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The background of the entire poster is a photograph of the interior of a church. In the center is a large, ornate wooden organ with multiple tiers of pipes. Above the organ is a large, circular, dark metal chandelier. The church has a high, vaulted ceiling with exposed wooden beams. In the foreground, there are wooden pews with red cushions. Two purple cloth-covered stands with gold fringe and a gold Chi Rho symbol are positioned on either side of the central aisle. The floor is covered with a red carpet. The entire image is framed by a decorative border featuring a large American flag on the left and right sides.

ORGAN HISTORICAL SOCIETY
56TH NATIONAL CONVENTION

Washington, D.C.
June 27-July 2, 2011

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ARMED FORCES RETIREMENT HOME ~ STEVENS & JEWETT (1855) PHOTO LEN LEVASSEUR



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ARTICLE BY CARL SCHWARTZ ~ PHOTOGRAPHY BY LEN LEVASSEUR



OLD PRESBYTERIAN MEETING HOUSE, ALEXANDRIA, VA. ~ LIVELY-FULCHER (1997)

THE CITY OF WASHINGTON and the District of Columbia were created by an Act of the United States Congress in 1791 out of lands taken from the Commonwealth of Virginia and the State of Maryland. The area straddles the Potomac River and stands at the head of navigation for that waterway, a tidal estuary that flows into the Chesapeake Bay. The region already had a population and history going back to the establishment of the two English, later British, colonies dating from the first part of the 17th century. The port towns of Georgetown, Maryland (1751), and Alexandria, Virginia (1749), and a number of smaller villages, which to this day give their names to towns and neighborhoods throughout the area, predate the founding of the nation's capital. These established communities were incorporated into the new District along

with the new City of Washington and surrounding agricultural districts. In 1849, at the request of the residents, the lands south of the Potomac River were ceded back to Virginia. As the city proper expanded beyond the early boundaries, the entire District was placed under one governing authority and the City of Washington and the District of Columbia merged in the public consciousness. The nation's capital belongs in that category of human designed government centers superimposed on a pre-existing cultural and physical landscape.

Following the American Revolution and the establishment of religious liberty by the states and, through the Bill of Rights, by the United States Constitution, it is likely that the practice of sacred music and the use of the organ in the region was, at first, most varied and elaborate in the formerly non-

