidence of this alteration. The division of the windchest was accomplished, it seems, by sawing the chest in two with a band saw, the marks of which are in evidence to this day.<sup>3</sup> The Fifteenth may have been rescaled one note larger. Seven additional slide-tuned pipes, marked "Dulciana" were supplied for the original scroll-tuned rank marked "Keraulophon" in order to extend this down to tenor C. Similarly, the Gamba (actually a Bell Gamba) was provided with seven cylindrical pipes down to tenor C and a stopped wood bass to CC. At present, the old pipes of the Keraulophon and Gamba commence at tenor G.<sup>4</sup> The Salicional (marked "Dulc") appears to be a later addition and might have replaced a 4' Flute in the original organ. The undocumented changes to the organ might have been made between 1890 and 1971 by parties unknown.

1. Paul Birckner to the writer, e-mail of March 6, 2011.

2. This information is attributed in the Fix article (see below) to research conducted by Peter Cameron.

3. Carolyn E. Fix, "An Early Jardine Organ," *The Tracker* 25, no. 1 (Fall 1980): 96–97. This is a detailed history of the organ. Subsequent research established a date of 1853 for the organ.

4. Information provided by James Baird. Some surviving early Jardines have treble stops starting at F.

GEORGE JARDINE (1890)

*St. Joseph's R.C. Church  
Bound Brook, New Jersey*

Stoplevel 1890 to 1971

COMPASS: Manuals, 56 notes  
Pedal, 25 notes

I. GREAT (enclosed with Swell)

[8] Montre (Open Diapason Bass CC–BB, unenclosed)  
Open Diapason (t.c.)  
Gamba (stopped wood bass)

[4] Principal

[2] Fifteenth

II. SWELL

[8] Stopped Diapason Bass  
Stopped Diapason Treble (t.c., w/m)  
Salicional (t.c.)  
Dulciana (t.c.)

PEDAL

16 Bourdon (stopped wood)

MECHANICALS

Tremolo

Swell to Great (by pistons under Swell keys)

Great to Pedal

Swell to Pedal

Bellows Signal

In 1971, Carolyn Fix of Vienna, Virginia, rescued this organ when St. Joseph's Church moved to a smaller building. The Jardine was installed in a small building that she purchased to use as an organ studio. She then undertook a meticulous restoration of the case, removing a layer of greenish shellac to reveal the original faux oak grain finish. The Dulciana and Gamba trebles were swapped between the manuals and a 4' Flute added to the Swell in place of the questionable Salicional pipes.

The organ was carefully examined and documented by James Baird and Carolyn Fix at the time.<sup>5</sup> As far as could be determined, the following ranks appear to be original Jardine stops: Open Diapason (Montre bass), Stopped Diapason, Principal, Fifteenth, Dulciana (Keraulophon on pipes, In part), and the Gamba (in part). The 25-note Pedal Bourdon may date from either 1853 or 1890.<sup>6</sup> It is possible that the stop now called Gamba, which was provided with a new label in 1890, was originally called Clariana. Fix reported that there was a difference in the stop labels that may also reflect

5. See article by Carolyn E. Fix listed in Sources.

6. Contemporary Jardine organs of similar size that survive have Pedal compasses of 13, 18, and 25 notes. The Jardine Pedal windchest has 25 notes but only 24 pipes actually sit on it. One was offset.

changes to the original 1853 instrument. The Pedal Bourdon, Gamba, Tremolo and Pedal couplers are engraved in a lettering distinctly different from the others. The 4' Principal slide was originally divided, though the two sections are now joined. This may present us with an opportunity to suggest an original specification. The slides for the 4' Principal, now connected, reflect a manual division at BB/c°. It is possible the two strings began at tenor F but, based on the surviving material, tenor G is stated.

CONJECTURAL ORIGINAL STOPLIST CA. 1853–1890

GEORGE JARDINE (1853)

*St. Paul's Episcopal Church  
Hoboken, New Jersey*

COMPASS: Manual, 56 notes  
Pedal, 13 to 25 notes

MANUAL

[8] Montre (Open Diapason Bass)

[8] Open Diapason (treble)

[8] Stopped Diapason Bass

[8] Stopped Diapason Treble (from c<sup>0</sup>)

[8] Dulciana (treble)

[8] Clariana (treble)

[4] Principal Bass

[4] Principal Treble (from c<sup>0</sup>)

[4] Flute (t.c.)

[2] Fifteenth

PEDAL

[16] Pedal Bourdon

Bellows Signal

Hitchdown swell pedal to right of pedalboard

Double-rise reservoir

RESIDENCE OF CAROLYN FIX (1971–1988)

COMPASS: Manual, 56 notes  
Pedal, 25 notes

I. GREAT (enclosed with Swell)

[8] Montre (Open Diapason Bass CC–BB, unenclosed)  
Open Diapason (t.c.)

Dulciana (*ex-Manual II*, stopped bass)

[4] Principal

[2] Fifteenth

II. SWELL

[8] Stopped Diapason Bass

Stopped Diapason Treble (t.c.)

Gamba (t.c. *ex-Manual I*)

[4] Flute (t.c. pipes new to organ)

PEDAL

[16] Bourdon (stopped wood)

COUPLERS

Swell to Great (by pistons under Swell keys)  
Great to Pedal

When the organ was moved to St. John's, the Pedal compass was extended from 25 to 27 notes so that a wider range of literature might be played. James Baird added several stops: the Mixture II of the Great, an 8' Oboe in the Swell (on a jump slide), and the Pedal 8' Principal.<sup>7</sup> He added two pipes to the Pedal Bourdon to accommodate the new Pedal compass. Later the Oboe was removed and replaced with a 2' Fifteenth.

The case has three flats. The pipes in the side flats are wooden dummies and the center flat contains pipes 6–12 of the Montre (Open Diapason Bass). The recessed console is of black walnut and provided with doors. The keys of the Great are unbushed while the newer Swell keys have bushings. The Swell keys are beveled and overhang the Great manual. The Great keys have a flat fronts. The naturals are covered in ivory and the sharps are ebony. The on/off coupler pistons below the Swell manual presumably date from 1890.

This is a good example of a somewhat re-purposed and well-traveled older American organ, a type familiar to members of the Organ Historical Society. It has at its core substantial material from Jardine and incorporates other useful voices that harmonize with the original.

SOURCES

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Margaret Law Calcott, ed., *Mistress of Riversdale, The Plantation Letters of Rosalie Stier Calvert 1795–1821* (Baltimore, Md.: The Johns Hopkins University Press, 1991).

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Carolyn E. Fix, "An Early Jardine Organ," *The Tracker* 25, no. 1 (Fall 1980): 96–97.

Additional information provided by James Baird and Carolyn E. Fix for this article.

Examination by the author.

GEORGE JARDINE (1853)

GEORGE JARDINE (1890)

JAMES BAIRD (1971 AND LATER)

Present stoplist

COMPASS: Manuals, 56 notes  
Pedal, 27 notes

PITCH: A443.7 @ 64F

WIND PRESSURE: 70mm

All manual stops except Montre enclosed in Swell

II. SWELL (left stop jamb)

- [4] Flute (t.c)  
spotted metal, new (old pipes) after 1971
- [8] Stopped Diapason Treble  
c<sup>0</sup>-b<sup>0</sup> stopped wood, rest metal Chimney Flute pipes, tuned on ears
- [2] Fifteenth  
old pipes, new to organ 1992, CC-c<sup>3</sup> only
- [8] Gamba (t.c.)  
c<sup>0</sup>-f<sup>#0</sup> slide tuned and zinc, rest metal with bells, tuned on ears
- [8] Stopped Diapason Bass  
stopped wood  
Swell to Great  
Great to Pedal

I. GREAT and PEDAL (right stop jamb)

- [8] Octave Pedal  
new 1992, Möller pipes, located behind organ
- [2½] Mixture II  
11 old pipes installed in 1992, breaks on a<sup>0</sup> and a<sup>2</sup>
- [2] Fifteenth
- [4] Principal
- [8] Keraulophon  
CC-BB stopped wood, Gamba bass probably from 1890, all offset from main chest, c<sup>0</sup>-f<sup>#0</sup> slide tuned and marked Dulciana; rest marked Keraulophon with circular holes in upper pipe body, scroll tuned. Stop renamed 1992. c<sup>0</sup>-b<sup>0</sup> zinc, rest metal, #1–6 on two offsets within Swell box.
- [8] Montre (Diapason bass)  
CC-BB, zinc, #1–5 behind facade on two offsets, #6–12 in center case flat
- [16] Bourdon Pedal  
Stopped wood, 2 pipes added 1992

Balanced swell pedal (1890)

Swell to Great coupler by piston (on / off) located between the manuals.

Reservoir, possibly original, now single rise. Feeders and lever not extant.

Blower: Laukhuff

7. Much of the pipework substituted or added is of 19th-century origin.



*George Jardine*  
(1853)



# ST. PATRICK'S R.C. CHURCH

CARL SCHWARTZ

ST. PATRICK'S R.C. CHURCH was established in 1794, possibly at the instigation of renowned White House architect James Hoban, a Roman Catholic born in Ireland. The first pastor was Fr. Anthony Caffrey DD, a native of Ireland and graduate of the Sorbonne. Little is known of the first church building except that it was a tiny wooden chapel and may have been at or close to the site of the 1809 church at 10th and F Streets. The parish was founded with an expressed aim to serving and attracting laborers, mostly Irish and Italian, to build the new city. There were also numerous African-American Catholics, mostly slaves, who followed the religion of their owners and were part of the spiritual life of the church. The parish was the first in the City of Washington and the third in the District of Columbia. Until 1947, the Catholic parishes in the District of Columbia were under the jurisdiction of the Archdiocese of Baltimore.<sup>1</sup>

St. Patrick's began to prosper under the vigorous leadership of its second pastor, Fr. William Matthews,<sup>2</sup> who arrived in 1804. Matthews, a remarkable man, served until his death in 1854. For a brief time he was also president of Georgetown College. A person of some means, he had the foresight to expand the property holdings of the parish, which, in the long term, provided it with the means to survive in a different age. St. Patrick's is counted as the mother church of most of the early Washington, D.C., parishes: St. Peter's Capitol Hill (1820), St. Matthew's (now the cathedral—1840), St. Mary Mother of God, a German parish (1845), and St. Dominic's (1854).

The second church building was begun in 1807, completed in 1809, and enlarged in 1816. It incorporated some Gothic Revival design elements, at least in the windows. A photograph shows a building of brick, with the churchyard surrounded by a wall. It could be mistaken for many earlier Colonial churches in the region. Oral tradition only relates that James Hoban was the architect.

1. Indeed the entire United States was, at first, under this ecclesiastical jurisdiction.

2. William Matthews (1770–1854) was from southern Maryland, from a family of English Catholic gentry. He attended college at Saint-Omer, France, as did many English Catholics, and returned to the new United States to teach at Georgetown College. Through his family, he was a personal friend of George Washington. He was the first Catholic priest ordained in the new United States. His list of accomplishments is substantial but beyond the scope of this article.

St. Patrick's lays claim to having the first church pipe organ in the city of Washington.<sup>3</sup> At the time of the War of 1812, the British-built organ of Cople Parish (Protestant Episcopal) in Westmoreland County, Virginia, was taken down for safekeeping. Ultimately, the Virginia instrument found a home at St. Patrick's where it served well until 1857. This is most likely the instrument long referred to as the "Port Royal Organ."

In 1857, St. Patrick's acquired a new two-manual Henry Erben organ. Installed in the gallery it attracted comment because the pipes nearly touched the ceiling. This may reflect, also, the modest size of the original organ, which, we might assume was not tall enough to touch the ceiling.<sup>4</sup>

The present edifice is the product of a difficult passage in the history of the parish. The second building had become structurally unsound, so it was necessary to develop a plan for a new building. It was intended to place the new church on the F Street site; to that end the parish moved into temporary quarters in Carroll Hall, a sizeable parish auditorium, and the old building was razed. The cemetery was also dug up and the remains, including those of Fr. Matthews, moved to Mt. Olivet Cemetery where they were re-interred. Though it was intended that all the old stones and bricks would be reused, they were given to the building of the new St. Augustine's Church. One of the aspirations for the new building was that it might be a great "national church" both in concept and scope.<sup>5</sup> In the final analysis, however, the new church, the present structure, was built on a lot at 10th and G Streets, in the neo-Gothic style to a design by Laurence J. O'Connor, a student of Pugin. The old site to the south would, it was thought, become a park-like setting. The cornerstone was laid in 1872.

The new church, as things turned out, was a work in progress for the next twelve years. This was a difficult period for the city, both politically and economically. The prosperity enjoyed during the Civil War evaporated and times were

3. The Broad Creek organ, possibly in a private home at this time, may predate this. Its location at this time is not known.

4. The writer cannot help picturing the Broad Creek organ in this context for some reason. There is no legitimate reason to believe that they are the same organ.

5. Eventually this role of National Church would be filled by the enormous Basilica of the Shrine of the Immaculate Conception on a scale unimagined in 1870.

hard. The city was a place of muddy streets and lacked any urban infrastructure. This matter was first addressed during that time: paving of streets, provision of water, sewer, and other city services we now take for granted. Washington was taking on a sense of purpose and permanence. The parish, needing money, had to lease as building lots the extra property it owned—the site of the first church building. Newer parishes in the surrounding city sapped membership and the makeup of the neighborhood was changing into a more commercial demographic. Through this the parish persevered and, ultimately, the new church was dedicated on December 28, 1884, to the sound of choirs and the relocated 1857 organ. The stained-glass windows of the church were created by Mayer & Co. of Munich, Bavaria.<sup>6</sup>

Something should be said about the music that the organs of the parish supported during the 19th century. Important parish events record the celebration of Mass accompanied by choral singing. The quality of the effort varied over the years and involved dedicated volunteers and skilled professionals. One effort, for Easter 1860, presented choral music by Mozart, Haydn, Hummel, and Diabelli.<sup>7</sup> As might be expected, the end of the 19th century saw an increase in the level of musical activity as the parish entered its glory years.

The story of the present organ begins with the installation of an organ by Carl Barckhoff of Pomeroy, Ohio, in 1895, the year in which the parish hosted the first Eucharistic Congress. This organ, placed in the rear gallery, served the church for three decades without interruption. The facade seen today is partly from that instrument.<sup>8</sup> For the occasion of the Eucharistic Congress, the parish mustered a mixed choir of over 40 voices. A bit later, in 1898, Professor Armand Gumprecht, a student of Samuel B. Whitney of Boston, became organist and choirmaster. Under his

6. Milton E. Smith, compiler and editor, *Memorial of St. Patrick's Church in Commemoration of the 110th Anniversary*, November 20, 1904. Courtesy of the Kiplinger Library, Historical Society of Washington, D.C. The parochial buildings were designed by the Washington, D.C., firm of Wood, Donn & Deming of which Waddy B. Wood was a principal partner.

7. Morris J. MacGregor, *A Parish for the Federal City — St. Patrick's in Washington 1794–1994* (Washington, D.C.: The Catholic University of America Press, 1994), 411, taken from *Washington Star* reports.

8. MacGregor, 415. That author reports that the Barckhoff contained 46 speaking stops, 8 Couplers, 18 “automatic” connections, and 2,300 pipes. The source is not given and the Barckhoff ad in the 1904 *History of St. Patrick's* shows only the facade. The organ, as rebuilt in 1933, is more modest in size. There is no reason to suggest that it was rebuilt. A two-horsepower motor is mentioned. A new blower was part of the 1933 rebuild.

leadership. large-scale concerts were organized that involved small-scale orchestras.

Around 1908, Fr. William Russell<sup>9</sup> became pastor. A musician of some accomplishment, he fostered the establishment of a choir of men and boys, partly in response to the *Motu Proprio* of Pope Pius X. To achieve his goal, R. Mills Silby, previously assistant to Richard R. Terry at London's Westminster R.C. Cathedral, was hired to train the boys and arrange appropriate music. Tensions quickly emerged between two talented musicians working within the same walls. The approach of each was radically different. Ultimately, Gumprecht was dismissed but the mixed choir was retained. Silby had an additional organ at his disposal. The parish purchased a choir or chancel organ from Hook & Hastings.

#### HOOK & HASTINGS, OPUS 2254 (1910)<sup>10</sup>

COMPASS: Manuals, 61 notes

Pedal, 30 notes

Tubular-pneumatic action

#### GREAT

16 Open Diapason  
8 Open Diapason  
8 Doppel Flöte  
4 Octave  
Swell to Great 16, 8, 4

#### PEDAL

16 Open Diapason  
16 Bourdon  
Great to Pedal  
Swell to Pedal

Swell combination pedal  
(draws Pedal stops)

#### SWELL

8 Diapason  
8 Salicional  
8 Gedeckt  
4 Flute Traverse  
8 Cornopean  
8 Oboe  
Swell to Swell 4

Great combination pedal  
Swell pedal  
Great to Pedal reversible

Later, during a different administration, the rear gallery became the exclusive locus of choral activity and the chancel organ was not needed. It was taken in trade by Lewis & Hitchcock as part of the 1932 renovation of the Barckhoff organ. Rebuilt with electric action on speculation during the years of the Great Depression, it was selected by organ consultant Fr. George Gleason for Holy Comforter Church (now Holy Comforter–St. Cyprian Church) in the city. He advised replacing the 16' Double Open Diapason of the Great with a Dulciana 8. The organ is extant but is unplayable.<sup>11</sup>

9. William Russell was later Bishop of Charleston, South Carolina.

10. Stoplist and current disposition of the Hook & Hastings organ provided courtesy of Gerald Piercey, Lewis & Hitchcock Inc..

11. This is not to be confused with a Hook organ built for St. Cyprian church. More recently the two parishes were merged in the Holy Comforter building.

In 1932–1933, Lewis & Hitchcock rebuilt the Barckhoff organ on electropneumatic action with pitman chests of their own design and manufacture. Mr. Lewis praised the existing pipework in his correspondence with the church and the rebuild, by the standards of the time, was conservative. It may be that the wind pressure was raised. The contract included revoicing as needed to secure a good tone throughout. Two stops, an 8' Second Diapason and 4' Harmonic Flute, were added to the Great. Manual 16' registers were placed on offset chests and duplexed to the Pedal. A Vox Humana was added to the Swell. The new console included five pistons for the Swell, four each for the Great and Choir, and three for the Pedal. There was a full compliment of couplers. A new Spencer blower was provided as part of the contract. There is every reason to believe that this organ was based on the full complement of Barckhoff stops, some 28, over three manuals and Pedal. The specification is conventional.

The 1932 stoplist with conjectural 1895 Pedal is opposite.<sup>12</sup>

C. Eugene Stewart<sup>13</sup> arrived as the new parish musician in the midst of World War II. By this time, 1943, the organ had once again become very dirty, many reeds were clogged, and other issues clouded the picture.<sup>14</sup> Lewis & Hitchcock informed him that the organ would not stay in tune because it was so dirty. It is clear that this situation provided the opportunity organists relish: a chance at a new organ or rebuild.

Stewart had great admiration for the work of Richard O. Whitelegg, tonal director at M.P. Möller. Though not all the details are known, it appears that Möller simply revised the existing organ, probably by moving certain stops around, revoicing and providing new material that they had on hand. Stewart's colorful letter in response to their proposal gives the impression that he very much wanted a new organ. The letter was sent to Daniels and Ridgely, but it is

12. This information is taken, with annotation by the author, from the proposal submitted July 8, 1931, by Lewis & Hitchcock to the Rev. Msgr. C.F. Thomas of St. Patrick's. The cost of the organ was to be \$10,000 with an estimated savings of \$3,000 over an entirely new organ. The trade of the Hook & Hastings is not mentioned at this point. The added stops are penciled into the attached stoplist. Source: courtesy of Lewis & Hitchcock.

13. Gene Stewart went on to become organist-choirmaster of St. Matthew's Cathedral, Washington, D.C., for many years. There he had Möller install a large organ, adding an Antiphonal in 1974. Stewart directed the music for the funeral mass of President Kennedy.

14. Michael V. Hart related in a conversation with the author that there was or is a heating vent directly over the organ. Tuners would come out of this instrument looking as if they had been working in a coal mine.

### CARL BARCKHOFF (1895)

### LEWIS & HITCHCOCK, OPUS 174, (1932)

COMPASS: Manuals, 61 notes  
Pedal (1932), 32 notes  
Electropneumatic action, pitman chests

GREAT (61 note chest)		SWELL (73 notes)	
16	Open Diapason	16	Bourdon
8	Diapason	8	Diapason
8	Second Open Diapason*	8	Salicional
8	Gambe	8	Voix Celeste
8	Dopple Flute	8	Gedeckt
8	Gemshorn	8	Aeoline
4	Octave	4	Flute Harmonic
4	Flute**		Mixture III
	Mixture III	8	Cornopean
8	Trumpet (in Choir box)	8	Oboe
		8	Vox Humana (new 1933)

### CHOIR

8	Geigen Principal	PEDAL (1933)	
8	Dulciana	32	Resultant
8	Melodia	16	Open Diapason (wood)
4	Flute d'Amour	16	Second Open Diapason (Gt.)
2	Piccolo	16	Bourdon
8	Clarinet	16	Lieblich Bourdon (Sw.)
	Tremolo	8	Octave (ext.)
		8	Flute (ext.)
		8	Cello
		8	Still Gedeckt (ext. Sw.)
		16	Trombone
PEDAL (1895, conjectural)			
16	Open Diapason		
16	Bourdon		
8	Cello		
16	Trombone		

\* This appears, handwritten in pencil on the Lewis & Hitchcock contract. Its presence is confirmed by later documentation of the organ. Eugene Stewart wrote in 1943 "Why not revoice my 2nd Open or give me another 2nd Open?" He got neither from Whitelegg of Möller.

\*\* This also is handwritten on the contract. Confirmed in 1943 correspondence as a Harmonic Flute.

clear that the remarks are directed to Whitelegg, whom he has invited to visit the church. Here, some of the more colorful remarks are quoted for the reader's enjoyment:<sup>15</sup>

8' Gemshorn, Great: "I'm keeping this to pacify you, but I can't find its usefulness on an unenclosed Great." Whitelegg favored this stop in the Great division.

8' Trumpet, Great: "Take off those caps, louden this as much as possible, and let it roar throughout the Church and thrill the Sinner. Would you like to revoice it and in your clever way, increase the wind pressure? This is my one and only Noise Mirabilis."

15. Gene Stewart to W.R. Daniels and H.M. Ridgely (of M.P. Möller), dated March 9, 1943. Sent from Möller (Ridgely) to H.L. (Harold) Newcomer, February 25, 1955. Source: Newcomer Organ Company file, courtesy of Lewis & Hitchcock. For some reason, Newcomer was interested in the contents of this letter.

Passing over the stop-by-stop description of the Swell, he opines "P.S. Being Romantic, you will notice I still want to regain the Sw. Diapason." This stop was eliminated in the rebuild. The Choir division attracted his particular scrutiny: "By all means, call in Dick Tracy,<sup>16</sup> and find out what makes the wind sag: I haven't as yet heard this Choir Organ." He seems to explain later: "The Choir shades are not working properly . . ."

At long last he turns his attentions to the Pedal. Regarding the 16' Diapason he advises: "Open it way up, Brother, Whee!!", and the 16' Bourdon: "How about a Violone? Oh, me!," indeed! The Cello inspires the poet: "When such a register as this is a straight register, the least we can do is label it Violoncello. It would then sound more important. This set could be smoother." Möller called it a Gamba (the Great Gamba was retained in the Swell). Coming to the Trombone 16' he ends on an upbeat note: "Make the most of this monster."

He wants a new console as well: "The console (3 manual) does not contain one general piston, although it is a large console, and the firm insists that to add any generals would involve a still larger console! Many of the Masses are symphonic in form, and I sadly need at least two general pistons." This dream was deferred for some years. Stewart fell to quarreling with the next pastor, Fr. John J. Russell,<sup>17</sup> later first Bishop of Richmond, Virginia. The difficulty was a difference in musical and liturgical taste. In an echo of the earlier style struggle at the time of Gumprecht and Silby, the younger Fr. Russell preferred what he deemed proper liturgical music: chant and polyphony. Stewart, however, was of a more romantic and dramatic inclination. He had to leave his position at St. Patrick's, though he soon found himself as musician at St. Matthew's Cathedral where he remained until retirement. Salvatore Lupica became choir director and served for many years, assisted by many well known Washington, D.C., organists. A later successor at the organ, Lawrence Sears,<sup>18</sup> designed a new four-manual Möller console,<sup>19</sup> containing all the latest conveniences. This was installed in 1951 by the Newcomer Organ Company. The

16. Comics character, detective Dick Tracy, noted for his "wrist radio" among many things.

17. According to the church website history the Rt. Rev. John J. Russell was a nephew of William Russell, party to the previous musico-liturgical altercation in the parish history. Both became bishops.

18. Lawrence Sears, who served as the music critic for the now defunct *Washington Evening Star*, was also known for his sharp wit. He championed the organ and organ recitals.

19. Details taken from contract of June 19, 1951, between the church and the Newcomer Organ Company, and miscellaneous correspondence

fourth manual played only the newly-installed Harp and Chimes until the day it was removed! The 1943 work was re-regulated under the direction of Ernest White, a personal friend of Sears. The result was never regarded as noteworthy.

## GREAT

16 Open Diapason  
8 Diapason  
8 Bourdon  
8 Gemshorn  
4 Octave  
4 Harmonic Flute  
2 2/3 Octave Quint  
2 Super Octave  
Mixture III  
8 Trumpet  
Chimes

## SWELL

8 Gedeckt  
8 Gamba  
8 Gamba Celeste  
8 Salicional  
8 Voix Celeste  
4 Principal  
2 Piccolo  
Mixture III  
16 Double Trumpet  
8 Trumpet  
8 Vox Humana  
4 Clarion  
Tremolo

## Full Couplers

## CHOIR

8 Geigen Principal  
8 Melodia  
8 Dulciana  
8 Unda Maris  
4 Lieblich Flute  
2 2/3 Nasard  
8 Clarinet  
Tremolo

## SOLO

Chimes  
Harp  
Four Blank Knobs  
Tremolo

## PEDAL

16 Open Diapason  
16 Second Open Diapason  
16 Bourdon  
10 2/3 Quint  
8 Octave  
8 Flute  
8 Gamba  
4 Wald Flute  
4 Gamba  
16 Trombone  
Chimes

As in the 1870s, the parish once again entered a gradual cycle of decline as neighborhood fortunes changed during the years from 1960 to 1990. St. Patrick's Academy was forced to close and merge with another girls' school. The parish income from property rents fluctuated. For a period, they plunged to a point where the parish's resources reached dangerously low levels. For a time, St. Patrick's ceased to be a traditional parish with a population resident within its boundaries.<sup>20</sup> The volunteer choir faded away. Unable to support professional musicians or to maintain the organ, the musical life of the parish was silenced and the organ fell into disrepair. Ultimately, a new strategy was developed

in Newcomer Organ Company file on this organ, courtesy of Lewis & Hitchcock.

20. Roman Catholic parishes are geographically defined and have, as their charge, the spiritual welfare of all (members or not) residing within their bounds. Due to the changing demographics of the city, this fact was subsequently reinterpreted to have the parish take an interest in the welfare of all who passed within its boundaries during whatever part of the day that they were in the city, a sort of modern day "chapel of ease."

that involved service to the many workers in the heart of the city each business day. The parish was also envisioned as a center for the arts. In time, redeveloped properties began to produce significant new income. Urban changes have even returned residents to the surrounding area as new condominiums have been built. Catholic Charities is now housed in the old Academy building. Carroll Square, a new office building owned by the Archdiocese of Washington, sits on land originally purchased by Fr. Matthews. A new Parish Hall, with restrooms, has been built, the first new structure since the 19th century. The parish, now in its third century, is moving ahead confidently.

The musical fortunes of the parish also have recovered. Jay Rader was hired in 1988 to renew the musical arts program of St. Patrick's. The organ was a priority. Commenting on the enormous Pedal Trombone he said, "the rest of the organ did not measure up." The church was extensively renovated and part of that process was the purchase of a new organ. The present organ is by Lively-Fulcher and utilizes some carefully selected ranks from the previous organ.

## LIVELY-FULCHER (1994)

COMPASS: Manuals, 61 notes  
Pedal, 32 notes  
Slider chests, electric pull downs  
Electropneumatic offsets  
Solo, electric action

### I. GRAND-ORGUE

16 Montre (1-32 old)  
8 Montre  
8 Bourdon  
8 Salicional  
8 Flûte harmonique  
(49 pipes, common bass)  
4 Prestant  
4 Flûte ouverte  
2 $\frac{3}{4}$  Quinte  
2 Doublette  
1 $\frac{1}{2}$  Fourniture IV (244 pipes)  
8 Trompette  
4 Clairon  
Trémolo  
Récit - G.-O.  
Solo - G.-O.  
G.-O. octaves graves

### II. RÉCIT EXPRESSIF

16 Bourdon (49 old pipes; 12 new basses)  
8 Diapason (old)  
8 Vièle de gambe  
8 Voix céleste (old)  
8 Cor de nuit  
4 Prestant  
4 Flûte octaviante  
2 $\frac{3}{4}$  Nasard  
2 Octavin  
1 $\frac{3}{5}$  Tierce  
2 Plein jeu IV (244 pipes)  
16 Basson  
8 Trompette harmonique  
8 Basson-hautbois  
8 Voix humaine (old, revoiced)  
Trémolo  
Octaves graves

### III. SOLO

16 Bombarde (ext., 12 pipes)  
8 Trompette  
4 Clairon (ext., 12 pipes)  
8 Cornet V (t.g., 210 pipes)

Most of the facade was retained but the center pipes were replaced with new ones. The organ was designed by the builders in consultation with Mr. Rader. The tonal concept is based on the French tradition. The present director of music is Ronald Stolk, who brings his extensive training in The Netherlands and France to the musical community in Washington, D.C. A brilliant organist, he is also noted as a master of the art of improvisation. The parish supports a volunteer choir with paid section leaders. The Reverend Monsignor Salvatore A. Criscuolo is pastor and also serves as Chaplain, D.C. First Responders.

## SOURCES

Morris J. MacGregor, *A Parish for the Federal City — St. Patrick's in Washington 1794-1994* (Washington, D.C.: The Catholic University of America Press, 1994).

St. Patrick's Church History: website.

Milton E. Smith, compiler and editor, *Memorial of St. Patrick's Church in Commemoration of the 110th Anniversary*, November 20, 1904. Courtesy of the Kiplinger Library, Historical Society of Washington, D.C.

## PÉDALE

32 Soubasse (generators)  
16 Flûte (old)  
16 Soubasse (old)  
16 Montre (from G.-O.)  
8 Basse  
8 Bourdon (ext. Soubasse)  
4 Octave (ext. Basse)  
4 Flûte (old)  
32 Contre bombarde  
(ext., 1-12 old Trombone)  
16 Bombarde  
8 Trompette (ext. Bombarde)  
Tirasse G.-O.  
Tirasse Récit  
Tirasse Solo

## SOURCE

Lively-Fulcher Organ Builders website.  
List of old ranks and action types  
courtesy of Jay Rader.



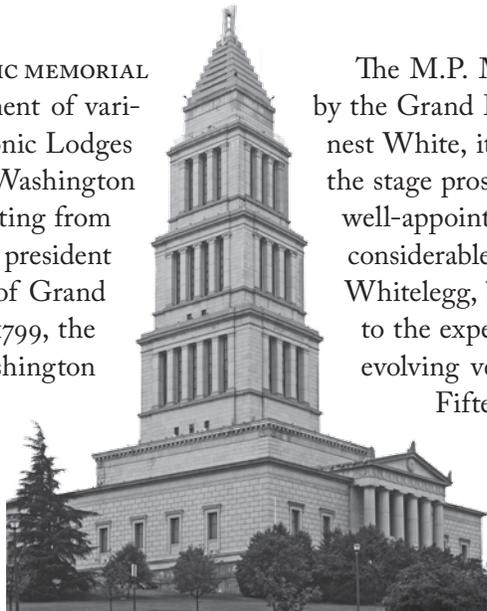
# GEORGE WASHINGTON MASONIC MEMORIAL

THE GEORGE WASHINGTON MASONIC MEMORIAL has its origin in the establishment of various Alexandria, Virginia, Masonic Lodges chartered between 1783 and 1788. George Washington was Charter Master of Lodge No. 22, dating from 1788. When he was inaugurated as first president of the United States he held the office of Grand Master of that lodge. After his death in 1799, the Lodge was renamed Alexandria-Washington Lodge No. 22. The Lodge had a large collection of Washington memorabilia, some of which was destroyed in a fire.

In 1909, Charles H. Callahan purchased Shuter's Hill, a site once proposed by Thomas Jefferson as a possible location for the United States Capitol, and donated it to the Alexandria-Washington Lodge with the hope of erecting a fireproof building.

The plan evolved further and, in 1910, there was a meeting of Grand Masters from 26 Grand Lodges located throughout the United States with the intent of forming an association to plan a memorial to George Washington. The outcome of this meeting was the George Washington Memorial Association. Over the next ten years, plans were developed for a structure conceived as a "lighthouse," with the great Egyptian lighthouse of Alexandria as its inspiration. Architect Harvey W. Corbett incorporated columns of the Doric, Ionic, and Corinthian orders, which follow that order ascending the exterior levels. The top of the structure is capped by a pyramid.

Ground was broken on June 5, 1922, and on November 1, 1923, the cornerstone was dedicated in a Masonic ceremony performed by President Calvin Coolidge, former president and Chief Justice William Howard Taft, and other dignitaries. Construction proceeded only as money was available so as not to incur debt. On May 12, 1932, the 200th anniversary of the birth of George Washington, the Memorial was dedicated with President Herbert Hoover in attendance. Work on the interior appointments continued for decades and was deemed complete in 1970. A statue of George Washington designed by Bryant Baker stands in the niche at the far end. The murals in the hall were painted by Allyn Cox.<sup>1</sup>



The M.P. Möller organ, Opus 8540, was donated by the Grand Lodge of New Jersey. Designed by Ernest White, it is located in spacious chambers above the stage proscenium arch and its elaborate grille. A well-appointed three-manual instrument, it owes a considerable debt to the tonal designs of Richard O. Whitelegg, but also reflects a more progressive nod to the expectations of historic repertoire: Möller's evolving version of an American Classic design.

Fifteen years earlier, the Choir might have featured a unit Gemshorn and a Cornet Mixture as is found in Whitelegg's masterpiece at Wilson College, Chambersburg, Pennsylvania.<sup>2</sup> Here we see an Aeolian-Skinner-inspired Choir with independent mutations,

an Erzähler and Celeste, and a Cromorne that is actually a small-scaled Krummhorn in all but name. That is White's contribution. His tendency to favor narrow-scaled, tone-starved unison Diapasons of various types of construction is not in evidence in this organ, although these appear at the same time in other projects. This instrument exemplifies a degree of artistic restraint that is responsible for the success of this particularly fine period installation.

The organ is original, with re-leathering and other maintenance performed on a regular basis. From time to time, it is heard in concert or recital.

The auditorium is on the same level as the Memorial Hall and the organ speaks into the hall though an extra set of swell shades. This room, which seats 358, has 14 plaques commemorating presidents of the United States who joined Freemasonry. It was used as a movie set for the 2007 film *National Treasure 2, Book of Secrets*. For this occasion the organ console was made moveable and provided with a cable disconnect. The organ is equipped with an Artiste Roll Player.<sup>3</sup> This controls the expression shades that open into the Memorial Hall, otherwise not under the control of the organist.

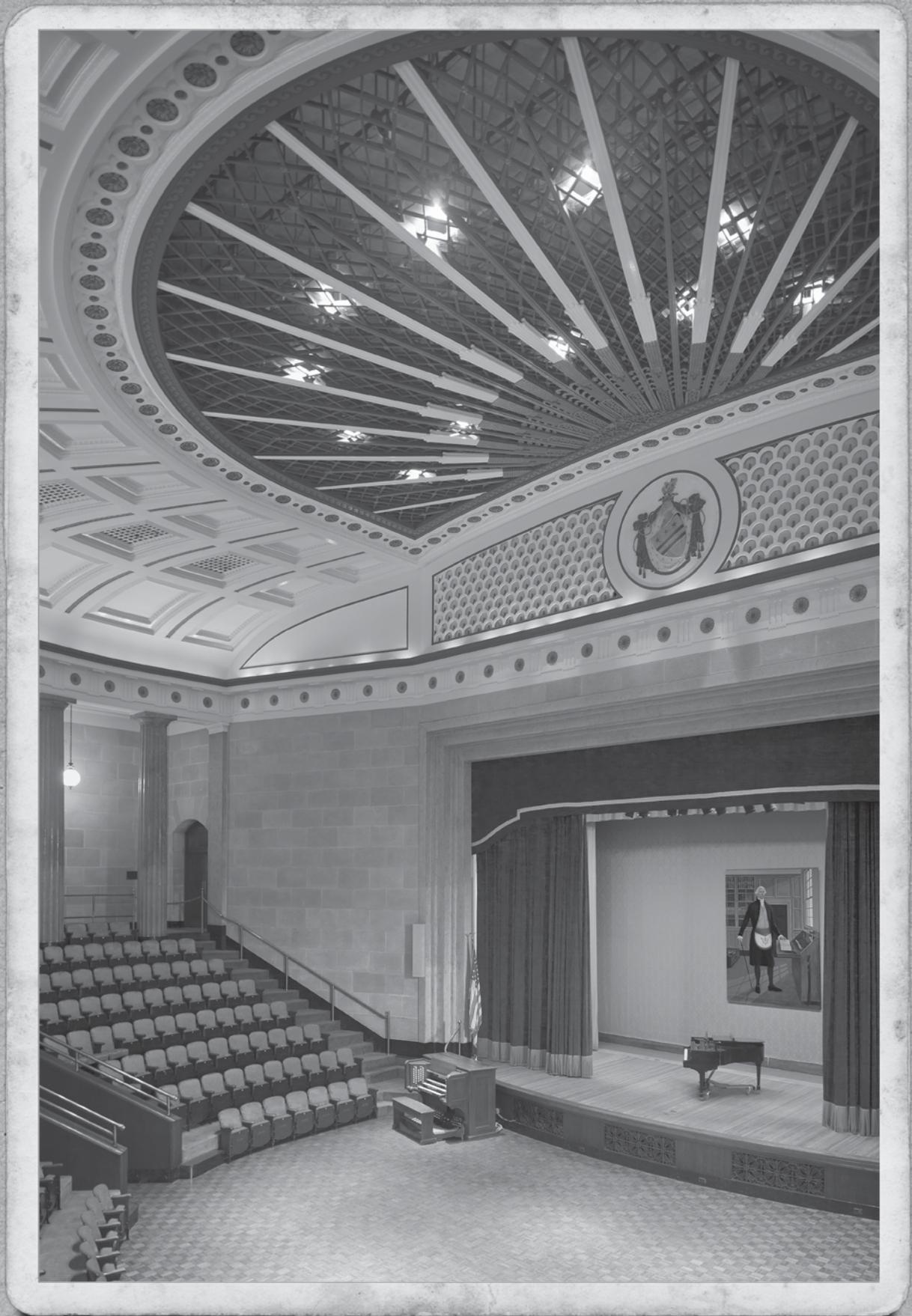
## SOURCES

Website of The George Washington Masonic Memorial Service history courtesy of Lewis & Hitchcock Inc.

2. In spite of the differences in the stoplists, the effect of both organs, speaking from chambers, is remarkably similar. The young Virgil Fox was consultant for the Pennsylvania organ.

3. The roll player is reportedly older than the organ and was available at the factory for this installation.

1. Allyn Cox (1896–1982) also completed murals on historic themes at the United States Capitol where he was an official artist.



M.P. MÖLLER OPUS 8540 (1953)

Electropneumatic pitman action  
Pitch A440  
Stops and intra-manual couplers by  
drawknobs: inter-manual couplers by  
tilting tablets  
Kinetic blower, 15hp, Style 6-P-3330  
(located on lower level of Memorial)  
Factory specification of February 26, 1953  
Signed by Ernest White and Fred Carty of  
M.P. Möller

GREAT (unexpressive, 4½" wind pressure)

- 16 Spitzprincipal  
61 pipes, 1-24 zinc, 25-61 spotted  
metal, scale 37 ¾, 17th halving
- 8 Diapason  
61 pipes, 1-12 zinc, 13-61 spotted  
metal scale 44, 17th halving
- 8 Hohlflöte  
61 pipes, "regular" Hohlflote (open  
Melodia Bass) Wood and Metal
- 8 Gemshorn  
61 pipes 1-12 zinc, 13-61 spotted  
metal, scale 50½, 17th halving

5½ Quint  
61 pipes, 1-5 zinc, 6-61 spotted metal,  
scale 54, 18th halving

4 Octave  
61 pipes, spotted metal, scale 57, 18th  
halving

4 Harmonic Flute  
61 pipes, spotted metal, scale 58, reg.

2½ Octave Quint  
61 pipes, spotted metal, scale 65, 18th  
halving

2 Super Octave  
61 pipes, spotted metal, scale 68, 18th  
halving

Mixture IV

244 pipes, spotted metal, "4N",  
scales: Unison 46 at 8' C, Quint 47 at  
8' C, 18th halving

CC-b<sup>0</sup> 19-22-26-29

c<sup>1</sup> 15-19-22-26

c<sup>2</sup> 12-15-19-22

c<sup>3</sup> 5-8-12-15

unisons ¾m, quint ½m

8' Bombarde  
61 notes, from Choir

Chimes  
25 notes, g<sup>0</sup>-g<sup>2</sup>

SWELL (expressive, 5" windpressure)

16 Flute Conique  
85 pipes, 1-24 zinc, 25-85 spotted  
metal, scale 34 ¾, 18th halving

8 Geigen Principal  
73 pipes, 1-12 zinc, 13-73 spotted  
metal, slotted, scale 46, 17th halving

- 8 Rohrflöte  
73 pipes, "outside chimneys" 1-12 zinc,  
13-73 spotted metal,  
scale 52, 20th halving
- 8 Flute Conique  
73 notes from 16 Flute Conique
- 8 Flute Celeste (t.c.)  
61 pipes, spotted metal, scale 46 ¾,  
18th halving
- 8 Gamba  
73 pipes 1-12 zinc, 13-73 spotted  
metal, scale 52, 17th halving
- 8 Gamba Celeste  
73 pipes 1-12 zinc, 13-73 spotted  
metal, scale 54, 17th halving
- 4 Geigen Octave  
73 pipes, spotted metal, slotted, scale  
59, 18th halving
- 4 Flute Triangulaire  
73 pipes, wood and metal, reg. Tri. Flt.
- 2 Fifteenth  
73 pipes, spotted metal, scale 70, 18th  
halving

Plein Jeu III

183 pipes, spotted metal, 3-R-2  
(Cymbal), 18th halving  
unisons 48sc @ 8' C, ¼m

quints 50 scale, ½m

CC 22-26-29

c<sup>0</sup> 19-22-26

c<sup>1</sup> 15-19-22

c<sup>2</sup> 12-15-19

c<sup>3</sup> 8-12-15

16 Contra Fagotto  
85 pipes, 4½" scale, from scale  
sheet notes "Oboe Pattern", B (½)  
eschallots

8 Trompette  
73 pipes, 3¾" scale, from scale sheet  
notes "Reg Tpt" C (F) Eschallots

8 Fagotto  
from 16 Contra Fagotto

4 Clarion  
73 pipes, 3" scale, from scale sheet  
notes "Mt. Tpt." D (F) Eschallots



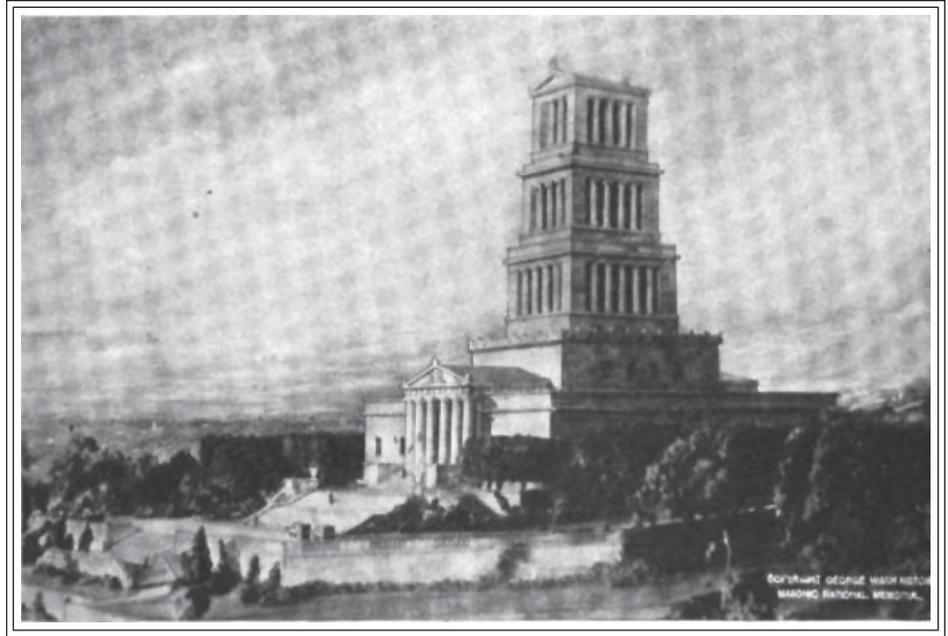
## CHOIR

(expressive, 5" and 7" wind pressure)

- 8 Viola  
73 pipes 1–12 zinc, 13–73 spotted metal, scale 50, 18th halving
- 8 Cor de Nuit  
73 pipes 1–12 zinc, 13–73 spotted metal, capped, scale 54, 20th halving
- 8 Erzähler  
73 pipes 1–12 zinc, 13–73 spotted metal, scale 52¼, 17th halving
- 8 Erzähler Celeste  
73 pipes 1–12 zinc, 13–73 spotted metal, scale 52¼, 17th halving
- 4 Nachtern  
73 pipes, spotted metal, scale 60, 20th halving
- 4 Prestant  
73 pipes, spotted metal, slotted, scale 60, 18th halving
- 2½ Nasat  
61 pipes, spotted metal, scale 66¾, 20th halving
- 2 Blockflöte  
61 pipes, spotted metal, 70¾ scale, 20th halving
- 1½ Tierce  
61 pipes, spotted metal, 74½ scale, 20th halving
- 8 Cromorne  
73 pipes, 1" scale, from scale sheet notes B (F) eschallots
- 8 Bombarde  
73 pipes, 4" scale, Harmonic from 4' F#, 7" windpressure. from scale sheet notes B(F) eschallots
- Chimes  
25 tubes, Deagan "D", #20–#44
- Tremulant

## PEDAL (5" and 7" wind pressure)

- 16 Double Diapason  
56 pipes, 1–29 zinc, 30–56 common metal, Scale 30, 19th halving
- 16 Bourdon  
44 pipes, "large Ped Bdn", "low lip large bass"
- 16 Spitzprincipal  
from Great
- 16 Flute Conique  
from Swell
- 10¾ Quint  
44 pipes, 1–10 zinc, 11–44 common metal, scale 40, 18th halving
- 8 Octave  
ext. 16' Double Diapason
- 8 Bourdon  
ext. 16' Bourdon
- 8 Spitzprincipal  
ext. Great 16' Spitzprincipal
- 8 Flute Conique  
ext. Swell



- 5½ Octave Quint  
ext. 10¾' Quint
- 4 Super Octave  
ext. 16' Double Diapason
- 16 Contra Bombarde  
12 pipes, rest from Great/Choir Bombarde, CCC 7" scale, 7" wind pressure
- 16 Contra Fagotto  
from Swell
- 8 Bombarde  
from Choir
- 4 Clarion  
ext. Bombarde

## COUPLERS

- Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4  
Great to Great 16, UO, 4  
Swell to Great 16, 8, 4  
Choir to Choir 16, UO, 4  
Swell to Choir 16, 8, 4  
Swell to Swell 16, UO, 4

## ADJUSTABLE COMBINATIONS

- Pistons No. 1–2–3–4–5–6  
affecting Great Stops
- Pistons No. 1–2–3–4–5–6  
affecting Swell Stops
- Pistons No. 1–2–3–4–5–6  
affecting Choir Stops
- Pistons No. 1–2–3–4–5–6  
affecting Pedal Stops  
(duplicated by toe studs)
- Pistons No. 1–2–3–4–5–6–7–8 affecting Full Organ (duplicated by toe studs)

*Model of the George Washington National Masonic Memorial in 1922. The model shows clear differences in the design of the tower and landscaping from the final building.*

## PEDAL MOVEMENTS

- Great to Pedal Reversible  
(duplicated by manual pistons)
- Swell to Pedal Reversible  
(duplicated by manual piston)
- Choir to Pedal Reversible  
(duplicated by manual piston)
- Balanced Crescendo Pedal  
with indicator light
- Balanced Expression Pedal, Swell Organ
- Balanced Expression Pedal, Choir Organ
- Sforzando Reversible (duplicated by manual piston) with indicator light
- Gong (single stroke) toe stud only

## ACCESSORIES

- Möller Automatic Artiste player and 200 Möller Artiste rolls

## SOURCES

- Möller mixture formula, courtesy of Frederick Morrison, Eastern Organ Pipes.
- Contract, Pipe Scale Sheet (2/26/1953), Specification of M.P. Möller, Opus 8540 (1953), American Organ Archives.
- Bynum Petty, Möller mixture formulas. Inspection by the author.