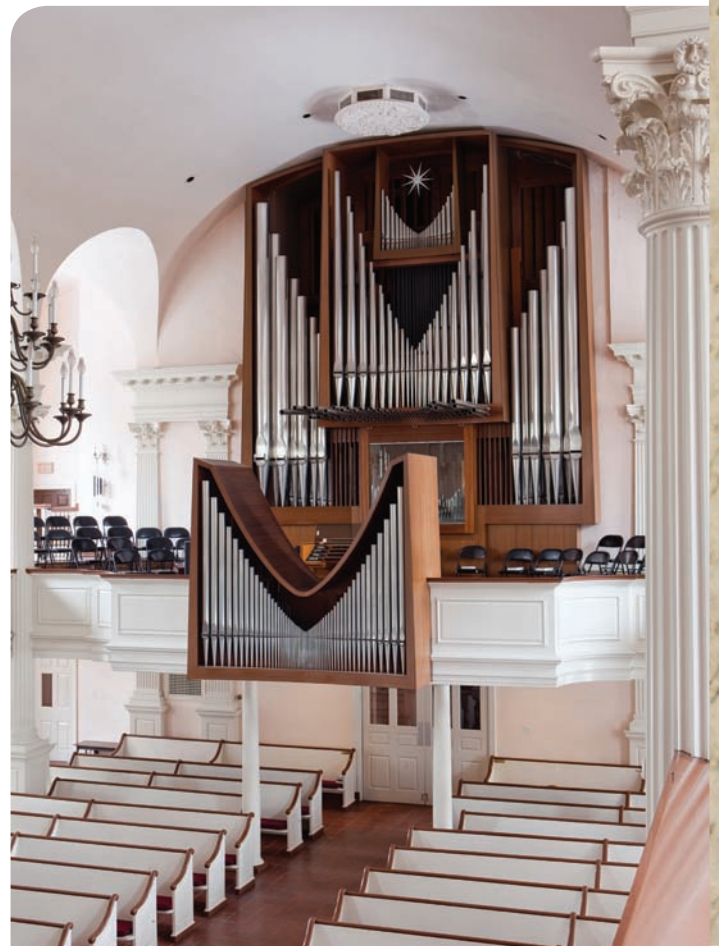


TRINITY UNITED METHODIST CHURCH, McLEAN, VA. ~ ERBEN (1850/80); ADAM STEIN (1897)

conforming establishments such as the Catholic, Lutheran, and German Reformed churches. The Protestant Episcopal congregations, as successors to the Church of England, remained “low church” in the region until the Ecclesiastical Movement of the 19th century. In Virginia, this notoriously conservative tendency lasted until the influx of church members from other parts of the country during the mid-20th century produced a change from parish to parish. In Maryland, a more diverse “churchmanship” developed in that denomination during the 19th century. Psalm singing without instruments remained a staple of Presbyterian and Baptist worship for decades and the organ was introduced only with difficulty. The infectious hymn singing of Methodists, originally inspired by members of the Moravian Church, played a big part in

transforming the worship of the old English and Scotch-Irish Evangelicals. Ultimately, the organ was the instrument that could support the singing of congregations, and to this end its use was adopted variously by the denominations not previously accustomed to accompanied singing.

There were a few organs documented in the Colonial period. Some of these were imported; some may have been built locally. Others, found in German communities, were transported from nearby Pennsylvania. David Tannenberg built an organ for the Evangelical Lutheran Church in Frederick, northwest of present day Washington. His instruments were also found in Maryland and Virginia. The surviving instruments in the region, such as the organ at St. John’s, Broad Creek, Maryland, enter the picture after the Revolution and others during the early 19th century. Though



ALL SOULS CHURCH, UNITARIAN ~ RIEGER (1969)



ST. JOSEPH'S R.C. CHURCH ON CAPITOL HILL ~ HOOK & HASTINGS (1891)

the Broad Creek organ is believed to have arrived from England in 1797, its real age is unknown. For a major portion of its history, it was a residence organ and later, after 1890, was used in a church.

Organbuilding in the Washington, D.C. area was slow to develop. There were small shops such as those of Jacob Hilbus, Wilson Reilley, and Samuel Waters during the 19th and early 20th centuries. It was not until the population of the city ballooned during the 20th century that organs were manufactured locally in any quantity. Lewis & Hitchcock, Inc.,¹ was established by former Skinner employees in 1915 to meet this need. For many

1. Gerald Piercey, president of Lewis & Hitchcock, Inc., has provided some of the information about that firm and the Newcomer Organ Company. Lewis & Hitchcock has detailed files with historical information about organs in the region that spans at least a century.

years, their factory was located near the Navy Yard. It continues to this day as an employee-owned shop. Lewis & Hitchcock was also closely associated with Aeolian-Skinner and installed many of that builder's instruments in the region.

The Newcomer Organ Company was founded by brothers Ed and Harold Newcomer in 1939. Not a builder of new instruments per se, Newcomer skillfully remanufactured a considerable number of organs for churches. Some of these were acquired in the course of their extensive work as installers for M.P. Möller.² Newcomer was responsible for all mechanical work and new installation for

2. Newcomer initially installed Kilgen organs and later developed a relationship with Möller for which the firm was well known.



EPIPHANY R.C. CHURCH, GEORGETOWN ~ HOOK & HASTINGS (1894)



GEORGE WASHINGTON MASONIC MEMORIAL – MÖLLER (1953)



ST. MARY MOTHER OF GOD R.C. CHURCH ~ GEORGE HUTCHINGS (1891)

the rebuilding of the Great Organ at Washington Cathedral (1973–1975). The curator of the cathedral organs at that time, the late Robert Wyant of Newcomer, coordinated the project with Harold Newcomer and Richard Wayne Dirksen.³ Newcomer was highly regarded for excellent service work. The company was purchased by Lewis & Hitchcock in 1985.

Many talented former employees of these and other local firms have enriched the expanding market for quality work in the Washington area during the last century and into the present one. Many have gone on to prominent careers locally and in

3. The cathedral organ was rebuilt by a consortium of distinguished artisans and suppliers many of whom were closely associated with and under the direction of principals of the former Aeolian-Skinner Company including Joseph S. Whiteford and Roy Perry. The latter was tonal designer and finisher. Source: Richard W. Dirksen, ed. Nancy S. Montgomery, *Music at Washington Cathedral* (Washington, D.C.: The Cathedral Church of Saint Peter and Paul, Mount St. Alban, 1974).

other parts of the country. Washington is served by a number of Baltimore-area organ firms; this is only natural since the two cities are so close geographically. During the course of the convention, you will get to meet many of those now active in the profession and enjoy the rewards of their dedicated work.

Some of the organ companies that currently operate or are headquartered in the D.C. area include the DiGennaro-Hart Organ Company, the Central Organ Company, Lawless & Associates, R.A. Daffer, Inc., and David M. Storey, Inc. of Baltimore. There are also a number of independent technicians at work here: there is plenty of work to go around.

It would be an omission to ignore the contribution of the firm of M.P. Möller in Hagerstown, Maryland, to the organ culture in the region. As the largest pipe organ builder in the world, it was a



ST. JOHN'S EPISCOPAL CHURCH, BROAD CREEK ~ ANONYMOUS 18TH c.; HILBUS (1819)

dominating commercial and artistic force located, as it was, about 70 miles from the city.

One has to ask if Washington, D.C., has had any impact on the development of the pipe organ in America. Indeed, several landmark Orgelbewegung instruments were installed during the late 1960s. These are the Rieger at All Souls Unitarian Church and the Beckerath at Christ Lutheran Church. At the time, the organ world took notice. Other modern mechanical-action organs followed with less fanfare.

Our convention hotel, Holiday Inn National Airport, is conveniently located in Arlington, Virginia, in an area called Crystal City, situated between the Pentagon and Reagan-National Airport. The hotel is just minutes from the airport by shuttle or Metro. There are many good restaurants and pubs within walking distance. The area is minutes from



IMMACULATE CONCEPTION R.C. CHURCH ~ STEER & TURNER (1879)

downtown Washington, D.C., which can be easily reached by Metro or automobile, although one must deal with the legendary local traffic conditions.

Our “pre-convention” activity will take place on Monday, June 27. Michael Britt will perform on the Wurlitzer organ at the residence studio of Jack and Mildred Hardman in Great Falls, Virginia. This extraordinary instrument began life as a III/19 Wurlitzer built for the famous Players-Lasky Studio (later Paramount Pictures) in Hollywood. It later formed the basis for the highly regarded residence organ of Richard Simonton, one of the founders of the American Theatre Organ Society (ATOS). The present instrument stands at an impressive four manuals and 38 ranks. For an organ in the Unit-Orchestra style, this is a giant.⁴ There

4. Source: Hardman Studio Wurlitzer Theatre Pipe Organ website, www.theatreorgans.com/wurlitzer/. This is worth a look!



ST. COLUMBA'S EPISCOPAL CHURCH ~ FLENTROP (1981/2009)



CRYPT CHURCH, NATIONAL SHRINE ~ SCHUDI ORGAN (1987)

will be two performances by reservation and there will be an extra charge for this event.

The Organ Historical Society 2011 Convention will open formally Monday evening with a recital by rising star Nathan Laube playing the IV/189 Great Organ at Washington National Cathedral. Originally built by E.M. Skinner & Son in 1938, it was later enlarged by Aeolian-Skinner. Further modified by others, it continues to thrill lovers of organ music. The 1964 OHS Convention opened here with a recital by Paul Callaway. Bus transportation from and back to the hotel will be provided as part of convention registration.