## ST. MARTIN OF TOURS R.C. CHURCH

ST. MARTIN'S CHURCH, was established in 1902 and the Rev. Eugene Hannon was the founding pastor. In 1902, a parish hall that now serves as the community center was built to serve as a church and school. In 1913, a basement church was built on the corner of North Capitol and T Streets, NW. The impressive church above was added in 1939. St. Martin's School faithfully served many needs of the community from 1920 until 1990.<sup>1</sup>

The parish undertook the project of raising the upper church beginning in 1938 under the direction of assistant pastor the Rev. Louis F. Miltenberger. St. Martin's pastor since 1921, Msgr. Michael J. Riordan celebrated the 50th anniversary of his ordination and recent elevation to his new title in that year. He was well advanced in years at the time this ambitious undertaking commenced and so supervision of the project was apparently delegated to his curate.

Fred V. Murphy was the architect of the new building. The church was built of stone and plastered brick in the Florentine Renaissance style. All the woodwork was made of selected red gum with a natural finish. The altar was made in Italy.<sup>2</sup>

An article in the *Catholic Review* describes the windows:

The windows of the new church, representing the fifteen mysteries of the Rosary as their main theme, with symbolisms taken from the Litany of Loretta, are strictly of the Florentine Renaissance style. The main shades of blue combined with the reds, greens and other colors make the windows outstanding. The main front window represents the life of St. Martin. In the upper center section of the main window a small picture of the church can be seen. To the left is St. Martin the soldier; in the center Our Lord is represented appearing to St. Martin and holding a piece of the cloak given by St. Martin to a beggar the previous day. To the right of the window we find St. Martin as the great Bishop of Tours.<sup>3</sup>

The article commented on the fine acoustics and the ability to see the altar from any location in the church. The new sanctuary, with its Möller organ was first used Christmas Eve, 1939.<sup>4</sup>

1. Church website, [www.stmartinsdc.org/history.cfm](http://www.stmartinsdc.org/history.cfm). The early records of this parish are lost.

2. And shipped just in the nick of time it seems, with the outbreak of the Second World War in September 1939.

3. *The Catholic Review* (February 9, 1940), a copy in the Möller file.

4. *The Catholic Review* (February 9, 1940).



When the new church was built, St. Martin's served the needs of a large Roman Catholic community. A major population shift occurred in the city during the 1950s, in part because of the crudely managed slum clearances in Southwest Washington, D.C. The population around St. Martin's Church became predominantly African-American. The economic circumstances of the neighborhood and its residents were challenging. The fortunes of the surrounding community took another dip after the riots that devastated many neighborhoods in the city following the assassination of Martin Luther King in 1968. Through all this period the parish remained unflinchingly committed to serving the local population. Under the leadership of the present pastor, the Rev. Michael Kelley, the parish membership has grown significantly. The inner city areas of Washington, D.C., have become revitalized in recent decades, in no small part because of the efforts of church and community leaders.

The M.P. Möller organ of St. Martin's, a seemingly modest three-manual Romantic church organ in all respects, has been favorably commented upon for many years by musicians, lay persons, organ technicians, and clergy. Perhaps, by blessed circumstance, the conditions the parish has had to endure have led to its preservation. It is intact without "improvement," a process it might have undergone had money been available.

The organ was contracted for in July 1939, a cash purchase paid in full. It was installed by Christmas of that year when the sanctuary was first used. The factory files indicate that most of the pipework was "reconditioned." We do not know the source of the pipework and examination has yielded no clues. The old parish records have perished and

there is no notation in the factory documents as to their origin. There is nothing particularly unusual about the pipes and the fact that they were recycled has gone unnoticed by those who have cared for the organ. It is possible that the instrument was rebuilt from one installed in the previous basement church (the present hall is quite large), or the earlier church building. It may also be the case that it was made of older material Möller had on hand, enabling them to produce the instrument quickly. The replacement of basses hints of an organ facade or facades left behind in another location.

The witness to the contract was Harold Newcomer of the newly-founded Newcomer Organ Company. It was believed that Newcomer's association with M.P. Möller evolved some time later after the Newcomers began work in D.C. in 1939.<sup>5</sup> There is evidence to the contrary. Newcomer was not a member of the parish, so that is not a likely explanation of his involvement.<sup>6</sup> We don't know if Newcomer installed the organ; the company did service it until the firm was sold to Lewis & Hitchcock Inc.

This organ is intensely musical: an instrument in which each voice makes a musical statement without equivocation. Truly, the sound is aided by the acoustics of the room, but something out of the ordinary is found here. Even the Swell division, shoehorned into a cramped chamber off the choir gallery, sings out. The tradition has been that Richard O. Whitelegg of Möller not only designed the organ, but took a personal interest in it.<sup>7</sup>

Some of the tonal vitality might be attributed to the scaling of the diapason chorus. The Great Diapason, unenclosed, is 43 scale with a ¼ mouth on 4" wind pressure, and it is notable that all the other unison chorus ranks are based on 44 scale at 8' C. The Twelfth is four notes smaller. The Swell Flautina, which indeed has a hint of principal tone, corresponds to 46 scale at 8' C, two notes smaller than the Geigen Diapason. This all knits together to give the impression of a much larger instrument. The reeds are memorable, especially the splashy Clarinet, which has a bit of a Cromorne in it.

As one faces the rear gallery, the Choir division is on the right with the pipes planted chromatically. The basses

of the Pedal Violone stand behind the expression enclosure and are mitered over the top of the box. The open metal trebles of this rank stand in front.

On the left side of the Choir gallery stands the Great division, in the open and behind the non-speaking facade. Off to the left is a deep chamber that houses the Swell division, placed on a chromatic chest, trebles towards the opening. The basses of the Pedal Bourdon extension stand at the far end of the manual chest, against the back wall. The Vox Humana chest, an addition, sits on the east side of the Swell chest against the passage board. Its placement makes access to the reed basses difficult. In spite of the placement, the sound of the Swell gets out and is effective.

Were the old ranks selected by Whitelegg for their complementary qualities or do we have here a more complete tonal artifact from an earlier time and an unknown builder? While the absence of bass octaves among the pre-existing pipework might lead to speculation regarding the disposition of a "source organ," the scales, pressures, and other details found in this organ do correspond with those in other Whitelegg instruments. The overly-homogenized sound of most Möller organs built after his death is absent.

The Swell Vox Humana presents a mystery. It was "prepared for" in the original contract. During releathering of the Swell in early 2011, technicians from Lewis & Hitchcock. were amazed to find an unusual windchest action for this stop that certainly was not made by Möller. It is believed to have been made by Kilgen or, possibly, Moorhouse, Bowman and Brandt. The electropneumatic action is similar to that found in Kilgen windchests but with Reisner adjustable latch-cap magnets. This would seem to indicate that the stop was installed by the Newcomer Organ Company since they contracted with that firm for windchests from time to time.<sup>8</sup> There is no contract for this job in the Newcomer Organ Company file.

The console design is unexpected: an all-electric type with a curved stop rail. This was taken from existing stock

5. As stated in the convention article, *The Tracker* (January 2011).

6. The Newcomers were Lutheran. The brothers were from Washington D.C. Harold worked for Möller in the 1920s and after a time operated a business in North Carolina. Harold and Edgar (Ed) established their company in Washington, D.C., in 1939. Source: David H. Fox, *A Guide to North American Organbuilders*, (Richmond, Va., Organ Historical Society, 1991).

7. Whitelegg's personal involvement was often mentioned by Newcomer Organ Company employees. The factory records support that argument.

8. E-mail of February 9, 2011, from Gerald Piercey, Lewis & Hitchcock Inc. with photos. He suggests that perhaps the original plan was to place the prepared Mixture in the position occupied by the Vox Humana chest today and place the Vox Humana under the Swell windchest. With the Vox Humana windchest in position alongside the narrow passage board it is almost impossible for someone to service the reed basses without removing many pipes. A Mixture would have permitted a standing person to navigate to the bass end of the chromatic chest. Where, under the Swell, a Vox Humana might have been placed is another matter for speculation. The Swell chamber is packed full.



*M. P. Möller*  
*Opus 6809 (1939)*

at the factory.<sup>9</sup> It continues to operate reliably; one can only wonder if a deteriorating electropneumatic console might have led to the demise of this organ long ago.<sup>10</sup> The stop-tabs appear to be replacements. DC current is provided by means of a generator driven by the blower located in the basement hallway directly under the narthex.

Unison inter-manual couplers only are provided, which is another curiosity, with the exception that there are Choir

9. As noted in the contract.

10. Often the console mechanism is the first to require releathering. A crippled console can give the mistaken impression of a failing organ thus compounding neglect.

### M.P. MÖLLER, OPUS 6809 (1939)

Taken from factory specification sheets and shop notes with annotations

All pipes reconditioned unless otherwise noted; sources unknown

Console from stock, all electric curved stop bolster, non-AGO pedaboard

COMPASS: Manuals, 61 notes

Pedal, 32 notes

PITCH: A440 @70 degrees Fahrenheit

#### II. GREAT (61 pipes, 4" wind pressure)

##### 8 Diapason

CC-BB new zinc, rest spotted metal, scale 43, ¼ mouth

##### 8 Clarabella

wood CC-BB new

##### 8 Gemshorn

spotted metal, scale 52½, ¼ mouth

##### 4 Octave

spotted metal, scale 58 (44)

##### Plein jeu III

159 pipes, 12th scale 66 (48), 15th scale 68 (44), Unison 56 @ CC(44)

C-b<sup>0</sup> 12-15

c<sup>1</sup>-c<sup>4</sup> 8-12-15

It is not clear if these pipes are reconditioned or new. The factory notes and contract are unclear and differ.

Tremolo

Swell to Great 8

Choir to Great 8

#### III. SWELL (73 pipes, 5" wind pressure)

##### 8 Diapason

CC-BB new zinc, rest spotted metal, scale 44, ¼ mouth

##### 8 Rohr Gedeckt

85 pipes wood, reg.

##### 8 Gamba

CC-BB new zinc, rest spotted metal, scale 57

##### 8 Voix Celeste (t.c.)

61 pipes spotted metal, scale 57

##### 4 Rohrflute (ext.)

##### 2 Flautina

61 pipes spotted metal, scale 70 (46)  
Mixture III-IV (prepared in console only)

##### 8 Trumpet

"new shallots and tongues", 4½" scale

##### 8 Oboe

"new shallots and tongues", 3½" scale

##### 8 Vox Humana

61 pipes, "in a box". This is indicated as "prepared for" but is present in the organ. Probably Newcomer Organ Company. The windchest has a Kilgen type action with Reisner latch cap primary magnets.

Tremolo

Swell to Swell 4

Choir to Swell 16, 8, 4

#### I. CHOIR (73, pipes, 5" wind pressure)

##### 8 Viola

CC-BB new zinc, rest spotted metal, scale 53

##### 8 Melodia

Reg. wood

##### 8 Dulciana

CC-BB new zinc, rest spotted metal, scale 56

##### 4 Rohr Flute

Reg., wood

##### 8 Clarinet

"new shallots and tongues," 1½" scale

Swell to Choir 8

Tremolo

#### PEDAL

##### 16 Violone

44 pipes wood, reg.

##### 16 Bourdon (12 pipes, ext. Sw.)

wood, #2 scale, "enclosed in Choir" according to contact and shop notes. Pipes are actually installed in Swell chamber.

to Swell 16', 8', and 4' couplers that some attribute to the console's theater-organ pedigree. The tonal effects made possible by this unusual arrangement are interesting and useful. For example, one may employ the bold Clarinet as a tenor C reed at 16' pitch combined with the Swell Trumpet at 8' and 4' (using the Swell to Swell 4' coupler) to produce a quasi-Full Swell effect.

The parish maintains this organ as its limited resources permit. There were concerns about failing leather in the Swell division before the convention. We can rejoice that it was fully restored in early 2011.

##### 10⅔ Quint (from 16' Bd.)

##### 8 Octave (ext. 16 Violone)

##### 8 Gedeckt (Sw.)

##### 8 Dulciana (Ch.)

##### 16 Trombone (prepared)

Great to Pedal 8

Swell to Pedal 8

Choir to Pedal 8

#### PISTONS

Under Swell: General 1-6 and 0, Swell 1-6 and 0

Under Great: Pedal 1-6 and 0, Great 1-6 and 0

Under Choir: Choir 1-6 and 0

#### TOE MOVEMENTS

Center: Choir/Swell/Crescendo shoes

Right: Great to Pedal reversible, Tutti reversible, General Cancel

Kinetic blower in basement hallway, 12v DC Generator

Pipe scale sheets: ROW (Whitelegg) August 28, 1939

Contract: July 31, 1939

Voicing: October 15, 1939

To be completed at factory by November 15, 1939

Contract states: All organ parts and mechanism new, excepting such pipe work indicated on specification as reconditioned, and all pipes to be scaled for the tonal requirements of the building.

ROW:D 8/29/39

#### SOURCES

M.P. Möller shop files, original contract, and correspondence, courtesy of OHS American Organ Archives, provided by Bynum Petty.

Newcomer Organ Company/Lewis & Hitchcock service/correspondence files provided by Gerald Piercey, President, Lewis & Hitchcock.

Personal examination by author.

# CAPITOL HILL UNITED METHODIST CHURCH

CARL SCHWARTZ

THE FIRST RECORD of a Methodist sermon in Washington, D.C., was preached in a private home in 1802. Those who gathered there formed a congregation that changed its name several times, eventually becoming Trinity Methodist Church. In 1961, Trinity and three other congregations merged. Initially called Capitol Hill Methodist Church, the name of this new congregation was again changed to Capitol Hill United Methodist Church when the Methodist and Evangelical United Brethren churches merged in 1968. The present church was built in 1961. The tower, part of the earlier Trinity Church, dates from 1897.

The church's dramatic faceted-glass window, framed by seven limestone columns, is 22' by 32' and was given to commemorate the birthplace of J. Edgar Hoover, longtime director of the Federal Bureau of Investigation, the site of which is on the present church property. The window is an exemplification of "Statesmanship through Christian virtues." These are: Hope, Justice, Courage, Wisdom, Faith, Education, Purity, and Temperance.<sup>1</sup>

The organ now located in Capitol Hill United Methodist Church was originally built for Covenant-First Presbyterian Church,<sup>2</sup> 18th and N streets, NW, in 1936.<sup>3</sup> The contract for the Möller organ, dated February 17, 1936, between the builder and both Luella M. Robbins<sup>4</sup> and the church stipulated that full payment of \$17,300 would be made upon completion and acceptance of the organ.

Item 12 of the contract states:

It is mutually understood and agreed that the organ herein described is to be constructed, voiced, and installed under the personal supervision of Mr. Whitelegg, and that it is to be in all respects, both mechanically and musically, equal to the organ built and installed by the first party hereto in the Lebanon Valley College, at Annville, Pa. (Agreed to ROW. Whitelegg, M.P. Moller Inc., by E.O.S.)<sup>5</sup>

1. Information provided by Gale Munro, church historian, e-mailed to author.

2. The history of this congregation is recounted in the article for the National Presbyterian Church elsewhere in this Atlas.

3. This congregation became National Presbyterian Church in 1947.

4. Mrs. E.E. Robbins, most likely the widow of Congressman Edward Everett Robbins of Pennsylvania.

5. E.O.S. is E.O. Shulenberg, secretary of the firm; from contract.

This was an instrument built on a heroic scale. Whitelegg had the benefit of voicing experience with several British builders including Harrison and Harrison, August Gern, and Henry Willis and Sons.<sup>6</sup> He voiced flue stops for the powerful Willis organ at Liverpool Anglican Cathedral.<sup>7</sup> The Liverpool organ and others, with which he was likely involved, is similar in effect to the instruments Whitelegg produced at Möller: a big sound with compelling individual colors. Clarence Dickinson served as consultant for the church, designed the organ in conjunction with Whitelegg, and played the dedicatory recital.

Whitelegg's talent, like G. Donald Harrison's, was sought by North American builders to enable them to produce a "Willis" ensemble. Whitelegg was no rote imitator, but it is reasonable to assert that he stayed the artistic course in this regard, whereas Harrison moved in strikingly new directions. There was less room for innovation in the M.P. Möller corporate environment, a mass producer of pipe organs for both discriminating and less sophisticated tastes. Those who become familiar with Whitelegg's instruments, came to admire his talent. Whitelegg instruments are powerful, have vitality, and excite musical interest in the listener. His death in 1944 was a great loss for the art and for Möller.

There are two interesting details in the shop notes for Opus 6385. One is the use of compound scaling for some of the Great foundations. The other is the application of higher pressure for not only the reeds but also for the upperwork of the Swell. Both seem aimed at "getting the sound out" in the original installation where the organ was profoundly buried in chambers. Mechanically, Möller organs of this period are superbly constructed. Their electropneumatic pitman action had long been perfected and was extremely reliable. Consoles of that period had up-to-date mechanical aids unsurpassed until the development of solid-state and digital technologies in the last decades of the 20th century.

The National Presbyterian Church relocated to a new facility in Northwest Washington D.C., in the mid 1960s; the sanctuary for which Opus 6385 had been built was torn down and the property redeveloped. The church had

6. Laurence Elvin, *The Harrison Story: Harrison and Harrison, Organ Builders* (Durham, Laurence Elvin, 1974, 1977).

7. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond: The Organ Historical Society 1990), 66-68.



selected Aeolian-Skinner as the builder of instruments for its new sanctuary and chapel and, in 1965, the Möller organ was sold to Capitol Hill United Methodist Church, recently constructed.

Newcomer Organ Company was contracted to move the instrument to the church. A study of the initial proposal indicated that it was the intent to move the organ entire. The organ chambers at Capitol Hill are much smaller, though the tonal egress is much better. In the present installation, the Great and Pedal are in the right chancel chamber, the Swell and Choir in the left. The Solo chamber is on the left side of the nave. Ultimately it was necessary to delete certain stops to make the organ fit. These were: the Pedal 16' and 8' Diapasons, Choir 8' English Diapason, and the Harp/Celesta percussion. Diapason Chorus III, composed of ranks of enormous scale, was recomposed and renamed Mutations III. The extended Dulciana of the Choir was modified so that it played at  $1\frac{1}{3}$  and 1 foot pitches instead of  $2\frac{2}{3}$  and 2'. A resultant stop labeled Grande Cornet VII was constituted from pitches of the Great 16' Violon and the 16' Pedal Bourdon.

The organ was provided with a new DC power supply in the form of a rectifier. The generator was eliminated.

The second phase of work commenced in 1972 because of the onset of leather deterioration<sup>8</sup> when the organ actions were recovered with Perflex. Fortunately, console components, shade motors and reservoirs were recovered with traditional materials. The stop controls were converted to electro-mechanical action and an early solid-state Reisner-ISS combination action was provided.

In 1981, Newcomer releathered all 487 primaries and in 1982, a number of switches were recovered. In 1983, the

8. One can only hope that the information about a complete releathering in 1955 was inaccurate. This work may have only consisted of releathering the primaries, work that was not repeated until 1981.

Newcomer Organ Company was sold to Lewis & Hitchcock Inc. and there was an ensuing and understandable flurry of professional realignment resulting in new service firms being set up by former Newcomer employees and shifting client allegiances. The application of Perflex to this organ itself was a formula for unraveling reliability. This factor and the taste of the age pushed this organ into the artistic shadows—known, but pitied. It was classed by those who knew it as among the once great instruments, with the qualification, offered *sotto voce*, that it was in an outdated tonal style, now taboo. Organs on the decline are veritable meat grinders that chew up the bona fide efforts and the good name of reputable organ technicians in the endless chase to solve ever-increasing problems.

When the opportunity and time arrived that the organ might be rebuilt, the pendulum of artistic taste had swung mightily back in a Romantic direction and the instrument represented a type of tonal appointment that was desired once again. One did not have to seek a builder to create a “new wave” Orchestral Revival organ. Here was an original organ of symphonic dimensions, mostly intact.

After due diligence by the church, a contract was signed with David M. Storey Inc. of Baltimore to restore the organ and preserve its original tonal character. It was impossible to undo the 1965 elimination of stops and, after careful consideration, a missing pedal register was replicated digitally in order to restore the original tonal balance in the bass. Additional 32' registers are artificial and can be used or not as one wishes. There is simply no place for a 16' Open Diapason of wood. Some compromise was admitted.

Slight tonal adjustments were made to the organ so that it might better fit the acoustics of its present home. It has always been very loud at Capitol Hill Methodist Church. Wind pressures were lowered slightly. The Mutations III register of the Solo Division was removed.<sup>9</sup> Originally, the Solo had no 8' flute. It was decided to add an 8' octave to the existing 4' flute and change the top to a harmonic piccolo for brightness. The Cornet of that division includes the extended 2' Flute and then two new ranks, a  $2\frac{2}{3}$  and  $1\frac{3}{5}$ , made to Möller patterns by Eastern Organ Pipes. Curiously, there was no stopped 8' flute anywhere on the manuals. In the rebuild, one was added to the Great, as was an 8' Trumpet, designed as a chorus reed. The original Pedal 8' Diapason had been lost, so a new one that also played

9. The original pipes were 40 scale at 8' C with wide  $\frac{2}{7}$  mouths. The result was tonally unmanageable in the present setting, this on high pressure. Information from David Storey.

at 4' pitch was added based on original Möller scales. Storey also recomposed the Great Mixture by eliminating doubled Tierce ranks in the composition and then introducing this spicy element only in the second octave. The result, while retaining the basic grit of the original, better suits the present installation. A Skinner Harp/Celesta was used to replace the original, removed in 1965. The revision made to the unification of the Choir Dulciana by Newcomer was retained. The new console control system is by Solid State Organ Systems and includes all the control features anyone could desire.

The present pastor of Capitol Hill United Methodist Church, a reconciling church, is Alisa Lasater-Waloo. Jon Kalbfleisch is the director of music and organist. The church supports an active concert series that often features the renovated pipe organ.

## SOURCES

Laurence Elvin, *The Harrison Story, Harrison and Harrison, Organ Builders, Durham* (Lincoln: Laurence Elvin, 1974, 1977).

Callahan, Charles. *The American Classic Organ, A History in Letters* (Richmond: Organ Historical Society, 1990), 66-68.

History of Capitol Hill United Methodist Church provided by Gale Munro, church historian

M.P. Möller Inc., factory specification, contract and correspondence on this organ including specification and contract, courtesy of the American Organ Archives, Organ Historical Society, Bynum Petty, archivist.

David Storey, David M. Storey Inc.

Newcomer Organ Company files on this organ, courtesy of Lewis & Hitchcock Inc.

## COVENANT FIRST PRESBYTERIAN CHURCH M.P. MOLLER, OPUS 6385 (1936)

STOP CONTROLS: drawknobs

COUPLERS: tilting tablets

GREAT (61 pipes, 4" wind pressure)

- 16 Violone
  - 1-29 zinc, rest spotted metal, 35sc, ½ on 18th and 19th
- 8 Principal
  - 12 zinc, 44sc, ½ on 18th and 19th
- 8 Diapason
  - 12 zinc, rest spotted metal, 46sc
- 8 Claribel Flute
  - wood, 4" x 4", #13 2<sup>3</sup>/<sub>16</sub> x 2<sup>3</sup>/<sub>16</sub> wood
- 8 Gemshorn
  - 73 pipes, 12 zinc, rest spotted metal, 52<sup>2</sup>/<sub>3</sub>sc
- 4 Octave
  - spotted metal, 57sc, ½ on 18th and 19th
- 4 Flute Harmonic
  - spotted metal, 60sc
- 4 Gemshorn
  - extension 8'
- 2<sup>2</sup>/<sub>3</sub> Twelfth
  - spotted metal, 66sc
- 2 Fifteenth
  - spotted metal, 70sc
- 1<sup>1</sup>/<sub>3</sub> Fourniture III-IV
  - 232 pipes, spotted metal, Newcomer notes 244 pipes Mixture IV, recomposed DMS
- 2<sup>2</sup>/<sub>3</sub> Diapason Chorus III
  - from Solo
- 8 Tromba
  - from Solo
- 4 Clarion
  - from Solo
- 8 Harp (t.c.)
  - from Choir
- 4 Celesta
  - from Choir
- Chimes
  - 25 tubes, G-G, #20-44 - Deagan A (in Solo expression chamber)

SWELL (73 pipes, 4"-5" wind pressure)

- 16 Lieblich Bourdon
  - Man. Bdn. - 5" x 5<sup>7</sup>/<sub>8</sub>"
- 8 Diapason
  - 12 zinc, rest spotted metal, 45sc
- 8 Melodia
  - wood, 4<sup>3</sup>/<sub>16</sub> x 5 ¼; #13 2<sup>2</sup>/<sub>8</sub> x 3¼", 7" w.p.
- 8 Salicional
  - 12 zinc, rest spotted metal, 58sc
- 8 Voix Celeste
  - 12 zinc, rest spotted metal, 57sc
- 8 Voix Sourdine

- 12 zinc, rest spotted metal, 52<sup>2</sup>/<sub>3</sub>sc
- 8 Voix Celeste
  - 12 zinc, rest spotted metal, 60<sup>2</sup>/<sub>3</sub>sc
- 4 Principal
  - spotted metal, 58sc
- 4 Flute Triangulaire
  - wood 3¼" x 4", 7" w.p.
- 2<sup>2</sup>/<sub>3</sub> Plein Jeu IV
  - 244 pipes spotted metal, 7" w.p.
- 2 Fifteenth
  - 73 pipes, spotted metal 70<sup>2</sup>/<sub>3</sub>sc, 7" w.p.
- 16 Waldhorn
  - 5" CCC - 3½ in. CC, 7" w.p.
- 8 Trumpet
  - 4", 7" w.p.
- 8 Oboe
  - 3½", 7" w.p.
- 8 Vox Humana
  - 1½", S. S. B & Tremolo, 4" w.p.
- 4 Clarion
  - 3", 7" w.p.
- Tremolo

CHOIR (73 notes, 7" wind pressure)

- 16 Dulciana
  - 97 pipes, 24 zinc, rest spotted metal, unit, 44sc
- 8 English Diapason
  - 12 zinc, rest spotted metal, 46sc, removed in 1965
- 8 Concert Flute
  - wood, 3½" x 4<sup>5</sup>/<sub>8</sub>", #13 2" x 2½"
- 8 Dulciana
  - ext. Dulciana 16
- 8 Unda Maris
  - 12 zinc, rest spotted metal, 55<sup>2</sup>/<sub>3</sub>sc
- 4 Principal
  - spotted metal, 60sc
- 4 Flute d'Amour
  - wood 1<sup>7</sup>/<sub>8</sub>" x 2¼"
- 4 Unda Maris II
  - ext. Dulciana and Unda Maris
- 4 Dulciana
  - extension Dulciana
- 2<sup>2</sup>/<sub>3</sub> Rohr Nasard
  - 61 pipes spotted metal, 76sc capped
- 2<sup>2</sup>/<sub>3</sub> Dulciana Twelfth
  - extension Dulciana (rewired to 1<sup>1</sup>/<sub>3</sub> in 1965)
- 2 Piccolo
  - 61 notes, 80 (sc?) capped, spotted metal
- 2 Dulciana Fifteenth (rewired as 1' in 1965)
- 8 Clarinet
  - 1½"
- 8 Harp (t.c.)
  - from Celesta 4
- 4 Celesta
  - 61 bars
- Tremolo

## SOLO (73 pipes, 7" wind pressure)

- 8 Gamba  
85 pipes, 12 zinc, rest spotted metal,  
56sc
- 8 Gamba Celeste  
12 zinc, rest spotted metal, 56sc
- 4 Orchestral Flute  
wood, 2 3/16" x 2 3/16"
- 4 Gamba  
extension Gamba 8
- 2 2/3 Diapason Chorus III  
183 pipes "3m", recomposed 1965,  
removed DMS
- 8 Tromba  
85 pipes, 5 in. sc., unit
- 8 Orchestral Oboe  
1 3/4 in. sc.
- 8 English Horn  
4 in. sc
- 8 French Horn  
6"sc
- 4 Clarion  
ext. Tromba 8
- Tremolo

## ECHO (Solo Manual)

(Prepared in console only, never built)

## 16 Lieblich Gedeckt

- 8 Viole
- 8 Viole Celeste
- 8 Chimney Flute
- 4 Waldflute  
Dolce Cornet III
- 8 Flügel Horn
- 8 Vox Humana  
Tremolo

## PEDAL (32 notes, 8" wind pressure)

- 32 Resultant  
from 16' Bourdon
- 16 Diapason (removed 1965)  
(wood) 11 1/4" x 10", bearded
- 16 Violon  
from Great
- 16 Bourdon  
44 pipes wood, 9 1/2 x 7 7/8
- 16 Dulciana  
from Choir
- 16 Lieblich Bourdon  
from Swell
- 10 2/3 Quint  
from Great Violone "from #1 @ 13 up  
add # 1"
- 8 Octave (removed 1965, reinstated DMS)  
29 zinc, rest spotted metal, 40sc
- 8 Bourdon Flute  
from Bourdon 16
- 8 Claribel Flute  
from Great
- 8 Gamba  
from Solo

- 8 Dulciana  
from Choir
- 4 Flute  
1-20 from Bourdon 16, 12 pipes,  
Harmonic Flt., 56sc @ 4' C
- 5 1/3 Mixture II  
64 pipes, 12-17, 54-65 (sc)
- 16 Trombone  
44 pipes, 8"sc
- 16 Waldhorn  
from Swell
- 8 Trombo [sic] (Solo)  
from Solo
- 8 Tromba  
from Trombone 16
- 4 Clarion  
from Solo
- Chimes  
g<sup>0</sup>-g<sup>2</sup> (8-32) from Choir "extended to  
#1-#7"
- 16 Bourdon (Echo)  
prepared
- 8 Flute (Echo)  
prepared

## COUPLERS

(manual unison sub and super couplers placed  
with respective stops)

- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 16, 8, 4
- Solo to Choir 16, 8, 4
- Swell to Choir 16, 8, 4
- Choir 16, UO, 4
- Swell to Solo 16, 8, 4
- Swell 16, UO, 4
- Solo 16, UO, 4
- Echo to Solo
- Echo On Solo Off
- Great 4
- Solo to Pedal 8, 4
- Swell to Pedal 8, 4
- Great to Pedal 8, 4
- Choir to Pedal 8, 4
- Harp (Sus.) on Pedal Lever
- Chime (Sus.) on Pedal Lever
- (Note: Echo Division is effective through  
Solo manual and intermanual  
couplers)

## MECHANICALS

- Crescendo indicator - vertical scale
- Sforzando indicator - vertical scale
- Choir expression to Solo indicator - light

## ADJUSTABLE COMBINATIONS -

- Single setter system
- Pistons No. 1-2-3  
Affecting inter-couplers only
- Pistons No. 1-2-3-4-5-6-7-8

- Affecting Great Organ and Pedal  
Pistons No. 1-2-3-4-5-6-7-8
- Affecting Swell Organ and Pedal  
Pistons No. 1-2-3-4-5-6-7-8
- Affecting Choir Organ and Pedal  
Pistons No. 1-2-3-4-5-6-7-8
- Affecting Solo Organ and Pedal  
(5-6-7-8 Echo and Solo)  
Pistons No. 1-2-3-4-5-6-7-8
- Affecting Pedal Organ,  
duplicated by pedal pistons  
Pistons No. 1-2-3-4-5-6-7-8-9-10
- Affecting Full Organ,  
duplicated by pedal pistons
- General Cancel piston
- Pedal pistons to right of expression shoes
- ON / OFF pistons each manual, Pedal stops  
to manual pistons

## PEDAL MOVEMENTS

- 1 Great to Pedal reversible and piston
- 2 Swell to Pedal reversible and piston
- 3 Choir to Pedal reversible and piston
- 4 Solo to Pedal reversible and piston
- 5 Choir to Solo expression -  
reversible coupler and piston
- 6 Balanced Swell pedal
- 7 Balanced Choir pedal
- 8 Balanced Solo and Echo pedal
- 9 Balanced expression pedal, Tremolos off
- 10 Sforzando pedal and piston, Tremolos off

Adjustable organ bench with music shelf  
Concave PedalElectric motor, blower and action current  
generator of ample capacity

Electric Clock

## MIXTURE COMPOSITIONS

(original and present)

## Great Mixture IV Original composition

1-12	19-22-24-26
13-24	17-19-22-24
25-36	15-17-9-22
37-48	12-15-17-19
49-61	10-12-15-17

## Scale at CC

19th	80sc Quint 2/3 mouth
22	82sc unison 1/4 mouth
24	92sc tierce 1/5 mouth
26	94sc quint 2/9 mouth

As revised by Storey

1-12	19-22-26
13-24	17-19-22
25-36	15-17-19-22
37-48	12-15-17-19
49-54	8-12-15-17
55-61	8-12-8-17

CAPITOL HILL UNITED METHODIST CHURCH

Swell Plein Jeu IV

Composition #4M

1-19	12	19	22	26
20-31	12	15	19	22
32-43	8	12	15	19
44-55	5	8	12	15
56-61	1	5	8	12

all unisons on 45 scale ¼ mouth at 8'

Quints 65 scale ⅔ mouth

19th 1 note smaller ⅔ mouth

26th 2 notes smaller ½ mouth

Solo Diapason Chorus III. This was the original mixture that went with the Tromba

1-10	12 - 15 - 19
11-22	8 - 12 - 15
23-46	8 - 1 - 12
47-61	8 - 1 - SUB

Unison and Quint ranks 40sc at 8' CC ⅔ mouth

PRESENT STOPLIST

GREAT (61 notes)

- 16 Violon
- 8 Diapason
- 8 Principal
- 8 Stopped Diapason
- 8 Claribel Flute
- 8 Gemshorn
- 4 Octave
- 4 Harmonic Flute
- 4 Gemshorn
- 2⅔ Twelfth
- 2 Fifteenth
- 1½ Fourniture IV
- 8 Trumpet
- 8 Tromba (Solo)
- 4 Clarion (Solo)
- Cornet III (t.c., Solo)
- Chimes
- Great 16, UO, 4

SWELL (73 note chest)

- 16 Lieblich Bourdon
- 8 Diapason
- 8 Melodia
- 8 Salicional
- 8 Voix Celeste
- 8 Viole Sourdine
- 8 Viole Celeste
- 4 Principal
- 4 Flute Triangulaire
- 2 Fifteenth
- 2⅔ Plein Jeu IV
- 16 Wald Horn
- 8 Trumpet

- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo
- Swell 16, UO, 4

CHOIR (61 notes)

- 16 Dulciana
- 8 Concert Flute
- 8 Dulciana (ext.)
- 8 Unda Maris
- 4 Principal
- 4 Flute d'Amour
- 4 Dulciana (ext.)
- 4 Unda Maris
- 2⅔ Rohr Nazard
- 2 Piccolo
- 1½ Larigot (ext. Dulc.)
- 1 Siffloite (ext. Dulc.)
- 8 Clarinet
- Tremolo
- Choir 16, UO, 4
- 8 Harp
- 4 Celesta

SOLO (61 notes)

- 8 Gamba
- 8 Gamba Celeste
- 8 Hohlflute
- 4 Orchestral Flute (ext.)
- 4 Gamba
- 2 Piccolo (ext.)
- Cornet III (t.c.)
- 8 Tromba
- 8 French Horn
- 8 English Horn
- 8 Orchestral Oboe
- 4 Clarion
- Tremolo
- Solo 16, UO, 4
- 8 Harp
- 4 Celesta

PEDAL (32 notes)

- 32 Double Diapason (WTC)
- 32 Subbass (WTC)
- 16 Diapason (WTC)
- 16 Violon (Gt.)
- 16 Bourdon
- 16 Lieblich-Bourdon (Sw.)
- 16 Dulciana (Ch.)
- 8 Diapason
- 8 Bourdon Flute
- 8 Lieblich Flute (Sw.)
- 8 Gamba
- 8 Dulciana
- 4 Octave
- 4 Flute
- Mixture II
- 32 Contra Trombone (WTC)
- 16 Trombone
- 16 Waldhorn (Sw.)

- 8 Trumpet
- 8 Tromba (Solo)
- 4 Clarion (Solo)
- Chimes

COUPLER TABLETS

- Great to Pedal
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Solo to Pedal 8, 4
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 16, 8, 4
- Swell to Choir 16, 8, 4
- Solo to Choir 16, 8, 4
- Swell to Solo 16, 8, 4

Manual I (Choir) to Manual II (Great)  
Transfer  
All Swells to Swell

COMBINATION ACTION

- General pistons
- 1-16 Thumb and toe
- Divisionals
- 1-8 Thumb on manuals, Toe on pedals

REVERSIBLES

- Solo to Pedal
- Swell to Pedal
- Great to Pedal
- Choir to Pedal
- Solo to Great
- Swell to Great
- Choir to Great
- Solo to Swell
- Solo to Choir
- Swell to Choir
- 32' Trombone
- 32' Subbass
- 32' Double Diapason
- All Swells
- Tutti I
- Tutti II
- Crescendo
- Default, Settable A, B, C,
- Simple Sequencer with Next and Previous thumb and toe pistons
- 264 memory levels
- General Cancel
- Set
- MIDI for Record and Playback
- Control System by Solid State Organ Systems
- WTC = Walker Technical Company, Inc., digital



*Church of the Covenant*





# NATIONAL CITY CHRISTIAN CHURCH

CARL SCHWARTZ

**N**ATIONAL CITY CHRISTIAN CHURCH grew out of an earlier Washington, D.C. congregation of the Disciples of Christ the origins of which date back to 1843. Vermont Avenue Christian Church, located nearby, was founded in 1884. Some of the fundraising for that building was a memorial to President James Garfield who had been an elder and lay minister in the congregation. Beginning in 1919, the pastor, Dr. Earle Wilfley, began a national fundraising campaign that would lead to the building of the present church beginning in 1929. Designed by architect John Russell Pope in the manner of a classic basilica, it is one of the most magnificent church buildings in the city. Pope was also architect of the National Archives building, the National Gallery of Art, and the Jefferson Memorial. The interior of the church is 180 feet long, 70 feet wide, and 57 feet high. The weathervane on the exterior tower soars 200 feet above Thomas Circle. The exterior design was strongly influenced by the work of British architect Sir Christopher Wren. The portico includes eleven impressive Ionic columns that rise up from a broad stair. The church was built by the George A. Fuller Company.

The windows of National City Christian Church are remarkable artistic creations. These include windows dedicated to United States Presidents James Garfield and Lyndon Johnson. Johnson's window honors Dr. George Davis, pastor from 1961–76 and a personal friend of the president. In 1973, Johnson's state funeral was held at the church. Among the artists who designed the windows are Rowan LeCompte, Column J. Sharkey, and Edwin Sharkey. The producing studios include Warren Keith Studios of Minneapolis and the Willet Studio of Philadelphia.

The Skinner Organ Company installed their Opus 824 in the new building. It was dedicated October 15–23, 1930. Included in the events were recitals by Chandler Goldthwaite and Edgar Priest. The church was served by many fine musicians in the ensuing decades: William E. Braithwaite, Robert Rucker, and James Smiley. Hester Smithey served as organist for many years and J. Horace Smithey as baritone soloist and ultimately choir director. During the years of the Second World War, when stationed in Washington, D.C., Virgil Fox presented many recitals on the Skinner. The musicians from 1953 until 1960 included Karl

Halvorson, who subsequently served at All Souls Church, Unitarian, Ralph Beuthin and John Harvey.

In 1960, Lawrence P. "Lon" Schreiber became the minister of music for National City Christian Church. Lon would serve for 40 years until his retirement in 2000.<sup>1</sup> By the early 1960s, the Skinner organ had begun to exhibit expected age-related mechanical problems. Furthermore, the tonal aspect of the organ was viewed by most organists and organbuilders as outdated and unenlightened.

In 1966, Aeolian-Skinner submitted a specification for a rebuilt and tonally altered organ of four manuals and Pedal (Great, Swell, Choir, Positiv, and Pedal) with a prepared-for Antiphonal. Subsequently, there is a letter from John Tyrell of Aeolian-Skinner, discussing the possibility of having Lewis & Hitchcock carry out the first, mostly mechanical phase, of the renovation.<sup>2</sup> In 1967, a contract was signed with Aeolian-Skinner for engineering studies,<sup>3</sup> but funds did not materialize as expected and the project was halted.

Many years were to pass before aspirations for the organ could be realized. In the interim, Aeolian-Skinner ceased to exist and the ownership and management of Lewis & Hitchcock changed.<sup>4</sup> The noble but declining Skinner limped forward from year to year, awaiting a resolution of its future. In 1974, the matter was reopened. Generous gifts by more than 300 people helped make the dream of a rebuilt instrument a reality.