Tuesday, the first full day of the convention, will begin with a drive to the George Washington Masonic Memorial. From the height of Shuter's Hill, this impressive landmark overlooks Old Town Alexandria, Virginia. Here, in the grandly-appointed auditorium, we will hear Charles Miller,



CHURCH OF THE PILGRIMS ~ E.M. SKINNER (1928)

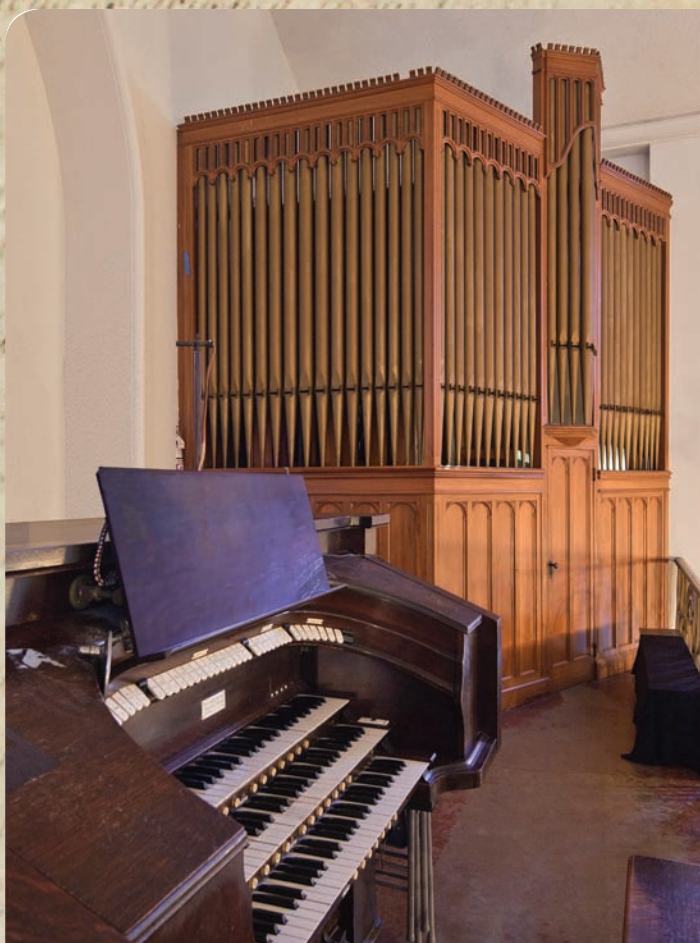
dean of the Washington, D.C. Chapter of the American Guild of Organists and minister of music at National City Christian Church, play the III/42 1953 Möller organ designed by Ernest White. This instrument can also be operated by an Artiste roll player.⁵

Crossing the Potomac River, we will then hear three smaller instruments. The oldest is a former residence organ that may date from the 18th century, now located in historic St. John's Episcopal Church, Broad Creek, Fort Washington, Maryland. This organ, the wind trunk of which was signed in 1819 by local organbuilder Jacob Hilbus,

5. Source: Lewis & Hitchcock Inc. files. Bynum Petty has graciously provided documents from the American Organ Archives in connection with this and several Möller organs discussed in this article.



ST. PAUL'S EPISCOPAL CHURCH, K STREET ~ SCHOENSTEIN (1996)



ST. MARTIN'S R.C. CHURCH - MÖLLER (1939)

belonged to the family of Nicholas King. It may be the organ that was listed among King's effects shipped from England in 1797. One of his heirs was Robert King Jr., surveyor of the city of Washington; another was Elizabeth J. Stone whose son, Dr. Robert King Stone, was the Lincoln family physician from 1861 to 1865. Later donated to St. Paul's Episcopal Church, Rock Creek, by Mrs. Stone for use in the Sunday school, the organ was later loaned to the Broad Creek congregation in the 1920s.⁶ In spite of interesting questions, the historic interest of this charming organ is beyond question. It will be demonstrated by Peter Crisafulli who has been heard at several OHS conventions. He is minister of music at All Saints Episcopal Church in Chevy Chase, Maryland.