What of the Skinner then? Interest in vintage pipe organs was in its infancy. Those who admired these organs tended to be viewed as musical reactionaries, not enlightened visionaries. It would be nearly a decade before these beloved sounds would, once again, find new admirers. The organ was not without its advocate. The young Gerald L. Piercey, then recently hired by Lewis & Hitchcock and a skilled organist himself, sent an appeal to the trustees of the church that said in part:

1. Dr. Schreiber, in retirement, is minister of music of the First Baptist Church, Washington, D.C. He is nurturing yet another project involving a substantial five-manual organ there.

2. John Tyrell to Theodore Lewis, April 27, 1966.

3. Aeolian-Skinner assigned Opus 1518 to this project.

4. Lewis & Hitchcock was purchased by George Payne in 1968, and then later sold to long-time employees who are the present owners.

Please pardon our boldness in writing this letter. . . We feel you must give consideration to the style and concept of organ presently installed in your sanctuary before you begin any alterations. . . Your organ is the largest E.M. Skinner organ in our area and one of the finest. These organs are known for their quality construction and style of voicing and sound. There are progressively fewer of these organs left in America as churches such as yours drastically alter them outside the framework of their original construction. A great national heritage is being lost. As your organ embodies most of the principles of construction espoused by the late Mr. Skinner, we would plead that you preserve it. . .<sup>5</sup>

Ultimately a contract<sup>6</sup> was signed on March 21, 1975, for what was technically described as a “rebuild” of the Skinner by Möller. Donald Gillett, former president of Aeolian-Skinner, was then tonal director for Möller. While some 30 ranks of the Skinner were reused, the result was to be much like the Aeolian-Skinner plan of 1966—essentially a new organ from a tonal perspective. Though the stop nomenclature used is decidedly Germanic in the exposed divisions and French in the enclosed, the overall concept is American Classic: a comprehensive organ designed for the effective performance of a wide range of repertoire.<sup>7</sup> The Skinner was removed to Hagerstown in January 1976 and the work began. The Newcomer Organ Company reinstalled the organ in its newly-configured position and it was first heard on Pentecost Sunday, June 6, 1976. The older pipes had been revoiced to speak on lower pressures, reeds given new tongues to accommodate the change, and layout and placement were redesigned. The previous organ spoke from behind curtains. The new installation sported a dramatic display of exposed pipework and windchests surrounding the apse of the church as it does today. The instrument was heralded in the organ community as representative of new tonal thinking at Möller, and throughout the subsequent history of that firm would serve as a principal showpiece of their artistry. The instrument represented, and would continue to do so as it was subsequently enlarged, a fruitful

5. Gerald L. Piercey, Lewis & Hitchcock Inc., to National City Christian Church, April 21, 1975. It is likely that this was not well-received at the time. In all fairness, it should be mentioned that the letter goes on to suggest mechanical changes and tonal additions to the existing fabric of the organ in order to achieve the result desired and Lewis & Hitchcock, of course, wanted to do the work. The remarks have proven to be farsighted and this is the reason for their inclusion. It is not being suggested that the alternative proposed would, in the end, have led to a better outcome for the organ.

6. The final price of this project was \$198,895. Source, dedication booklet.

7. Note that in true American fashion, the stop names, but not the pipes themselves, have changed in more recent console appointments.

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E.M. SKINNER, OPUS 824 (1930)

GREAT (61 pipes)		SWELL (73 notes)	
16	Double Open Diapason	16	Bourdon
8	First Open Diapason	8	Diapason
8	Second Open Diapason	8	Rohrflöte
8	Flute Harmonique	8	Salicional
8	Erzähler	8	Voix Celeste
4	Octave	8	Aeoline*
4	Flute	4	Principal
	Grave Mixture II (122 pipes)	4	Flûte Triangulaire
	Mixture IV (244 pipes)	2	Piccolo (61 pipes)
8	Tromba (enclosed)		Mixture V (305 pipes)
4	Clarion (enclosed, 61 pipes)	16	Waldhorn
		8	Trumpet
		8	Oboe
		8	Vox Humana
		4	Clarion
			Tremolo
			*Later changed to 8' Flauto Dolce by Aeolian-Skinner
CHOIR (73 notes)		PEDAL (32 notes)	
16	Contra Gamba	32	Contra Bourdon (resultant)
8	Diapason	16	Open Diapason I
8	Concert Flute	16	Open Diapason II (Gt.)
8	Dulciana	16	Contre Basse (open wood)
8	Unda Maris (t.c., 61 pipes)	16	Bourdon
4	Flute	16	Contra Gamba (Ch.)
2½	Nazard (61 pipes)	16	Echo Lieblich (Sw.)
2	Flautino (61 pipes)	8	Octave (12 pipes)
1¾	Tierce (61 pipes)	8	Gedeckt (Sw.)
8	Corno di Bassetto	8	Cello (Solo.)
	Tremolo	8	Still Gedeckt (Sw.)
	Harp (61 bars)	4	Flute (Sw.)
	Celesta (ext.)	16	Trombone
		16	Waldhorn (Sw.)
		8	Tromba (12 pipes)
		4	Trombette (12 pipes)
SOLO (73 notes)			
8	Flauto Mirabilis		
8	Cello		
8	Cello Celeste		
8	Tuba Mirabilis		
8	French Horn		
8	English Horn		
	Tremolo		

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artistic collaboration between the musician, Dr. Schreiber, and the builder.

The organ was dedicated during the 1976–77 season with frequent programs, a tradition at the church that continues unbroken to the present.

The organ was widely acknowledged as a significant change of style for Möller. For some, it was not radical enough: only a break with the past and a new mechanical action neo-Baroque organ would satisfy them. For others, it did not precisely meet the expectation that Hagerstown had given birth to its first Aeolian-Skinner! The recollection of the writer is quite clear on one matter. Few viewed the instrument as a rebuild; it was judged on its merits as

a new Möller organ.<sup>8</sup> More importantly, great artists have frequently played this organ, found it agreeable to their requirements, and presented programs of breathtaking beauty from year to year. The client, too, was pleased with the result. The organ capably acquitted itself in leading congregational singing and in accompanying a wide range of choral repertoire. It contained ample resources for the performance of an incredible range of organ literature.

This was not to be the end of the story by any means! National City Christian Church was blessed by the generosity of many benefactors. In 1980 and 1981, the Pearl Neugent Nordan Gallery Organ was installed. This was Möller's Opus 11536. One of the grandest installations of a Möller series unit organ, the 16 ranks are housed in a fine case towering up the rear wall of the sanctuary. The organ also includes a commanding Trompette-en-Chamade and one of two examples of a full-compass Handbell stop playable by an organ. The Gallery organ was controlled by its own two-manual-and-pedal tilting-tablet console. It was also playable from the main organ through general pistons.

The organ was enlarged again in 1985 as contract M-3456, reaching its zenith, in pipe count at least, as a 141-rank instrument. This coincided with a renovation of the sanctuary. Controlled from an elegant and comfortable solid-state five-manual console, the first of a new console style for the company, it had a knob for every stop found in the Chancel and Gallery.<sup>9</sup> The following additions and changes were made:<sup>10</sup>

#### GREAT

16' Violon (Kontra Geigen) extended to 8', 12 new pipes  
16'-8' Kontra Trompete unit was made to play at 4', 12 new pipes  
Cornet V (Mounted) was added  
16', 8', and 4' Bombarde/Trompette was added  
2' Waldflöte added  
Nordan Memorial Chimes added  
Trompette en Chamade made playable from Great

#### POSITIV

16' Quintaton borrowed from Choir  
8' Principal added  
2' Oktav added  
1½' Quint added  
Terzian III-V added  
16', 8', and 4' Petite Trompette, 85 pipes added  
Pedal 4' Rohrschalmei borrowed at 8' pitch, new pipes 1-12, 45-61

8. The writer, having long ago lost his copies of the dedication series programs, assumed that this organ carried a regular Opus number and not an "R" designation.

9. Some appearing more than once, more specifically: the commanding Trompette-en-Chamade.

10. Information provided by Irving Lawless.

#### SWELL

2' Flute Conique added  
16' Bombarde (Skinner Waldhorn) extended to 8', 12 new pipes

#### CHOIR

8' Doppelflöte added  
16' Quintadena made to play at 8'  
1½' Larigot made to play at 2½', 12 pipes new  
Neuf Cornet III changed to Jeu de Clochette  
16', 8', and 4' Contra Trompette added  
8' Clarinet added  
8' Howland Memorial Tuba added

#### PEDAL

16' Cornet removed  
Terz Zimbel VI added  
All new manual reeds available on Pedal

#### SOLO

Collective, stops from various divisions playing on unit actions

Simon Preston played the dedication recital of the enlarged instrument. He remarked: "Once you have played this organ, it spoils you for all others."<sup>11</sup>

Beginning in 2000, selective revoicing of flue stops has been undertaken, in the words of Irving Lawless: "to smooth out chiff." As he remarked on one occasion recently, the Celeste rank of the Antiphonal organ "chiffed."<sup>12</sup> This effort, which invariably involves careful nicking<sup>13</sup> and similar voicing adjustments, has resulted, at least in the writer's opinion, in greater cohesion and focus of the ensemble. The organ has "grip," a level of excitement not evident previously.<sup>14</sup> Further, whatever the details may be, the transitions in build up of the ensemble, particularly with the reeds seems much more even.

In 2003-4, both consoles were completely rebuilt with suggestions by the organists/choir directors Marvin Mills and Edward Moore. Old relays and wiring were removed from the organ and replaced with a state-of-the-art control system manufactured by Solid State Organ Systems. In an interesting turnabout, the Gallery console now controls the Chancel organ through blind pistons. The Chancel Swell and Choir expression shades may also be controlled from the two-manual Gallery console! Significant revision

11. From a history of the organ on the church's website: <http://www.nationalcitycc.org/national-city-pipe-organs>.

12. Certainly not expected from this class of stop.

13. A description Mr. Lawless does not use.

14. Frankly, after not hearing the organ for nearly 15 years the first sounds heard in a recital by Raymond and Elizabeth Chenault were a genuine surprise.

M.P. MÖLLER, R-94I (1975)

COMPASS: Manuals, 61 notes

Pedal, 32 notes

105 ranks, 5391 pipes

II. GREAT (partially enclosed)

- 16 Kontra Geigen
- 8 Prinzipal
- 8 Bordun
- 8 Querflöte
- 4 Octave
- 4 Spitzflöte
- 2½ Quinte
- 2 Octavin
- 1½ Terz
- Mixture IV-V (257 pipes)
- Scharf III-IV (220 pipes)
- 16 Kontra Trompete (ext.)
- 8 Trompete
- 8 Festival Trumpet Tremulant

I. POSITIV

- 8 Spitzgedackt
- 4 Prinzipal
- 4 Koppelflöte
- 2½ Nasat
- 2 Flachflöte
- 1½ Terzflöte
- 1 Sifflöte
- Zimbel III-V (257 pipes)
- 16 Dulzian (ext. Krummhorn)
- 8 Trompette
- 8 Krummhorn
- 16 Festival Trumpet (t.c., Gt.)
- 8 Festival Trumpet (Gt.)
- 4 Festival Trumpet (Gt.) Tremulant
- Zimbelstern (5 bells)

III. SWELL (expressive)

- 16 Bourdon (ext.)
- 8 Flûte à Cheminée
- 8 Gambe
- 8 Gambe Celeste
- 8 Flûte Douce
- 8 Flûte Douce Céleste
- 4 Prestant
- 4 Flûte Triangulaire
- 2 Doublette
- Sesquialtera II
- Plein Jeu III-V
- Cymbel III
- 16 Bombarde
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clarion
- 8 Festival Trumpet (Gt.) Tremulant

IV. CHOIR (expressive)

- 16 Quintaton
- 8 Montre
- 8 Flûte Ouverte
- 8 Viole Sourdine
- 8 Viole Sourdine Céleste (t.c.)
- 4 Octave
- 4 Flûte Traversière
- 2 Flûte Magique
- 1½ Larigot
- Neuf Cornet IV-V (257 pipes)
- Fourniture III-IV (220 pipes)
- 8 Cor Anglais
- 8 Festival Trumpet (Gt.) Tremulant

PEDAL

- 32 Untersatz (ext.)
- 16 Kontra Bass
- 16 Prinzipal
- 16 Subbass
- 16 Kontra Geigen (Gt.)
- 16 Bourdon (Sw.)
- 16 Quintaton (Choir)
- 10½ Quinte
- 8 Octave
- 8 Gedackt Pommer\*
- 8 Flûte à Cheminée (Sw.)
- 5½ Quinte ext.
- 4 Choralbass
- 4 Nachthorn\*
- 4 Flûte à Cheminée (Sw.)
- 2 Hohlflöte\*
- 64 Grand Cornet IV (128 pipes)
- 32 Cornet IV (128 pipes)
- 16 Cornet IV (128 pipes)
- Mixtur IV (128 pipes)
- Scharf III (96 pipes)
- 32 Kontra Posaune (ext.)
- 16 Posaune
- 16 Kontra Trompete (Gt.)
- 16 Bombarde (Sw.)
- 16 Dulzian (Pos.)
- 8 Posaune (ext.)
- 8 Festival Trumpet (Gt.)
- 8 Trompete (Gt.)
- 4 Klarine (ext.)
- 4 Schalmey\*

\*Stops affected by Tremulant

was made to the console layout. The musicians desired that it be simplified and duplications be eliminated. The Handbell register and doors now are controlled by separate knobs, permitting an echo effect when this stop is played with their doors closed. The original stoplist of the Galley organ had a Scharf III-IV in the Swell division. This was, in reality, the Great Mixture III-IV played one octave higher. It has been eliminated.

Large instruments carry a never-ending story, and yet again in 2007-8 the Gallery organ underwent mechanical renovation. The Handbell stop mechanism was cleaned and rebuilt. The Gallery Swell expression shades and motors were also replaced.

Further work at this time is described on the church website, which contains other excellent articles on the church buildings and the organ itself:

The chancel organ received four digitally produced 32' stops and one 64' stop, designed by the Walker Technical Company, to replace the unsuccessful harmonic mixture stops installed by Möller. The immediate future will see the addition of a new independent Solo division, increase and stabilization of wind pressures, the addition of several more ranks of pipes throughout the organ, the cleaning and revoicing of the chorus reed stops, and significant tonal refinement of the entire instrument.<sup>15</sup>

The stops removed from the Pedal division include the 64' Cornet, 32' Cornet, Scharf III, and Terz Zimbel VI freeing up space that may be allocated to the new Solo. In the Positiv, the Terzian register was removed and the 1½' Quinte moved from the left side of the organ and placed with the other stops of that division. Most recently the Festival Trumpet of the Chancel organ has been revoiced with shallots two scales larger, assisting in the even transition between prominent reeds mentioned previously by enhancing the fundamental in that voice.

Charles Miller, an OHS member and featured recitalist for the 2011 OHS convention, is the current minister of music.

In the evaluation of such an instrument, one that has undergone a steady transformation over the years, it is altogether too easy to describe the result as "symphonic." Yet while hearing the many nuances of this organ, carefully and artfully adjusted over the past decades, one should look back to the specification and nomenclature of 1975. This organ has been made to represent, quintessentially, one major

<sup>15</sup> From a history of the organ on the church's website: [www.nationalcitycc.org/national-city-pipe-organs](http://www.nationalcitycc.org/national-city-pipe-organs).

American's builder's take on a large American Classic-style organ. Some have forcefully commented that "it has been changed," this since 1975. Yes, and for many years by the firm and tonal director that rebuilt the organ in the new style. The present curator also is a part of that continuum, both as a colleague and friend of the late Donald Gillett, vice-president of the former company and fully conversant in both the intent and aspirations entertained by many for this organ.

In a historic context, does this organ not represent and continue to exemplify a journey experienced by organists and organbuilders over the past century? Whither now?

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Additional information provided by Irving Lawless, Charles Miller, and Lawrence P. Schreiber.



E.M. SKINNER, OPUS 824 (1930)

M.P. MÖLLER, R-941 (1975), OPUS 11536 (1980), M-3456 (1985)

LAWLESS-JOHNSON ORGAN COMPANY (TO 2009)

LAWLESS & ASSOCIATES PIPE ORGAN COMPANY (FROM 2009)

†Skinner pipework

II. GREAT (61 notes)

- 16 Diapason (digital)
- 8 Principal
- 8 Violone
- 8 Flute Harmonique†
- 8 Bourdon
- 4 Octave
- 4 Spitzflöte
- 2<sup>3</sup>/<sub>5</sub> Quint
- 2 Octavin
- 2 Waldflöte
- 1<sup>3</sup>/<sub>5</sub> Terz
  - Mounted Cornet V (c<sup>1</sup>-c<sup>4</sup>, 185 pipes)
  - Mixture IV-V (257 pipes)
  - Scharf III-IV (227 pipes)
- 16 Kontra Trompete (12 pipes)
- 16 Bombarde (12 pipes)
- 8 Trompete
- 8 Trompette
- 4 Klarine (12 pipes)
- 4 Clairon (12 pipes)
- 8 Festival Trumpet (Solo)
- 8 Trompette en Chamade (Gal.)
- Chimes (digital)
- Tremulant
- Great Unison Off
- Gallery Swell on Great 8
- Pedal on Great 8
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Positiv to Great 16, 8
- Solo to Great

II. GALLERY GREAT (61 notes)

- 16 Bourdon (12 pipes)
- 8 Principal
- 8 Gedeckt
- 8 Gemshorn (Gal, Sw.)
- 8 Gemshorn Céleste (Gal. Sw.)
- 4 Octave (12 pipes)
- 4 Gedeckt (12 pipes)
- 2 Super Octave (12 pipes)
- 2 Flute (12 pipes)
- Cornet V (derived, t.c., 49 notes)
- Sesquialtera II (t.c., 98 pipes)
- Mixture III-IV (227 pipes)
- English Handbells (Whitechapel)
- Handbell Doors Open/Close
- Zimbelstern
- Tremulant
- Gallery Great Unison Off

III. SWELL (61 notes)

- 16 Bourdon† (ext., 12 pipes)
- 8 Gambe
- 8 Gambe Céleste
- 8 Flûte à Cheminée† (1-12 Skinner)
- 8 Flauto Dolce
- 8 Flauto Dolce Céleste†
- 4 Prestant
- 4 Flûte Triangulaire†
- 2 Doublette
- 2 Flûte Conique
- Sesquialtera II (122 pipes)
- Plein Jeu III-V (215 pipes)
- Cymbale III (183 pipes)
- 16 Waldhorn† (ext., 12 pipes)
- 8 Trompette
- 8 Waldhorn†
- 8 Oboe†
- 8 Voix Humaine
- 4 Clarion
- 8 Festival Trumpet (Solo)
- 8 Trompette en Chamade (Gal.)
- Tremulant
- Swell 16, UO, 4
- All Swells to Swell
- Gallery Great on Swell 8
- Choir to Swell
- Positiv to Swell
- Solo to Swell

V. SOLO

- 16 String Céleste (Sw./Ch.)
- 8 Doppelflöte (Ch.)
- 8 String Céleste (Sw./Ch.)
- 4 String Céleste (Sw./Ch.)
- 8 Trompette (Ch.)
- 8 English Horn (Ch.)
- 8 Clarinet (Ch.)
- 8 Waldhorn (Sw.)
- 8 Rohrschalmei (Pos.)
- 8 Howland Tuba (Ch.)
- 16 Festival Trumpet (12 notes, from Ped. Posaune)
- 8 Festival Trumpet
- 4 Festival Trumpet (ext., 12 pipes)
- 8 Trompette en Chamade (Gal.)
- Chimes\*
- English Handbells (Whitechapel)
- Handbell Doors Open/Close
- Harp\*
- Celesta\*

I. CHOIR (61 notes)

- 16 Quintaton (ext., 12 pipes)
- 8 Montre
- 8 Concert Flute†
- 8 Doppelflöte
- 8 Viole Sourdine
- 8 Viole Sourdine Céleste (t.c., 49 pipes)
- 8 Quintadena
- 4 Octave
- 4 Flûte Traversière†
- 2<sup>3</sup>/<sub>5</sub> Nazard
- 2 Flûte Magique
- 1<sup>1</sup>/<sub>5</sub> Larigot (ext., 12 pipes)
- Fourniture III-IV (220 pipes)
- Jeu de Clochette III (183 pipes)
- 16 Contre Trompette (ext., 12 pipes)
- 8 Trompette
- 8 Howland Tuba
- 8 English Horn†
- 8 Clarinet
- 4 Clairon (ext., 12 pipes)
- 8 Festival Trumpet (Solo)
- 8 Trompette en Chamade (Gal.)
- Harp\*
- Celesta\*
- Tremulant
- Choir 16, UO, 4
- Great to Choir
- Swell to Choir 16, 8, 4
- Positiv to Choir
- Solo to Choir

III. GALLERY SWELL

- (61 notes)
- 8 Rohrflöte
- 8 Gemshorn
- 8 Gemshorn Céleste (t.c., 49 pipes)
- 4 Spitzprinzipal
- 4 Rohrflöte (ext., 12 pipes)
- 2 Spitzoktav (ext., 12 pipes)
- 1<sup>1</sup>/<sub>5</sub> Larigot
- 1 Kleinoktav (ext., 12 pipes)
- 16 Contre Trompette (ext., 12 pipes)
- 8 Trompette
- 8 Schalmei
- 4 Clairon (ext., 12 pipes)
- 8 Trompette en Chamade
- Tremulant
- Gallery Swell Unison Off

## V. POSITIV (61 notes)

16 Violone (Gt.)  
 8 Principal  
 8 Spitzgedeckt  
 4 Principal  
 4 Koppelflöte  
 2 $\frac{2}{3}$  Nasat  
 2 Octave  
 2 Flachflöte  
 1 $\frac{3}{5}$  Terzflöte  
 1 $\frac{1}{3}$  Quint  
 1 Sifflöte  
 Zimbel III-IV (224 pipes)  
 16 Petite Trompette  
 16 Dulzian (ext., 12 pipes)  
 8 Petite Trompette  
 8 Krummhorn  
 8 Rohrschalmei  
 4 Petite Clarion (ext., 12 pipes)  
 16 Festival Trumpet (Solo)  
 8 Festival Trumpet (Solo)  
 4 Festival Trumpet (Solo)  
 8 Trompette en Chamade (Gal.)  
 Zimbelstern (10 bells)  
 Tremulant  
 Positiv 16, UO  
 Gallery Great on Positiv 8  
 Gallery Swell on Positiv 8  
 Swell to Positiv 16, 8, 4  
 Swell to Positiv  
 Swell to Positiv  
 Choir to Positiv  
 Solo to Positiv

## GALLERY PEDAL

16 Principal  
 16 Bourdon (Gal. Gt.)  
 10 $\frac{2}{3}$  Quint (32 notes, from Bourdon)  
 8 Octave (ext., 12 pipes)  
 8 Rohrflöte (Gal. Sw.)  
 4 Choralbass (ext., 12 pipes)  
 4 Gedeckt (Gal. Gt.)  
 32 Trompette Cornet (32 notes)  
 16 Contre Trompette (Gal. Sw.)  
 4 Clairon (Gal. Sw.)  
 4 Schalmei (Gal. Sw.)  
 Gallery Pedal Unison Off  
 Gallery Great to Pedal  
 Gallery Swell to Pedal  
 Great to Pedal 8, 4  
 Swell to Pedal 8, 4  
 Choir to Pedal 8, 4  
 Positiv to Pedal 8, 4  
 Solo to Pedal 8, 4

## PEDAL (32 notes)

32 Open Wood\*  
 32 Contra Violone\*  
 32 Untersatz (ext., 12 pipes)  
 32 Lieblich Gedeckt\*  
 16 Kontra Bass†  
 16 Principal†  
 16 Subbass†  
 16 Violone (Gt.)  
 16 Bourdon (Sw.)  
 16 Quintaton(Ch.)  
 10 $\frac{2}{3}$  Quint  
 8 Octave  
 8 Gedeckt Pommer  
 8 Violone (Gt.)  
 8 Flûte á Cheminée (Sw.)  
 5 $\frac{1}{3}$  Quinte  
 4 Choralbass  
 4 Nachthorn  
 4 Flûte á Cheminée (Sw.)  
 2 Hohlflöte  
 Mixture IV (128 pipes)  
 64 Double Ophicleide\* (32 notes)  
 32 Kontra Posaune (ext., 12 pipes)  
 32 Contre Basson\* (32 notes)  
 16 Posaune  
 16 Bombarde (Gt.)  
 16 Waldhorn (Sw.)  
 16 Contre Trompette (Ch.)  
 16 Petite Trompette (Pos.)  
 8 Posaune (ext., 12 pipes)  
 8 Trompette (Gt.) T  
 8 Trompette (Ch.)  
 4 Klarine (ext., 12 pipes)  
 4 Rohrschalmei (Pos.)  
 4 Trompette (Ch.)  
 8 Festival Trumpet (Solo)  
 8 Trompette en Chamade (Gal.)  
 Chimes\* (20 notes)  
 Tremulant  
 Unison Off  
 Pedal Divide

## Combination Action

2003 SSOS Multi Level Capture System – 256 levels

General pistons 1–24 (thumb and toe: 1–18 thumbs, left;  
 19–24 thumbs, right)

Gallery Organ general pistons 1–6 (thumb)

Great divisional pistons 1–12 (thumb)

Swell divisional pistons 1–12 (thumb)

Choir divisional pistons 1–12 (thumb)

Positiv divisional pistons 1–12 (thumb)

Solo divisional pistons 1–12 (thumb)

Pedal divisional pistons 1–10 (1–6 toe, right;  
 7–10 thumb, left)

Coupler pistons 1–3 (thumb)

Tutti I / Tutti II / Tutti III reversible (thumb and toe; great  
 right key check and right outrigger)

Great to Pedal reversible (thumb and toe; cancels 4)

Swell to Pedal reversible (thumb and toe; cancels 4)

Choir to Pedal reversible (thumb and toe; cancels 4)

Positiv to Pedal reversible (thumb and toe; cancels 4)

Solo to Pedal reversible (thumb and toe; cancels 4)





# ST. VINCENT DE PAUL R.C. CHURCH

CARL SCHWARTZ

THE PARISH OF ST. VINCENT DE PAUL was founded in 1903 to serve the many Catholics living near the Navy Yard and railroad facilities then located in that part of Washington, D.C. Later, after the First World War, the Navy Yard was expanded, reducing the area of residential housing, and the railroad facilities were relocated.

Nearby Southwest Washington, just across South Capitol Street from the church, was home to many African-American Catholics. During earlier times, they had been served by regular parishes, but in a segregated manner. In 1923, the Josephite Fathers, an order dedicated to serving and evangelizing African-Americans, was charged with establishing a parish in the area.

The first parish, Church of the Good Shepherd, was four blocks away from St. Vincent's. The first parish building was completed in 1924. The church grew rapidly and then, because of further demographic changes, the Archdiocese of Baltimore turned the facility of St. Vincent's over to the congregation and clergy of Good Shepherd. Subsequently the old building served, on and off as economic conditions allowed, as the parochial school and convent.

Parish membership peaked at 3,294 in the landmark year of 1954. In that year, 54 city blocks of residential housing were razed in what can only be described in retrospect as a very crude and exceptionally cruel form of urban renewal, a "clearance" of the entire quarter of the city. Of course, landlords received compensation for their property but the residents, most of whom were tenants, were simply evicted. Ironically, part of the area became the site of the U.S Department of Housing and Urban Development. The parishioners were thrown upon their own resources to find housing elsewhere. By 1958, the membership of the parish stood at 1,081. The school closed in 1953. Many loyal parishioners continued to travel some distance to the church, though technically they were members of other parishes. Today the parish has a few hundred members and the tone of the surrounding area has been improved with the nearby development of Nationals Stadium for the new Washington, D.C., baseball team.

The organ in St. Vincent's Church was built by August Pomplitz of Baltimore. Long known to be the builder's "140" from the inscription on the engraved pewter nameplate, it was judged variously to have been built in 1850, 1860, and 1865. The only clue was a marking found in the

organ that indicated "Alexandria." This prompted some speculation over the years. Thanks to OHS Past President Michael Friesen's diligent research into old regional newspaper articles and ads regarding organs, we now know that the organ was built in 1869<sup>1</sup> for Grace Episcopal Church, 200 South Patrick Street, Alexandria, Virginia.<sup>2</sup> In 1905, Samuel Waters of Washington, D.C., built a new organ for that church. While there is no record of the transfer, we assume that the Pomplitz arrived at St. Vincent's about that time. At some time it received a blower. The Waters organ built for Grace Church disappeared decades ago.

The Pomplitz organ was featured at the 1964 OHS convention when some remedial work was carried out to make it playable. OHS members replaced felt and leather nuts in the action. The double fold reservoir was cut down to single rise and releathered. Paper stop faces were inserted to replace the missing inserts. When the organ was inspected in 1976, it was very dirty. A onetime employee of Lewis & Hitchcock, the late Larry Ramberg, served as organist for the church from 1976 to 1984. Charity work that kept the organ playing included cleaning the organ and putting tuning slides on the pipes damaged from years of cone tuning<sup>3</sup>. At a later time, the Pedal 8' Open Diapason pipes was returned to the organ from storage in the tower. It is played regularly for church services, though other keyboard instruments in the gallery are also used.

The Roosevelt-style wheel and feeder bellows remain with the organ but are not functional. The tremolo was removed, perhaps for repair, in 1993 and is missing; its stop mechanism is disconnected. The case is walnut but has been painted a cream color with wood graining on the panels. The drawknobs, attached to square shanks, are elegantly turned, with ivory color discs engraved with the stop names inserted in the face of the knob (many are missing). These are arrayed in two vertical rows, diagonally offset from

1. *Baltimore Sun* (September 28, 1869): 4, courtesy of Michael Friesen, Pomplitz—List of Organs.

2. That Parish moved to the north end of Alexandria, Virginia, on Russell Road in the 1950s. They are now enjoying their fourth pipe organ, an instrument recently built by the DiGennaro-Hart Organ Company of McLean, Virginia.

3. It appears that the damaged coned pipes were not trimmed when this was done and this fact may be partly responsible for the organ's present low pitch.



each other, to either side of the keyboards and music desk. The keydesk is recessed into the case and the Swell keys do not overhang the Great. A set of sliding doors encloses the keyboards. The keyboards do not overhang the pedal keys, which are aligned in a manner sure to confound a modern organist unfamiliar with the arrangement. The original hitch-down swell lever is to the right of the pedalboard.

The Great is positioned behind the facade, the Swell directly behind the Great on the same level, and the two divisions separated by a passage board. The wooden Pedal 8' Diapason is divided with the lowest five pipes adjacent to the Swell Bass pipes (near the Pedal Bourdon) and the remainder placed on an elevated chest at the bass end of the Great. The two Swell Bass stops are on an offset chest outside and to the left of the swell box. The Pedal Bourdon is behind and to the side of the Swell.

The metal flue pipes are made of common metal and zinc. Zinc pipes extend well up the compass into the middle octave and have pipe metal upper and lower lips. The zinc flues also have pipe metal tops that formerly permitted cone tuning. The Oboe stop, which has flared conical zinc resonators was made by Peter Schenkel, Philadelphia pipe maker and voicer.<sup>4</sup> The wooden pipes have fitted toes. The present pitch is low: A<sub>428</sub> at 60 degrees. The organ has a fine ensemble and good individual stops. The organ deserves recognition for being not only a lovely musical instrument but also as a survivor, weathering the incredible changes that have affected organs over the decades.

## SOURCES

*We Have Come This Far By Faith, 1903–2003*, (St. Vincent de Paul Catholic Church, the Archdiocese of Washington, D.C., and the Josephite priests and brothers, 14 M Street Southeast, Washington, D.C.), commemorative booklet and history.

The Organ Historical Society Ninth Annual Convention Handbook, Washington-Virginia Area, June 30–July 3, 1964.

Survey files provided by Gerald Piercey, courtesy of Lewis and Hitchcock, dated 1976 and later.

Information provided by James Baird, sometime curator of the instrument.

Examination by the author assisted by Philip T.D. Cooper and Hans Herr.

Michael D. Friesen, compiler, *Pomplitz — List of Organs* (March 15, 2010).

Brother Marx Tyree, SSJ, Pastoral Associate.

4. The metal flue pipes also of the type made by Schenkel. Schenkel supplied a number of regional builders in the 19th century. Information courtesy of Ray Brunner via David Storey, e-mail of April 14, 2011.



## AUGUST POMPLITZ, No. 140 (1869)

Built for Grace Episcopal Church, Alexandria, Virginia  
Relocated ca. 1905

COMPASS: Manuals, 56 notes, CC–g<sup>3</sup>  
Pedal, 25 notes, CC–c<sup>1</sup>

WIND PRESSURE: 2¼"

PITCH: A<sub>428</sub> at 60 degree F

*\*These labels were missing by the time of the 1964 OHS Convention.*

*The stop names are descriptive of the ranks controlled.*

### GREAT (knobs on right side)

- [16] Bourdon (t.c.)  
44 pipes, wood
- [8] Open Diapason\* CC, DD wood, DD#–d#<sup>0</sup> in facade
- [8] Stopped Diapason Treble\* (t.c.)
- [8] Stopped Diapason Bass
- [8] Dulciana (t.c.)
- [4] Principal\*
- [2½] Twelfth
- [2] Fifteenth\*  
Great & Swell Coupling  
Bellows Signal\* (knob missing, disconnected)  
Tremolo ( to Swell only, removed 1993, label missing)

### SWELL (bass unenclosed, 12 pipes unenclosed, knobs on left side)

- [8] Open Diapason\* (t.c.)
- [8] Salicional\* (t.c., basses belled from c<sup>0</sup> to e<sup>0</sup>)
- [8] Stopped Diapason Treble\*  
stopped wood to f<sup>1</sup>, metal chimney flute from f#<sup>1</sup>, moveable caps
- [8] Stopped Diapason Bass
- [4] Principal Treble\* (t.c.)
- [4] Principal Bass
- [4] Flute (t.c.)  
metal chimney flute, top octave open metal trebles
- [8] Oboe (t.c.)  
flared open conical resonators of zinc, tapered pocketed shallots,  
metal flues from c#<sup>3</sup>, pipes and shallots stamped, P. Schenkel,  
Manufr and Voicer, Philad. Pa.

### PEDAL (knobs on left side)

- [16] Pedal Bourdon, stopped wood
- [8] Pedal Diapason, open wood  
Great & Pedal Coupling

Hitch down swell pedal

Feeders in place (but not operable)

Blower – Ventus, located adjacent to organ in tower



*August Pomplitz*  
*No. 140 (1869)*



# ALL SOULS CHURCH, UNITARIAN

CARL SCHWARTZ

**A**LL SOULS CHURCH, UNITARIAN, has its roots in the Unitarian Society of Georgetown (1815) and the First Unitarian Church (1821). Distinguished members of the early congregation included President John Quincy Adams<sup>1</sup> and John C. Calhoun of South Carolina, who served as Adams's vice president and also in the Senate. While many members of the congregation were ardent abolitionists, there were those who were slave owners. Such tensions were usual at the time and common even in progressive church circles. Slavery was legal in the District of Columbia until abolished locally by President Lincoln in 1862. Neither Adams nor Calhoun, who stood on opposite sides, lived to see the resolution of this matter.

A second church building was erected at 14th and L Streets, NW, in 1871. The congregation changed its name to All Souls Unitarian at that time. The present church on 16th Street, NW, was completed in 1923. Built in the Georgian style, it is modeled on the church of St. Martin-in-the-Fields, London. The congregation of All Souls has maintained a constant tradition of social activism, racial and gender equality, humanitarian causes, justice, and world peace. A constant witness and ministry to the local community in all its facets has been a guiding principle. This continues today under the leadership of the Rev. Robert Hardies, senior minister, the Rev. Louise Green, minister of pastoral care and lay leadership, and the Rev. Dr. Susan Newman, interim associate minister of congregational life and social justice. Thomas Colohan is the interim music director with associates Leonard Stark, director of the Jubilee Singers, Scot Hanna-Weir, interim choir director and pianist, soloists Angela Powell-Walker and Steve Combs. Eileen Morris Guenther is currently a visiting organist.

The church has been served by many outstanding musicians. These include Lewis Corning Atwater, who was also

1. John Quincy Adams served both in the United States Senate early in his career and then after his presidency in the House of Representatives. He also served in the Cabinet and as an ambassador. Calhoun had a similarly varied career.

longtime organist for Washington Hebrew Congregation, Jean Slater Edson, who served as volunteer assistant organist for many years, Karl Halvorson, who initiated and guided the project for the present organ, Nancy Reed, Marvin Mills, and John Strang.

The first organ associated with the church was built by Washington, D.C., organbuilder Jacob Hilbus in 1824.<sup>2</sup> E. & G.G. Hook & Hastings built their Opus 223, a II/20 registers,<sup>3</sup> for the first church in 1857, taking the Hilbus organ in trade. E. & G.G. Hook & Hastings built Opus 885, an 1877 II/29 for the second building. When the congregation moved to the present building, the Hook & Hastings was rebuilt by Lewis & Hitchcock as their Opus 109, an instrument of two manuals and 21 ranks.<sup>4</sup> It was installed in Pierce Hall and also served as the Echo Organ of the new Skinner organ in the sanctuary. This was Skinner's Opus 361 (1922) with four manuals and 39 ranks (excluding the Echo). It was tonally revised in 1946 by Aeolian-Skinner as Opus 361-A.<sup>5</sup> The organ was a memorial to civil engineer Bernard Richardson Green.

The Skinner organ served until it was in need of mechanical renovation in the 1960s. The committee charged with studying the situation concluded that the organ was outmoded and "unsuitable for much of the world's great music"<sup>6</sup> Advised by Karl Halvorson, minister in music/organist (1955–80), the committee selected Rieger Orgelbau to

2. Paul Pfeiffer, *The History of All Souls' Organs Leading to the Present Rieger Organ*: church website, [www.all-souls.org/spirituality/rieger-organ](http://www.all-souls.org/spirituality/rieger-organ).

3. *The Hook Opus List, 1829–1916 in Facsimile*, (Richmond, Va.: Organ Historical Society, 1991).

4. Lewis & Hitchcock Opus List. It was sold to Walker Chapel United Methodist Church, Arlington, Virginia, and then to John Ball. Probably dispersed in 2011.

5. Aeolian-Skinner Archives website, <http://aeolian-skinner.11omb.com>.

6. Pfeiffer, *The History of All Souls' Organs*, church website: [www.all-souls.org/spirituality/rieger-organ](http://www.all-souls.org/spirituality/rieger-organ). Some of the pipework of this organ (Op. 361 and 361-A) has been added to Skinner, Opus 568 (1925), IV/52, at



build a new mechanical-action instrument for the church, making this recommendation to the congregation in 1965. The Skinner was removed and the Pierce Chapel organ placed temporarily in the church. The new Rieger is the Green Memorial Organ, the Green family being its principal donor.

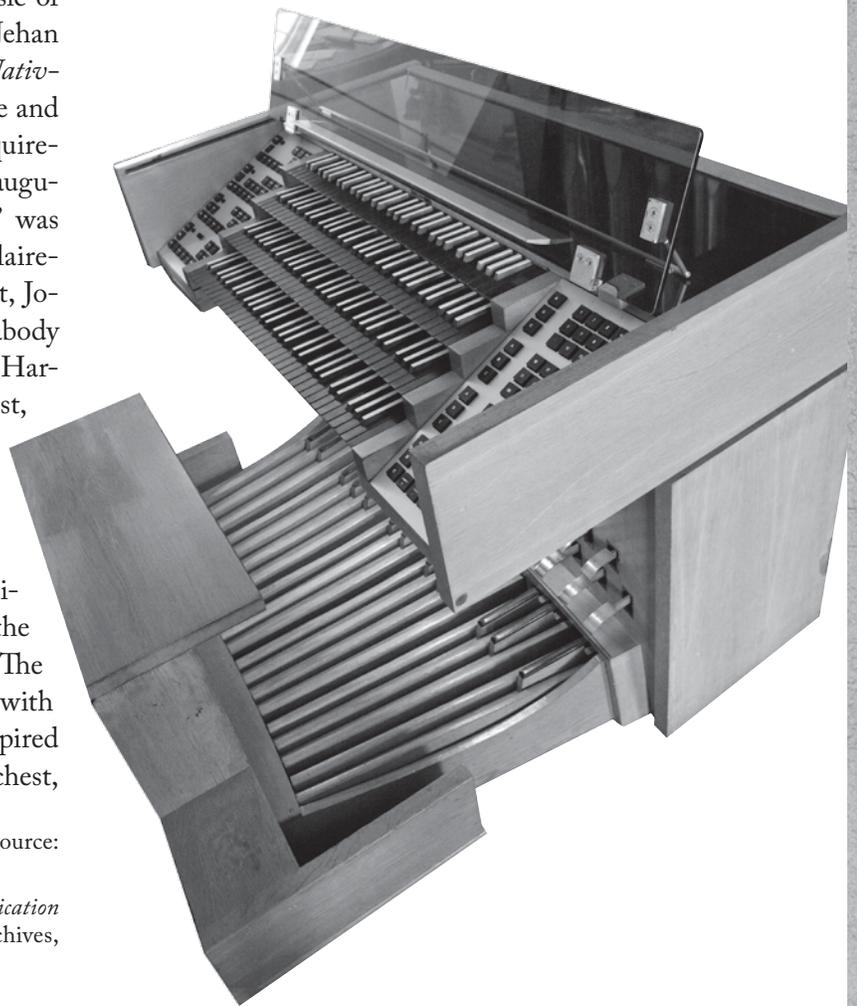
The new 96-rank organ was an impressive artistic statement in the late 1960s. Designed by Joseph von Glatter-Götz in consultation with Halvorson, it combined neo-Classical design principles with state-of-the-art mechanical-action design. The “computerized” combination action with multiple memories, claimed to be the first of its kind,<sup>7</sup> attracted much attention. In this regard, the instrument gave a glimpse of the future at the time it was built. In spite of the organ’s size, and the preponderance of upperwork, the low-pressure voicing, and the room’s acoustics produce a gentle effect that one might not expect from an examination of the stoplist alone.

The organ was inaugurated by Marie-Claire Alain in a series of three recitals given from November 30 to December 7, 1969. The programs concentrated on European music of the Baroque era, especially J.S. Bach, but also included Jehan Alain’s *Trois Danses* and excerpts from Messiaen’s *La Nativité*. The organ acquits itself in a wide range of literature and is appointed in a manner that provides for the basic requirements of much Romantic repertoire. As part of the inauguration, a discussion, “Contemporary Organ Design,” was held on December 1, 1969. Participating were: Marie Claire-Alain, Harold Clayton of the Corcoran Gallery of Art, Joseph von Glatter-Götz, Arthur Howes of the Peabody Conservatory, William Sprigg of Hood College, and Harvey van Buren, Washington, D.C., teacher and organist, with Karl Halvorson as moderator.<sup>8</sup> For some years the organ was heard in recital featuring such artists as Cherry Rhodes, James Weaver, Catharine Crozier, and longtime organist of the church, Marvin Mills.

The organ is in the rear gallery. A Rückpositiv division is placed at the rail in the classic position, and the four-manual detached console stands directly behind. The Brustwerk is lowest in the main case and is provided with glass expression shutters. The horizontal Spanish-inspired reeds are below and at the front of the Hauptwerk chest,

which is positioned at the center of the organ prospect. Mounted high in the case is the Cornet V and the rotating star of the Zimbelstern. At the highest level and at the rear of the organ is the Schwellwerk. The Pedal chests, offsets, and divided chests stand at the sides and lower rear of the organ.

The console has reverse color keys with ebony naturals and ivory-capped sharps. Square lighted pushbutton stops for the manual registers are located in the left stop jamb. The Pedal and combination switches are on the right. Six combination switches are duplicated by six toe levers (right side). Levers for couplers are placed to the left of the two expression pedals. The key action combines wooden parts with aluminum squares and rollers. Floating square rails are also employed to enable the action to be partly self-regulating. Telescopic slider seals are used in the chest construction and schwimmers are used for wind regulation. The wind is supplied by a slow-speed Ventus blower and a floating plate static regulator. The pipework is not cone-tuned.



the Mercersburg Academy Chapel, Mercersburg, Pennsylvania. Source: Irving Lawless and Jim Smith.

7. *The Organ, All Souls Church, Unitarian, Washington, D.C., dedication program: The Console. 1969*, courtesy of OHS American Organ Archives, Princeton, N.J.

8. Source: Inaugural Program.

The dedication brochure celebrates the advantages of mechanical action:

A properly designed and executed mechanical action is more responsive to the nuances of refined playing than any other, accordingly errors in design or execution manifest as unresponsive (or even unpleasant) key touch—good tracker action demands an equally conscientious builder.

The strict necessities of direct mechanical linkages require the entire instrument to be laid out simply and logically; because it is essentially uncomplicated in constitution, tracker action is both exceptionally durable and easily repaired.<sup>9</sup>

In 1995–96 the organ was renovated at a cost of \$130,000. The scope of the work involved pipe repair, revision of the Schwellwerk string voices, remedial tonal

9. IV. *The Mechanical Action. The Rieger Organ of All Souls Church, Unitarian, Washington, D.C.*: text, drawings and photographs by Eliot D. Freese.

finishing, and work to the action under the overall supervision of Caspar von Glatter-Götz.