6. The church has a detailed history of the organ from various reputable sources. This information is from that untitled history. There are as many questions as answers.

Holy Trinity Episcopal Church, Bowie (Colington), Maryland, is home to a relocated 1908 tubular-pneumatic Estey organ. Formerly in a Masonic Temple in D.C., it was relocated to the church in the 1970s. The warm, singing tone of this modest instrument fits the small, old church well. Here we will hear Estey specialist and scholar, Vermonter Phil Stimmel. Phil owns and maintains the Estey website. He is an accomplished musician with a special affinity for the instrument he will be playing.

Another much-traveled organ, E. & G.G. Hook & Hastings, Opus 702, was built in 1873 for Boston's Trinity Church, Copley Square. At an unknown date, it was relocated to a church that now houses Rising Mount Zion Baptist Church in the City of Washington. From there it was moved



ST. JOHN'S LUTHERAN CHURCH, RIVERDALE, MD. ~ GEO. JARDINE (1853)



ST. DOMINIC'S R.C. CHURCH ~ HILBORNE L. ROOSEVELT (1885)



ST. PAUL'S MORAVIAN CHURCH, UPPER MARLBORO - E & G.G. HOOK & HASTINGS (1873)

to St. Paul's Moravian Church, Upper Marlboro, Maryland, by OHS members. This organ will be demonstrated by Kevin Clemens, a Hilbus OHS Chapter member and music director of St. Joan of Arc R.C. Church, Aberdeen, Maryland.

Returning to the Virginia side of the river will bring us to the Old Presbyterian Meeting House in Alexandria where Samuel Baker, the church's accomplished music director, will demonstrate the original 1849 I/7 Henry Erben organ and the 1997 II/35 Lively-Fulcher mechanical-action organ in the rear gallery. This organ is an excellent example of the work of that firm, at one time headquartered in Alexandria.

The buses will return to the convention hotel, where dinner will be provided. In the evening, Ken Cowan will perform on the 1936 Möller organ now in Capitol Hill United Methodist Church. This

organ was designed by Richard O. Whitelegg for Covenant-First Presbyterian Church in D.C. That congregation became the present National Presbyterian Church and moved to their present building in the 1960s. The organ was sold to the Methodist congregation and installed with deletions and modifications by the Newcomer Organ Company. Recently David M. Storey, Inc., of Baltimore has restored the organ, reversing many changes made in the 1960s. It is a fine example of Whitelegg's artistry and an exciting instrument.⁷

The second day of the convention, Wednesday, will open with a visit to the 1891 Hook & Hastings organ at St. Joseph's R.C. Church, Capitol Hill. This three-manual organ, in splendid acous-