## SOURCES

Eliot D. Freese, *The Rieger Organ of All Souls Church, Unitarian, Washington, D.C.* The date is presumably 1969, but not given.

The Organ, All Souls Church, Unitarian, Washington, D.C., dedication program, 1969, courtesy of OHS American Organ Archives, Princeton, N.J.

*The Hook Opus List, 1829–1916 in Facsimile* (Richmond, Va.: Organ Historical Society, 1991).

Church website: [www.all-souls.org](http://www.all-souls.org).

Additional information provided by David M. Storey and Marvin Mills.

## THE GREEN MEMORIAL ORGAN

### RIEGER (1969)

Mechanical key action, slider chests

Electronic computerized stop action

COMPASS: Manuals, 61 notes

Pedal, 32 notes

WIND PRESSURES: 1½" to 2¾"

60 registers, 96 ranks, 5,137 pipes

#### I. RÜCKPOSITIV

8 Salicional

8 Rohrflöte

4 Prinzipal

4 Koppelflöte

2 Gemshorn

1½ Quinte

2 Sesquialter II

1 Scharff IV

8 Krummhorn

4 Schalmei

Tremulant

#### II. HAUPTWERK

16 Gemshorn

8 Prinzipal

8 Holzflöte

4 Octave

2½ Quinte

2 Superoctave

1½ Mixture VI

½ Quintcimbelle III

8 Kornett V (mounted)

16 Spanische Trompete (horizontal)

8 Trompete

4 Spanische Trompete (horizontal)

Tremulant

#### III. SCHWELLWERK (expressive)

16 Pommer

8 Prinzipal

8 Spitzflöte

8 Schwebung II

4 Octave

4 Rohrflöte

2½ Nasat

2 Flöte

1½ Terz

2 Mixture VII

½ Buntcimbelle IV

16 Dulcian

8 Trompete

4 Clarion

Tremulant

#### IV. BRUSTWERK (expressive)

8 Holzgedackt

8 Quintade

4 Holzrohrflöte

4 Spitzgamba

2 Prinzipal

Tersept IV (1½, 1⅓, ⅝, ⅞)

1 Siffelöte

¼ Cimbelle II

16 Bärpfeife

8 Musette

4 Regal

Tremulant

#### PEDAL

16 Prinzipal

16 Subbass

8 Octave

8 Spillpfeife

5½ Quintbass

4 Dolkan

2 Nachthorn

Basszink II (3⅓, 2⅞)

4 Mixture VI

32 Sordun

16 Fagott

8 Posaune

4 Zinke

Zimbelstern

#### COUPLERS

IV-II, III-II, III-I

I-II, III-Ped, II-Ped, I-Ped

18 free manual and pedal combinations

44 free general combinations

Hold

Adjustable Tremulants

A440 pitch, equal temperament





# ST. DOMINIC'S R.C. CHURCH

CARL SCHWARTZ

ST. DOMINIC'S PARISH was established by the Dominican Fathers in 1852. Located on what was virtually an island, surrounded by the Potomac River and other swampy tributaries at Sixth and F Streets, SW, the first Gothic-style church building was dedicated on March 19, 1854. The first organ of St. Dominic's was a I/8 Pomplitz & Rodewald installed the same year. One of the early choir directors of the church was John Esputa, a Spaniard, who was the first music teacher of John Philip Sousa. Sousa lived only a few blocks away.

On November 9, 1865, ground was broken for the present gray granite church designed by architect Patrick C. Keeley of New York. Because of poor economic conditions following the Civil War, construction ceased once the exterior walls were raised, and it was not until 1870 that the work resumed. The new church, 200 feet long by 80 feet wide, was dedicated on June 13, 1875. We assume that the Pomplitz organ was relocated to the new church at that time.

On March 12, 1885, the church was badly damaged by a fire that destroyed the roof and much of the interior, including the altar and organ. Like the medieval cathedral builders, the parishioners immediately set to work rebuilding their church. The following Sunday, Mass was celebrated amidst the rubble. There seems to have been little hesitation in the matter of reconstruction. The contract for the Hilborne L. Roosevelt organ, Opus 290, dates from 1885.<sup>1</sup> It was not installed, however, until at least 1887, at which point the church had been rebuilt and the fine tower added. This discrepancy gave rise to the notion, held until recently by some, that the organ was both designed and built under the

direction of Frank Roosevelt. Hilborne died on December 31, 1886,<sup>2</sup> and the organ is listed in company publications as the work of Hilborne.

The Roosevelt organ is similar to the Style 55 (Bis) found in the company's catalog.<sup>3</sup> Pipes were placed on Roosevelt-Haskell<sup>4</sup> pneumatic windchest rather than standard slider chests. St. Dominic's instrument has a Mixture V on the Great instead of the specified four-rank Mixture, and a Swell Cornet III-IV-V instead of the Mixture III. Judging from latter comments in correspondence from Theodore Lewis, the organ was not equipped with the Roosevelt adjustable combination action and had a standard mechanical-action console. This must have been one of the finest organs in the city at the time it was installed and was considered one of the larger if not the largest in the area.

The organ was most likely<sup>5</sup> in the center of the gallery with the enclosed Great and Choir immediately behind on the lower level, the Swell division above, and the Pedal divided at the sides. The organ's colorful diapered facade blocked the view of the rose window.<sup>6</sup> A 1903 article gives evidence that the bellows were operated by means of a water motor, but the water pressure was often insufficient and the organ sometimes had to be pumped by hand!<sup>7</sup>

2. Brian Kent Mock, *Hilborne Lewis Roosevelt: A Survey of His Life and Work*. DMA Thesis, University of Cincinnati 1990. Hilborne Lewis Roosevelt (1850-1886) was a cousin of President Theodore Roosevelt.

3. *Hilborne L. Roosevelt, Manufacturer of Church, Chapel, Concert and Chamber Organs*, catalog published by Roosevelt Organ Works (December 1888), 48. The contract is said to reside in the archives held at the Dominican House of Studies. While others have seen it and confirm its existence, the writer's request went unanswered at the time of the writing of this article.

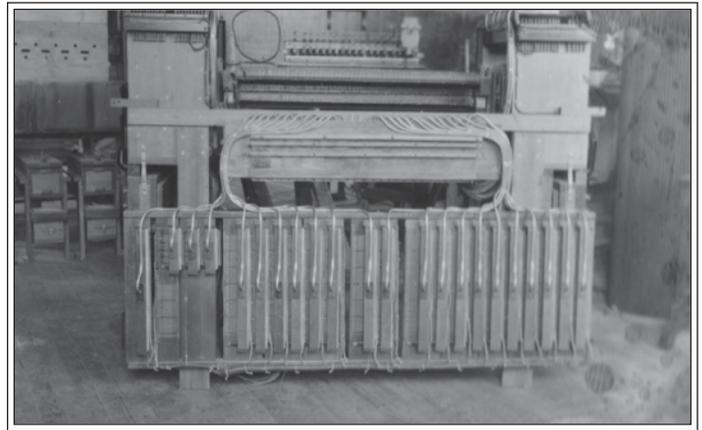
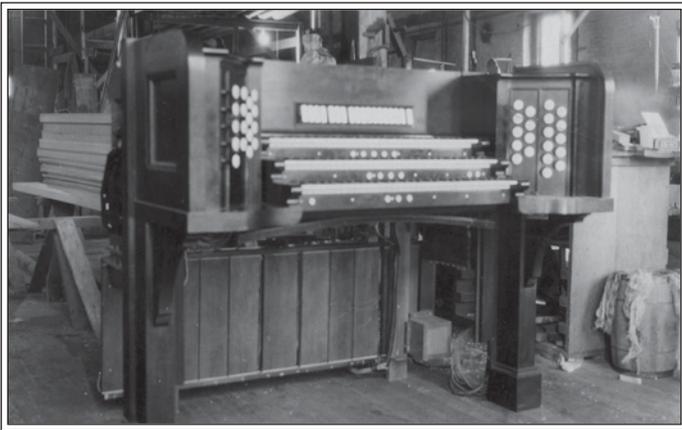
4. Charles Haskell.

5. No photograph has been found. The instrument is similar to other Roosevelt organs of the period, however.

6. The original diapering can be studied on the former facade pipes, now offset within the present layout.

7. *The Washington Post* (September 3, 1903): 12.

1. Roosevelt Organ, August, 1892. A dated, geographical list of organs built by the Roosevelt Organ Works from 1873-1892, p. 7: St. Dominic's Church R.C. 3 manuals, 1885, 35 speaking stops, 58 total number of stops. It is likely that business arrangements for the organ were transacted direct with the New York factory of the Roosevelt firm. Roosevelt was a favored builder for parishes run by the Order. Much correspondence regarding later work to the organ was handled through the Dominican Fathers, Province of St. Joseph, 869 Lexington Avenue, New York, New York.



*New console insert to replace the tubular/tracker console destroyed by fire/water damage, 1929*

The record indicates that the church enjoyed excellent music and the organ was highly regarded. Joseph Bonnet, organist of St. Eustache, Paris, played at St. Dominic's on January 20, 1921.<sup>8</sup>

In 1929, another fire damaged St. Dominic's. The organ was not burned, but the tracker action was ruined and the organ suffered smoke, heat, and water damage. The firm of Lewis & Hitchcock, then just blocks away, removed the organ to the factory until the church could be repaired. Lewis praised the excellence of the Roosevelt organ with comments reflecting his usual appreciation of the fine qualities of older instruments.

When returned to St. Dominic's, the organ was arranged on one level, new wind regulators and blower were installed and the windchests converted to electropneumatic action. A new electropneumatic console with combination action was attached to the case in the manner of the original.<sup>9</sup> The new console had a compass of 61 notes for the manuals and 30 in the Pedal, but the chest compasses were not extended. No alterations to the pipes were proposed or effected. A new facade was fashioned, still with speaking pipes, and other pipes, formerly part of the center array, were planted on offsets, some horizontally on top of the expression boxes. As one carefully proceeds through the organ to reach the Pedal division, tightly packed behind the organ, an apparition of sorts looms up: the low C pipe of the Double Open Diapason with faded diapering standing all alone like a great obelisk against the inside back wall of the church. Behind the new facade, the Great and Choir are

on the left side and the Swell is on the right. The enclosures stand separately and do not share a common wall. There is a narrow passage between the two through which one must pass to reach the Pedal division, divided at the rear of the organ. The latter is installed with little space for direct access to the pipes. The motivation behind the alteration to the layout was likely the uncovering of the previously-hidden rose window.

The original feeder bellows and double-rise reservoir were removed. A Spencer Orgoblo was provided with an attached Spencer regulator that fed individual cone-valve regulators, still in use. There is no evidence that the wind pressure was altered in any significant way. The console, operating on higher wind pressure than the rest of the organ, had its own blower, a Spencer Jr.

The organ was rededicated on November 30, 1930, with a recital by Constantino Yon, organist of St. Vincent Ferrer Church, New York City; a service of Solemn Benediction followed.<sup>10</sup> In attendance were many dignitaries from the diplomatic community.

At the time of the fire-related renovation, the Roosevelt chests were not releathered; that was done about 1941. In 1953, Lewis & Hitchcock releathered the console. In 1954, Southwest Washington was swept clear in an ill-conceived frenzy of urban "renewal." It would be decades before the residential aspect of the area was reestablished, now a convenient neighborhood for those working downtown. The organ soldiered on.

By the 1970s, the organ was once again in need of renovation and, in spite of the best intentions of all, it would not emerge unscathed. Proposals to renovate and repitch the

8. *The Washington Post* (October 13, 1940): 66.

9. T.C. Lewis of Lewis & Hitchcock to Fr. Meagher, New York City, June 4, 1929 as well as other correspondence from that time, courtesy of Lewis & Hitchcock Inc.

10. *The Washington Post* (November 22, 1930): 5.

organ to A440 were prepared and submitted by both Lewis & Hitchcock and their major competitor, the Newcomer Organ Company. Newcomer's bid was accepted by the pastor on July 7, 1970. The proposed work was extensive and the plan prepared by the late Robert Wyant for the Newcomer firm. The contract specifies a complete renovation of the Roosevelt-Lewis & Hitchcock organ (except console):

1. Remove all pipes of 8 ft. length and smaller and transport to Organbuilder's shop at Smithsburg, Md. All pipes to be thoroughly cleaned, tuner slides installed, stoppers repacked, repitched to A440, and voicing adjustments made to restore the original strength and timbre of tone. The Choir 8' Concert Flute to be completely revoiced to secure more noticeable articulation of speech.
2. Factory revoice all reed pipes to restore original tonal qualities and stability, repitch to A440.
3. Thoroughly vacuum clean entire mechanism and structure of organ.
4. Completely re-leather the entire organ action consisting of manual chests, pedal chests, stop action vents, stop action exhausts, primary stations, and reservoirs.
5. Electrification of Great offset chests to eliminate sluggish response.
6. Repack chest toeboards and bottom boards as required and install compression springs or lock washers wherever practical to reduce the effect of humidity variations.
7. Rearrange the layout of Pedal and Great offset chests to provide access for proper tuning and regulation of Pedal Organ pipework.
8. Furnish and install electronic Chimes (25 bells) to replace present electropneumatic unit.
9. Furnish and install all electric inertia Tremulants to replace electropneumatic units of Swell and Choir divisions.
10. Artistically tone-regulate and tune the organ to A440 pitch at 70 degrees.

In a letter of January 13, 1971, to Homer Lewis Jr. of Trivo in Hagerstown, Maryland, Bob Wyant writes regarding work to the reed ranks "The entire organ is being renovated mechanically, but there will be no tonal changes at all, except that the pitch is to be raised to A440 to accommodate using organ and instruments together. We are anxious to recapture the original timbre and strength in all these ranks and hope that raising the pitch will not make this too difficult. Despite the large scales, the chorus reeds have a lot of bite." Wyant mentions that several reed pipes are missing and will have to be replaced.

The same day Wyant sent instructions to the Newcomer shop:

I have been forceful about not changing the sound of the organ as I can remember Ernest White's comments when I took him to see the organ some years ago—he couldn't believe something like it was left anywhere. We will ignore our usual practice of deslotting the strings, etc. and I can't see any way to improve this organ at all.

He gave numerous directions to the shop and indicated that plugged-foot wooden pipes were to be refitted with modern lead-toe feet, being careful to keep some pipes unaltered initially so that the voicer could match them with the new toes. With regard to repitching the organ he complained:

We would strongly suggest that the voicing room pitch stop be freshly tuned as several recent jobs have needed 30 or 40 pipes cut. A thermometer should be placed on the pitch rank chest and the temperature brought up to exactly 70 degrees at this area and held there for several hours before re-tempering the pitch stop.

He was particular that "The thermometer should read up in the area of the pitch rank not at the level of the voicing chests."

Wyant was also concerned about the cone-valve regulators and their tendency to cause unsteady wind if not carefully renovated and regulated. An average wind pressure of  $2\frac{7}{8}$ " was selected for the whole organ at this time. While the Pedal, Choir, and Great were within  $\frac{1}{16}$ " of each other, the Swell pressure stood at  $3\frac{1}{8}$ " when the organ was taken apart. He mentions also that the only change to the voicing is to be the increased articulation desired in the Choir 8' Concert Flute. The Swell Spitzflute was to be cut short when repitched, however, so that it might be tuned as an undulant with the 8' Salicional.

The materials list for Newcomer Job 7031 indicates that the new chimes unit was by Schulmerich and that the new tremulants and associated relays were by Wicks. Tuning slides came from Organ Supply, Durst, and Trivo. Ominously, there is no order for leather. An invoice dated January 14, 1971, places an order for 25 yards of Numalon and 16 containers of cement complete with five credit references.

The outcome of this project, well intentioned in all regards and executed by experienced, honest, and honorable parties was a catastrophe for the Roosevelt. Synthetic material enumerated in the previous paragraph, Numalon, was substituted for leather. There is no record of a conversation between Newcomer and the client regarding this matter.<sup>11</sup>

11. As in so many cases, "change work orders" in many organ projects are not confirmed in writing, leading to later confusion and controversy. Likely the matter was discussed and approved by church officials.

There were great expectations for new materials in this period. Other fine details important to the proper operation of the Roosevelt action motors may have been overlooked in the rebuilding as well.<sup>12</sup> In the final analysis, the particulars are irrelevant. The action failed within the next decade.<sup>13</sup> The writer visited the organ as a student in the mid-1970s and found new (to his ears) and enchanting sounds but an otherwise unplayable organ. Out of warranty and no longer playable, the organ fell silent.

Beginning in the early 1980s, discussions took place with an aim to reviving the Roosevelt, perhaps connecting it to a new chancel organ, and other possibilities. Action leather was clearly something that the client and many organists wanted to avoid at that time.<sup>14</sup> After nearly a decade of study, a contract was awarded to R.A. Daffer Inc. to renovate the organ yet again. Apparently, a decision was made to reconstruct the manual chest action with Wicks Direct-Electric valves.<sup>15</sup> A new drawknob console was fabricated and appointed with what appears to be both refurbished and new components: the manuals are now 58 notes. Couplers, activated by Roosevelt style drawknobs, are arranged in a single row over the Swell keyboard. The organ is equipped with a Peterson Duo-Set combination action and transmission is by means of a Peterson Multiplex system. Existing electropneumatic offsets, many dating from 1930, were retained. The 1 $\frac{3}{5}$ ' rank of the Great Mixture was taken off the existing toeboard and placed on its own elevated electropneumatic chest on the inside wall of the Great/Choir chamber.<sup>16</sup> Likewise, the 2 $\frac{2}{3}$ ' Twelfth and 2' Super Octave were placed on their own elevated offset chest located on the back wall of the Great/Choir swell box.

12. It has been mentioned that internal spacers, intended to limit the travel of the action motors may not have been reinstalled or replaced, an oversight but ultimately irrelevant due to the greater problems.

13. Problems developed with the adhesive and the Numalon material itself. Numalon is still used in organbuilding and the writer has been informed that it is entirely satisfactory for select applications. He has likely observed it without taking special notice of it. There are those who feel that the application should have been successful in the context of a Roosevelt action. The purpose of this history is not to solve a historic problem but to explain what happened. It is now old news.

14. The writer was an office employee of one of the firms proposing work to the organ and thus is familiar with early discussions concerning this organ ca. 1981.

15. A discussion regarding the status of the Pedal division indicates that this may still be on original action. It does not appear to have been altered; access is difficult.

16. The action is Reisner top-note units.

The additions made to the specification in the course of this project are slight. A new 8' and 4' Pedal unit Principal has been installed on the outside of the Swell box. A Voix Celeste (t.c.) has been added to the Swell on its own chest, placed on an inside swell box wall. The added pipes are old and of unknown origin, but were probably made by Möller.

More recently, the Spencer blower failed and it has been replaced with a new slow-speed Laukhuff blower of ample capacity. A static reservoir has also been provided to regulate the higher output of the new blower and stabilize the winding; unsteadiness has been eliminated.

The interest of the present organists of the parish, Ben LaPrairie and Jonathan Hellerman, coupled with the understanding support of music director, J.C. Cantrell, the pastor, Fr. Gregory Salomone, OP, and former pastor and organist Fr. Norman Haddad, OP, has resulted in some further refinement to the organ in 2010–11. The curators have corrected a number of minor mechanical problems, recovered pipe stoppers, and stabilized wind pressures. A number of speech problems have been addressed.

The reorientation of the divisions in 1930 may have had some slight impact on divisional balance but, in fact, the expression enclosures open toward the nave, as they did before 1930. Only the elevations have been altered, not the directionality of the divisions. No one can deny that placing pipes voiced on a slider windchest or the Roosevelt-Haskell type on new Direct-Electric actions will result in pronounced pipe speech changes. One can hear the result when close to the pipes. In the vast acoustics of St. Dominic's, the perception of this is diminished and difficult to hear. Regrettable as this change might be from the historical and tonal perspective, the Roosevelt organ can, happily, once again be heard in something approaching its original splendor. The new action is a durable one and has been installed with an aim to provide easy access for service and long-term economy.

There remain a number of questions regarding the ultimate extent of tonal and pitch revisions made during the work in 1971–1972. Even at a measured wind pressure of three inches, the organ tends to lie on the low side of A440 @ 70 F. At the time of documentation, it was not possible to have a clear answer regarding this detail because work to the organ and its wind system was ongoing. There is no visible evidence of changes to the lovely Choir Concert Flute. The Swell Spitz Flute, however, appears to have been modified as planned. One second-hand report indicates that the reed stops were merely cleaned and repaired, and not otherwise

modified. Following the 1972 work, it was remarked that somehow the fine reeds had lost their “bite.”<sup>17</sup> The re-organizing of the organ in 1989 is said to have restored the vitality of the reeds and ensemble for which the organ was previously known. Rooted in the memory and perception of people with different hearing and tastes, the actual facts are difficult to pin down. Is it not fortunate that this organ can now be heard and enjoyed rather than languishing in silence? If the beauty of this musical instrument can be understood by those who cherish it, it is all the more likely future generations will be inspired by the builder’s art.

On Sunday February 27, 2011 the Roosevelt organ was dedicated anew and presented in recital by talented parish organists Ben LaPrairie and Jonathan Hellerman. This was a good opportunity for Washington organists to evaluate and hear an organ unfamiliar to most.<sup>18</sup> The organ and excellent program were enthusiastically received. The artists presented the music of Bach, Mendelssohn, Franck, Saint-Saëns, Vierne, West, and Dupré. In dialogue between the Roosevelt and the parish choir organ, a four-rank Möller Artiste, Opus 9801 (1962),<sup>19</sup> they played Gigout’s *Grand Chœur dialogué*—an added treat.

St. Dominic’s has an ongoing history that is at one with the changes that have swept the area of the city in which it stands. No longer physically an island,<sup>20</sup> the area has, successively, been home to working class citizens, a relatively segregated African-American neighborhood deemed a slum and simply torn down in the 1950s and then transformed by urban renewal and surrounded by offices of the ever-expanding Federal Government. In this midst of this startling transformation, the Dominicans have kept a spiritual witness when many other churches in the area have vanished. Today there is a residence for members of the order adjacent to the church. The order also operates the Dominican House of Studies at the Catholic University of America.

17. One wonders if this had to do with the sluggishness of the rebuilt action or simply the regulation of the pipes after they were installed.

18. It has been heard from time to time, but is not well known to Washington, D.C., organists and less so to audiences.

19. This is a recent arrival.

20. As in London or even more poignantly, Rome, ancient streams now flow underground in man-made sewers. Washington’s Tiber Creek still exists underground.

## SOURCES

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- “Rise of St. Dominic’s. Stronghold of Catholicism in South Washington,” *The Washington Post* (June 6, 1903): 13.
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- “Church to dedicate organ next Sunday,” *The Washington Post* (November 22, 1930): 5.
- “Organists’ Guild Sponsors Recital By Joseph Bonnet,” *The Washington Post* (October 13, 1940): 66.
- Survey of the organ by Carl Schwartz and Peter Crisafulli and with the kind assistance of Bill Teyssier, senior pipe voicer of R.A. Daffer Inc.
- Roosevelt Organ, August, 1892. A dated, geographical list of organs built by the Roosevelt Organ Works from 1873–1892. Courtesy of the American Organ Archives of the Organ Historical Society.
- Brian Kent Mock, *Hilborne Lewis Roosevelt: A Survey of His Life and Work*, DMA Thesis for DMA, University of Cincinnati 1990 (Ann Arbor, Mich.: UMI Dissertation Information Services, 1990), Courtesy of the American Organ Archives of the Organ Historical Society.
- David H. Fox, *The Roosevelts* (Linden Hill, N.Y., Copyright 1989). Courtesy of the American Organ Archives of the Organ Historical Society.
- Hilborne L. Roosevelt, Manufacturer of Church, Chapel, Concert and Chamber Organs*, catalog pub. by Roosevelt Organ Works (December 1888). Courtesy of the American Organ Archives of the Organ Historical Society.
- Documentation: Carl Schwartz, Peter Crisafulli, and Ben LaPrairie.



HILBORNE L. ROOSEVELT  
 OPUS 290 (1885)  
 LEWIS & HITCHCOCK (1929)  
 NEWCOMER ORGAN COMPANY  
 (1971-72)  
 R.A. DAFFER INC. (1989 AND LATER)

COMPASS: Manuals, 58 notes  
 Pedal, 30 notes  
 WIND PRESSURE: 3"  
 PITCH: A436 @ 65 F

GREAT (*\*enclosed with Choir*)

- 16 Double Open Diapason  
 1-29 zinc, rest common metal, slotted,  
 medium nicking. CC at rear of organ  
 between pedal chests with original  
 diapering, 2-19 in facade
- 8 Open Diapason  
 1-17 zinc, rest slotted, common metal,  
 some offset including on top of  
 expression enclosure, originally in  
 facade, removed 1930
- 8 Doppelflöte  
 wood, double mouths throughout, 1-58
- 8 Viola di Gamba  
 1-12 zinc, roller bridges to #31, fine  
 nicking, slotted, tin
- 8 Gemshorn  
 1-12 zinc, 1-29 slotted, slight taper,  
 medium nicking, spotted metal
- 4 Octave\*  
 1-12 zinc, 1-24 slotted, 13-58 common  
 metal, medium nicking
- 4 Flute Harmonique\*  
 basses ¼m, slotted to 36, harmonic  
 25-58, single node hole front and back,  
 1-24 ¼m, 25-58, (wide) ¾m, arched  
 lips, medium nicking 2¾' Twelfth,\*  
 1-19 slotted, ears 1-28, slight taper,  
 slightly arched upper lip, fine nicking,  
 narrow in bass, slow halving
- 2 Super Octave\*  
 1-29 slotted, ears, common metal
- 1½ Mixture V (original composition)  
 290 pipes, Slotted basses, common  
 metal, 17th has slightly arched upper  
 lip 17th has been removed to offset  
 chest on Choir-Great expression box  
 side wall
- |       |   |    |    |    |    |    |
|-------|---|----|----|----|----|----|
| 1-12  |   | 17 | 19 | 22 | 26 | 29 |
| 13-24 |   | 15 | 17 | 19 | 22 | 26 |
| 25-36 |   | 12 | 15 | 17 | 19 | 22 |
| 36-48 | 8 | 12 | 15 | 17 | 19 |    |
| 49-58 | 1 | 8  | 12 | 15 | 17 |    |
- 1½ Quint Mixture IV (same, less Tierce)\*
- 8 Trumpet\*  
 zinc stems, spotted metal bells, 49-58  
 flues, large scale

## SWELL

- 16 Bourdon  
wood, right diagonal nicking on languid,  
lower lip nicked
- 8 Open Diapason  
1–17 zinc, rest common metal, slotted,  
medium nicking
- 8 Stopped Diapason  
wood, right diagonal nicking, sharp upper  
lip
- 8 Spitz Flute  
zinc butts 1–12 with spotted metal slots,  
rest common metal, medium nicking,  
arched upper lip, narrow mouth
- 8 Salicional  
1–12 zinc with spotted metal slots, 1–32  
roller bridges, fine nicking, slotted, tin
- 8 Voix Celestes (t.c., new 1989)  
on own chest on Swell box wall, pipes of  
unknown origin (Möller?) 13–44 roller  
bridges, spotted metal, slotted
- 4 Octave  
1–5 zinc rest common metal, 1–24  
slotted, medium nicking
- 4 Hohlflöte  
1–48 wood, right diagonal nicking, sharp  
upper lip, inverted mouths, metal tun-  
ing flaps, 49–58 tapered metal trebles
- 2 Flageolet  
slight taper, arched upper lips, light  
nicking, common metal
- Cornet III–V  
210 pipes, common metal, slotted
- |       |    |    |    |    |    |
|-------|----|----|----|----|----|
| 1–24  | 12 | 15 | 17 |    |    |
| 25–36 | 8  | 12 | 15 | 17 |    |
| 37–58 | 1  | 8  | 12 | 15 | 17 |
- 8 Cornopean  
1–27 zinc stems, spotted metal  
bells, harmonic at 44, 49–58 flues,  
tapered shallots, 6" bell at CC, 18 is  
replacement pipe
- 8 Oboe  
1–27 zinc stems, spotted metal bells, 28–  
48 spotted metal, 49–58 flues, flared  
bells, tapered shallots

## CHOIR

- 8 Geigen Diapason  
1–18 zinc, rest Spotted Metal, slotted,  
fine nicking
- 8 Concert Flute  
1–12 stopped wood, 13–58 wood,  
harmonic from 31, right diagonal  
nicking, inverted mouth, arched upper  
lip, one node hole
- 8 Quintadena  
1–12 zinc with wood stoppers, box  
beards to 36, solid canister tops from  
13, slightly arched upper lip, fine  
nicking, spotted metal

- 8 Dolce  
1–12 zinc, rest common metal, slotted to  
35, fine nicking
- 4 Fugara  
spotted metal, 1–37 slotted, roller beards  
to 29, medium nicking
- 4 Flute d'Amour  
1–48 wood, inverted mouth, high cut up,  
solid stoppers, medium nicking, 49–58  
open metal
- 2 Harmonic Piccolo  
common metal, 1–12 slotted, arched  
upper lip, medium nicking, harmonic  
from 13–48, one node hole, rest  
normal length
- 8 Clarinet  
short flared zinc butts, cylindrical heavy  
common metal resonator with sharply  
flared moveable caps, tapered shallots,  
49–58 open metal flues

## PEDAL

- 16 Open Diapason  
Wood, 15 $\frac{5}{8}$ " x 17 $\frac{1}{2}$ " OD
- 16 Subbass  
Stopped Wood 9 $\frac{7}{8}$ " x 13 $\frac{1}{4}$ " OD
- 10 $\frac{2}{3}$  Quint  
Stopped Wood
- 8 Violoncello  
Metal, slotted
- 8 Octave (new 1989)  
old pipes, 1–12 zinc, slotted, heavy  
nicking, ears, 13–44 spotted metal, no  
slotting
- 4 Octave (ext., new)
- 16 Trombone  
full length, wood boots, zinc resonators

Expression shades: two frames fronting each  
enclosure, six vertical shades each, opening  
60 degrees.

Wind system: new floating plate static, rest  
Lewis & Hitchcock cone valve regulators  
(1930). New low speed Laukhuff blower

LIKELY ORIGINAL CONSOLE  
ACCESSORIES (1885)<sup>1</sup>

## COUPLERS

- Swell to Great  
Swell to Great 8<sup>ves</sup>  
Choir to Great

i. This assumes the standard mechanical con-  
sole. The Roosevelt adjustable system provided  
four pistons to Swell and Great, three to Choir  
and two pedals adjustable, to the Pedal division.  
It is unlikely that Theodore Lewis would have  
suggested installing a combination action in the  
original console if such a feature were present.  
At that time Lewis & Hitchcock consoles were  
provided with only divisional pistons and not in  
much greater quantity.

- Swell to Choir  
Swell to Pedal  
Great to Pedal  
Choir to Pedal

- Swell Tremulant  
Choir Tremulant  
Bellows Signal  
Eclipse Wind Indicator

## PEDAL MOVEMENTS

- Great Organ Forte  
Great Organ Piano  
Swell Organ Forte  
Swell Organ Piano  
Great to Pedal Reversible Coupler  
Balanced Swell Pedal  
Balanced Choir Pedal

## CONSOLE ACCESSORIES (2011)

Drawknobs with divisional canceller tabs at  
top of each divisional array

## COUPLERS (by drawknob above Swell)

- Great to Pedal  
Swell to Pedal 8, 4  
Swell to Pedal 4  
Choir to Pedal  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Swell to Choir 16, 8, 4  
Crescendo and Tutti indicator lights

- Swell 4, 16  
Choir 4, 16  
Great 4

## GENERAL COMBINATION PISTONS

(also duplicated by toe studs, l.h. side of Choir/  
Swell/Crescendo shoes) 1–10

For each division: pistons (toe studs for pedal,  
r.h. side of shoes) 1–6 and 0

- Great to Pedal reversible  
Tutti  
Selector Switch for Memory Levels A,B,C,D  
(1–4)  
Selector Switch for Memory Levels 1–4



# ST. PAUL'S EPISCOPAL CHURCH

CARL SCHWARTZ

ST. PAUL'S EPISCOPAL CHURCH was founded for residents in the city's growing West End during the years 1866–67. The area was then and is still known as Foggy Bottom, though the marshy areas that gave the neighborhood its name have been filled in. In this veritable wilderness situated between Georgetown to the northwest and the more populated parts of the city to the east, a church building designed by architect Emlyn T. Liltell of New York was completed in 1868. It was located at 917 23rd Street, NW, near Washington Circle. The first organist of the church, John P. Franklin, donated most of the money for the first organ.<sup>1</sup> The choral services that he instituted caused considerable controversy within the parish for a number of years. St. Paul's was the first church in the city known to have established a choir of men and boys.<sup>2</sup> A second organ, by Lyon & Healy of Chicago, was installed in 1901, their Opus 94 (old number 1346), an instrument of three manuals and 26 stops.<sup>3</sup> In 1910, Samuel Waters of Washington, D.C., added an 8' Viole d'Orchestre and Celeste. This was presided over by Edgar Priest who left in 1911 to become the first organist-choirmaster of Washington Cathedral.

In 1933, the Lyon & Healy organ of three manuals and 32 ranks was rebuilt with electropneumatic action by Lewis

1. George Ryder listed an organ ca. 1880 for a St. Paul's Episcopal Church, Washington, D.C. Whether or not this was St. Paul's Church on Washington Circle or St. Paul's Episcopal Church, Rock Creek Parish is uncertain. John Brown of Wilmington built an organ for a parish of the same name ca. 1890 and the author would favor Rock Creek Parish with this instrument since that parish subsequently purchased a new Casavant in 1922. Source: OHS Database for the Ryder and OUSCD/George Nelson for the Brown organ.

2. This is taken from bulletin materials provided by the parish. St. Patrick's Roman Catholic Church, 10th and G Streets, NW, did so about 1908. An English Catholic director was brought from London's Westminster Cathedral about 1910 to develop that program further.

3. Information via George Nelson, from American Organ Archives. The later inventory reflects one additional rank, unaccounted for.

& Hitchcock as their Opus 175. As was the usual practice of that firm, manual doubles were duplexed to the Pedal and the original 16' Pedal ranks extended up one octave. A Romantic specification, the Great reed was an 8' Saxophone and, in addition to the normal soft stops (Salicional, Gamba, Dulciana, and Aeoline), the organ had a Swell Viole d'Orchestre<sup>4</sup> and an 8' Quintadena.

The stoplist as it was from 1933 until 1948 is opposite<sup>5</sup>. The scale information for diapason chorus stops is interpolated from a later source.<sup>6</sup>

On September 11, 1944, the property on which the church was located was taken (with fair compensation paid) by the U.S. Government in order to build what is now George Washington University Hospital. The seizure was to be immediate, but upon appeal, the church received an extension of several months. The present K Street, NW, property was purchased on December 6, 1944<sup>7</sup> and the last services were held in the old building on December 31 of that year. Lewis & Hitchcock removed the organ from the 23rd Street church to storage.

4. The orchestral strings of the Swell were likely added around 1910 by Samuel Waters. Source: Irving Lawless.

5. This stoplist appears to have been compiled about 1947–48 as it states "Specification of Present Organ in Storage for St. Paul's Episcopal Church, Washington, D.C." The Newcomer inventory, Job R-4875, does not show the Swell 4' Flute but rather an 8' Vox Humana. The Swell 4' Flute is missing from the inventory. Lewis & Hitchcock records imply that Opus 175 had a new console in 1933. Lawless relates that a new console was built in 1940 for this organ by Lewis & Hitchcock. If so, there is no surviving record so stating in the company files nor is there any record of modifications to a console, such as providing general combination pistons.

6. Newcomer Organ Company files, Job R-4875, 1948, courtesy of Lewis & Hitchcock Inc.

7. This gives rise to the question that if the K Street property was available why did the U.S. Government not build the hospital there instead, leaving the church intact? The distance between the two locations is a matter of a city block.

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**LYON & HEALY, OPUS 94 (1901)**

ADDITIONS BY SAMUEL WATERS (CA. 1910)

LEWIS &amp; HITCHCOCK, OPUS 175 (1933)

NEWCOMER ORGAN COMPANY, (1948)

COMPASS: Manuals, 61 notes	SWELL
Pedal, 32 notes	16 Bourdon (wood)
	8 Violin Diapason
	(5 wood basses, 45sc)
GREAT	8 Gedeckt (wood)
16 Diapason	8 Quintadena
(10 wood basses,	8 Aeoline
rest 45 sc @ 8' C)	8 Salicional
8 Diapason ( 43 sc)	8 Viole d'Orchestre
8 Doppie Flute (wood)	(Samuel Waters, 1910)
8 Gamba	8 Celeste (Samuel Waters, 1910)
4 Octave (44 sc)	8 Flute (wood)
2½ Octave Quint (44 sc)	4 Mixture III
2 Super Octave (48 sc)	8 Cornopean
8 Saxophone	8 Oboe
Chimes	8 Tremulant
Tremulant	

CHOIR	PEDAL
8 Geigen Principal (50 sc)	16 Diapason (wood)
8 Melodia (wood)	16 2nd Open (Gt.)
8 Dulciana	16 Bourdon (wood)
4 Flute d'Amour (stopped wood)	16 Lieblich (Sw.)
2 Piccolo (harmonic)	8 Cello
8 Clarinet	8 Octave (ext. 16 Bd.)
Tremulant	8 Flute (ext. 16 Bd.)
	Chimes

Standard couplers and accessories

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The parish worshipped at St. Thomas Church, Dupont Circle, while awaiting the design and completion of a new facility. Philip Hubert Frohman was selected as architect and plans were approved in April 1946. Groundbreaking for the present church took place in 1947 and the dedication of the completed structure was held on July 18, 1948.

The organ was not reinstalled until after the dedication of the church. Lewis & Hitchcock had been involved with war-related work at the factory near the Washington Navy Yard and the company was swamped with new organ contracts and other work after 1945. Consequently, Newcomer was awarded the contract to modify the organ so it would fit in the new and very deep chambers. A number of structural modifications to the chassis were made, new expression shades provided, a facade of speaking pipes created, and the wind system reconfigured. It appears, from the detailed notes regarding pipe scales, that tuning slides may have been applied to the pipes at that time. A general mechanical

reconditioning was not a part of the project, but prices were quoted for any additional work needed.

The relocated organ, planned and voiced for a different site, was deeply entombed in the present chambers and, while it may have been effective for choral accompaniment, it was at a disadvantage when heard in the nave. Though a fine Romantic organ, aspects of which might be appreciated today, it fell short of musical expectations. Incremental alterations were made in the ensuing decades in the hope that it might be made more effective.

St. Paul's liturgical program has grown over the years to reflect the worship practices and sacramental emphasis of the Anglo-Catholic tradition<sup>8</sup> is based on the approved services of the of the Episcopal Church.<sup>9</sup> Certain other rites and devotions that are part of the Catholic tradition are also regularly observed, including Marian devotions and Benediction.

In the 1970s, Lawless & Associates greatly modified the organ at St. Paul's. A new console was installed and Great and Positiv divisions were placed on elevated chests in the openings on the left and right sides of the chancel. The layout of the organ was improved. This organ was a versatile and good-sounding instrument, reflecting the American-Classic tonal ideal of the period. Though a combination of new and old mechanical elements and pipework, it was a great improvement, an instrument that had good "line" and could at its best enchant with many sparkling tonal colors. This was the organ played by Paul Callaway from 1979 to 1985, after his retirement from Washington Cathedral.

In time, this rebuilt organ was found not to be entirely satisfactory. The combination of mechanical parts of various vintages ensured a steady stream of minor but annoying problems. The placement of exposed divisions outside the organ chambers caused the tuning stability problems that plague almost all such layouts. Moreover, the lean, neo-Classical aesthetic of the rebuilt organ was felt to be musically at odds with the sumptuous foundational sounds that are called for in much of the traditional Anglican repertoire sung at St. Paul's.

8. Or "high church," though these two terms are descriptive of a broad range of churchmanship.

9. Some Anglo-Catholic parishes in various parts of the world deviate greatly from the various authorized versions of the *Book of Common Prayer*. *The American Missal* of 1928 and its more recent revisions is one resource. Those who are curious can study this online.

After study and careful consideration, a decision was made to engage Schoenstein & Co. of San Francisco to build a new organ for St. Paul's. The old organ was salvaged by Irving Lawless and later thoroughly rebuilt by his firm for a church in Pennsylvania, where it enjoys every advantage of placement, as happy an ending for the old instrument as could be hoped for under the circumstances.

The design of the Schoenstein organ, has been most elegantly described in other publications by Jack Bethards, president and tonal director of the firm. We will attempt to summarize what he has written elsewhere.

The organ was designed, primarily, to accompany the music of the Anglican choral services that are the essential part of worship at St. Paul's Church. Bethards explains what the elements of such an instrument must be:

First, a smooth and thrilling crescendo: that is, an organ must possess the resources to build from a barely audible whisper to a sound of grand nobility without any abrupt changes of color or volume. Leadership of congregational singing demands a hearty, full bass and a clear, powerful melody line. Also critical is the organ's ability to accompany the choir with individual soft tonal colors. Massive full organ effects also must be available to back up the choir at various dynamic levels.

He also explains that such an instrument must "wear well" with the listener through musically interesting tones and combinations.

These objectives are met by having a wide variety of interesting tonal colors at 8' pitch and at various dynamic levels, with substantial deep bass below and light, clear and brilliant sound above. This comprehensive tonal palette must be united to lightning-fast playing action, a steady and copious supply of wind, and an effective expression system for dynamic nuance.<sup>10</sup>

While an organ of conventional layout and design can satisfy the requirements set forth by the builder, this instrument features a system of double-expression that further expands the tonal range. Placing certain stops in secondary expression enclosures behind the primary shades of other expressive divisions is not a new concept. It appeared with some frequency in Austin organs of the orchestral period. However, Bethards has developed a systematic methodology for this feature. In both the Swell and Solo expression enclosures there is a further set of expression shades behind which reside both the softest registers and the loudest

10. "Cover Feature: St. Paul's Parish, Washington, D.C. — An Organ for the Anglican Service — Schoenstein & Co., Builders," *The American Organist* (January 1997): 40.

voices. This enables the organist to build up these divisions, alone, as if they were a small two-manual organ, from the softest whisper to a thundering fortissimo. Combining this capability with the other resources of the organ offers a remarkable level of dynamic control and expressiveness that does indeed live up to its promise. This organ deceives with dramatic crescendos that the listener will feel must certainly be the tutti of the organ. Only then does the skilled player unleash some new sonic dimension made possible by the flexible expression, astonishing the hearer. One stop, the delicate Vox Humana, is under triple-expression. In its own enclosure, it speaks into the Celestial box and its shade positions can be set by a selector, permitting it to play at several dynamic levels.

Schoenstein heralds new registers featured in the company's instruments. Some are refined echo voices with undulant ranks such as the Celestiana stop. These and collective solo registers such as the Tuben III, which combines powerful reed stops of several pitches at eight foot pitch to emulate the massed brass of the orchestra, are novel but they are either subtle variations on known pipe construction and voicing methods, or clever registrational devices. More thought-provoking (and quite lovely) is the Schoenstein Symphonic Flute, a register created after careful study of orchestral traverse flutes. Its development represents a most remarkable achievement. With a variable tremulant that can be controlled by pedal, this and other solo stops are able to achieve a level of expressiveness unique in the world of pipe organs. This organ also features a Pizzicato Bass in the Pedal, a device found in some theater organs, but of unquestioned usefulness in playing orchestral accompaniments and transcriptions. The Tuben III collective register and Pizzicato Bass are enabled via the modern solid state control system and the Schoenstein electric-pneumatic action that provides individually operated note actions (unit) for the entire organ. Employed with deliberate artistic purpose, this affords flexibility with individual stops and allows duplexing and limited extension of selected registers.

At the time the new organ was built, improvements were made to the acoustics of the church. The organbuilder chose to place the organ in the existing and very deep organ chambers. The installation was carefully planned to take advantage of the space and the organ tonally appointed to function effectively in this context. It is often said that such placement simply cannot work well. The result effectively challenges that premise.



The organ, formally dedicated in 1996, with a series of dedication programs presented by Jeffrey Smith, organist and choirmaster; the Salisbury Cathedral (U.K.) choir of men and boys; a Blessing of the Organ, Solemn Benediction and Te Deum, featuring the choirs of St. Paul's conducted by Smith with Albert Russell at the organ; and the ultimate dedicatory recital presented by Thomas Murray in May of that year. It is true that it has a specific mission or purpose as expressed by the builder, yet this organ acquits itself in concert, giving thrilling expression to a wide range of repertoire and eliciting admiration from the multitudes that have had an opportunity to hear it and the accomplished artists who have played it.

The excellent volunteer choirs of St. Paul's are directed by Robert McCormick, director of music, with assistant director of music John Bradford Bohl.

## SOURCES

*St. Paul's Parish, Washington, D.C.—An Organ for the Anglican Service—Schoenstein & Co. Builders – Cover Feature*, *The American Organist*, January 1997. This is the source of stoplist annotation, here combined with the stoplist, freely paraphrased.

Additional information provided courtesy of Jack Bethards, Schoenstein & Co.

Files of Lewis & Hitchcock Inc., and the Newcomer Organ Company, courtesy of Lewis & Hitchcock Inc.

Information provided by Irving Lawless.

Kiplinger Research Library, The Historical Society of Washington, D.C.

Dorothy W. Spaulding (1968).

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ST. PAUL'S EPISCOPAL CHURCH

SCHOENSTEIN & Co., OP. 123 (1994)

COMPASS: Manuals, 61 notes

Pedal, 32 notes

52 Voices, 65 Ranks

Electric-pneumatic action

GREAT (3¾" to 7½" wind pressure)

16 Double Diapason

Normal Diapason character, scaled narrow to Second Open

8 First Open Diapason

Powerful

8 Second Open Diapason

Slotted, horn-like character, scaled narrow to First<sup>t</sup> Open

8 Harmonic Flute (Bourdon bass)

37 pipes metal, harmonic from 30, wide trebles

8 Bourdon

Wide scale stopped metal, open pipes from 55

4 Principal

Scale narrow to Second Open in bass, equal to First Open in treble

4 Claribel Flute (prepared)

Wood, medium scale Melodia, open metal from 38

2½ Twelfth (t.c.)

49 pipes, narrow to 15th

2 Fifteenth

scaled narrow to 4' Principal

1½ Seventeenth (t.c.)

42 pipes, narrow to 12th, narrow mouths

2 Full Mixture IV

244 pipes, narrow mouths, narrow

Twelfth

1-13 15 19 22 26

14-44 12 15 19 22

45-54 8 12 15 19

55-61 1 8 12 15

8 Harmonic Trumpet (Ethereal)

Nominal Pitch Off, Super Octave

Chimes (t.c., Ch., 32 generators)

Bells (Cymbelstern)

SWELL (5½" wind pressure)

16 Lieblich Bourdon (wood)

12 Pipes, extension Stopped Diapason

8 Open Diapason

Narrow mouth, scale between Great First and Second Open Diapason

8 Stopped Diapason

Stopped wood, from pre-1949 Mormon Tabernacle Organ: II/56 Joseph Ridges (1867), rest from Austin (1916) including bass extension

8 Echo Gamba

Medium scale

8 Vox Celeste

Narrow to unison, tuned sharp

8 Flute Celeste II\*†

110 pipes, Unison Flauto Dolce pipes, tapered metal, narrow mouth, Celeste (t.c.) same as unison, tuned sharp

8 Celestiana II (Ethereal)

4 Gemshorn

Tapered metal, bright colorful Diapason tone, narrow to Open Diapason

4 Harmonic Flute

Metal, harmonic from 18, medium scale

4 Celestiana II (Ethereal)

2 Flageolet

Metal, bright clear flute tone bordering on Principal character, medium scale

2½ Cornet III

Mild, light Diapason tone, narrow mouths, narrow to Great 17th

1-18 12 15 19

19-52 12 15 17

53-61 8 12 15

2 Mixture III\*

Very powerful, narrow mouth, scale narrow to Great Principal 4

1-15 15 19 22

16-22 8 12 15 22

23-42 8 12 15 19 22

43-56 1 8 12 15 19

57-61 1 5 8 12 15

8 Hautboy

Smooth tone, tapered closed shallots, double flared resonators, capped from #49

8 Vox Humana (with Tremulant)††

Parallel open domed shallots

16 Posaupe (10")\*

Tapered closed shallots, narrow scale hooded Trumpet, harmonic from #45

8 Cornopean (10")\*

Tapered closed shallots, medium scale hooded Trumpet, harmonic from #33

4 Clarion (10")\*

Tapered closed shallots, wide scale hooded Trumpet, harmonic from #21

Tremulant

Sub Octave. Nominal Pitch Off, Super Octave

\*Stops in Celestial box which is inside Swell box.

†Available unison-only by switch.

††In separate box inside Celestial box.

CHOIR (4½" to 6½" wind pressure)

16 Double Dulciana (12 pipes, ext.)

8 Dulciana

Mild, colorful horn Diapason tone. Slotted, scale equal to Great 2' Fifteenth

8 Lieblich Gedeckt (w/m)

Stopped wood bass, metal with chimneys from #13, tapered open from #57, very narrow scale

4 Fugara

Scaled narrow to Dulciana, bordering on String tone

4 Forest Flute

metal, wide mouths, medium scale

2½ Nazard (t.c.)

49 pipes, metal chimney Flute, open from #43, narrow scale

2 Salicet

Scale narrow to Fugara

2 Harmonic Piccolo

Very narrow scale, metal, harmonic from #13

1½ Tierce (t.c.)

42 pipes, tapered metal, narrow mouth, wide scale

1½ Nineteenth (t.c.)

42 pipes, narrow mouth, equal to 22nd

1 Twenty-second

61 pipes, scale narrow to Salicet

16 Corno di bassetto (12 pipes, ext.)

8 Tuba Mirabilis (Solo)

8 Flügel Horn

Muted horn tone, tapered closed shallots, narrow scale, capped single flare resonators

8 Corno di bassetto

Tapered closed shallots, cylindrical open resonators, wide scale

Tremulant

Variable Tremulant

Harp (61 generators)

Celesta (61 generators)

Sub Octave, Nominal Pitch Off

SOLO (10" wind pressure)

8 Symphonic Flute

Metal, narrow mouths, harmonic from #35, double harmonic from #42, double mouth from #52. Scale: narrow bass, constant middle range, very wide treble

8 Gamba

Narrow mouth, narrow scale

8 Gamba Celeste

Same as unison, tuned sharp

8 Celestiana II (6½")\*

110 pipes metal, bright, somewhat horn-like flute tone tending toward string character. Strong taper, narrow scale. Celeste from #13, identical to unison and tuned sharp.

8 English Horn

Parallel closed shallots, narrow stem resonator with short, wide capped bell

8 French Horn

1-37 from Skinner Opus 848. New open flues #38-61

8 Harmonic Trumpet\*

Parallel, open, domed shallots. Medium scale hooded Trumpet, tin resonators, harmonic from #33

8 Tuba (15" Wind)\*

Tapered closed shallots, Wide scale hooded Trumpet, harmonic from #21

8 Tuben III (Celestial)†

8 Tuba Mirabilis (Unenclosed, 15")

44 Pipes, AA-e<sup>3</sup> only, tapered closed shallots, Wide scaled hooded Trumpet, harmonic from #25, at the Liturgical West End

Tremulant

Variable Tremulant

Sub Octave, Nominal Pitch Off, Super Octave

\*Stops in Ethereal box which is inside Solo box

†Tuben stop draws all three Celestial chorus reeds at 8 pitch

- PEDAL (3¾" to 7½" wind pressure)  
 32 Double Open Wood (Solo, 32 generators)  
 32 Contra Gamba (Solo, 32 generators)  
 32 Contra Bourdon (Celestial, 32 generators)  
 16 Open Wood  
     32 pipes, #1-24 from former Mormon  
     Tabernacle Austin Organ (1915), rest  
     new  
 16 Open Diapason (Great)  
 16 Bourdon (Wood) 32 pipes  
     32 pipes, #1-12 from former Mormon  
     Tabernacle Austin Organ (1915), rest  
     new  
 16 Dulciana (Ch.)  
 16 Lieblich Bourdon (Sw.)  
 8 Principal 32 pipes  
 8 Bourdon (wood, Gt.)  
 8 Stopped Diapason (Sw.)  
 8 Dulciana (Ch.)  
 4 Fifteenth (12 pipes, ext. Principal)  
 4 Flute (Gt.)  
 2⅓ Mixture IV  
 32 Double Ophicleide (Solo, 32 generators)  
 32 Contra Posaune (Celestial, 32 generators)  
 16 Ophicleide (32 pipes)  
 16 Posaune (Celestial)  
 16 Corno di bassetto (Ch.)  
 8 Ophicleide (12 pipes, ext.)  
 4 Corno di bassetto (Ch.)  
 8 Pizzicato Bass\*  
 \*Draws Open Wood at octave pitch through  
 Pizzicato touch relay.

**COUPLERS**

- Great to Pedal  
 Swell to Pedal  
 Choir to Pedal  
 Great to Choir  
 Swell to Choir  
 Solo to Choir  
 Pedal to Choir  
 Solo to Pedal  
 Swell to Great  
 Choir to Great  
 Solo to Great  
 Solo to Swell  
 Pedal Divide-Choir  
 Pedal Divide-Solo

All intramanual couplers read through except  
 Subs to Pedal and nominal pitch off be-  
 tween Great and Choir.

**MECHANICALS**

- Solid State Capture Combination Action with:  
 • 16 memories  
 • 90 pistons and toe studs  
 • programmable piston range for each memory  
 level  
 20 reversibles including Full Organ and  
 Tremulants  
 Expression shoe selector (5 boxes); Vox by tab-  
 let control  
 16 Crescendo and Full Organ programs  
 Pedal board elevator and adjustable bench





# BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

CARL SCHWARTZ

THE DREAM OF A GREAT NATIONAL CHURCH for the Roman Catholics of the United States dates back to the mid-19th century. It was hoped, for a time, that this might be the outcome of the building project that led to the construction of the present building of St. Patrick's Church in downtown Washington. A much grander structure was envisioned for a while, but the plans did not come to fruition. Finally, in 1913, His Holiness Pope Pius X approved plans for the building of such a church, and by 1920, the cornerstone of the National Shrine of the Immaculate Conception<sup>1</sup> had been laid on land adjacent to the Catholic University of America campus in northeast Washington D.C. While the initial plan was for a French Gothic Revival church, the final plan settled, for symbolic reasons, on an original and modern design combining a Romanesque exterior with interior elements modeled on Byzantine antecedents. The architects of the shrine were Maginnis & Walsh of Boston, later, Maginnis, Walsh & Kennedy. Fred V. Murphy, professor of architecture at Catholic University, also participated in the design. The building is constructed of stone, brick, tile, and mortar.

The initial phase of construction was the crypt, completed between 1924 and 1931. The Crypt Church itself, an impressive and evocative space,<sup>2</sup> was completed in 1926. A reed organ was the first instrument.<sup>3</sup> A two-manual Hall organ was installed soon after and later enlarged to four

manuals.<sup>4</sup> Records related that a contract for an organ was signed with Musical Research Products, Inc. of Philadelphia, on November 1, 1933.<sup>5</sup> It was installed at the end of January 1934 and dedicated by Firmin Swinnen on June 7, 1934. Marcel Dupré played a recital on this organ on October 24, 1937, and reportedly it ciphered. Because of the Depression and World War II, construction of the shrine was delayed, but resumed in 1954, and the upper church was completed in 1959. An electronic substitute was installed temporarily in the upper church and used until the installation of the Möller organ in 1965. The electronic then replaced the pipe organ in the crypt where it served until 1984.<sup>6</sup> At that time a two rank portable Möller organ, Opus 11671, was purchased by the shrine.<sup>7</sup> This compact instrument now resides in the Blessed Sacrament Chapel at the left of the main altar in the upper church. It can be moved into the larger space for use as a continuo and accompanying instrument when needed.

The upper church is one of the largest church buildings in the world, with an exterior length of 459 feet and a width of 240 feet. The highest point of the structure is the top of the cross on the campanile (Knight's Tower) at 329 feet. The

4. Information provided by Robert Grogan, organist emeritus of the basilica, e-mail of April 7, 2011. The details of the organs combine his notes with those provided by Russell Weisman and the shrine website.

5. Information provided by Russell J. Weismann, e-mail of April 13, 2011. Archivist Bynum Petty writes that when

Louis Luberoff left Möller, he established his own company in Philadelphia: The Musical Research Products Company. Initially, his intent was to build amplified pipe organs and, indeed, several were produced. Eventually Luberoff sold the company to Moller! That was the end of amplified organs. Somehow, Luberoff kept title to the name, and re-established the company and manufactured pianos in Philadelphia. The pianos were spinets shaped like a baby grand. In the baby grand "backyard" part of the piano was a turntable with amplifier and loudspeaker. Records, 78s or LPs, were then produced of popular piano concertos, minus the piano. This was the beginning of "music minus one." These contraptions were popular, and added considerably to Luberoff's fortune.

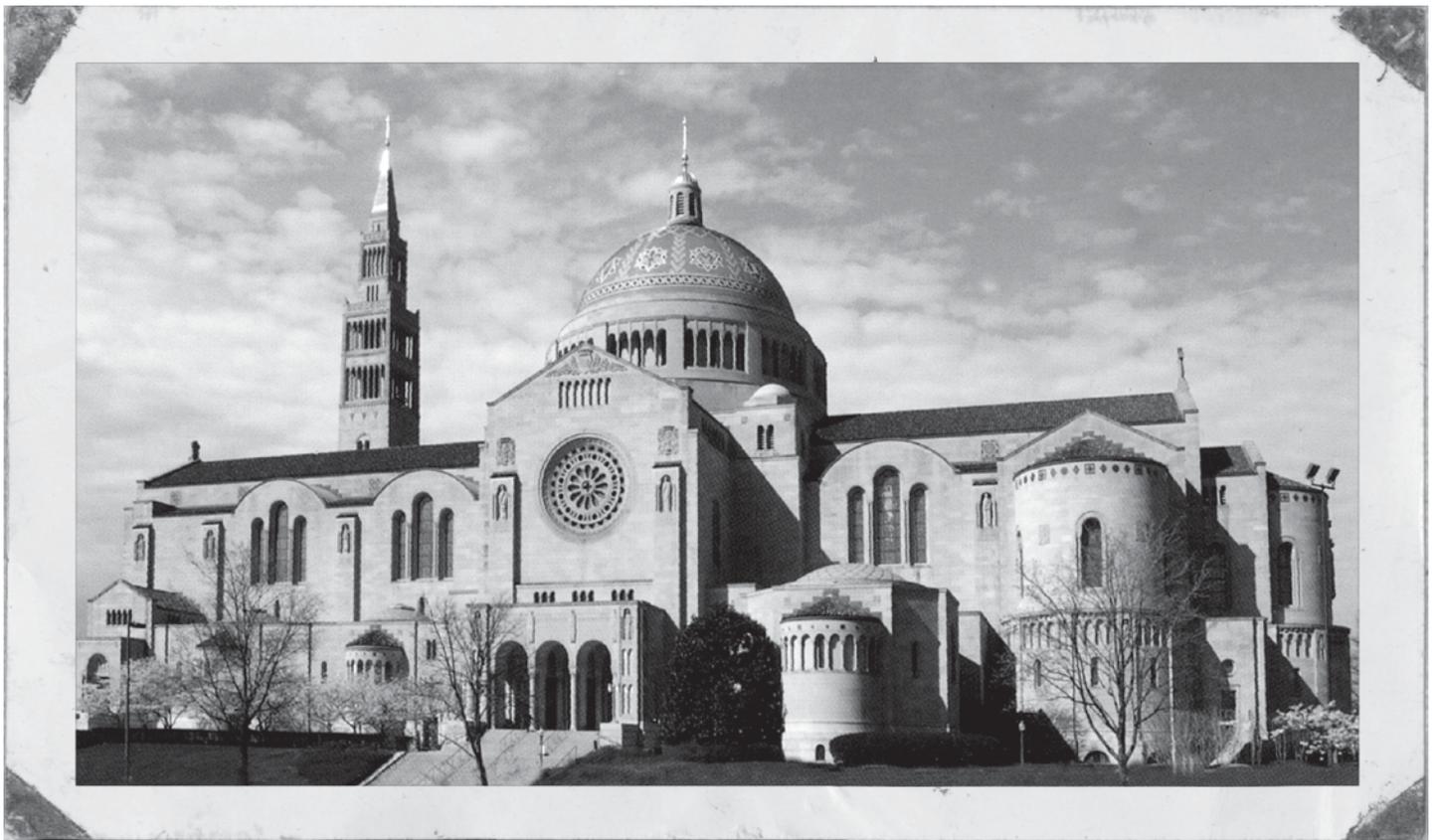
6. The pipe organ was reported to have "fallen off the truck" en route to the Newcomer Organ Company's facility in Smithsburg.

7. A "Series 80" organ, two manuals and pedal, two unified ranks, moveable.

1. The Shrine is named for the Catholic Dogma of the Immaculate Conception (*Ineffabilis Deus*) that was promulgated in 1854 by Pope Pius IX. Generally misunderstood, even by Catholics, it teaches that Mary, the Mother of God, was born Immaculate, that is: without stain of original sin, that Mary was also free of personal sin and, thus, the pure and perfect vessel to bear the Savior. The dogma is not immediately concerned with the Virgin Birth of Jesus as often thought, though, as with all theology, one matter leads to another as a matter of course.

2. The architecture of the shrine receives much comment. Many feel that the Crypt Church is the finest part of the structure. While Washington Cathedral long ago anointed itself as "The National Cathedral," there is competition from other directions. Thus, we have "The Cathedral" and "The Shrine" at the top of the pyramid. They are, to date, the largest structures. Some of the smaller buildings of this class are beautiful in their own right.

3. *The American Organist* (April 1989): 51.



central dome, its grandeur inspired by the Emperor Justinian's Church of the Holy Wisdom (Hagia Sophia) still standing in modern day Istanbul and that of St. Peter's Basilica in Rome, is 108 feet across. In 1990, Pope John Paul II elevated the shrine to the status of minor basilica, an honor recognizing it as church of special significance. Formerly titled the National Shrine of the Immaculate Conception, it is now known as the Basilica of the National Shrine of the Immaculate Conception. Locally it is referred to as "The Shrine."

In 1965,<sup>8</sup> M.P. Möller Inc. of Hagerstown, Maryland, installed the gallery and chancel organs in the upper church as its Opus 9702. These instruments were a gift of Cardinal Spellman, the Catholic chaplains, and military personnel of the United States. Edward B. Gammons was the consultant.<sup>9</sup> They were dedicated in a series of programs presented by Charles Courboin, Robert Twynham, Frederick Swann,

8. The contract is dated 1964.

9. William H. Barnes and Edward B. Gammons, *Two Centuries of American Organ Building* (Glen Rock, N.J.: J. Fischer & Bro., 1970), 39. Gammons was also a consultant for the large double Möller organ at the Cathedral of Mary Our Queen in Baltimore, Maryland, in the late 1950s. Ernest White was a designer of, at least, the Gallery Organ there. It was, prior to a recent comprehensive rebuilding by Schantz, tonally grounded in exceedingly small-scaled 8' foundation stops and narrow scaled reeds. The space is cavernous. This extreme tonal design seems to have been avoided at the Shrine by Gammons. Source: factory specification and scales for the Baltimore organ.

and Berj Zamkochian.<sup>10</sup> Maurice and Marie-Madeline Duruflé presented a remarkable two-organ recital and made the inaugural recording of this instrument in 1967.<sup>11</sup> The shrine has been host to most major organ recitalists through the years and the location of major premieres by composers such as Olivier Messiaen and Jean Langlais. In addition, both of these distinguished composers have played the gallery organ in recital. The organs of the shrine are in constant use supporting a demanding liturgical program.

In 2000-1, Goulding and Wood Inc. of Indianapolis, Indiana, revised the Möller organs as its Opus 34, providing new identical consoles (the full organ can be controlled from either). They relocated the former Rückpositiv division to the main case, placed some divisions on slider chests, and revised the facade. Philip Klais served as a consultant for the visual aspect. The original organ was installed in a room that had mostly brick walls and a plaster ceiling. Over time, the walls were progressively faced with the marble. Additional mosaic artwork has been placed in portions of the ceiling. This greatly altered the acoustics Möller had to work with in 1965. Many ranks were revoiced with an aim to improving tonal focus and warmth as well as balancing the

10. Source: Robert Grogan.

11. This is available in CD form: Gothic G-49107. Apparently remastered from the original reel-to-reel tape, the CD lacks the sonic impact of the original LP release. This is still an inspiring recording. The Duruflés make the coordination of two distant organs sound effortless.

M.P. MÖLLER, OPUS 9702 (1964)

REBUILT BY GOULDING & WOOD, OPUS 34 (2000-1)

THE SOUTH GALLERY ORGAN

GREAT

- 32 Contre Violone
- 16 Violone
- 8 Principal
- 8 Chimney Flute
- 8 Viola
- 5½ Grosse Quinte
- 4 Octave
- 4 Spitzflöte
- 2½ Quinte
- 2 Super Octave
- 2 Blockflöte
- 1½ Mixture IV
- ¾ Scharf IV
- 16 Fagott
- 8 Trompete
- 4 Clarion 61
- 8 Pontifical Trumpet (Bom.)

SWELL

- 16 Contre Viole
- 8 Principal
- 8 Gedeckt
- 8 Viole
- 8 Viole Celeste
- 4 Octave
- 4 Traverse Flute
- 2½ Twelfth
- 2 Flageolet
- 1½ Seventeenth
- 2 Plein Jeu III-IV
- ½ Cymbale III
- 16 Contre Hautbois
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clairon
- Tremulant

CHOIR

- 16 Quintaton
- 8 Principal
- 8 Orchestral Flute
- 8 Gemshorn
- 8 Gemshorn Celeste
- 4 Fugara
- 4 Chimney Flute
- 2 Zauberflöte
- ¾ Carillon III
- 16 Bass Clarinet
- 8 Petite Trompette
- 4 Clairon
- 8 Pontifical Trumpet (Bom.)
- Tremulant

POSITIV RIGHT

- 16 Singend Gedeckt
- 8 Holzgedeckt
- 4 Prinzipal
- 4 Hohlflöte
- 2 Blockflöte
- 1 Sifflöte
- ¾ Mixture IV
- 8 Cromorne
- Tremulant

POSITIV LEFT

- 16 Geigen
- 8 Principal
- 8 Rohrflöte
- 4 Principal
- 4 Koppelflöte
- 2½ Rohr Nasat
- 2 Octave
- 2 Spielflöte
- 1½ Terzflöte
- 1½ Quintflöte
- 1½ Mixture IV
- Tremulant

BOMBARDE

- 8 Diapason
- 8 Open Flute
- 4 Octave Major
- 2 Plein Jeu IV
- 1 Harmonics IV
- 16 Bombarde Harmonic
- 8 Trompette Harmonique
- 4 Clarion Harmonique
- 8 Pontifical Trumpet
- Tremulant

PEDAL

- 64 Gravissima
- 32 Contre Violone
- 32 Contre Bourdon
- 16 Principal
- 16 Bourdon
- 16 Violone (Gt.)
- 16 Gemshorn
- 16 Violone (Sw.)
- 16 Contrebasse
- 16 Quintaton (Ch.)
- 10½ Grosse Quinte
- 8 Octave
- 8 Stopped Flute
- 8 Viole (Gt.)
- 4 Choralbass
- 4 Open Flute
- 2 Hohlflöte
- Mixture IV
- 1½ Acuta III
- 32 Contre Bombarde
- 16 Bombarde
- 16 Basson (Sw.)
- 16 Fagott (Gt.)
- 8 Trumpet
- 4 Clairon
- 4 Rohrschalmei

THE WEST CHANCEL ORGAN

GREAT

- 16 Bourdon
- 8 Principal
- 8 Bourdon
- 4 Octave
- 4 Flute à Fuseau
- 2 Flute à Bec
- 1½ Mixture IV
- 8 Trompete

SWELL

- 16 Gedeckt
- 8 Principal
- 8 Gedeckt
- 8 Viole
- 8 Viole Celeste
- 4 Octave
- 4 Harmonic Flute
- 2 Gemshorn
- 2 Plein Jeu III-IV
- 16 Contre Hautbois
- 8 Trompette
- 8 Hautbois
- 4 Clairon
- Tremulant

CHOIR

- 16 Dolcan
- 8 Spitzprincipal
- 8 Rohrflöte
- 8 Dolcan
- 8 Dolcan Celeste
- 4 Oktav
- 4 Blockflöte
- 2½ Nazard
- 2 Principal
- 1½ Tierce
- 1 Fourniture III
- 8 Corno di Bassetto
- Tremulant

PEDAL

- 32 Contre Bourdon
- 16 Soubasse
- 16 Bourdon (Sw.)
- 16 Gedeckt (Sw.)
- 16 Viole (Gt.)
- 16 Dolcan (Ch.)
- 8 Octave
- 8 Stopped Flute
- 4 Choralbass
- 4 Open Flute
- 2½ Rauschquinte II
- 1½ Mixture II
- 16 Bombarde
- 16 Basson (Sw.)
- 8 Bombarde
- 4 Chalumeau





sound for the present acoustics. The consoles control a combined instrument of 157 stops and 172 ranks.

Mention should also be made of the shrine's carillon. The 329-foot tall campanile, the "Knight's Tower," was a gift of the Knights of Columbus, a Catholic fraternal and charitable organization. This carillon contains a total of 56 bells from both Paccard and Petit & Fritsen Ltd. There is an enclosed playing cabin and a studio/office at the 200-foot level, reachable by a small elevator.<sup>12</sup>

In the mid-1980s, organist Robert Grogan and Leo Nestor, the shrine's music director, collaborated on a plan for a new organ in the crypt church where the many daily Masses are said. Nestor had previous experience with a number of excellent organs built by the Schudi Organ Company. Schudi had recently completed a new instrument in nearby St. Vincent's Chapel on the campus of the Catholic University of America. Dedicated in 1981, it was designed in the French style by George Baker, then on the university faculty. It was intended as a teaching and recital organ for the Benjamin T. Rome School of Music.<sup>13</sup> A specification was

12. There is also a spiral staircase.

13. The CUA School of Music is located just north of the shrine. St. Vincent's Chapel is located in a dormitory area across campus.

developed for the crypt inspired and informed by the instruments of Gottfried Silbermann, yet purposefully adapted to the modern needs of the shrine's music program. To this end, the mechanical-action organ has a modern AGO key desk and an enclosed Oberwerk. The stop action is mechanical but provided with a combination action that activates the stops through solenoid motors. The Pedal division is more complete than one would normally find in a Silbermann instrument of this size. Duplexing and extension through mechanical means were employed in this part of the instrument. The Viol di Gamba was voiced to function more in the manner of a stringy principal rank and with choral accompaniment in mind. The principal ranks are high in tin content and the flutes have high lead content for tonal contrast. The facade is made up of pipes from the Hauptwerk 8' Principal and 4' Octave, and several non-speaking pipes. Organ-builder Mark Lively voiced this organ and subsequently was engaged to make some tonal improvements to the Möller chancel organ of the upper church.<sup>14</sup>

The case is of solid white oak, stained. The keyboards have bone covered naturals and ebony sharps. Gaboon ebony was used for the drawknobs. The case carvings incorporate the shell of St. James of Compostela, a symbol of pilgrimage, and the mystical rose.

The Schudi organ was dedicated on November 20, 1987. The inaugural recital was presented by Marilyn Keiser on November 22 of that year, the Feast of St. Cecilia, patron saint of music.<sup>15</sup> This is an instrument of great versatility that effectively plays a wide range of literature. It easily creates the illusion of a much larger organ. Its potential is demonstrably greater than the impression given by the stoplist alone. The comprehensive aspect of the instrument manifests itself in successful choral accompaniment and constant use in service playing. It is one of the musical jewels of the nation's capital.

The music director of the shrine is Peter Latona. He is assisted by Russell Weismann, associate director of music. The choir consists of approximately 20 professional singers who provide music for the heavy liturgical schedule and also sing in concert.

14. This information and the details regarding the Schudi organ were verified by Paul Fulcher.

15. The author was in attendance. Having only seen the stoplist, the assembled organists were skeptically awaiting the musical outcome of a program, which included not only music by Rheinberger, but Vierne's *Carillon de Westminster*. Not only did the music come across well, but the result was stunning.

SOURCES

Website of the Basilica of the National Shrine of the Immaculate Conception: see History, Architecture, Music.

J. MacGregor Morris, *A Parish for the Federal City: St. Patrick's in Washington 1794-1994* (Washington, D.C.: The Catholic University of America Press, 1994).

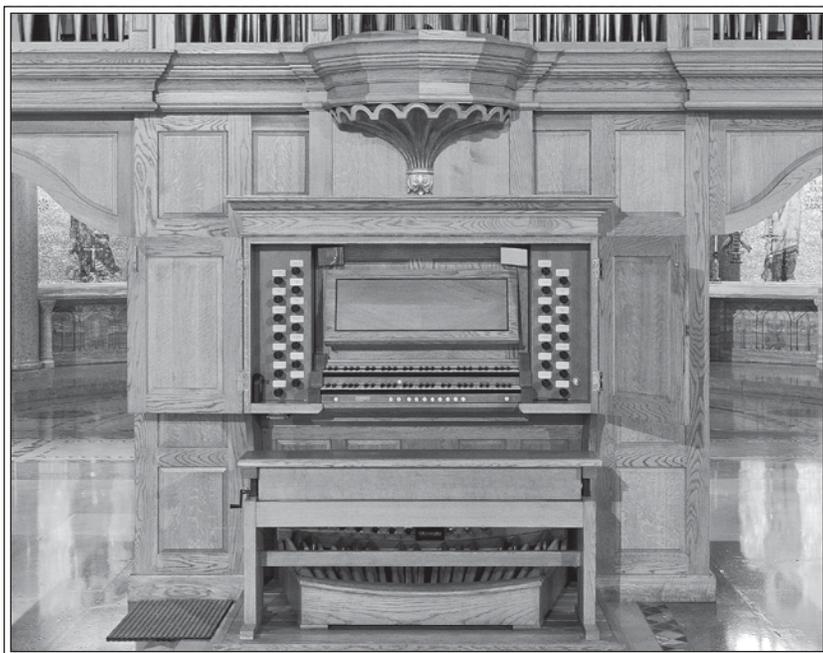
Information provided by Robert Grogan, carillonneur of the basilica (from 1964), associate organist 1967-1976, organist 1976-2008 and now emeritus, e-mail of April 7, 2011.

Information provided by Russell J. Weismann, associate director of music for the basilica, e-mail of April 13, 2011.

Information provided by Peter Latona, director of music at the basilica.

Specification of Schudi Organ, Opus 38, Schudi Organ Company website.

"National Shrine of the Immaculate Conception, Washington, D.C., Schudi Organ Company, Cover Feature," *The American Organist* (April 1989): 50-51.



SCHUDI, OPUS 38 (1987)  
CRYPT CHURCH

COMPASS: Manuals, 61 notes  
Pedal, 32 notes  
PITCH: A440, equal temperament  
WIND PRESSURES: Manuals, 65mm (2½")  
Pedal, 85mm (3⅜")

BLOWER: ½ h.p.  
1,355 pipes  
19 independent registers, 23 stops, 25 ranks  
Mechanical key and stop action  
Parallel solid-state combination action  
Two memories, each with eight general pistons

I. HAUPTWERK

- 8 Principal  
80% tin, 33 in facade
- 8 Rohrflöte  
#1-12 wood, rest 25% tin
- 4 Octave  
80% tin, 18 in facade
- 2½ Quinte  
50% tin
- 2 Superoctave  
75% tin
- 1½ Terz  
50% tin
- 1½ Mixtur IV  
219 pipes, 75% tin
- 8 Trompete  
56 reed resonators, 75% tin; 5 flue pipes, ⅓ cut parallel type shallots  
Tremulant  
Oberwerk / Hauptwerk

II. OBERWERK

- 8 Gedackt  
#1-12 wood, rest 25% tin, stopped
- 8 Viol di Gamba  
#1-12 from Gedackt, #13-56 50% tin
- 4 Rohrflöte  
25% tin
- 2 Principal  
75% tin
- 1½ Quinte  
75% tin
- 1 Sifflet  
75% tin
- ⅓ Cymbel II  
122 pipes, 75% tin
- 8 Schalmey  
56 reed resonators of 75% tin, 5 flue pipes, #1-12 narrow conical resonators, #13-56, narrow stem with bells, lift-up covers, closed shallots  
Tremulant

PEDAL

- 16 Subbass  
wood
- 8 Principal (Hw.)
- 8 Bordun  
12 pipes, ext. 16' Subbass
- 4 Octave (Hw.)
- 2½ Rauschpfeife III  
96 pipes, 75% tin
- 16 Posaune  
full-length wood resonators, closed shallots
- 8 Trompete ext.  
Hauptwerk / Pedal  
Oberwerk / Pedal





# CHURCH OF THE PILGRIMS ~ PRESBYTERIAN

CARL SCHWARTZ

CHURCH OF THE PILGRIMS was organized in 1903 as the Second (Southern) Presbyterian Church of Washington, D.C. In 1919, it was renamed “Church of the Pilgrims” and became the national church of the Southern Presbyterians at a time when the Northern and Southern Presbyterian churches were still divided, a legacy from the Civil War period. The congregation served as “home away from home” in the nation’s capital for members of the denomination, hence the name “Pilgrims.”

Dr. Andrew Reid Bird, pastor of the church during this period, traveled throughout the South to raise money for a new and magnificent sanctuary. Ground was broken in 1927, the cornerstone laid in 1928, the church was completed, and the Sara Morrison Pipe Organ, built by E.M. Skinner, was first heard on Easter Sunday 1929.

In the mid-1950s, the church was at the forefront of the civil rights movement. During the 1970s, the congregation was involved in an outreach ministry to young people, the poor, and the homeless, and a focus of anti-war activity during the Vietnam conflict. Always innovative, in 2001 the church became a “More Light” church, supporting the full inclusion of gay, lesbian, bisexual, and transgender persons in the life of the congregation.<sup>1</sup>

The church’s 1928 Skinner organ has survived mostly unaltered. Perhaps few organs have been fussed over as much as this instrument. Warren F. Johnson was organist from the time the instrument arrived until the mid 1970s. He was an attorney with the law firm of Tumulty & Tumulty. Joseph Tumulty had been the private secretary to President Woodrow Wilson.

Johnson himself paid for the organ maintenance until 1967. At first the organ was serviced weekly, later twice a month, and in the last years of Johnson’s tenure was reduced to a monthly service call—at the very time the instrument was crying out for attention.

1. *A History of Hospitality and Social Justice*, provided by the Rev. Jeff. Krehbiel, Pastor, Church of the Pilgrims.

The first change to the Skinner was the addition of a 16’ Pedal Dulciana of 32 pipes in 1937. Theodore Lewis of Lewis & Hitchcock wrote:

Mr. Hitchcock and I were over to the church this morning in reference to installing a stop suitable for use when the Unda Maris and Flute Celeste are used and we submit the following recommendation: We recommend that a 16’ Dulciana be installed in the Great side of the organ and that it be connected to the stop on the Pedal marked “Chimes” . . . At the present time there is no soft pedal stop of any kind and we have always felt that there should be a softer stop there for use in connection with the Unda Maris and Flute Celeste. We are confident that the stop we recommended will meet all requirements.<sup>2</sup>

Several months later Johnson responded:

My dear Mr. Lewis and Mr. Hitchcock: This is to authorize you to install a 32-note pedal dulciana (sic) 16’ in the organ at Church of the Pilgrims, at a total cost of \$475.00.

If it is agreeable to you, I would suggest that the following arrangement be made for the payment of the same by me: \$100.00 with this letter, \$100.00 on the 1st of August, and the balance in installments of \$50.00 the first of each month.<sup>3</sup>

This is a rare opportunity to follow a poignant history of communications between client and organ company. Behold, another message from from Mr. Johnson: “Dear Mr. Lewis, Many thanks again. You certainly have the magic touch. I can truthfully say it sounds grand, thanks to your thirteen years’ care.”

Lewis, consummate master of the business letter, responded effusively:

Thank you so much for your note regarding the tuning we did on the organ at the Church of the Pilgrims. It is always a pleasure to do this for you, first because you do appreciate it and second because you have a lovely instrument.

2. Theodore Lewis to Warren Johnson, April 21, 1935, Lewis & Hitchcock file.

3. Johnson to Lewis & Hitchcock, July 13, 1937, Lewis & Hitchcock file.

I personally feel that this instrument is one of the fine organs we have in Washington. It is not as large as some but it does have all the beautiful stops to be found on others and the ensemble effect is unusually fine. Aside from the trouble we have had with the contacts, this instrument is as free from mechanical trouble as any organ we know, unless of course it might be a LEWIS & HITCHCOCK.<sup>4</sup>

It's not clear where the impetus came from for the one significant tonal change made to the organ in 1948. The tradition is that the alteration was advised by Aeolian-Skinner.<sup>5</sup> Warren Johnson narrates this best:

Dear Mr. Lewis and Mr. Hitchcock:

I gave an instruction to Pete today at the church to move the Great 1st diapason [*sic*] down an octave, making it a 4' stop; and also to replace the present stop knob with one labeled "Octave 4'. And also to supply the top 12 pipes. Will you kindly ask him to put the pipes taken out underneath the choir chest instead of the room I indicated to him, and also to leave the old stop knob on the keyboard of the console. All this for obvious reasons which I am sure you will understand. I asked him to move the pipes as soon as he has the new stop knob. Please bill me for all of this.<sup>6</sup>

The Swell Rohrflute in this organ is of a type of construction with metal pipes and a pierced wooden stopper. In general, but particularly in the extremes of the regional climate, the stopper would expand during the humid season causing the pipe metal to bulge. Then when the stopper dried out during the heating season it would slip out of tune. Johnson brings this alive on the page; "Dear Mr. Hitchcock: I think now is the time to take care of the rohrflute [*sic*] pipes. I would like you to beat them into shape and re-leather the stoppers: and would appreciate it if you could do it this week"<sup>7</sup> The Rohrflute remained unsatisfactory and, at an unknown date, Aeolian-Skinner provided a replacement set of pipes: an 8' Quintadena of the neo-Baroque type, which still exists. More recently, however, Central Pipe Organ Service has reinstated the plump-sounding Rohrflute that had been stored in the organ.

As the Skinner began to age, subjected to the normal wear and tear as well as the four season climate of the region, a narrative of decline begins. In Johnson's own words:

Our minister has complained about the hissing noise of the air leak in the swell chamber about which I have spoken before. Please have Peter repair it completely on the next visit which will be Saturday, April 22nd."<sup>8</sup>

Ominous clouds were beginning to gather on the horizon, not just with regards to the organ:

Dear Mr. Johnson:

To confirm our telephone conversation about the Great Primary, the primary pouches are beginning to go like the Swell which accounts for the silent notes. It is almost impossible to lay a pouch or diaphragm without taking the entire unit apart. If we know in advance, we can take the Primary out, re-leather and replace between Sundays. We are sorry to announce a change in price for this old service. On the first of February we gave all the men in our employ an increase of about 10%. We realize that this is in excess of LBJ's policy but in view of the fact that we hadn't raised the men in three years, we thought it was coming to them. The new price for the re-leathering of the Primary is \$358.00.<sup>9</sup>

The year 1966 was the turning point for the organ, with the need for significant renewal looming on the horizon. Keep in mind that the church had never paid for so much as a tuning since 1929. City churches were also experiencing a membership decline because the population had shifted. Would they spend money on an organ when society was crying out for help?

Some limited repair work, undertaken in the following years, hardly kept up with the needs of the organ. In 1968, a rectifier replaced the DC generator that had provided current.<sup>10</sup> The beloved Mr. Johnson, now elderly, began to show signs of memory loss. He wrote in 1974: "Will you look at the motor in the blower room at the Church of the Pilgrims? It is minus a belt."<sup>11</sup> He is referring to the genera-

8. Johnson to Mr. Cruse of Lewis & Hitchcock. April 17, 1961.

9. Letter of February 18, 1966, unsigned, possibly Lewis to Johnson. It refers to President Johnson's attempt to keep inflation under control through voluntary wage and price restraints. This strategy was a failure, and the ensuing period of high inflation that lasted until the early 1980s was difficult for the pipe organ industry as well as the country at large.

10. Contract between church and Lewis & Hitchcock Inc., August 5, 1968.

11. Note of August 28, 1974. Mr Johnson's signature shows a profound change by this time. The generator belt had been removed because the rectifier was installed.

4. Lewis to Johnson, July 3, 1942, Lewis & Hitchcock file. It is worth mentioning that Lewis's own church, Hamline Methodist, now Simpson Hamline United Methodist Church, has a Skinner organ, Opus 534 (1925), extant and playable.

5. Confirmation of this may be hidden away in the Lewis & Hitchcock—Aeolian-Skinner correspondence file.

6. Johnson to Lewis & Hitchcock, November 22 [1948].

7. Note, Johnson to Hitchcock, Sunday May 8, presumably written in 1949 as it is referenced in the latter of May 18, 1949.

tor, still in place but no longer connected or needed. Those who remember, tell this writer that this request was repeated countless times over the years between the installation of the rectifier and his retirement. The good Mr. Johnson would greet the tuners several times during the course of a visit as if it were the first time he had seen them that day.

Appeals for the preservation of the organ continued. Theodore Lewis had died in 1974. The firm that had cared for the organ since its installation was now owned by George L Payne. Donald Clark of Lewis & Hitchcock wrote an appeal to the church in 1978 that states in part:

The organ was built by the Ernest M. Skinner Company of Boston, Mass. Your instrument is one of the finest examples extant, and when restored, will be one of the really important organs in the city. Lack of proper appreciation of a mint Skinner has caused many of the once numerous local instruments to be replaced, destroyed, or altered beyond recognition, usually against our firm's advice.

The cost was too much to bear for the church, which did indeed recognize the merit of the organ:

Fifty years of continuous service, however, takes a toll even on the finest musical instruments, and by the 1970s it was apparent that the church's priceless legacy needed far more than routine maintenance work. Yet, how could today's church membership of several hundred people of modest financial resources, respond to such a situation? Also, quite frankly, how could the present congregation that is widely known for its involvement in social issues and for its advocacies of the dispossessed, justify spending up to \$75,000 to repair a pipe organ?<sup>12</sup>

While one might have feared a tragic outcome, the ending was happy. The church decided to contract for the restoration of the Skinner organ with Arthur Allen Douglas, a former Lewis & Hitchcock employee referenced in some of the correspondence. Since he was then living in Virginia, he proposed that the church provide him a room on the premises, space for a workshop and the assistance of parishioners and friends to do the work of rebuilding the organ. The amount of time and work required was underestimated but the project was successfully completed at a cost acceptable to the congregation.

There was a service of dedication on the afternoon Sunday, April 13, 1980, played by Eileen Morris Guenther,

12. "Skinner Organ to be Rededicated—News Release for Immediate Use" announcing the April 13, 1980, festivities. Mr. Robert Saladini, organist, the Rev. William Thompson (News Release), and the Rev. Dr. Herbert Mesa, pastors are given and contacts. The author is not indicated. From Lewis & Hitchcock files.

a former dean of the District of Columbia Chapter of the American Guild of Organists (and now its president). The organ has continued to undergo routine restorative work since that time and is now cared for by the Central Pipe Organ Service Company founded by Donald Clark, now retired. Stephen Hunt is the present owner of the firm and curator of this organ. Rob Passow is the organist and music director.

### E.M. SKINNER, OPUS 744 (1928)

COMPASS: Great and Choir, 61 pipes  
Swell, 73 pipes  
Pedal, 32 pipes

*Stoplist below contains Skinner shop notes.*

#### GREAT (6" wind pressure)

- 16 Bourdon (ext. Ped., 17 pipes)
- 8 Major Diapason  
42sc, ¼m. transposed "Octave 4" in 1948, 12 new trebles by Lewis & Hitchcock
- 8 Second Diapason  
45sc, ½m, renamed "Diapason" in 1948
- 8 Flute Harmonique (common metal)
- 4 Principal (57sc, spotted metal)  
Grave Mixture II (12-15)  
122 pipes, 69-70sc
- 8 Tuba (in Choir box)  
73 pipes, common metal, 12" pressure
- Chimes  
20 tubes, electric action, in Swell box
- Great to Great 4
- Swell to Great 16, 8, 4
- Choir to Great 16

#### SWELL (7½" wind pressure)

- 8 Open Diapason (45sc, ¼m)
- 8 Rohrflute (12 wood, rest common metal)  
This stop is metal with wooden stoppers. At some point after the 1950s, this was replaced with an 8' Quintadena, reportedly provided by Aeolian-Skinner. The Rohrflute rank, which had been stored, has been restored.
- 8 Gamba (60sc)
- 8 Gamba Celeste (60sc)
- 8 Flute Celeste II (common metal)
- 4 Flute Triangulaire (common metal)
- 2 Piccolo (61 pipes, common metal)  
Mixture III (183 pipes)  
c-a<sup>2</sup> 15-19-22  
a<sup>#2</sup>-f<sup>3</sup> 12-15-19  
f<sup>#3</sup>-c<sup>4</sup> 8-12-15
- 16 Waldhorn (common metal)
- 8 Trumpet (Eng.)
- 8 Oboe d'Amore ("new scale")
- 8 Vox Humana (lid type, soft)  
Tremolo  
Swell to Swell 16, 4

## CHOIR (6" wind pressure)

- 8 Geigen Diapason  
47sc, ¼m spotted metal
- 8 Concert Flute ("#1 + #1")
- 8 Dulciana (56sc)
- 8 Unda Maris  
t.c., 61 pipes, 56sc
- 4 Flute (#2)
- 8 Clarinet (large)
- 8 Harp (61 bars)
- 4 Celesta  
Tremolo  
Choir to Choir 16, 4  
Swell to Choir 16, 8, 4

## PEDAL (augmented, 6" wind pressure)

- 32 Resultant
- 16 Diapason (bearded, 50 x 54)  
Voicing shop notation: "Westfield  
pipe feet on Contra Bass, gates don't  
close"
- 16 Bourdon  
#2 special treble, small
- 16 Dulciana  
43 scale, added by Lewis & Hitchcock,  
1937; pipes by Dennison; on Chimes  
switch
- 8 Octave Diapason (12 pipes, ext. 16')
- 8 Gedeckt, (12 pipes, ext 16')
- 16 Waldhorn (Sw.)
- 16 Trombone  
8" sc, 10" wind pressure  
Chimes (Gt.)  
switch modified for 16' Dulciana  
Swell to Pedal 8, 4  
Great to Pedal  
Choir to Pedal

## COMBINATIONS

Adjustable at the console and visibly  
operating the stopknobs

- GREAT 1-2-3-4
- SWELL 1-2-3-4-5
- CHOIR 1-2-3-4
- PEDAL 1-2-3-4
- GENERAL 1-2-3-4
- General Cancel

## MECHANICALS

- Great to Pedal reversible
- Sforzando
- Crescendo Pedal
- Swell pedal
- Choir pedal

BLOWER: Spencer, 7½ horsepower. 220vac,  
single phase

## SOURCES

American Organ Archives, Skinner Organ Company,  
shop specification/notes.