7. Sources: David M. Storey, Inc. and documents provided from the American Organ Archives by Bynum Petty

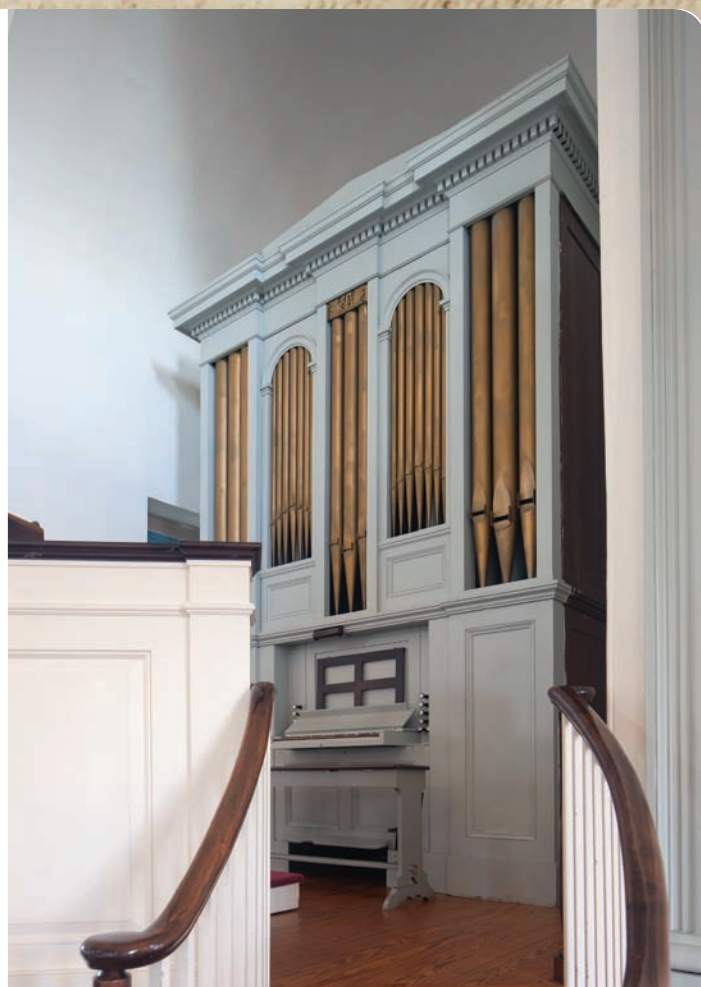


ARMED FORCES RETIREMENT HOME - STEVENS & JEWETT (1855)

tics, will be demonstrated by OHS stalwart, the amazing George Bozeman, whose firm restored the organ. It is the only pomplitzintact three-manual, mechanical-action organ from the 19th century in the District of Columbia and was heard, unrestored, during the 1964 OHS Convention.

We will travel uptown to hear another Whitelegg-era Möller organ at St. Martin's R.C. Church on North Capitol Street. Installed in 1940, this seemingly modest, three-manual organ is remarkably beautiful. Research for the convention has uncovered evidence that it is substantially composed of older pipework of unknown origin.⁸ Carolyn Lamb Booth, longtime Hilbus Chapter and OHS member, will demonstrate this gem.

8. Source: Contract dated 7/31/1939. I am indebted to Bynum Petty for locating this in the American Organ Archives.



OLD PRESBYTERIAN MEETING HOUSE, ALEXANDRIA ~ ERBEN (1849)

St. Gabriel's R.C. Church, on Grant Circle, is a splendid Maginnis & Walsh-designed building commissioned by the founding pastor, Father, then Monsignor and, later, Bishop John McNamara. This remarkable figure served as auxiliary bishop of the Baltimore diocese and, after the archdiocese of Washington was formed, served in the same capacity while remaining as pastor of this church from 1919 until his death in 1960. St. Gabriel's is a striking Tudor Gothic Revival building with splendid stained glass windows. The pastor, the Rev. Augustin Mateo, who is an organist, actively participates in the ongoing rehabilitation of the church and rectory. It is home to a well-preserved 1930 electropneumatic two-manual Lewis & Hitchcock organ. The founders of that firm were early employees of Ernest Skinner and the luminous tonal colors found in this beautiful instru-



ST. VINCENT DE PAUL R.C. CHURCH ~ A. POMPLITZ (1869)



NATIONAL CITY CHRISTIAN CHURCH ~ MÖLLER (1975/1980–81/2003)

ment resemble Skinner's work.⁹ The organ will be demonstrated by Stephen Morris, lecturer in music at Baylor University, Waco, Texas, organist-choir-master and director of music ministries at the Episcopal Church of the Holy Spirit in Houston, Texas

After a box lunch provided at Catholic University, we will divide to visit two older organs. One is the II/18 Stevens & Jewett organ now in Stanley Hall, the Protestant chapel at the Armed Forces Retirement Home. This organ of 1855 will be demonstrated by Rosalind Mohnsen. Well known to OHS audiences, she is the music director at Immaculate Conception Church in Malden, Massachusetts.