Skinner Organ Company flue voicing shop specification  
and reed voicing log courtesy of Allen Kinzey.

Lewis & Hitchcock Inc. files: Church of the Pilgrims,  
Presbyterian, various correspondence and contracts.

Examination by the author, assisted by Stephen Hunt,  
Central Pipe Organ Service.



— — — — —  
WASHINGTON NATIONAL CATHEDRAL  
CATHEDRAL CHURCH OF SAINT PETER AND SAINT PAUL

SCOTT DETTRA



**I**N 1791, PRESIDENT GEORGE WASHINGTON appointed Pierre L'Enfant to design the nation's capital city. L'Enfant's plans included "a great church for national purposes" on the site now occupied by the National Portrait Gallery, but it was never built. The idea lay dormant for a century until the Protestant Episcopal Cathedral Foundation of the District of Columbia was chartered by an act of Congress on January 6, 1893, allowing it to establish a cathedral and institutions of higher learning. After his consecration as the first Bishop of Washington in 1896, the Right Reverend Henry Yates Satterlee acquired 57 acres of land on Mount Saint Alban, a site with a commanding view of the city below. In 1906, George Bodley and Henry Vaughan were selected as cathedral architects and the foundation stone was laid on September 29, 1907, in the presence of President Theodore Roosevelt and a crowd of more than ten thousand people.

Edgar Priest, an Englishman who immigrated to the United States in 1901, was hired away from St. Paul's Church, K Street, in Washington, to become the cathedral's first director of music. He began training choristers when St. Albans School—the cathedral choir school—opened in 1909, two and a half years before the first indoor service was held in Bethlehem Chapel on May 1, 1912. The organ music at that service was played on E.M. Skinner, Opus 183, a four-manual instrument, which was the first of five organs Skinner would build for the cathedral.

The cathedral's second Skinner organ was Opus 801, a one-manual-and-pedal instrument built in 1929 for St. Augustine Chapel in the College of Preachers. This instrument was rebuilt in 1991 by the DiGennaro-Hart Organ Company and remains in the chapel, although the college itself closed in 2009.





*View of the cathedral  
under construction  
April 2, 1925*



No. 74  
Wash. Cathedral  
Washington  
Frohman Robb & Little

*View from the Great Choir to the Apse  
Frohman, Robb & Little, architects  
May 3, 1932*



*Various Photos*  
*ca. 1935*



By the early 1930s, construction of the apse and Great Choir was complete. The first service in the Great Choir was held on May 5, 1932, accompanied by Skinner's Opus 883, a two-manual organ that served the cathedral until the Great Organ (Ernest M. Skinner & Son, Opus 510) was installed in 1938. At that time, Opus 883 was moved to Lasell Junior College in Auburndale, Massachusetts. It has since been discarded.

The Great Organ was dedicated with a recital by Robert George Barrow (who succeeded Edgar Priest as organist upon his death in 1935) on November 10, 1938, to a reported crowd of 3,000 people. Ernest Skinner considered the Great Organ to be a masterpiece, "a supreme example of the art of organ building." Seventy-two years old at the time of its completion, he saw this instrument as the final, culminating statement of his career. Indeed, the instrument was widely acclaimed at the time as one of the truly great organs of the world.

The last organ Skinner built for the cathedral was a two-manual instrument for the Chapel of St. Joseph of Arimathea, installed in 1939. This organ was a gift in memory of Edgar Priest. It has since been removed from the cathedral.<sup>1</sup>

The late 1930s were years of major staff changes at the cathedral as the founding-era leadership began to retire. Robert George Barrow was among those who left during this time, moving to Massachusetts to teach at Williams College, where he remained until his retirement in 1976. He was succeeded by Paul Callaway in 1939, an appointment that would forever change the musical landscape of the city. Just 30 years old when he was appointed, Callaway remained at the cathedral until his retirement in 1977. In addition to founding the Cathedral Choral Society in 1941, he founded the Opera Society of Washington—now known as the Washington National Opera—in 1956. His impact on the city's musical life cannot be overstated.

In 1953, the original Bethlehem Chapel instrument (Skinner Opus 183) was replaced by a new, two-manual instrument built by Aeolian-Skinner (Opus 1248). Opus 183 was moved to the Unitarian-Universalist Church in Portsmouth, New Hampshire, where it remained until it was broken up for parts in 2000. The 1953 Aeolian-Skinner remains in Bethlehem Chapel. It was restored by

1. The organ passed to St. John's Episcopal Church – Broad Creek, Ft. Washington, Maryland, in 1993. It was stored and then water damaged beyond hope of repair. Some pipes were salvaged by James Baird and are in storage.

DiGennaro-Hart in 1992 and continues to be used for the various services held in this chapel and as a practice instrument for the cathedral organists.

By the late 1950s, the cathedral faced two problems with the Great Organ: much of its original chest leather needed replacement, and the cathedral itself was growing in size. Construction of the south transept had been completed and planning for the central tower and nave was underway. Dean Francis Sayre appointed a committee to address the immediate maintenance needs of the instrument and to consider a long-range plan that would help the organ's tone fill the ever-growing building. Joseph Whiteford, president of the Aeolian-Skinner Organ Company, was hired as designer and consultant.

The committee's plan called for the addition of new divisions to the organ, major revisions to the original stoplist, and a new console to control it all. The new console was built in 1958, retaining the Gothic casing panels designed by cathedral architect Philip Frohman for the original console. In 1963, the Brustwerk and Positiv divisions were added, located on top of the choir stalls in the first bay of the Great Choir. The Trompette-en-Chamade was installed in 1964 above the reredos. Between 1973 and 1976, major changes were made to the organ. More than half of the original 1938 pipework was removed, replaced by more than 7,000 new pipes. Very few changes have been made to the organ since 1976, representing the longest period of its life that it has lived without major tonal alterations.

Paul Callaway retired from the cathedral in 1977, having served for nearly forty years. Richard Wayne Dirksen, Callaway's assistant since 1942, was hired to replace him. Dirksen had been appointed precentor of the cathedral in 1969, the first time in the history of the Anglican Communion that a layperson served in that role. Dirksen retired as organist in 1988 and as precentor in 1991. He was succeeded by Douglas Major, assistant organist since 1974, who remained in the job until 2002 when he was succeeded by Erik Wm. Suter. Mr. Suter left the cathedral in 2007 to pursue a career as a commercial airline pilot.

In addition to the instruments mentioned above, the cathedral has two portable organs on the floor of the nave. The first is a one-manual instrument built by Richard Watson Dirksen (father of Richard Wayne Dirksen) with pipes by Aeolian-Skinner. The second is a two-manual-and-pedal instrument built by Reuter in 1963.

**THE ERNEST M. SKINNER AND SON ORGAN  
IN THE NATIONAL CATHEDRAL, WASHINGTON, D.C.**

Designed by Ernest M. Skinner in consultation with  
Edgar Priest, organist of the Cathedral

Great Organ (All on a 6" Wind.)	Pipes	Scales	Mouth
16' Diapason	61	34	1/5
8' First Diapason	61	40	1/5
8' Second Diapason	61	42	1/5
8' Third Diapason	61	44	1/5
8' Principal Flute	61	#1	1/6
8' Clarabella	61	#2, #1 Bass	
8' Viola	61	56	1/6
8' Erzähler	61	Com.	1/6
Muted string ensemble (5 Rks.)* (four 8' and one 4' rank)	305		
5-1/3' Quinte	61	52	1/5
4' Octave	61	58	2/9
4' Principal	61	55	2/9
4' Harmonic Flute	61	#1	1/6
2-2/3' Twelfth	61	69	2/9
2' Fifteenth	61	70	2/9
Plein Jeu—VIII Rks. (strong) 15- 19- 22- 26- 29- 33- 36	427		
Harmonics—IV Rks. (mild) 17- 19- 21- 22	244		
Cymbal—III Rks. 19- 22- 26 (medium power)	183		
16' Posaune	61	CCC 5-3/4"	
8' Tromba	61	CC 4-1/2"	
8' Trumpet	61	CC 4"	
4' Clarion	61	C 3"	

8' Solo Trumpets as drawn: a Solo to Great, reeds only exclusive of Tuba Mirabilis. This gives absolute full organ on Great, except Tuba Mirabilis which remains as a dominating melodic voice on the Solo manual.

ABOVE SOURCE: *The Composition of the Organ*, by Ernest M. and Richmond H. Skinner, edited by Leslie Olsen, © 1981. Melvin J. Light, publisher.

**THE INSTRUMENTS' HISTORICAL NARRATIVE**

- 1937 . . . . . Ernest M. Skinner & Son Organ Company, Opus 510
- 1958 . . . . . Aeolian-Skinner Organ Company, Opus 883-A ~ *New console*
- 1963 . . . . . Aeolian-Skinner Organ Company, Opus 883-B  
*Brustwerk, Positiv, Gallery Pedal*
- 1964 . . . . . Aeolian-Skinner Organ Company, Opus 883-C ~ *Trompette en Chamade*
- 1973-1976 . . Joseph Whiteford, Roy Perry, Harold Newcomer, and Robert Wyant  
*Sowerby Memorial Swell, revisions to rest of organ*
- 1989 . . . . . R.A. Daffer & Son ~ *New control system*
- 1990 . . . . . R.A. Daffer & Son ~ *Addition of Posthorn*
- 2005 . . . . . Richard Houghten ~ *New Solid State control system*

**Swell Organ (All voiced on a 6" wind,  
except reeds which are on a 7-1/2" wind,  
and the 8' trumpet, which is on a light wind.**

	Pipes	Scales	Mouth
16' Dulciana	73	44	1/6
16' Bourdon	73	#2	
8' First Diapason	73	42	1/5
8' Geigen Diapason	73	45	1/5
8' Claribel Flute	73	#2	
		#1 bass	
8' Gedackt	73	#2	
8' Salicional	73	62	1/6
8' Voix Celeste	73	62	1/6
8' Viole d'Orchestre	73	58	1/6
8' Viole Celeste	73	58	1/6
8' Flauto Dolce	73	Com	1/6
8' Flute Celeste	61	Com	1/6
8' Aeoline	73	60	1/5
8' Unda Maris	73	60	1/5
8' String Ensemble*		(See below)*	
5-1/3' Quinte (wood)	73		
4' Unda Maris (II Rks.)	122	70	1/5
4' Violina	73	68	1/6
4' Octave	73	56	2/9
4' Gemshorn	73	60	1/5
4' Harmonic Flute	73	#2	1/5
2-2/3' Twelfth	61	69	1/4
2' Fifteenth	61	70	1/4
Mixture (15- 19- 22- 26- 29) V Rks.	305		
Cornet (1- 8- 12- 15- 17) V Rks.	305		
Carillon(12- 17- 22) III Rks.	183	Scales	
16' Posaune	73	CCC 4-1/2"	
8' Trumpet (light wind)	73	CC 4-1/2"	
8' Cornopean	73	CC 5"	
8' Flugel Horn	73	#2(3")	
8' Vox Humana	73	common	
4' Clarion	61	C 3"	
Tremolo			

**Choir Organ (All on a six inch wind)**

	Pipes	Scales	Mouth
16' Gemshorn (Cut up on No. 25)	73	40 (55 at top)	1/6
8' Diapason	73	45	2/9
8' Concert Flute	73	#1 bass	
		#2 Treb.	
8' Gemshorn	73	48	1/5
8' Kleiner Erzahler (II Rks.)	134	Com.	1/6
8' Viole d'Orchestre	73	58	1/6
8' Viole Celeste	73	58	1/6
4' Harmonic Flute	73	#2	1/5
4' Gemshorn	73	C 48-1/2	1/5
		taper	
4' Violin	73	72	1/6
2-2/3' Nazard	61	Gems. Sc. 1/2 taper	
2' Piccolo	61	#2	
1-3/5' Tierce	61	Gems. 1/2 taper	
1-1/7' Septième	61	Gems. 1/2 taper	
Carillon - III Rks. (12- 15- 19)	183	All Gemshorn scales.	

16' Orchestral Bassoon	61	Special (Skinner)
8' Orchestral Oboe	61	Common (Skinner)
8' Trumpet (small, bright, French shallots)	73	CC 3"
8' Clarinet	61	Common
4' Celesta	61	
8' Celesta-Sub (harp)		
Tremolo		

**Solo Organ (All on a ten inch wind except Tuba Mirabilis which is voiced at twenty.)**

	Pipes	Scales	Mouth
8' Diapason	73	40	1/5
8' Flauto Mirabilis	73	CC 42	1/5
8' Gamba	73	Scale of inverted taper 54 at the mouth, 50 at top	1/6
8' Gamba Celeste	73		1/6
8' String ensemble *			
4' Orchestral Flute	61	#1	
Compensating Mixture (VII Rks.)			
8- 12- 15- 17- 19- b21- 22	427		
16' Ophicleide	73		
16' Corno di Bassetto (extension Clarinet)	12		
8' French Horn	61		
8' Cor d'Amour	61		
8' English Horn	61		
8' Trumpet	73		
8' Corno di Bassetto	61		
8' Tuba Mirabilis (On 20 inch pressure)	73		
4' Clarion	73		
Tremolo			

**Pedal Organ (Augmented) (voiced on pressures varying from five to twelve inches.)  
Same letter means same rank.**

	Pipes	Scales	Mouth
A 32' Diapason	12	38 x 42	
B 32' Violone	12	10" x 14"	
A 16' Diapason	32	50 x 54	
C 16' Diapason (metal display pipes)	32		1/6
16' Contra Bass	32		
B 16' Violone (Metal display pipes)	32		1/6
16' Dulciana (from Swell, unenclosed)			
D 16' Gemshorn (from Choir, unenclosed)			
E 16' Bourdon	32	61 x 65	
F 16' Echo Lieblich (from Swell)			
E 8' Gedackt	12		
B 8' Cello	12		1/5
D 8' Gemshorn (from Choir)			
C 8' Principal	12		1/6
A 8' Octave	12		
F 8' Still Gedackt (from Swell)			
D 5-1/3' Quinte (from Choir)			
4' Super Octave	32	66	2/9
4' Still Flute	32	#1	1/5
Harmonics (IV Rks.) (17- 19- b21- 22)	128	Unisons 45	2/9
		(Off Unisons 48)	
Mixture (V Rks.) (15- 19- 22- 26-29)	160	45	2/9

G 32' Bombarde (Lower ten on 12" pressure, balance on 10")	12	CCCC 14 x 14"
H 32' Fagotto (On 10" pressure)	12	CCCC 8"
G 16' Trombone (On 10" pressure)	32	
H 16' Fagotto (On 10" pressure)	12	
G 8' Tromba (On 10" pressure)	12	
H 8' Fagotto (On 10" pressure)	12	
G 4' Clarion (On 10" pressure)	12	
H 4' Fagotto (On 10" pressure)	12	

**\*String Organ:** of five ranks and voiced on a five inch wind.  
 Two ranks made of scale 75 at 8' pitch 1/6 mouth (Tuned as Celeste)  
 Two ranks of normal Erzahler scale—8' pitch 1/6 mouth (Tuned as Celeste)  
 One rank of normal Erzahler scale at 4' pitch 1/6 mouth

**Couplers**

Swell to Great  
 Choir to Great  
 Solo to Great  
 Swell to Choir  
 Solo to Choir  
 Great to Solo  
 Swell to Solo

} Unison

Swell to Swell 4'  
 Swell to Swell 16'  
 Swell to Great 4'  
 Swell to Great 16'  
 Swell to Choir 4'  
 Swell to Choir 16'  
 Choir to Choir 4'  
 Choir to Choir 16'  
 Choir to Great 4'  
 Choir to Great 16'  
 Choir to Great 5-1/3'  
 Solo to Solo 4'  
 Solo to Solo 16'  
 Solo to Great 4'  
 Solo to Great 16'

} Octave

\* Swell to Pedal  
 \*\* Great to Pedal  
 \* Choir to Pedal  
 \* Solo to Pedal

} Pedal

Swell to Pedal 4'  
 Choir to Pedal 4'  
 Solo to Pedal 4'

Swell to Pedal #2  
 Solo to Pedal #2

} Pedal divide

\* Also by reversible piston  
 \*\* Also by reversible piston and pedal

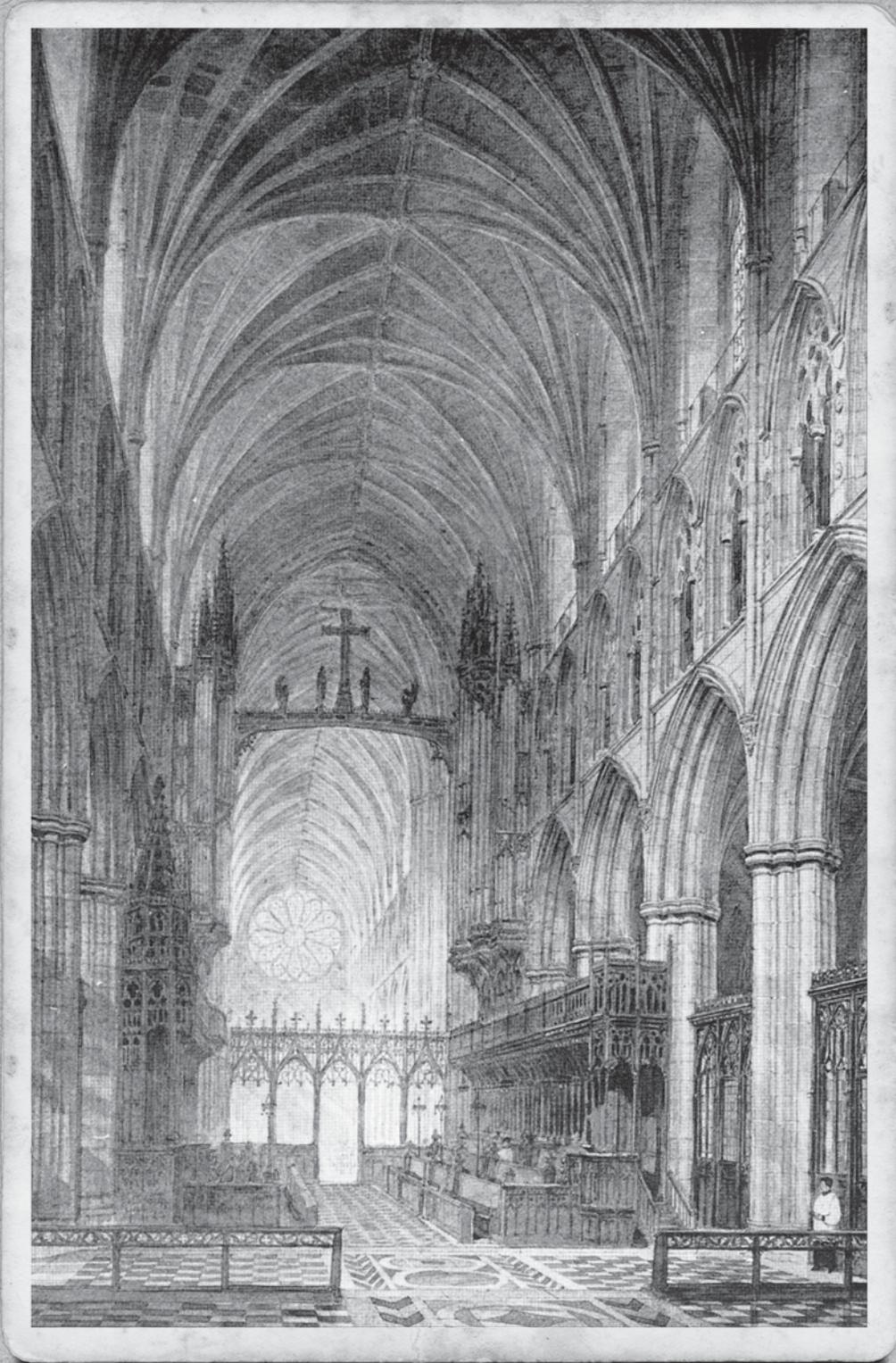
**Combinations**

Adjustable at the console and moving register knobs  
 Swell 1- 2- 3- 4- 5- 6- 7- 8- 9- 10  
 Great 1- 2- 3- 4- 5- 6- 7- 8- 9- 10  
 Choir 1- 2- 3- 4- 5- 6- 7- 8- 9  
 Solo 1- 2- 3- 4- 5- 6- 7- 8- 9  
 Pedal 1- 2- 3- 4- 5- 6- 7- 8- 9- 10  
 Full 1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12

Couplers 1- 2- 3- 4  
 General cancel, including Crescendo and Sforzando  
 Coupler cancel

**Mechanicals**

Swell expression with tremolo control  
 Choir expression with tremolo control  
 Solo expression with tremolo control  
 Crescendo  
 Sforzando by pedal and piston reversible  
 16' manual stops off  
 32' pedal stops off  
 All swells to Swell  
 3 reversibles for 32' stops



Early twentieth-century  
drawing of the National Cathedral

from *Stop, Open and Reed* 5, no. 1 (September 1929): 2.

## *SCRAPS OF PAPER*

*The worst organ in the world or the best organ in the world may be built from the same identical specification*

*Therefore, the quality of an organ depends on the builder—not on the specification which can, of itself, neither insure distinction nor prevent mediocrity.*

*Therefore, when you examine and compare specifications, remember that you are not examining and comparing organs because an organ is a finished unchangeable result while a specification is merely an idea typed on a scrap of paper.*

*There are many who can write good specifications but few who build really fine organs. Only the Skinner Organization can build an organ which will sound and behave like a Skinner.*

*A contract with an irresponsible man is merely a scrap of paper because it cannot be enforced.*

*A contract with a well-meaning man who lacks skill is a scrap of paper because nothing fine can be drawn from ignorance.*

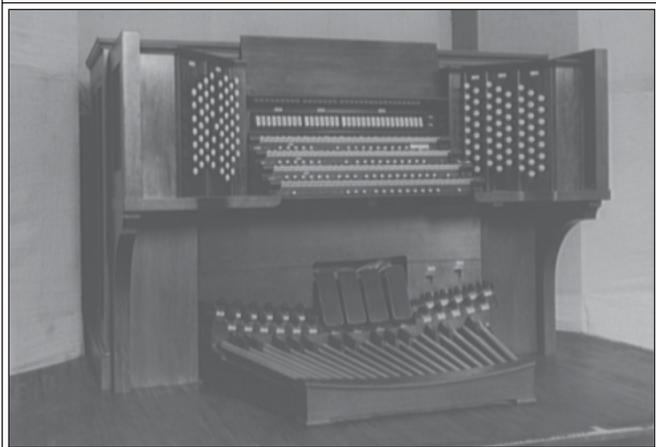
*If you want to be sure of having a distinguished organ, select Skinner and then agree on a specification.*

*A good specification attached to a Skinner contract constitutes a sound investment and an insurance policy—not a scrap of paper.*



*WORDS OF WISDOM*  
from the Skinner Organ Company

from *Stop, Open and Reed* 5, no. 1 (September 1929): 48.



PHOTOS: *Theodor Horydczak*  
*Photos taken ca. 1935*

ERNEST M. SKINNER & SON, OPUS 510 (1938)

*Revisions and enlargements (1963–2005)*

II. GREAT

- (61 notes, 4½" wind pressure)  
 First bay, north triforium  
 Direct-electric action™  
 16 Diapason  
 16 Violon (ext.)  
 16 Bourdon  
 8 Prinzipal  
 8 Spitz Prinzipal  
 8 Waldflöte  
 8 Holz Bordun  
 8 Salicional  
 8 Violon  
 8 Erzähler  
 4 Oktav  
 4 Spitzoktav  
 4 Koppel Flöte  
 2½ Quinte  
 2 Super Oktav  
 2 Blockflöte  
 Sesquialtera II (t.c., 12-17)  
 Klein Mixtur IV  
 (22-26-29-33)  
 Mixtur IV–V (19-22-26-29)  
 Scharf IV (26-29-33-36)  
 Terzzymbel VI–X  
 (22-24-26-29-33-36)

- 16 Bombarde  
 8 Posthorn  
 (on electropneumatic action)  
 8 Trompette  
 4 Clairon  
 8 Trompette en Chamade (Solo)  
 8 Tuba Mirabilis (Solo)

I. CHOIR

- (68 notes, 6¾" wind pressure)  
 Third bay, north triforium  
 Electropneumatic action  
 16 Gemshorn  
 8 Chimney Flute  
 8 Viola Pomposa  
 8 Viola Pomposa Celeste  
 8/4 Choeur des Violes V (Sw.)  
 8 Viole Céleste II  
 8 Kleiner Erzähler II  
 4 Principal  
 4 Harmonic Flute  
 4 Fugara  
 2½ Rohrnasat (61 pipes)  
 2 Hellflöte (61 pipes)  
 1½ Terz (61 pipes)  
 Mixture III–IV (15-19-22)  
 Glockenspiel II (31-36)  
 16 Orchestral Bassoon (61 pipes)

CHOIR (CONTINUED)

- 8 Trumpet  
 8 Cromorne (61 pipes)  
 4 Regal (61 pipes)  
 8 Tuba Mirabilis (Solo)  
 8 Trompette en Chamade (Solo)  
 8 Posthorn (Gt.)  
 Tremolo  
 Harp  
 Celesta  
 Zimbelstern

III. SWELL

- (61 notes, 5" wind pressure)  
 Sowerby Memorial Division  
 First bay, south triforium  
 Direct-electric action™  
 16 Violoncelle (ext.)  
 8 Montre  
 8 Violoncelle Céleste II  
 4 Prestant  
 Plein Jeu V (15-19-22-26)  
 Cymbale IV (22-26-29-33)

- 16 Bombarde  
 8 Trompette  
 4 Clairon

Second bay, north triforium

- (68 notes, 6¾" wind pressure)  
 Direct-electric action™  
 16 Flûte Couverte  
 8 Bourdon  
 8 Flûte à Fuseau  
 8 Viole de Gambe  
 8 Viole Céleste  
 8 Voix Céleste II  
 8 Flute Celeste II

- 4 Octave  
 4 Flûte Traversière  
 2½ Nasard (61 pipes)  
 2 Octavin (61 pipes)  
 1½ Tierce (61 pipes)  
 Petit Jeu IV (19-22-26-29)  
 16 Posaune  
 8 2ème Trompette  
 8 Hautbois  
 8 Cor d'Amour (61 pipes)  
 4 2ème Clairon  
 Tremolo

Fifth bay, south triforium

- Direct-electric action™  
 8 Flûte d'Argent II  
 8-4 Chœur des Violes V  
 8 Éoliënne Céleste II  
 8 Voix Humaine  
 Tremolo

IV. SOLO

(61 notes, 10" wind pressure)

*Fourth bay, north triforium*

Electropneumatic action

- 8 Diapason
- 8 Flauto Mirabilis II
- 8 Gamba
- 8 Gamba Celeste
- 4 Orchestral Flute
- Full Mixture VII  
(8-12-15-19-22-26-29)
- 16 Corno di Bassetto (ext.)
- 8 Trompette Harmonique
- 8 French Horn
- 8 Corno di Bassetto
- 8 English Horn
- 8 Flügel Horn
- 4 Clairon Harmonique
- 8 Trompette en Chamade
- 8 Tuba Mirabilis
- 16 Posthorn (Gt.)
- 8 Posthorn (Gt.)
- Tremolo

BRUSTWERK (floating,

61 notes, 3" wind pressure)

*First bay, north gallery*

- 8 Spitz Prinzipal
- 4 Prästant
- 2½ Koppel Nasat
- 2 Lieblich Prinzipal
- Mixtur IV-VI (19-22-26-29)
- 8 Rankett

POSITIV (floating)

*First bay, south gallery*

- 8 Nason Gedackt
- 4 Rohrflöte
- 2 Nachthorn
- 1½ Terz
- 1½ Larigot
- 1 Sifflöte
- Zymbel IV (26-29-33-36)
- 4 Rankett (12 pipes, Brustwerk)
- Tremulant

PEDAL

(32 notes, 5" wind pressure)

*First through fourth bays, south triforium*

- Electropneumatic action to lower pedal pitches
- Direct-electric action™ to upper Pedal pitches
- 32 Subbass (ext., 12 pipes)
- 32 Kontra Violon (ext., 12 pipes)

PEDAL (CONTINUED)

- 16 Contre Basse
- 16 Principal
- 16 Diapason (Gt.)
- 16 Bourdon
- 16 Violon (Gt.)
- 16 Violoncelle (Sw., 12 pipes)
- 16 Gemshorn (Ch.)
- 16 Flûte Courte (Sw.)
- 10¾ Quinte (from Gr. Kornett)
- 8 Octave
- 8 Diapason (Gt)
- 8 Spitzflöte
- 8 Gedackt
- 8 Violoncelle Céleste II (Sw.)
- 8 Flûte Courte (Sw.)
- 5½ Quinte
- 4 Choralbass
- 4 Cor de Nuit
- 2 Fife
- Rauschquint II (12-15)
- Fourniture IV (15-19-22-26)
- Acuta III (29-33-36)
- Gross Kornett IV (5-3-flat 7-9)
- 64 Bombarde Basse  
(ext., 12 generators)
- 32 Contra Bombarde  
(ext., 12 pipes)
- 32 Contra Fagotto  
(ext., 12 pipes)
- 16 Ophicléide
- 16 Bombarde (Sw.)
- 16 Fagotto
- 8 Trompette
- 8 Bombarde (Sw.)
- 8 Posthorn (Gt.)
- 8 Tuba Mirabilis (Solo)
- 8 Trompette en Chamade (Solo)
- 4 Clairon
- 2 Zink

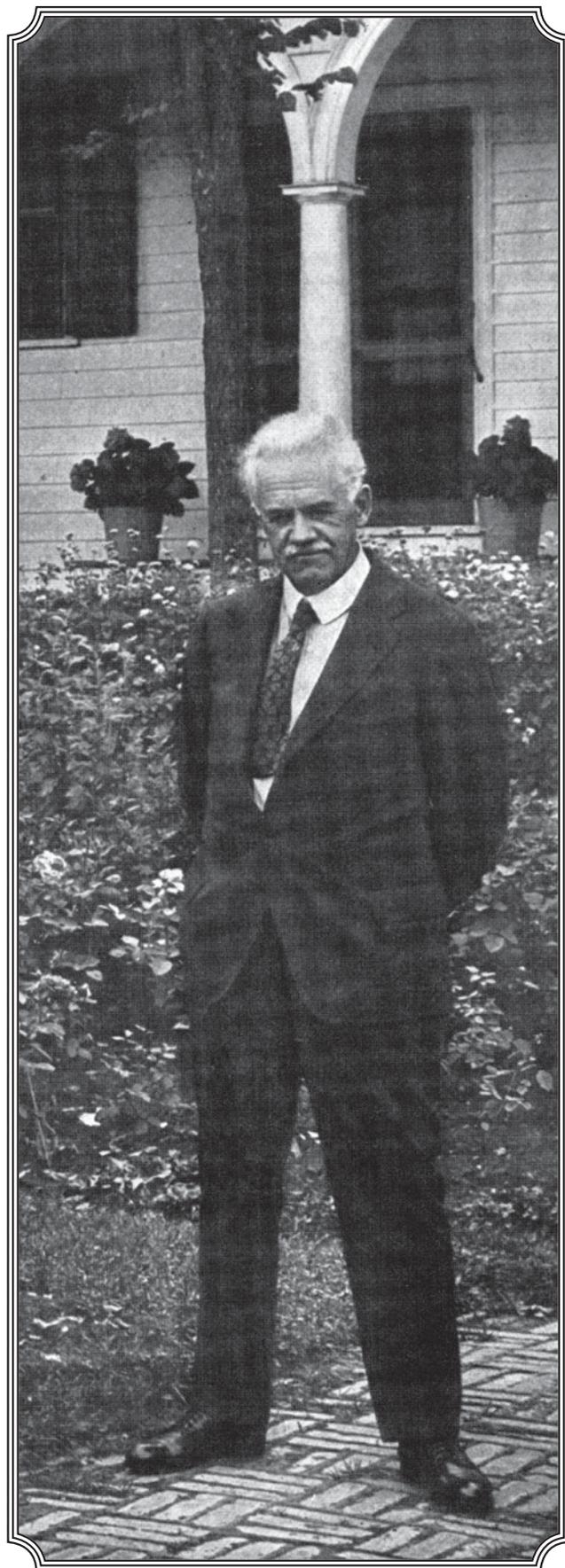
GALLERY PEDAL

*First bays north and south galleries*

- 16 Gedacktbass (ext., 12 pipes)
- 8 Oktav
- 8 Nason Gedackt (Positiv)
- 4 Superoktav (ext., 12 pipes)
- 4 Rohrflöte (Positiv)
- 16 Rankett (Brustwerk, 12 pipes)
- 4 Rankett (Brustwerk)

Full Intermanual and Intramanual Couplers

Control System components by Solid State Organ Systems and Peterson Electro-Musical Products, Inc.





*Stevens & Jewett  
(1855)*



# ARMED FORCES RETIREMENT HOME

CARL SCHWARTZ



THE ARMED FORCES RETIREMENT HOME was established in 1851, following the Mexican-American War, during the time Jefferson Davis was United States Secretary of War. It was intended to serve old and disabled veterans. The funds to purchase land and build the home came from protection money paid by the inhabitants of Mexico City to General Winfield Scott in order to prevent the destruction and seizure of their property when that city fell to United States forces during the Mexican-American War of 1848.<sup>1</sup> The home is now supported by a small sum deducted from every pay check of active duty military personnel. Some of the oldest buildings on the grounds date from that period. President Abraham Lincoln spent summers in a house on the property and is believed to have written the Emancipation Proclamation on the site. The Lincoln Cottage is open to the public. The park-like setting of the home, then some distance out in the rural countryside, served as an idyllic refuge for several presidents, in the manner of present-day Camp David. During the mid-19th century Washington, D.C., was a city of muddy, unpaved streets, bounded by mosquito-infested tidal flats that created pestilential conditions during the hot and extremely humid summers.

Stanley Hall, the current Protestant Chapel, was built in 1897 as an entertainment facility where plays, musical programs, and boxing matches were presented for the enjoyment of the residents. The facility has been known by several names during the course of its history: the Soldier's Home, the Soldiers' and Airmen's Home and, since 2001, the Armed Forces Retirement Home, Washington. The former U.S. Naval Home in Gulfport, Mississippi, was renamed the Armed Forces Retirement Home, Gulfport, at the same time.<sup>2</sup>

The organ that now stands in Stanley Hall was built by Stevens & Jewett<sup>3</sup> ca. 1855 for the former Universalist

Church in Mechanics Falls, Maine. At the time of its relocation to AFRH, it was in the possession of William Tobey of Hebron, Maine, who had installed in it a new Mixture and a few pipes taken from E. & G.G. Hook Opus 331 (1863)<sup>4</sup> were utilized as replacements for missing original material. These are enumerated in the specification. The case is of pine, with painted wood graining.

The impetus to provide a pipe organ for Stanley Hall came from the Rev. Benjamin Price, who was one of the clergy serving the facility. Organbuilder John Boody, of Taylor & Boody, Staunton, Virginia, had been Price's assistant in Vietnam. The chapel did not have the funds for a new organ, and it was John Boody who suggested the alternative of a restored instrument. The organ was located by the Organ Clearing House, then headed by Alan Laufman. John Fesperman, curator of musical instruments at the Smithsonian Institution and organist-choirmaster of Grace Episcopal Church in Georgetown, served as consultant. On John Boody's recommendation, A. David Moore of North Pomfret, Vermont, was chosen to restore the instrument and install it in the gallery of Stanley Hall. The cost of the organ was funded by donations from the Protestant congregation of the home. The dedication recital, heard on July 10, 1988, was presented by John Fesperman.

The restoration preserved the historic aspect of the organ as much as possible. Moore made replacements for a missing Tierce rank of the Great Sesquialtera III and a substantial portion of the 8' Trumpet. The feeder bellows were retained but an electric blower was provided for convenience. The action was extensively restored, all the trackers were replaced, and the gilding of the facade pipes was renewed. The wind system is original and the organ can be hand pumped. In 1993, Moore was engaged to move the organ to its present location on the main floor of the chapel.<sup>5</sup> Though the original pitch was sharp, the later addition of tuning slides permits the organ to be tuned to A440.

While details follow in the specification, the reader's attention might be drawn to the original 18-note pedalboard

1. This practice was deemed perfectly civilized at the time. Regionally, a number of towns and persons were held hostage for money, supplies, and horses during the Civil War.

2. AFRH website, official history, <http://www.afrh.gov/afrh/wash/whistory.htm> and additional information provided by Chaplain John Goodloe Sr.

3. This partnership consisted of James Jewett and William Stevens, brother of organbuilder George Stevens of Cambridge, Mass.

4. A two-manual of 17 registers, built for the First Congregational Church, Saco, Maine, and later in Trinity Episcopal Church, Saco.

5. Information from *The Trucker* 33, no. 2, provided by William T. Van Pelt, also referred to in the OHS Database, and written summary from A. David Moore that appears to be the source of the information.

with its twelve 16' pipes. From second C the pedals simply repeat the pipes in the bottom octave. The instrument represents a transitional period in American organbuilding. During that decade, the old English GGG manual compass was being abandoned in favor of the Continental standard of beginning at CC. "German" pedalboard had been known in the United States for a long time prior to 1855, but vestiges of older English traditions remained. Certain transitional experiments with organ pedals prevalent in Britain at a slightly earlier date are reflected here and preserved for posterity. The instrument stands in a conservative tonal continuum little changed since the 18th century. Lacking the extended bass manual compass common to English and most American organs in the late 18th- and early 19th-century, as it represents a step outside that box. From a musician's standpoint, this is primarily a "manual" organ. The Pedal has limited usefulness in relation to organ literature, but through its existence we can appreciate a moment in time long gone. A gentle and sweet toned organ, the Stevens & Jewett is a poignant voice from a quieter time, a lovely treasure. The instrument carries the honor of OHS Historic Citation II4. ca.

STEVENS & JEWETT (CA. 1855)  
RESTORED BY A. DAVID MOORE (1988)

COMPASS: Manuals, 56 notes  
Pedal, 18 notes  
WIND PRESSURE: 2¾"  
Original pitch approximately A445; now A440

GREAT

- [8] Open Diapason
- [8] Dulciana (t.f., 39 pipes)
- [8] St. Diapason Bass (17 pipes)
- [8] Clarabell (t.f., 39 pipes, some trebles pipes from E. & G.G. Hook, Op. 331)
- [4] Principal
- [4] Flute (t.c., 44 pipes)  
metal chimney flute, soldered caps, from E. & G.G. Hook, Op. 331
- [2½] Twelfth (some bass pipes from E. & G.G. Hook, Op. 331)
- [2] Fifteenth (from E. & G.G. Hook, Op. 331)  
Sesquialtera III (168 pipes; two ranks are original, with a Tierce rank by A. David Moore)
- [8] Trumpet Treble (t.f., 39 pipes)  
Mostly new, based on surviving original by A. David Moore
- [8] Trumpet Bass (17 pipes)

SWELL (1-17 unenclosed, 18-56 enclosed)

- [16] Bourdon, Swell (t.f., 39 pipes)
- [8] Open Diapason Swell (t.f., 39 pipes)
- [8] Viol d'Gamba Swell (t.f., 39 pipes)
- [8] St. Diapason Swell (t.f., 39 pipes)

- [8] St. Diapason Swell Bass (17 pipes, unenclosed)
- [4] Principal Swell (t.f., 39 pipes)
- [4] Principal Bass Swell (17 pipes unenclosed)
- [2½] Twelfth Swell (t.f., 39 pipes)
- [2] Fifteenth Swell (t.f., 39 pipes)
- [8] Hautboy Swell (t.f., 39 pipes)  
Tremulant (in wind trunk)

PEDAL

- [16] Double Open Diapason SubBass  
(open wood, 12 pipes only, 13-18 repeat)
- Pedal Check

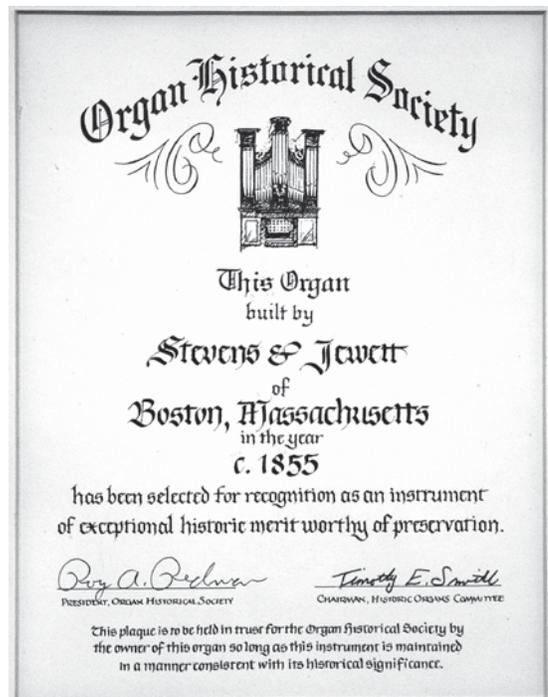
COUPLERS

- Couple Pedals to Great
- Couple Pedals to Swell
- Couple Great to Swell

Hitch down swell pedal  
Signal

SOURCES

AFRH website, official history, <https://www.afrh.gov/afrh/wash/whistory.htm> and additional information provided by Chaplain John Goodloe Sr.  
Dedication Program, Stevens & Jewett Organ, United States Soldiers' and Airmen's Home, Washington, D.C., 20317, July 10, 1988, courtesy of AFRH and Chaplain John Goodloe Sr. *he Tracker* 33, no. 2, courtesy of William T. Van Pelt and also the American Organ Archives.  
Summary history provided by A. David Moore.  
Information provided by Adri de Groot, former chapel organist.





# IMMACULATE CONCEPTION R.C. CHURCH

CARL SCHWARTZ

IMMACULATE CONCEPTION R.C. CHURCH was established in 1864 by the Archdiocese of Baltimore to meet the needs of Catholics who were a part of the expanding population of Washington, D.C., along what is now the 7th Street “corridor.” It is difficult to envision this densely populated area as open country, but indeed that was the case. Nicknamed “Cow Town,” the area was built up rapidly and became mixed commercial and residential, much as it is today. The original 50’ by 75’ wooden church, dedicated in 1865, was situated on the site of the former parish school, just to the east of the present church. The parish quickly expanded<sup>1</sup> and the present Gothic-revival building was begun in 1870 and dedicated in 1874. The architect is unknown, but the builder was Edward Clements. The structure was not fully completed until 1936 when the tower was raised. The building measures 60’ wide and 126’ long and originally had 176 pews.

Immaculate Conception Academy, a girls’ school that eventually became a highly-regarded high school, was opened in 1872. In 1908, the adjacent school building, designed in Tudor-revival style by B. Stanley Simmons, was built. Initially it housed a boys school, later the parochial school, and is now a D.C. charter school.

Among the interesting historic appointments of the sanctuary is the Grotto of Our Lady of Lourdes to the right of the main altar. This was constructed of Italian and African marble in 1930 by Yicken Yon Port Totten, a Washington sculptor, and was donated by Anna Marie Hagan. The Stations of the Cross were painted by the Belgian Franz Kaspar Huibrecht Vinck (1827–1903). The splendid interior of the church has undergone several renovations, including one in 1962 and 1963 by Rambusch of New York.