9. Sources: *Highlights of a Chronological History of St. Gabriel's Parish, 1991*; Gerald Piercey of Lewis & Hitchcock, Inc. Notes from research into the history of Lewis & Hitchcock by the writer taken from the extensive company files.

The Geo. Jardine organ (1853 and later) at St. John's Lutheran Church in Riverdale, Maryland, will also be heard. This instrument has a long history involving OHS Hilbus Chapter members. It arrived in the D.C. area from New Jersey as the residence organ of chapter member Carolyn Fix. Later relocated to the church when Hilbus member Paul Birckner was organist there, it has been cared for and enlarged slightly by James Baird. It is particularly charming and musical and will be demonstrated by Lawrence Young, a member of the Hilbus Chapter who is heard annually on the Nantucket Organ Crawl.

The afternoon will conclude with a demonstration of the versatile two-manual mechanical-action Schudi Organ (1987) in the Crypt Church of the National Shrine of the Immaculate Conception. This organ was conceived in the style of Gottfried Silbermann but as a completely modern instrument suitable for the basilica's busy and eclectic music program. Here we will hear the talented music director of the shrine, Peter Latona, demonstrate an instrument he plays practically every day. Immediately following, it will be a short walk across the parking lot for cocktails and dinner at Catholic University's Pryzbła Center.

The day will conclude with a recital by Bruce Stevens on the 1879 Steer [sic] & Turner, Opus 131, in the downtown Immaculate Conception R.C. Church. This is a fine example of that firm's work: a large two-manual organ in another church with fine acoustics. Bruce Stevens is a favorite performer at OHS conventions and we look forward to this excellent match of artist and instrument.

On Thursday, June 30, we will first hear two organs in and near Georgetown. The 1894 Hook & Hastings organ in Epiphany R.C. Church, Georgetown, is a transplant from New England. Built as a studio instrument, it fits the intimate acoustic of its new home well. It was carefully restored by David M. Storey, Inc. Kimberly Ann Hess will be the featured artist at this venue.

Nearby we will hear the 1928 Skinner organ at the Church of the Pilgrims. Lorenz Maycher will enchant us with the refined sounds of this small, well-appointed, three-manual organ. Maycher's elegant playing is always appreciated by OHS audiences. This instrument reflects some of the early influences of G. Donald Harrison on the Skinner Organ Company.

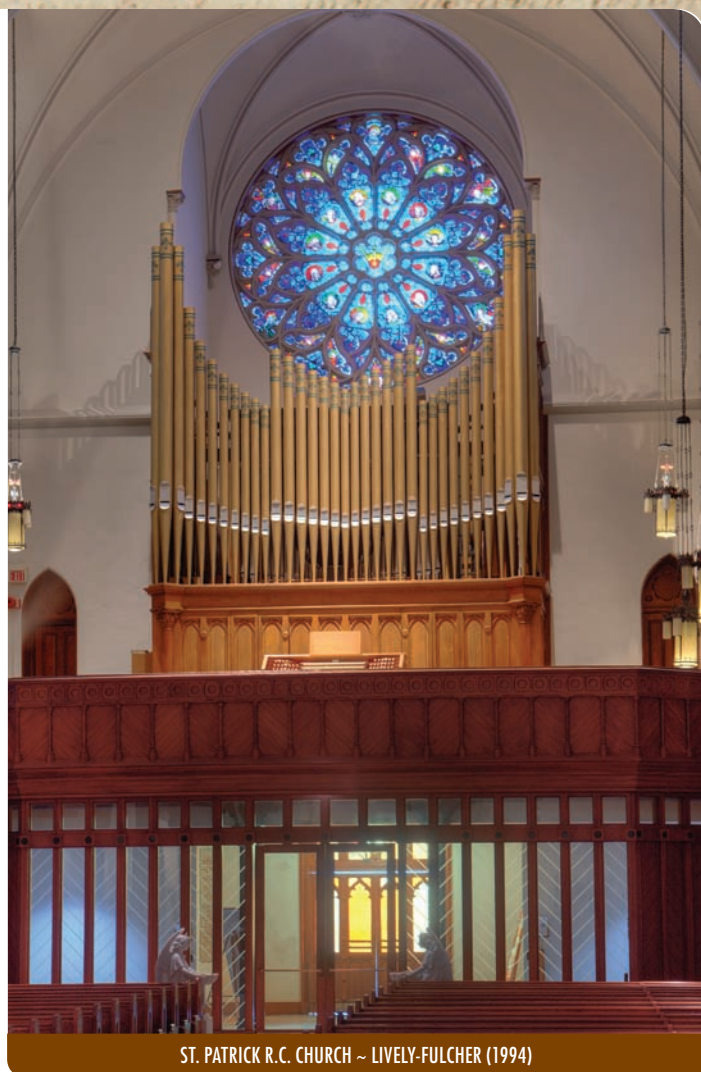
Traveling northwest up tree-and-mansion-lined Massachusetts Avenue, we will hear the large III/69 1954 Aeolian-Skinner at Washington Hebrew Congregation. For many years, the organist-choirmaster was distinguished German-born composer Herman Berlinski. B. Michael Parrish, the present organist, will demonstrate this fine organ he knows so well. It is not an instrument well known in the city and is located in a large modern auditorium.