An interesting figure in the history of the parish is Harry Wheaton Howard (1870–1949), who was born into a Protestant family, studied in Berlin with Xaver Scharwenka, and was for a time organist of Calvary Baptist Church.<sup>2</sup> He



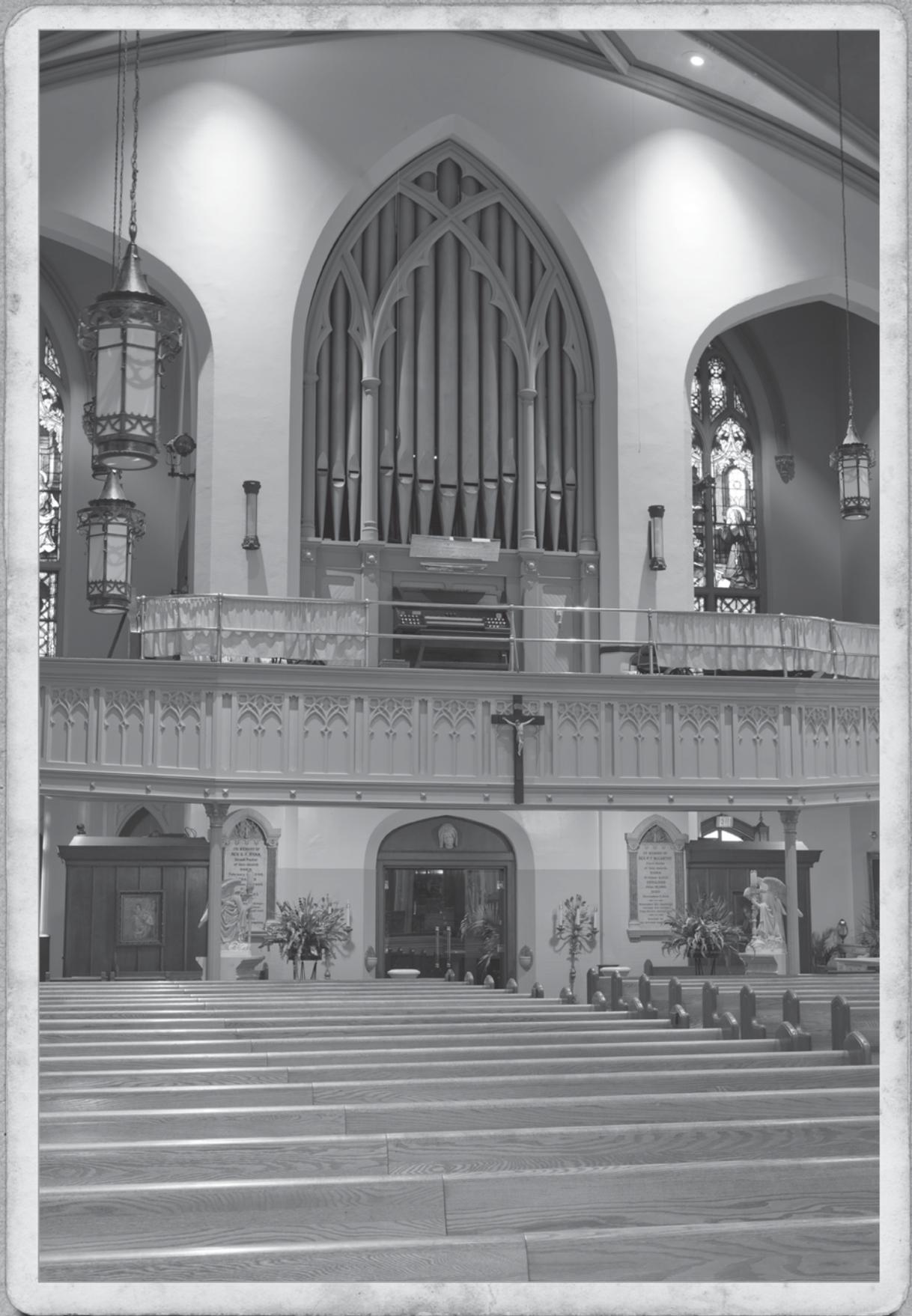
assumed his duties as organist and choirmaster at Immaculate Conception Church in 1904 and served until his death in 1949. Howard was a cousin of General Oliver Otis Howard of Maine who served during the Civil War and was a founder of what is now Howard University in Washington, D.C. Harry Wheaton Howard was a founder and second dean of the District of Columbia Chapter of the American Guild of Organists (1916–1918) and is remembered today for his setting of the “Ave Maria.”

More recently, the late Reverend Monsignor J. Joshua Mundell (pastor, 1964–2001) was known as the “Shepherd of Shaw” which refers to the local neighborhood. A lover of music and the arts, Msgr. Mundell reopened the parish school and was devoted in many material ways to the local community confronted with challenging economic and social conditions during his pastorate.

This tradition of community leadership and pride in the place of this parish in the life of the city is continued by the present pastor, Monsignor James D. Watkins, STL, PhD, who combines his training as a scholar with challenging pastoral and diocesan duties. In the 21st century, the parish finds itself in the midst of a revitalized urban area centering on the D.C. Convention Center. This renewal of the neighborhood resulted in large part through the efforts of several area churches of various denominations that have struggled against urban decay for decades, working to preserve and improve the quality of life for citizens in the heart of the nation’s

1. According to the history provided in the registration for the National Register of Historic Places (see sources), the parish membership swelled quickly to over 2,000.

2. Calvary Baptist Church had a Jesse Woodberry three-manual tracker, some ranks of which have survived in the later Möller organ, and now the present Wicks.



capital.<sup>3</sup> In 2003, the parish facilities and appointments were entered into the National Register of Historic Places.

The present Steer & Turner organ, Opus 131, was installed in 1879. An electric blower was probably installed in the tower in 1936 when the building was completed.<sup>4</sup> On the recommendation of Fr. George Gleason of Baltimore, a respected organ consultant, the original flat pedalboard was replaced in 1951 with a 32-note AGO radiating and concave type. In 1954, the Newcomer Organ Company replaced the original double-fold reservoir with standard Möller reservoirs. Newcomer listed the organ as a Wm. Bardroff and the Baltimore firm replaced the stop tablets when the organ was under its care. The organ was so identified during the 1964 OHS Convention and then it was discovered that indeed, it was a Steer & Turner. In 1977, the organ was partly refurbished by Lewis & Hitchcock. This project reversed some of the unsatisfactory 1973 restorative work.<sup>5</sup> Further work was done by Central Pipe Organ Service, including the replacement of the AGO pedalboard with a flat 30-note pedalboard similar to the original.<sup>6</sup>

Study of the pipework during documentation reveals a number of interesting patterns. Diapason chorus ranks are all common metal, except for zinc basses, and have prominent and regular “saw tooth” nicking on the languids and fine nicking on the lower lip. Strings have fine nicking and are spotted metal. The Harmonic Flute has the finest nicking. It appears that the unslotted trebles of this instrument were once cone tuned. There is no record of an order for tuning slides in the service record for this instrument, but it would not have been inconsistent with the Newcomer Organ Company’s restoration practices, as encountered in other places. There is some visual evidence that the pipes were trimmed but the organ was not repitched to A<sub>440</sub>.<sup>7</sup>

3. Nearby is the United House of Prayer for All People, where Bishop Walter “Sweet Daddy” McCullough was pastor from 1960 to 1991. Bishop McCullough was a leader in self-help for the local community and initiated new and affordable housing projects as well as other community services. Both Msgr. Mundell and Bishop McCullough are honored by supplemental street signs in the N Street corridor.

4. No record could be found for this but the blower, now disconnected, is located high up in the tower, which was the last part of the church built. A new blower was installed in the early 1990s.

5. Source: Gerald Piercey of Lewis & Hitchcock, from their records.

6. Information provided by Donald Clark, former president of Central Pipe Organ Service. The pedalboard came from an early Estey organ in St. Paul’s Episcopal Church, Winston-Salem, North Carolina.

7. A proposal was made during the 1960s by Newcomer to modernize the organ. The Swell reeds were to be 8’ Clarinet and 4’ Rohr Schalmey and there were other quasi-neo-Baroque plans for the existing pipes.

The excellence of this organ is apparent to both player and listener. It is a superior example of late-19th century organbuilding; at once tonally elegant and mechanically sophisticated. It has endured long and purposeful use by fine musicians. May it continue to inspire listeners for many generations!

## STEER & TURNER, OPUS 131 (1879)<sup>8</sup>

COMPASS: Manuals, 58 notes, CC-a<sup>3</sup>  
Pedal, 30 notes, CC-f<sup>1</sup>

WIND PRESSURE: 3"

*The stop names below are by Bardroff, but mostly correct.*

### GREAT

- 16 Open Diapason  
1–12 zinc, in facade, 1–30 zinc; 31–58 common metal, slotted
- 8 Open Diapason  
#1 in facade, 1–17 zinc; 18–58 common, slotted
- 8 Viole de Gamba  
1–12 zinc, rest spotted metal; 13–49 slotted, 50–61 tuning slides
- 8 Dulciana  
1–12 zinc, rest spotted metal; 13–49 slotted, 50–61 tuning slides
- 8 Melodia  
1–12 stopped wood, 13–58 open wood, metal scrolls
- 8 Stopped Diapason  
1–49 stopped wood, 50–61 common metal; tuning slides
- 4 Octave  
1–5 zinc, 1–12 slotted, 13–58 tuning slides; common metal
- 4 Flute Harmonic  
1–12 zinc, rest spotted metal; harmonic from d<sup>1</sup>, #55 is a replacement pipe
- 2½ Twelfth  
1–17 slotted, rest tuning slides; common metal
- 2 Fifteenth  
1–12 slotted, rest tuning slides; common metal
- 1½ Mixture III  
174 pipes, all common metal; rank 1, #1–5 slotted, rest slides
 

1–12	19–22–26
13–24	15–19–22
25–36	12–15–19
37–58	8–12–15
- 8 Trumpet  
regulation flaps, tapered shallots, harmonic from A<sup>#3</sup>, zinc bells  
#1–16, #17 up spotted metal; #54–58 slotted flues, spotted metal
- 8 Clarinet (t.c.)  
flared bells, moveable, tapered shallots, #50–58 slotted flues

Other proposals, more recent, have had an aim to transform the organ with electric stop action and tonal revisions.

8. The nameplate is not original. John W. Steere [*sic*] changed the spelling of his name about 1880, shortly after the firm moved to Springfield, Massachusetts. “Steer” is correct.

## SWELL

- 16 Bourdon  
stopped wood, 1–8 outside Swell box
- 8 Open Diapason  
1–12 offset, 1–17 zinc, rest common metal; slotted
- 8 Salicional  
1–8 offset, 1–12 spotted metal butts, zinc bodies, rest spotted metal; 1–49 slotted, 50–58 tuning slides, 1–32 beards, #33 has added beard; #51 and #55 missing
- 8 Stopped Diapason  
1–49 stopped wood, 50–58, common metal, tuning slides; #49 is a replacement pipe
- 4 Violina  
spotted metal, bearded to #21, slotted #1–52, rest tuning slides
- 4 Waldflute  
open wood, metal scrolled tuning flaps; open common metal flues #50–58 to top
- 2 Cornet III  
174 pipes, common metal, heavy nicking, #1 and 2 of 15th slotted, #1–5 of 19th slotted, rest tuning slides  
1–25      15-19-22  
26–36     12-15-19  
37–58      8-12-15
- 8 Oboe & Bassoon  
tapered shallots, flared bells, zinc stems to #17, rest spotted metal, slotted spotted metal flues #50–58; regulation flaps to #36, #37–49, dead length
- 8 Vox Humana  
common metal, ½ length, soldered caps, #50–58 slotted spotted metal flues
- Tremulo

## PEDAL

- 16 Double Open Diapason  
open wood
- 16 Double Stopped Diapason  
stopped wood
- 8 Violoncello  
slotted, roller beards, spotted metal butts, zinc bodies to #24, then spotted metal to #30

COUPLERS (above Swell keys)<sup>9</sup>

- 1<sup>st</sup> Manual to Pedal  
2<sup>nd</sup> Manual to Pedal  
1<sup>st</sup> to 2<sup>nd</sup> Manual

## COMBINATION PEDALS

LEFT	CENTER	RIGHT
2nd Forte, Mezzo, Piano	1st to Ped Rev, Swell	1st Piano, Mezzo, Forte

Laukhuff blower

PITCH: Nominally A435

## SOURCES

Church website.

Registration for inclusion in the National Register of Historic Places prepared by Richard Vidutis, historian, April 17, 1999, edited by Kim Williams, D.C. HOP (July 2003), Greenhorn & O'Mara Inc., Greenbelt, Maryland. This well-researched document gives a detailed history of the parish and facilities with extensive supporting bibliography. The Registration was accepted September 17, 2003. There is a commemorative plaque on the front of the Church.

Examination of the organ by Stephen Hunt, owner, Central Pipe Organ Service, and the author.

Records of the Newcomer Organ Company, Lewis & Hitchcock Inc., courtesy of Lewis & Hitchcock Inc.

Stephen Hunt, Central Pipe Organ Service, curator of the organ.

Donald Clark.



9. Steer & Turner referred to "Manuale" divisions by number, and Bardroff likely duplicated that system.

# RESIDENCE OF JACK AND MILDRED HARDMANN

CARL SCHWARTZ

THE HARDMAN STUDIO WURLITZER organ, like many of its type surviving today, is based on an original instrument that grew as it was enjoyed by its several owners. The organ began life as Wurlitzer Opus 2035 (1929), a III/19 that was built for the Players-Lasky Studio at Paramount Pictures, Hollywood, California. It was installed and finished by James H. Nutall. In 1931, it was crated and put into storage where it remained until it was sold to radio station KNBC, San Francisco in 1942. This was an instrument on which George Wright performed while employed as staff organist for the station. It is believed that the solo strings were added during the organ's career at KNBC. The organ was removed in 1952 as the television age dawned. At that time, it was acquired by Richard C. "Dick" Simonton. Beginning in 1953, Simonton installed the organ in his California home that had been designed with such a venture in mind. Simonton went on to help with the establishment of the American Association of Theatre Organ Enthusiasts in 1955, now known as the American Theatre Organ Society (ATOS).

Simonton began to add to the organ. First he combined it with Opus 1732 (1939), a III/8. Later additions came from Wurlitzer Opus 170 and 186. Pipework from builders Hope-Jones, Marr & Colton, Robert Morton, and E.M. Skinner soon joined the Wurlitzer voices. These disparate elements were melded into a new and remarkable instrument by a stellar cast: Gordon Kibbee and Jesse Crawford specified the new stoplist while technical matters were attended to by Ross Evans and Henry Pope. Called the "Simonton Wurlitzer Grande," the instrument was installed in the "Bijou Theatre" located on the lower level of the owner's home. It was first heard in 1960 and then refined over a period of time. Jesse Crawford recorded on this instrument shortly before his death in 1963. Other famous theater organists played it. Simonton opened his home to visitors, free of charge, so that silent films and theater organ concerts might



be enjoyed by all. An instrument such as this, though a composite one, has enjoyed a level of attention to mechanical and tonal detail lavished on few theater organs in their original homes.

In 1993, the Simonton instrument was purchased by Jack and Mildred Hardman, whose dream it was to have such an instrument installed in their home studio in Great Falls, Virginia. To this end, they had already purchased a four manual Wurlitzer console originally part of Opus 1571 (Riviera Theatre, Omaha, Nebraska). Like so many theater organs and parts, this had sojourned elsewhere, specifically Organ Stop Pizza in Tucson, Arizona, before serving as the first console for the Jasper Sanfilippo residence organ in Barrington Hills, Illinois.

The magnificent instrument was installed in the Hardman's studio with the assistance of a modern-day team of specialists and theater organ designers including: Simon Gledhill of London, England (who drew up the revised stoplist), John Struve, Harold Wright, Don Phipps, Brad McClincy, Ken Crome, Brantley Duddy, and Allen Miller. Clark Wilson capably directed the technical work. Already

a remarkably well-appointed organ, new ranks were acquired, added, and substituted. Opus 2101 (1930, Metropolitan Theatre, Boston, Mass.) was the source for a Tuba Mirabilis, Viol d'Orchestre, and Viol Celeste. Robert Morton Salicional pipes were replaced by Wurlitzer Solo Strings from several sources. A 16' Tibia Clausa was purchased from organbuilder Charles Kegg. A Concert Flute Celeste replaced the Quintadena Celeste. Lastly, a Chrysoglott harp was found and added to the organ. Final tonal finishing was by Clark Wilson Associates.

The organ is now winded by a low-speed 25 horsepower blower. Its three-phase power is provided by a Variable Frequency Drive. This converts the single phase current available at the site to the requirements of the blower motor. This blower replaces a 15 horsepower, high-speed Spencer blower.

Jack and Mildred Hardman generously open their home studio to lovers of theater organ music. Concerts by leading organists are presented regularly. In this pleasant setting the public can enjoy the orchestral sounds of this highly-refined "Mighty Wurlitzer."

## SOURCES

From [theatreorgans.com/wurlitzer/history](http://theatreorgans.com/wurlitzer/history): Scott Smith, *History of the Wurlitzer Organ in the Hardman Studio* (Lansing, Michigan).

*Variable Frequency Drives for Phase Conversion and Motor Control*, Jack Hardman, Great Falls, Virginia.

Stoplist and chamber analysis provided courtesy of Jack Hardman.

# WURLITZER

## PEDAL

32 Contra Tibia  
16 Double English Horn  
16 Ophicleide  
16 Diaphone  
16 Diaphonic Horn  
16 Tibia Clausa  
16 Clarinet  
16 Solo Strings II  
16 Oboe Horn  
16 Bourdon  
8 English Horn  
8 Tuba Mirabilis  
8 Tuba Horn  
8 Open Diapason  
8 Horn Diapason  
8 Pedal Tibia  
8 Tibia Clausa II  
8 Clarinet  
8 Major Strings IV  
8 Minor Strings IV  
8 Flute  
Accomp to Pedal  
Great to Pedal 8, 4  
Solo to Pedal  
16 Piano  
8 Piano

Bass Drum  
Kettle Drum  
Crash Cymbal  
Tap Cymbal  
Brush Cymbal  
Finger Cymbals  
Triangle

## ACCOMPANIMENT

8 English Horn  
8 Tuba Mirabilis  
8 Trumpet  
8 Tuba Horn  
8 Open Diapason  
8 Horn Diapason  
8 Tibia Clausa M  
8 Clarinet  
8 Saxophone  
8 Solo Strings II  
8 Gambas II  
8 Viols d' Orchestre II  
8 Salicionals II  
8 French Horn  
8 Oboe Horn  
8 Quintadena  
8 Concert Flute  
8 Lieblich Flute

8 Vox Humana  
8 Vox Humana  
8 Vox Humana Chorus  
8 Unda Maris II  
4 Octave  
4 Octave Horn  
4 Piccolo M  
4 Gambettes II  
4 Viols II  
4 Salicets II  
4 Flute  
4 Lieblich Flute  
4 Vox Humana  
4 Vox Humana  
4 Unda Maris II  
2 $\frac{2}{3}$  Twelfth  
2 $\frac{2}{3}$  Lieblich Twelfth  
2 Piccolo  
2 Lieblich Piccolo  
8 Piano  
Harp Sub  
Harp  
Chrysoglott  
Octave  
Solo to Accomp  
Snare Drum  
Tambourine

Castanets  
Chinese Block  
Sand Block  
Tom Tom  
Choke Cymbal  
Brush Cymbal  
Traps (select)

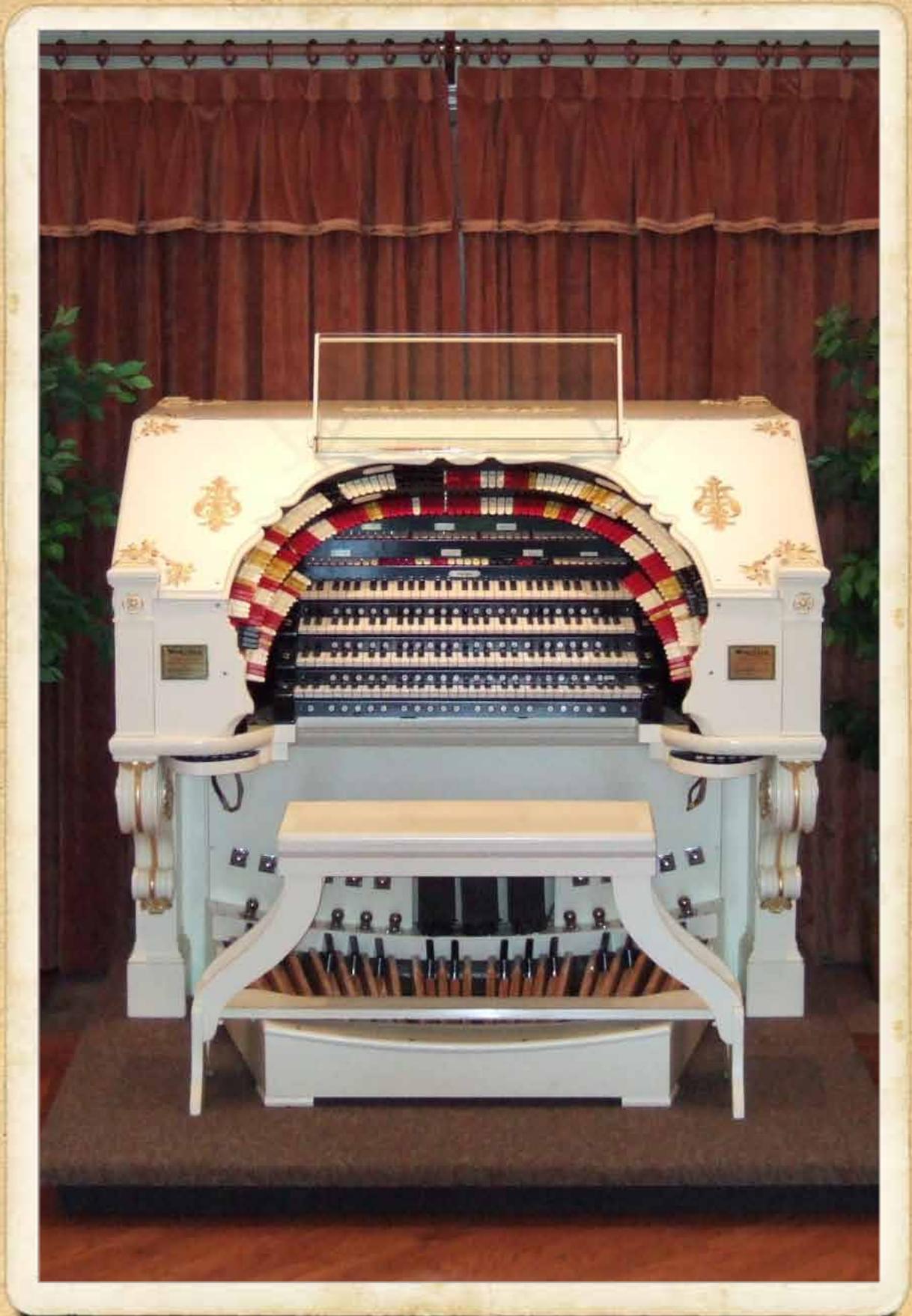
TRAPS (select, Illuminated push buttons)  
Snare Drum Tap  
Maracas  
Tap Cymbal  
Finger Cymbals

## ACCOMP. SECOND TOUCH

8 English Horn  
8 Tuba Mirabilis  
8 Trumpet  
8 Tuba Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Clarinet  
8 French Horn  
4 Piccolos II  
8 Piano  
Harp Sub

RESIDENCE OF JACK AND MILDRED HARDMANN

Glockenspiel Octave	GENERAL	8 Viols d'Orchestre II	16 Trumpet (t.c.)
Cathedral Chimes	(illuminated push buttons)	8 Salicionals II	16 Ophicleide
Great Octave Accomp	Accomp. Flute Celeste	8 Krumet	16 Diaphone
Solo to Accomp	Great Flute Celeste	8 Cor Anglais	16 Tibia Clausa
Solo to Accomp PIZZ	String Celestes Off	8 French Horn	16 Tibia Claus (t.c.)
	Percussions Reiterating	8 Oboe Horn	16 Saxophone (t.c.)
	Traps Single Stroke	8 Quintadena	16 String Ensemble (select)
SOLO	VOX CHORUS	8 Concert Flute	16 Vox Humanas II (t.c.)
8 English Horn	(illuminated push buttons)	8 Lieblich Flute	8 English Horn
8 Tuba Mirabilis	16 Vox Humana	8 Vox Humana	8 Tuba Mirabilis
8 Trumpet	8 Vox Humana*	8 Vox Humana Chorus	8 Trumpet
8 Tuba Horn	8 Vox Humana Celeste*	8 Unda Maris II	8 Tuba Horn
8 Open Diapason	4 Vox Humana	5½ Fifth (Tibia)	8 Open Diapason
8 Tibia Clausa		5½ Fifth (Tibia)	8 Tibia Clausa
8 Tibia Clausa	ILLUMINATED PUSH	4 Octave	8 Tibia Clausa
8 Clarinet	BUTTONS IN TRAY	4 Octave Horn	8 Saxophone
8 Kinura	String Ensemble (select)	4 Piccolo	8 Orchestra Reed (select)
8 Orchestral Oboe	Vox Chorus (select)	4 Piccolo	8 String Ensemble (select)
8 Musette	General	4 Solo Strings II	8 Vox Humanas II
8 Saxophone	Traps (select)	4 Gambettes II	4 Clarion
8 Major Strings IV	Orchestral Reed (select)	4 Viols II	4 Piccolo
8 Minor Strings IV		4 Salicets II	4 Piccolo
8 Krumet	GREAT	4 Flute	4 String Ensemble (select)
8 Cor Anglais	16 Double English Horn	4 Lieblich Flute	2½ Twelfth (Tibia)
8 French Horn	16 Tuba Mirabilis (t.c.)	4 Unda Maris II	2½ Twelfth (Tibia)
8 Oboe Horn	16 Trumpet (t.c.)	3½ Tenth (Tibia M)	2 Piccolo (Tibia)
8 Quintadena	16 Ophicleide	2½ Twelfth (Tibia)	2 Piccolo (Tibia)
8 Vox Humana	16 Diaphone	2½ Twelfth (Tibia)	1 Fife (Tibia M)
8 Vox Humana	16 Diaphonic Horn	2½ Twelfth	Bombarde 16, 4
8 Vox Humana Chorus	16 Tibia Clausa	2½ LieblichTwelfth	Great to Bombarde 8, 4
4 Piccolo	16 Tibia Clausa (t.c.)	2 Piccolo (Tibia)	Solo to Bombarde
4 Piccolo	16 Clarinet	2 Piccolo (Tibia)	8 Piano
2½ Twelfth (Tibia)	16 Orchestral Oboe (t.c.)	2 Fifteenth	Harp
2½ Twelfth (Tibia)	16 Musette (t.c.)	2 Piccolo	Xylophone Master
2 Piccolo (Tibia)	16 Saxophone (t.c.)	2 Lieblich Piccolo	Xylophone
2 Piccolo (Tibia)	16 Major Strings IV	1½ Lieblich Tierce	Glockenspiel
1½ Tierce (Tibia M)	16 Minor Strings IV (t.c.)	1 Lieblich Fife	Chrysoglott
Solo 16, UO, 4	16 Krumet (t.c.)	Mixture IV	
Solo Third	16 Cor Anglais 16 (t.c.)	Great 16, UO, 4	ORCHESTRAL
Solo Fifth	16 Quintadena (t.c.)	Solo to Great	REED SELECT
Solo Seventh	16 Bourdon (t.c.)	8 Piano	(illuminated push buttons)
8 Piano	16 Vox Humana (t.c.)	4 Piano	Clarinet
Harp Sub	16 Vox Humana (t.c.)	16 Harp	Kinura
Xylophone Master	8 English Horn	8 Harp	Orchestral Oboe*
Xylophone	8 Tuba Mirabilis	Xylophone Master	Musette
Glockenspiel	8 Trumpet	Xylophone	Krumet
Chrysoglott Sub	8 Tuba Horn	Glockenspiel	Cor Anglais
Sleigh Bells	8 Open Diapason	Chrysoglott	
Cathedral Chimes	8 Horn Diapason		STRING ENSEMBLE
TREMULANTS	8 Tibia Clausa		SELECT
Main I	8 Tibia Clausa	GREAT SECOND TOUCH	Solo Strings II*
Main II	8 Clarinet	16/8 English Horn	Gambas II*
Tibia Clausas	8 Kinura	16/8 Tuba Mirabilis	Viols d'Orchestre II
Vox Humanas	8 Orchestral Oboe	Bombarde to Great	Salicionals II
Solo I	8 Musette	Solo to Great PIZZ	
Solo II	8 Saxophone	BOMBARDE	<i>*default = on</i>
Trumpet	8 Solo Strings II	16 Double English Horn	Specification by Simon Gledhill
Tubas	8 Gambas II	16 Tuba Mirabilis (t.c.)	10" wind pressure
Tuba Mirabilis			





BIRD'S-EYE VIEW OF WASHINGTON, D.C., LOOKING WEST WITH THE U.S. CAPITOL IN THE FOREGROUND (1852)



VIEW OF GEORGETOWN, D.C., LOOKING WEST WITH THE POTOMAC RIVER ON THE LEFT (1855)

PHOTO GALLERY

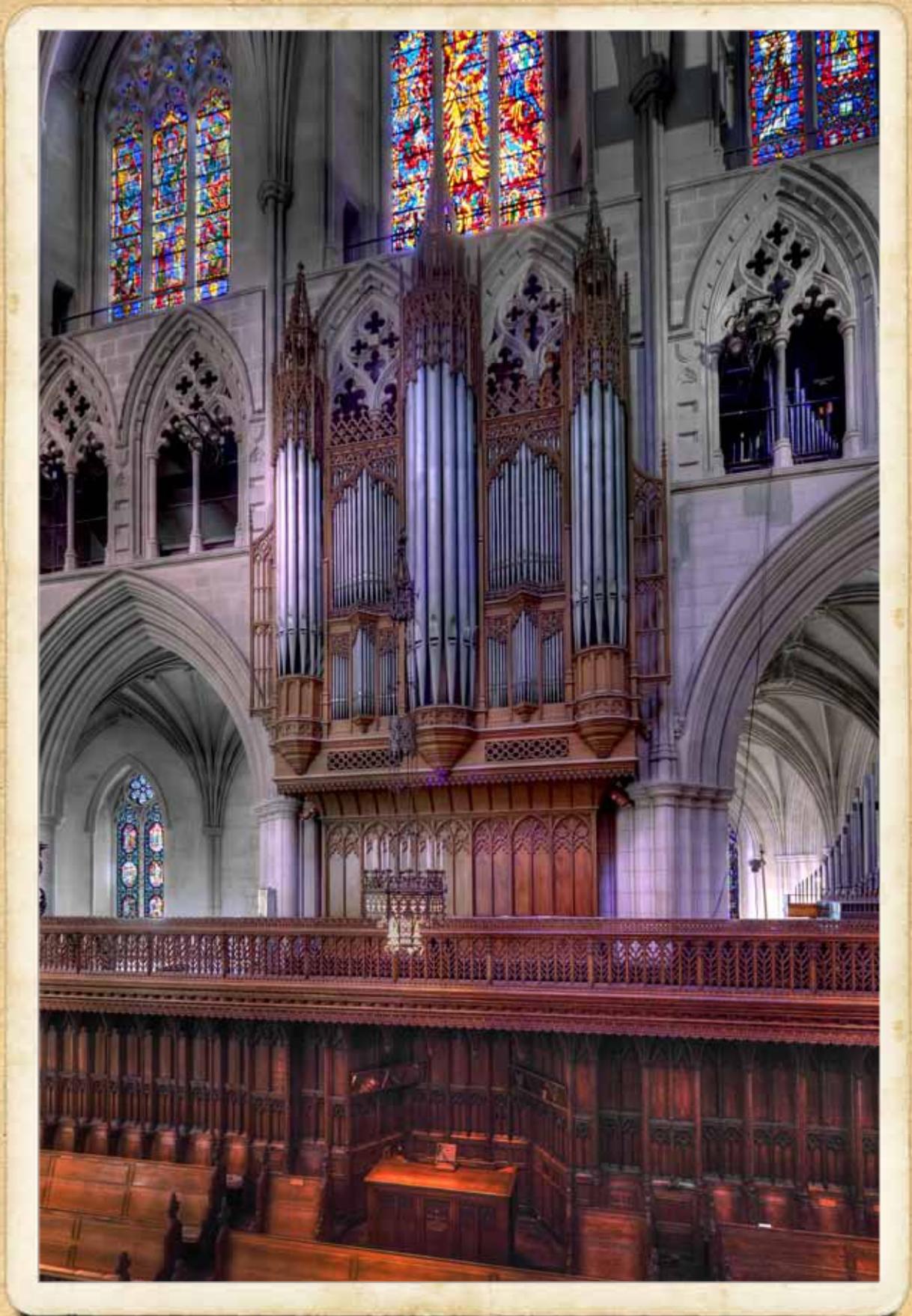


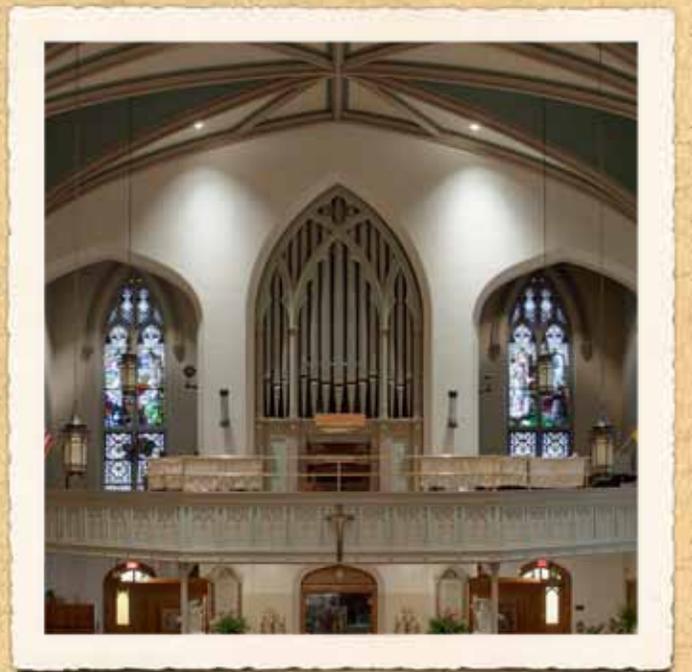
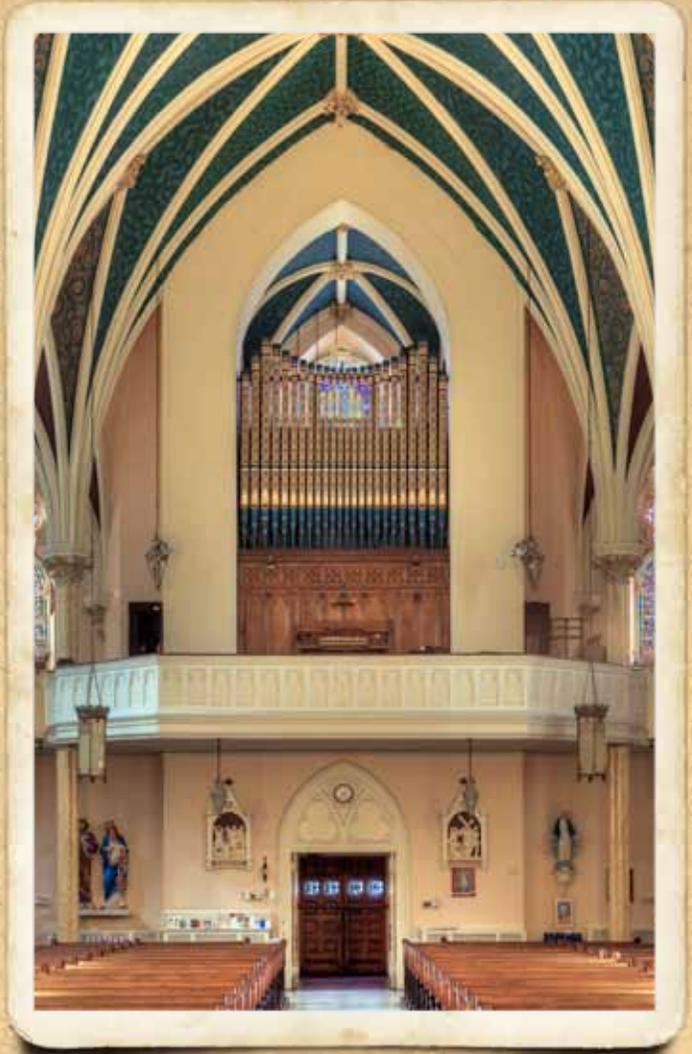
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WASHINGTON NATIONAL CATHEDRAL ~ E.M. SKINNER & SON (1938)

OLD PRESBYTERIAN MEETING HOUSE, ALEXANDRIA, VA. ~ LIVELY-FULCHER (1997)

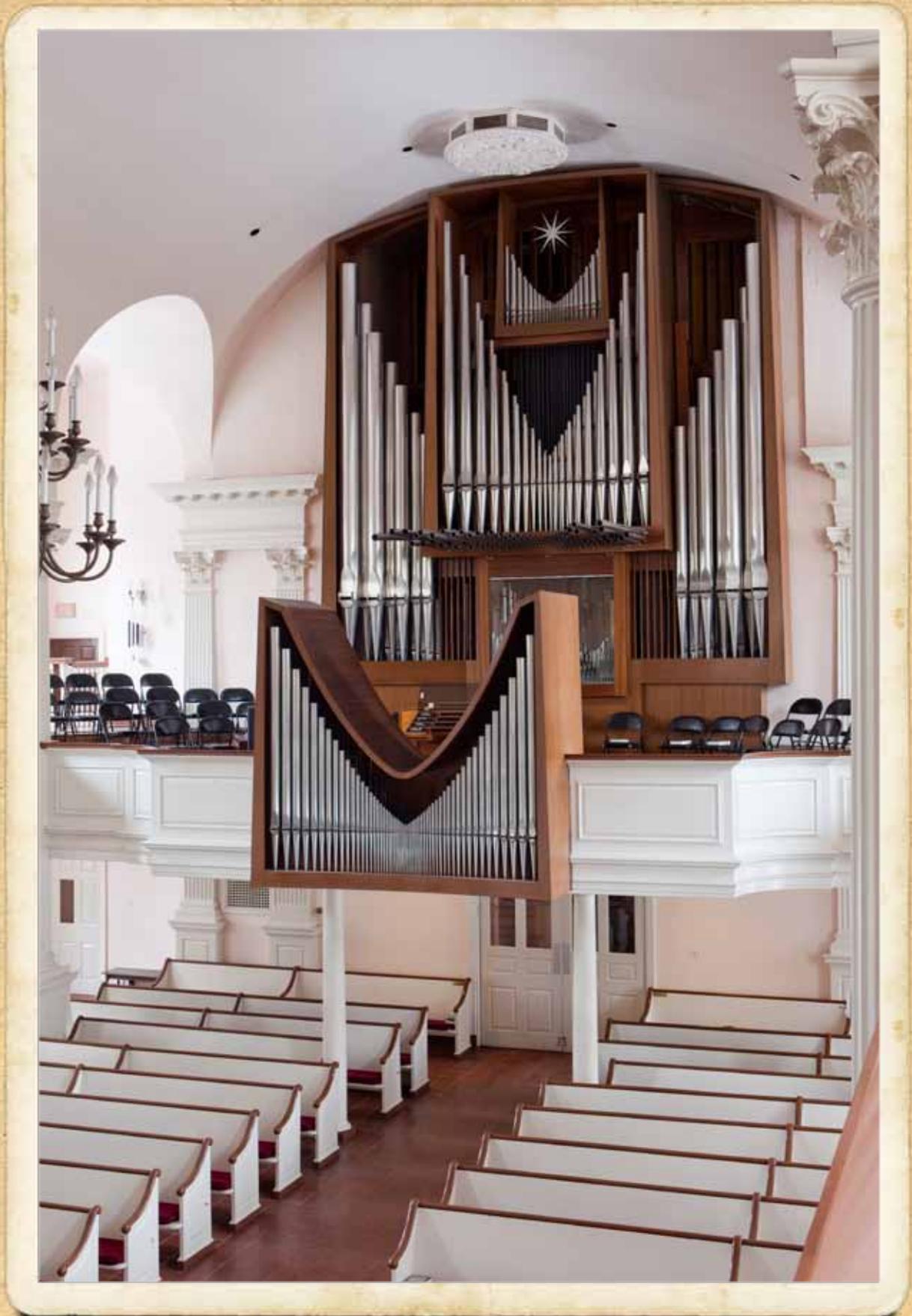


ST. MARY MOTHER OF GOD R.C. CHURCH ~ GEORGE S. HUTCHINGS (1891)



TRINITY UNITED METHODIST CHURCH, McLEAN, VA. ~ ERBEN (1850/80); ADAM STEIN (1897)

IMMACULATE CONCEPTION R.C. CHURCH ~ STEER & TURNER (1879)



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ALL SOULS CHURCH, UNITARIAN ~ RIEGER (1969)

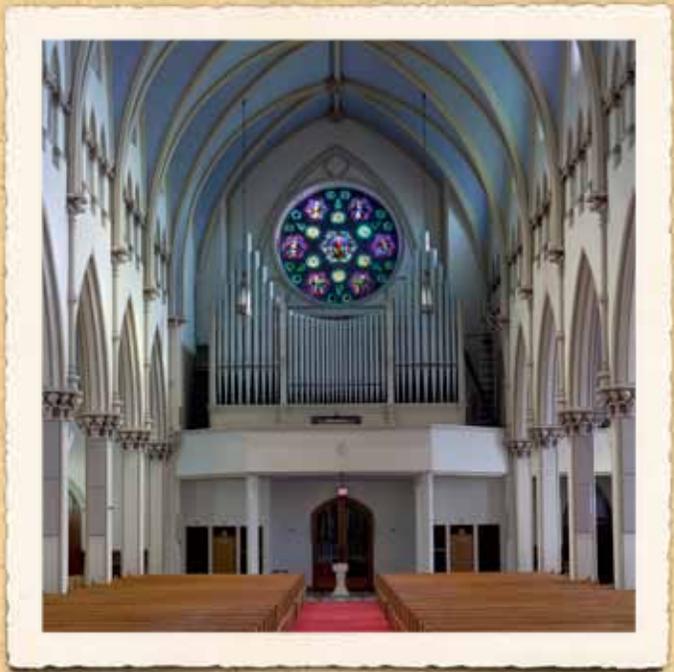


CRYPT CHURCH, NATIONAL SHRINE ~ SCHUDI (1987)

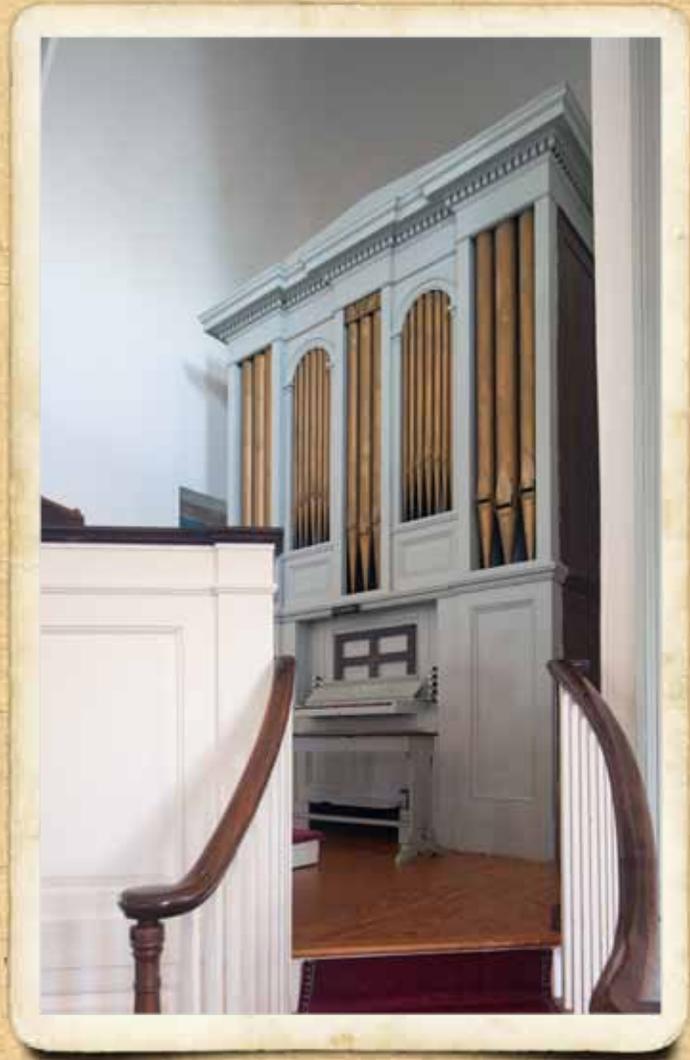
ST. PAUL'S MORAVIAN CHURCH, UPPER MARLBORO ~ E & G.G. HOOK & HASTINGS (1873)



\*ST. VINCENT DE PAUL R.C. CHURCH ~ A. POMPLITZ (1869)



ST. DOMINIC'S R.C. CHURCH ~ HILBORNE L. ROOSEVELT (1885)



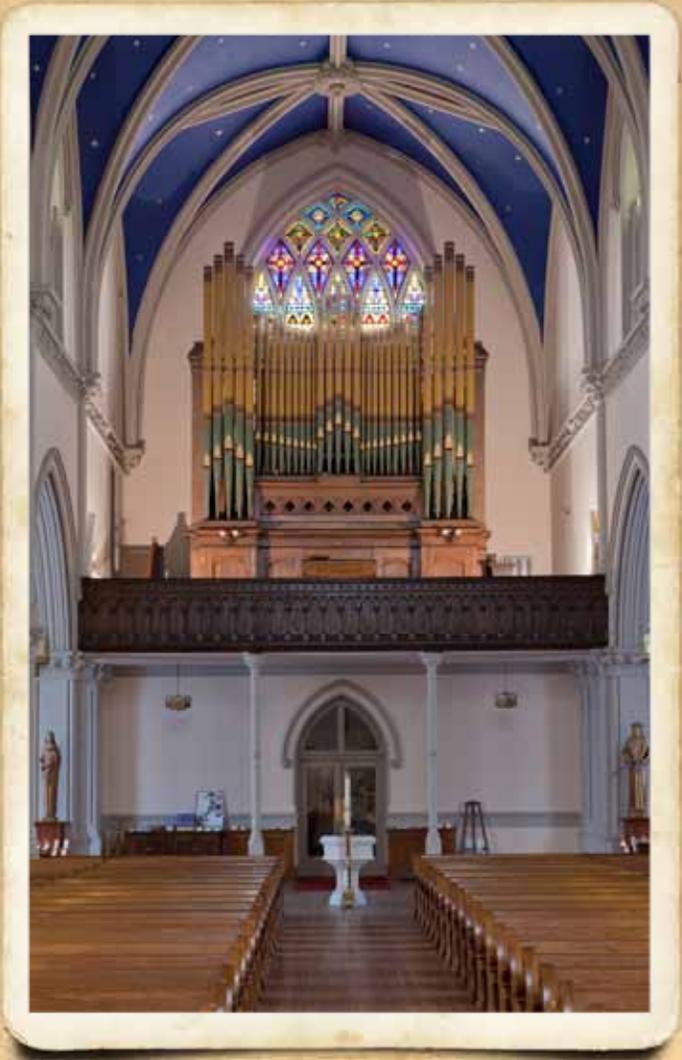
OLD PRESBYTERIAN MEETING HOUSE, ALEXANDRIA ~ ERBEN (1849)

PHOTOS: LEN LEVASSEUR

EPIPHANY R.C. CHURCH, GEORGETOWN ~ HOOK & HASTINGS (1894)

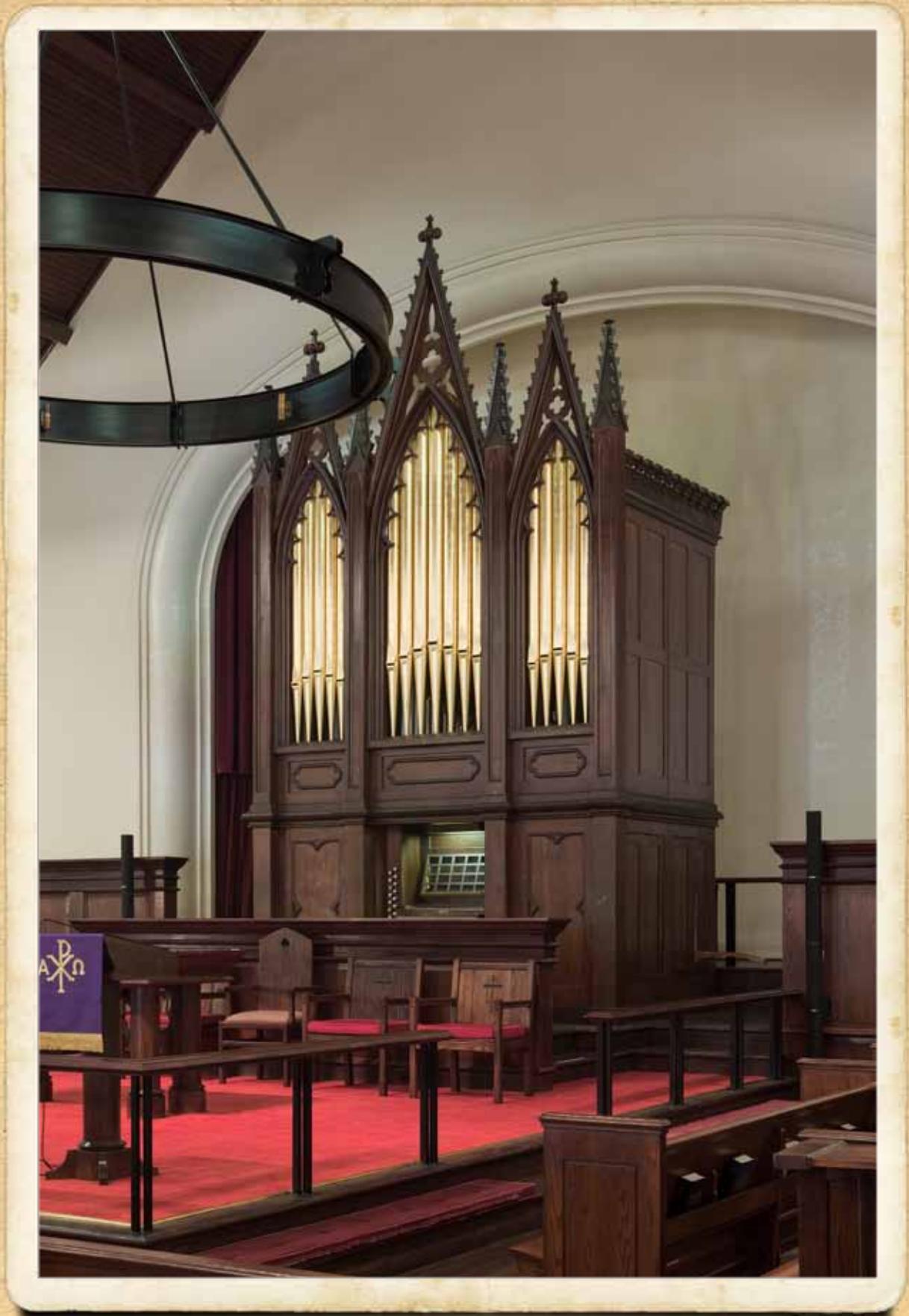


ST. JOSEPH'S R.C. CHURCH ON CAPITOL HILL ~ HOOK & HASTINGS (1891)



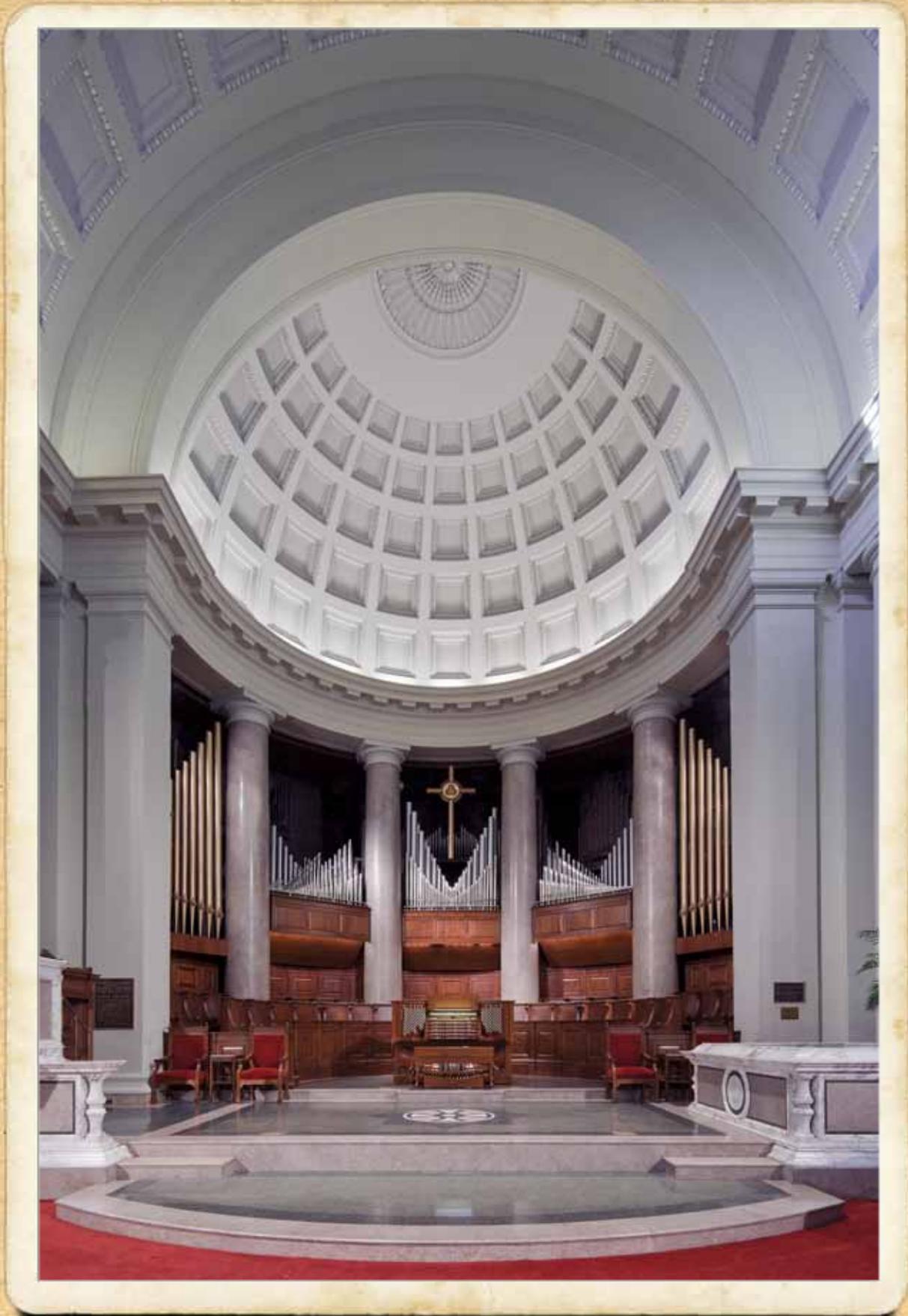
ST. COLUMBA'S EPISCOPAL CHURCH ~ FLENTROP (1981/2009)

CHURCH OF THE PILGRIMS ~ E.M. SKINNER (1928)



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ARMED FORCES RETIREMENT HOME ~ STEVENS & JEWETT (1855)

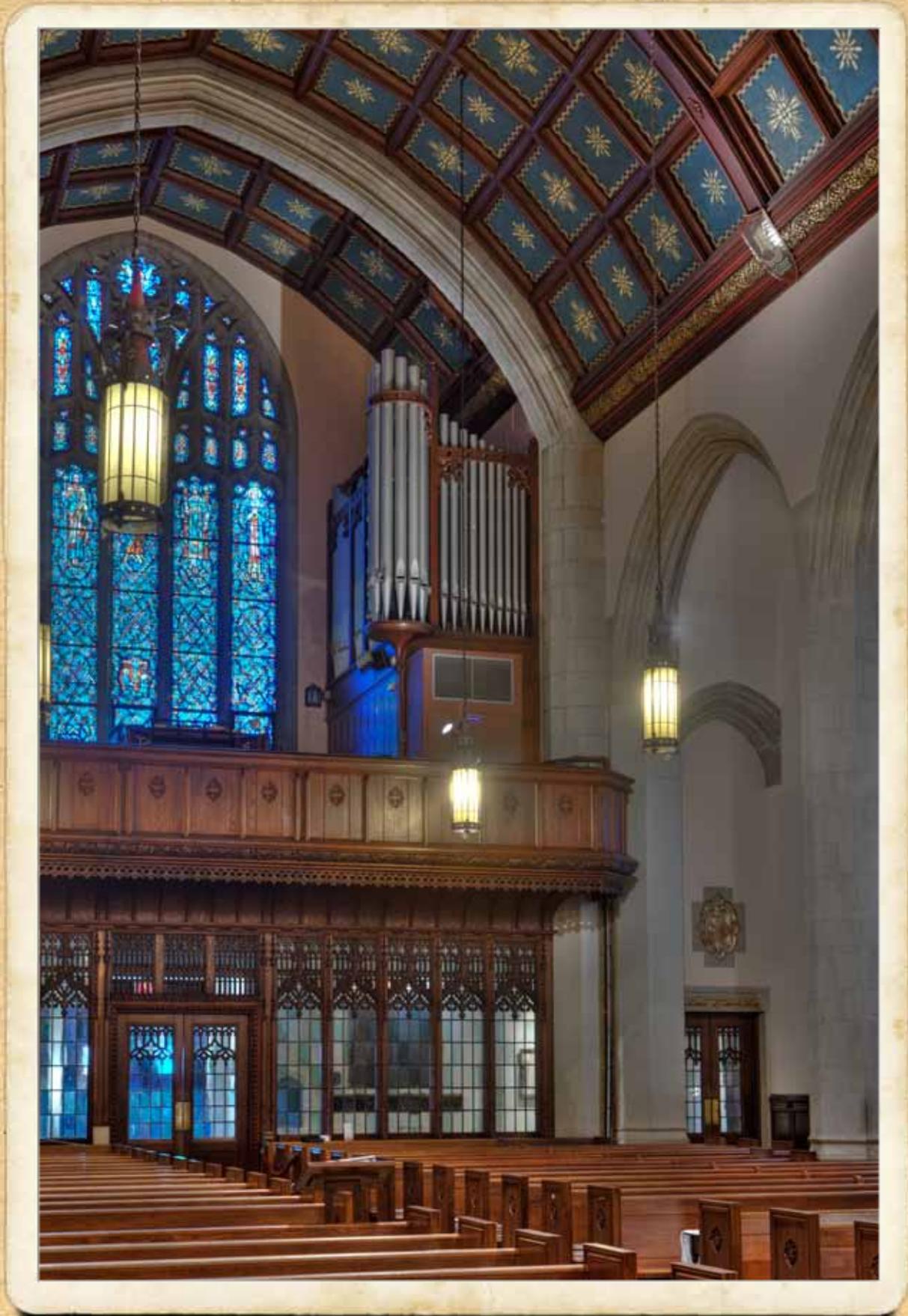


NATIONAL CITY CHRISTIAN CHURCH ~ MÖLLER (1975/1980-81/2003)



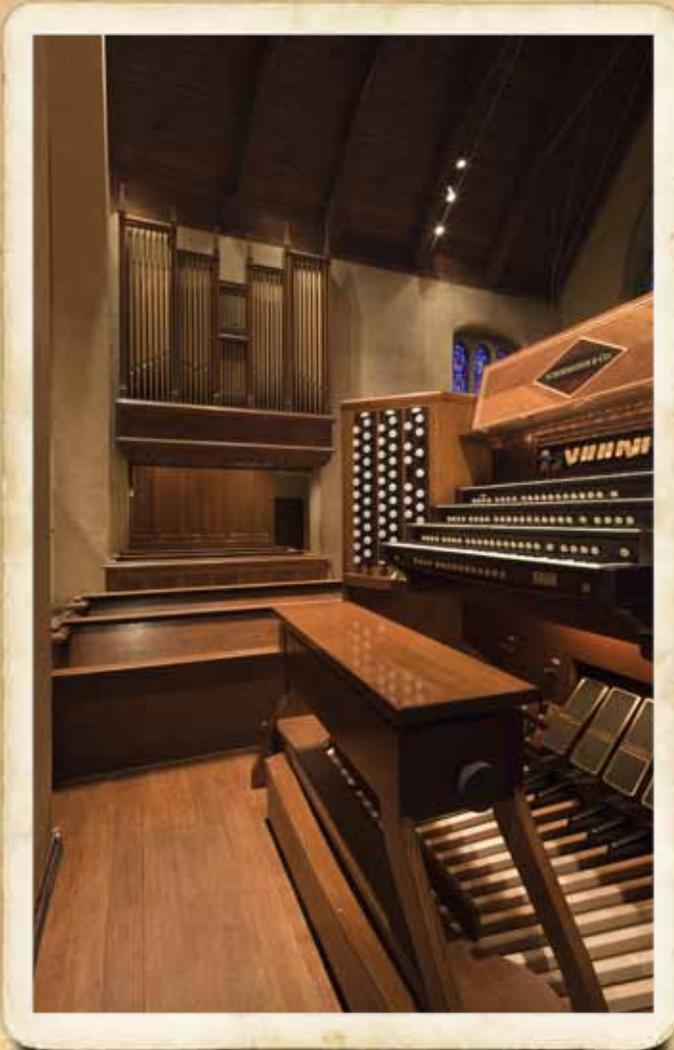
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GEORGE WASHINGTON NATIONAL MASONIC MEMORIAL ~ MÖLLER (1953)



ST. GABRIEL'S R.C. CHURCH ~ LEWIS & HITCHCOCK (1930)

ST. PAUL'S EPISCOPAL CHURCH, K STREET ~ SCHOENSTEIN & CO. (1996)



ST. JOHN'S LUTHERAN CHURCH, RIVERDALE, MD. ~ GEORGE JARDINE (1853)



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ST. PATRICK R.C. CHURCH ~ LIVELY-FULCHER (1994)



ST. JOHN'S EPISCOPAL CHURCH, BROAD CREEK ~ JACOB HILBUS (1819)

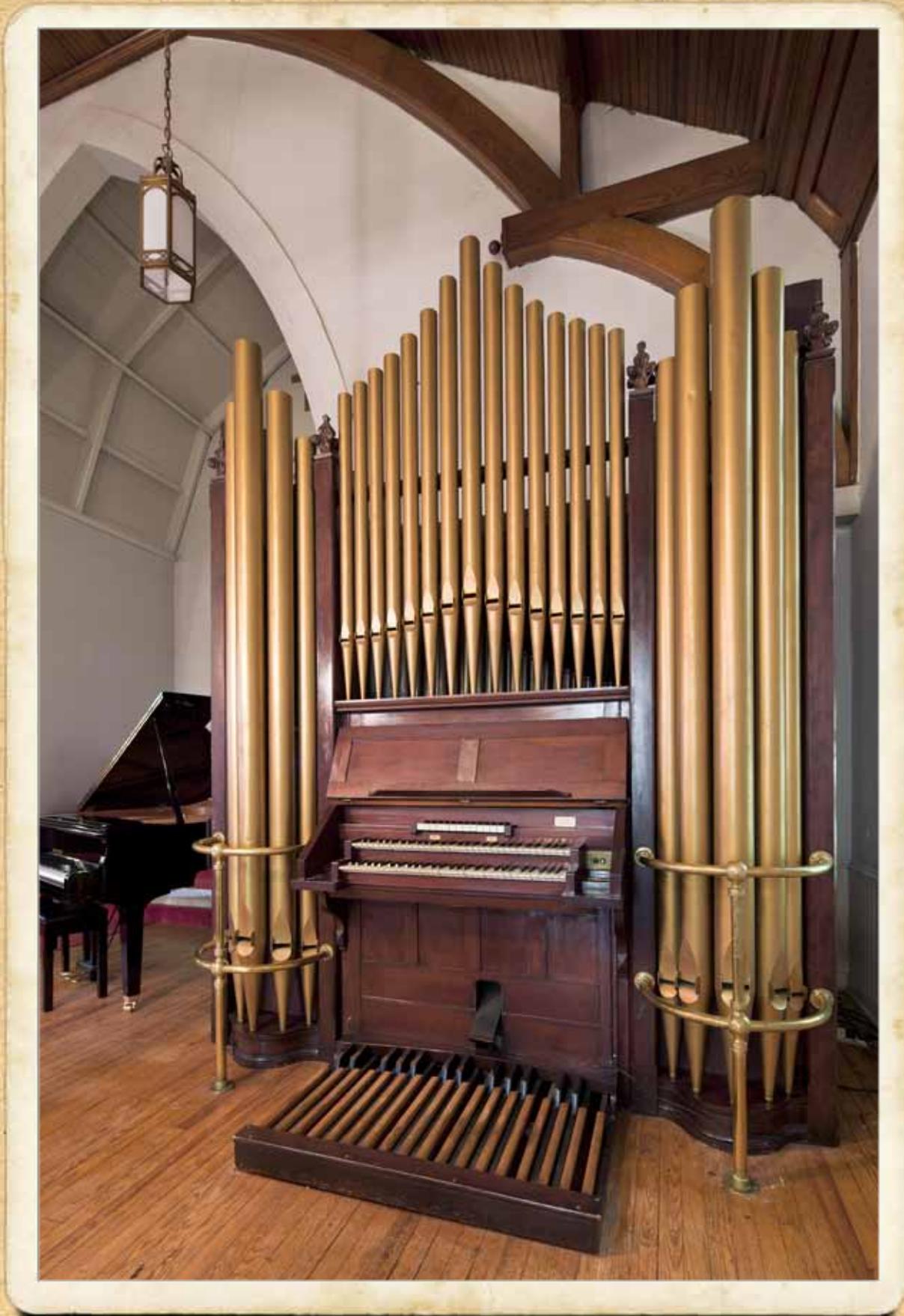


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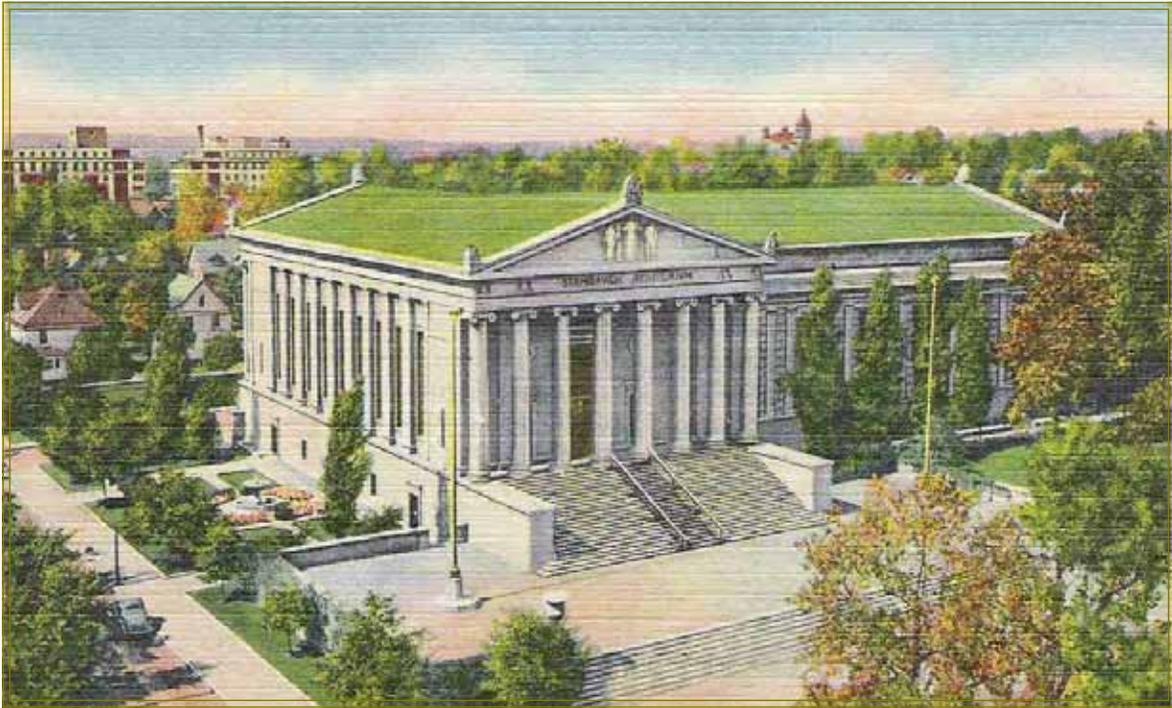
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ANNOUNCING THE RESTORATION OF  
Skinner Organ Company Opus 582, 1926  
IN  
Henry H. Stambaugh Auditorium  
*Youngstown, Ohio*



*Speaking through grillwork on either side of the stage shell, Opus 582 is effective both as a solo instrument and as a complement to an orchestra or chorus on the platform. Having suffered severe water damage in the past, this instrument has not been heard at its full potential in many decades. With the support of generous grants from the Joseph G. Bradley Foundation and the State of Ohio, it has been restored to its original musical and technological elegance. Opus 582 will be featured prominently on October 9th in a solo organ concert by Thomas M. Murray.*

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SKINNER AND AEOLIAN-SKINNER ORGAN RESTORATIONS.



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**GREAT** UNENCLOSED; 7½" WIND; 61 NOTES

- 16' **Diapason**  
*Zinc and linen lead; 42 scale at 8'; ½th mouths; 1-12 on 6" pressure*
- 16' **Bourdon**  
*1-56 from Pedal; 57-61 open linen lead; 5 pipes*
- 8' **First Open Diapason**  
*Zinc and linen lead; 42 scale; ½th mouths; 1-49 leathered*
- 8' **Second Open Diapason**  
*Zinc and linen lead; 42 scale; ⅔th mouths*
- 8' **Claribel Flute**  
*1-12 stopped wood; 13-36 open wood; 37-61 open planed common metal*
- 8' **Erzähler**  
*Zinc and planed common metal*
- 4' **Octave**  
*Zinc and linen lead, 56 scale; ½th mouths*
- 4' **Flute**  
*#1 – zinc and planed common metal; harmonic (triple bore) at 1' C*
- 2⅔' **Twelfth**  
*Spotted metal; 64 scale; ½th mouths; slotted in bass*
- 2' **Fifteenth**  
*Spotted metal; 70 scale; ½th mouths; slotted in bass*
- IV **Mixture (12-15-19-22)**  
*A14 – Skinner; all ½th mouths, slotted in bass; 244 pipes*
- 16' **Ophicleide 10" pressure; in Choir box**  
*Lowest 6 wood; zinc and Hoyt metal; harmonic at 2' F#; 4¼" at 8' C*
- 8' **Tuba 10" pressure; in Choir box**  
*Zinc and Hoyt metal; harmonic at 2' F#; 5" at 8' C*
- 4' **Clarion 10" pressure; in Choir box**  
*Zinc and Hoyt metal; harmonic at 4' F#; 3 ¾" at 4' C*
- Chimes** 20 tubes; in Swell box

**CHOIR** ENCLOSED; 6" WIND; 73 NOTES

- 16' **Gamba**  
*Zinc and spotted metal; 50 scale at 16' C; ⅙th mouths*
- 8' **Diapason**  
*Zinc and linen lead; 46 scale; ½th mouths*
- 8' **Concert Flute**  
*1-12 stopped wood; 13-36 open wood; 37-61 harmonic (triple bore) open planed common metal; 62-73 open planed common metal*
- 8' **Kleine Erzähler II**  
*Common; celeste rank t.c.; 134 pipes*
- 8' **Gamba**  
*Zinc and spotted metal; 50 scale; slotted reverse taper*
- 4' **Flute**  
*#1 – zinc and planed common metal; harmonic (triple bore) at 1' C*
- 2⅔' **Nazard**  
*Spotted metal; slotted in bass; tapered; 61 pipes*
- 2' **Piccolo** Common; 61 pipes
- 1⅓' **Tierce**  
*Spotted metal; slotted in bass; breaks back one octave at C#5; 61 pipes*
- 8' **Clarinet** Common
- 8' **Orchestral Oboe** Common
- Harp & Celesta** 61 bars
- Tremolo**

**SOLO** ENCLOSED; 7½" WIND-PRESSURE; 73 NOTES

- 8' **Harmonic Flute**  
*Zinc and planed common metal; harmonic (triple bore) at 1' C*
- 8' **Gross Gamba**  
*Zinc and spotted metal; 50 scale; slotted; reverse taper*
- 8' **Gamba Celeste**  
*Zinc and spotted metal; 50 scale; slotted; reverse taper*
- 4' **Orchestral Flute**  
*1-49 open wood; harmonic at 2' C; 50-73 open planed common metal*
- 8' **French Horn 15" wind pressure**  
*6" at 8' C; 49 reed pipes*
- 8' **Corno di Bassetto**  
*Common; with bells*
- 8' **Tuba Mirabilis 25" wind pressure**  
*Zinc and Hoyt metal; harmonic at 4' F#; 61 reed pipes; 5" at 8' C*
- Chimes**
- Tremolo**

**SWELL** ENCLOSED; 7½" WIND-PRESSURE; 73 NOTES

- 16' **Bourdon**  
*1-61 stopped wood; deep bass; 62-73 open planed common metal*
- 8' **Diapason**  
*Zinc and linen lead; 44 scale; ½th mouths*
- 8' **Gedeckt**  
*Willis-style Rohrflute – 1-12 stopped wood; 13-61 planed common metal with bored wood stoppers; 62-73 open planed common metal; original pipes missing; stop replaced with identical Skinner Rohrflute from Op. 656*
- 8' **Salicional**  
*Spotted metal; 62 scale*
- 8' **Voix Celeste**  
*Spotted metal; 62 scale*
- 8' **Flauto Dolce**  
*Zinc and planed common metal; ⅙th mouths*
- 8' **Flute Celeste**  
*Zinc and planed common metal; ⅙th mouth; 61 pipes, t.c.*
- 4' **Octave**  
*Zinc and linen lead; 58 scale; ½th mouths*
- 4' **Flute Triangulaire** Common
- V **Mixture (15-19-22-26-29)**  
*A12 – Willis; spotted metal; all ½th mouths; slotted in bass; 365 pipes*
- 16' **Posaune**  
*Lowest 6 wood; zinc and Hoyt metal; harmonic at 2' F#; 4¼" at 8' C*
- 8' **Cornopean**  
*Zinc and Hoyt metal; harmonic at 2' F#; 5" at 8' C*
- 8' **Corno d'Amore**  
*Common; capped, no bells*
- 8' **Vox Humana** Common
- 4' **Clarion**  
*Zinc and Hoyt metal; harmonic at 2' F#; 3⅛" at 4' C*
- Tremolo**

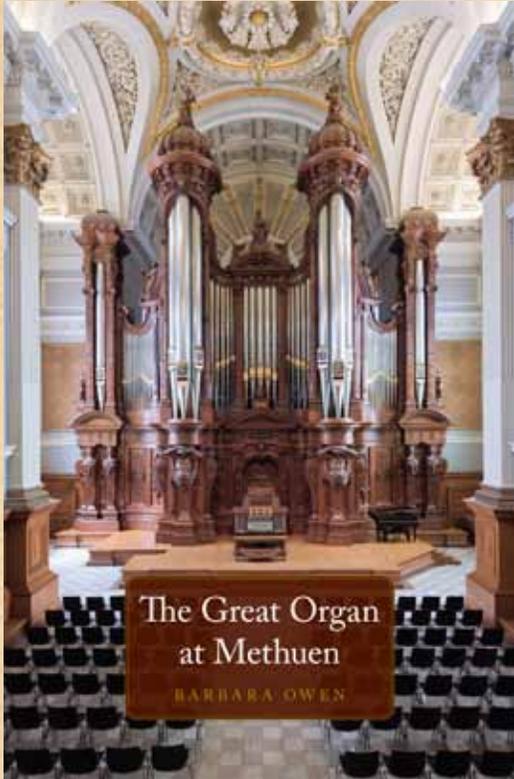
**PEDAL** 6" WIND-PRESSURE; AUGMENTED; 32 NOTES

- 32' **Resultant**  
*Unison from Diapason; Quint from Bourdon; Diapason 16' C2-G3*
- 16' **Diapason**  
*Open wood; 20½" deep; 17⅝" wide at 16' C; 32 pipes*
- 16' **Violone**  
*1-12 bearded wood; 13-44 bearded zinc and spotted metal; 10-½" deep; 8" wide at 16' C; 32 pipes*
- 16' **Bourdon**  
*1-49 stop'd wood; 50-61 open linen lead; 11" deep; 9½" wide at 16' C; 32 pipes*
- 16' **Echo Bourdon** from Swell
- 16' **Gamba** from Choir
- 10⅔' **Quint** from Pedal Bourdon
- 8' **Octave** from Pedal Diapason; 12 pipes
- 8' **Cello** from Pedal Violone; 12 pipes
- 8' **Gedeckt** from Pedal Bourdon; 12 pipes
- 8' **Still Gedeckt** from Swell Bourdon
- 4' **Flute** from Pedal Bourdon; 12 pipes
- 3⅓' **Tierce** from Swell Bourdon
- 2⅔' **Septième** from Swell Bourdon
- 32' **Bombarde** 1-12 20" pressure; 13-68 10" pressure  
*1-12 wood; 20" wide and 20" deep; no starters; 32 pipes*
- 16' **Trombone**  
*13-24 wood; 25-68 zinc and Hoyt metal; 5" at 8' C; 12 pipes*
- 16' **Posaune** from Swell
- 16' **Ophicleide** from Great
- 8' **Tromba** from Pedal Trombone; 12 pipes
- 4' **Clarion** from Pedal Trombone; 12 pipes
- Chimes**

*Skinner Organ Company, Opus 582*  
*Four Manuals, 67 stops, 58 ranks, 3,905 pipes*

# OHS PRESS PUBLICATIONS

## NEW PUBLICATIONS AVAILABLE NOW



## THE GREAT ORGAN AT METHUEN

BY BARBARA OWEN

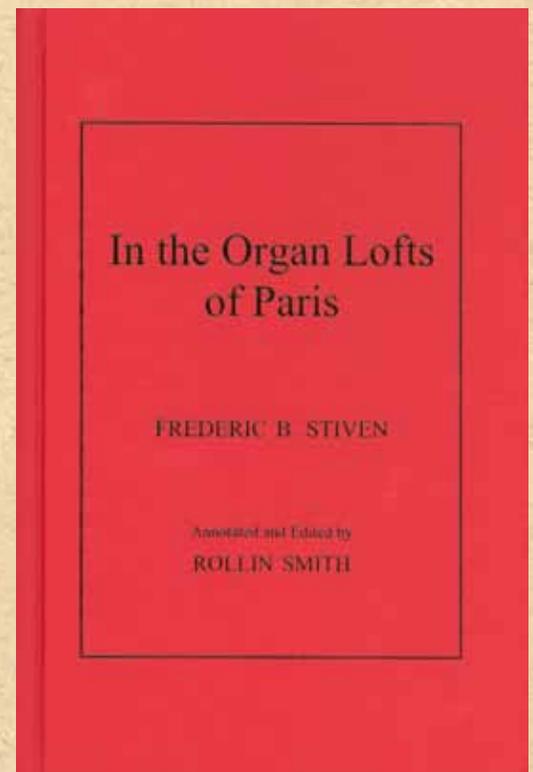
IN THE MIDDLE OF THE OF THE NINETEENTH-CENTURY, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ — really the first of its kind in the country — was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scaled secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ — its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice continues to be heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story.

## IN THE ORGAN LOFTS OF PARIS

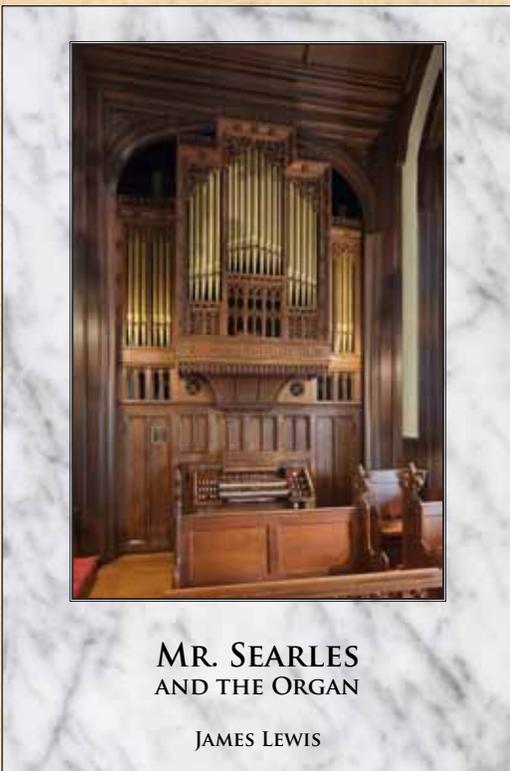
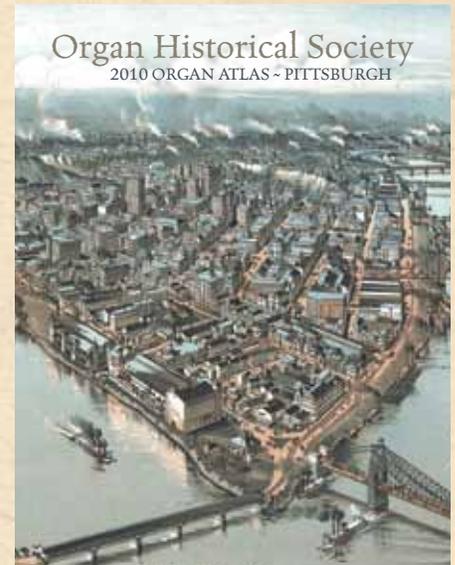
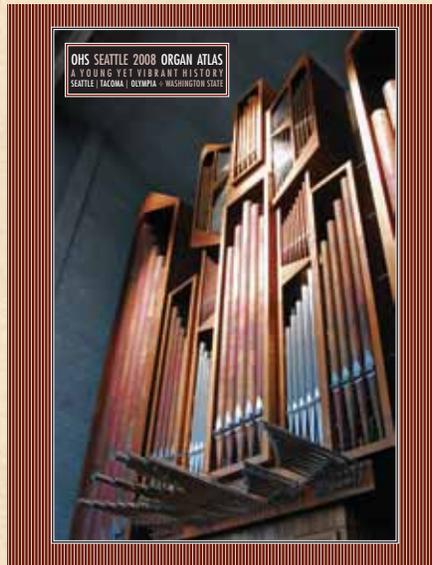
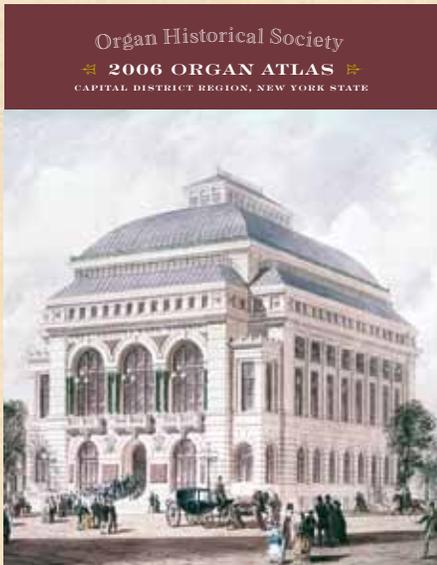
BY FREDERIC B. STIVEN ~ ANNOTATED AND EDITED BY ROLLIN SMITH

THIS IS A NEW EDITION of Frederic Stiven's early study, *In the Orgn Lofts of Paris*. Frederic Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. For two years, from 1909 to 1911, he studied with Alexandre Guilmant in Paris—indeed, Stiven was his last pupil—and each Sunday he visited important churches. In 1923, he published *In the Organ Lofts of Paris*. As a witness to the Golden Age of French organists, Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet. Encounters with other organists are described, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Appendixes include two articles written by Stiven for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant," and stoplists of all organs mentioned in the text.



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BY JAMES LEWIS

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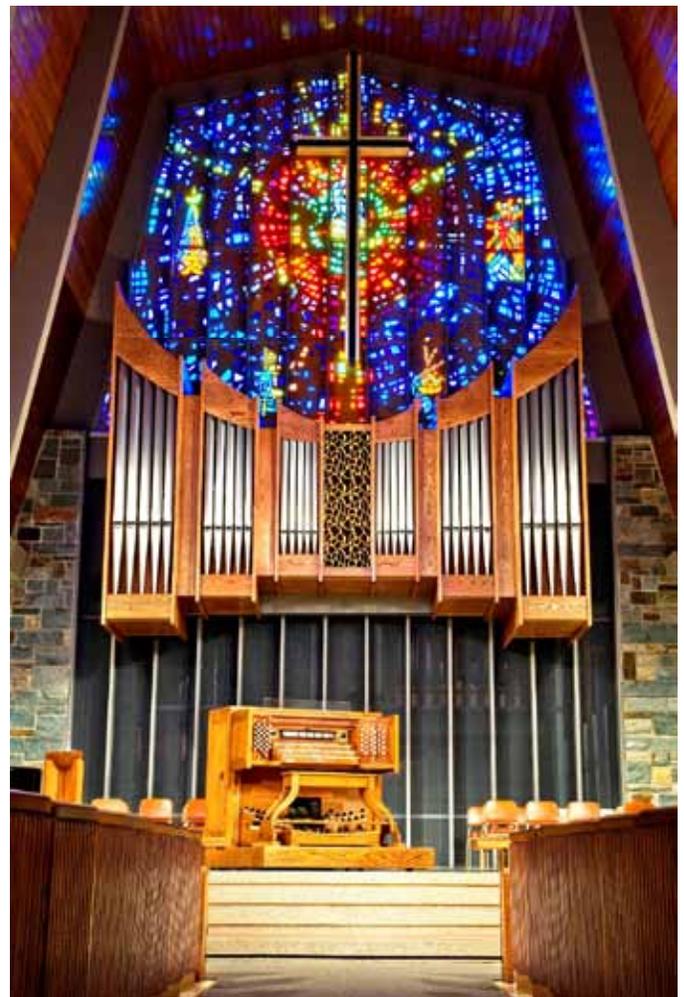
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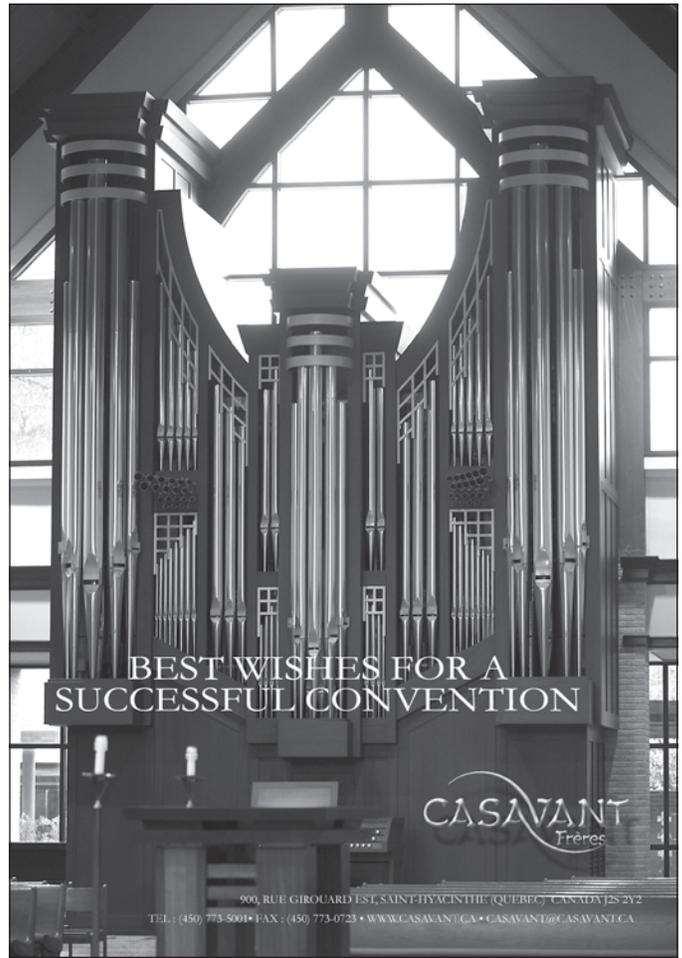
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Estey - Opus 1263, 1913 - First Congregational Church, Winaetiv, Massachusetts - Photograph by Richard M. Ferry, Jr.

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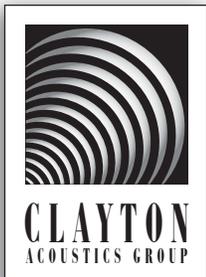
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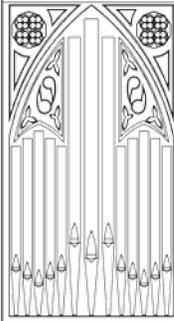
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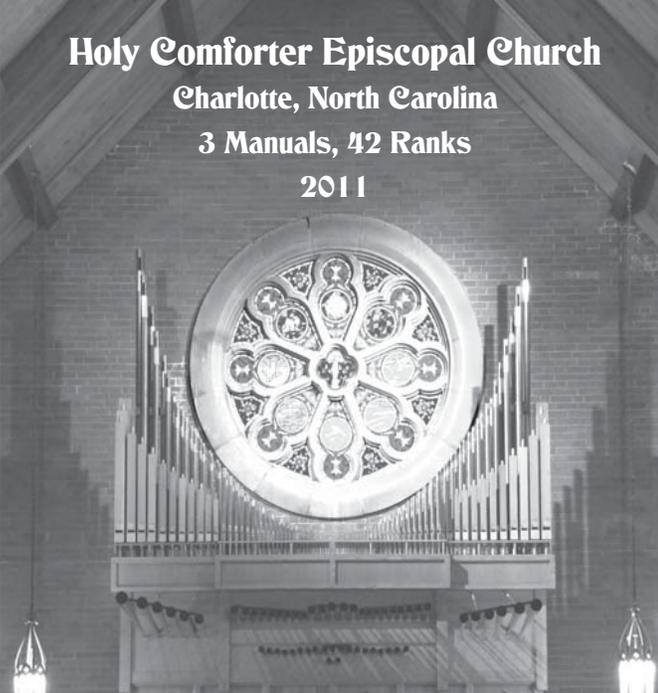
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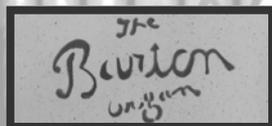
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