There is a crescendo built into this day of the convention. Traveling back downtown to National City Christian Church, we will enjoy lunch and then enter the sanctuary of this grand 1930 building designed by John Russell Pope. John Weaver will present a full recital on the magnificent V/103 M.P. Möller¹⁰ designed by the late Donald Gillett. This organ contains 30 ranks from Skinner's 1930 Opus 824. We will also hear the 16-rank Möller gallery organ that includes one of two Handbell registers created by that builder.

Standing in stark contrast to the other organs heard on this day, we will travel a short distance past the cascading fountains of Malcolm X Park to historic All Souls Unitarian Church to hear the incredible variety of sounds on the IV/96 mechanical-action 1969 Rieger organ.

After a return to the hotel for refreshment and dinner on your own, a special treat awaits us at St. Paul's Episcopal Church, K Street in the Foggy Bottom neighborhood. The organ is a multi-fac-

10. Many will note that the highest rank count of the chancel organ was 141 Ranks. The Pedal Cornet stops have now been removed, reducing the rank count to the present 103. The latest tally was provided by Charles Miller, minister of music at the church. With some organs, you have to keep track!



ST. PATRICK R.C. CHURCH ~ LIVELY-FULCHER (1994)

eted orchestral revival, IV/65 Schoenstein, Opus 123, dedicated in 1996.¹¹ We will hear this outstanding organ in the context for which it was conceived and designed in a service of Choral Evensong. Robert McCormick, director of music, will conduct the professional choir. Following this event, you may wish to remain in the West End area or walk to Georgetown in order to enjoy a late dinner. You may then return to the hotel on your own.

Friday will begin with a demonstration of the 1968 IV/115 Aeolian-Skinner at the National Presbyterian Church. The impressive building was designed by Harold E Wagoner. Recently, the organ received a new Solo division, installed by the

11. The historic aspect of this organ is not chronological but musical.

DiGennaro-Hart Organ Company, which contains vintage Skinner solo voices. William Neil, the accomplished organist of the church and of the National Symphony Orchestra, will play selections that showcase the impressive sonic range of this organ.

Nearby, at St. Columba's Episcopal Church, Mark Steinbach will demonstrate the 1981 two-manual Flentrop, enlarged by the builder in 2009 with an expanded Pedal division. This organ has some surprises including a velvety Great Principal and gorgeous flutes of contrasting color. Steinbach is university organist, curator of university instruments, and lecturer in music at Brown University, and director of music and liturgy at St. Paul's Church, Wickford, Rhode Island.

Crossing the Potomac River, we will eat lunch at Trinity United Methodist Church in McLean, Virginia, and have our annual meeting. Kevin Birch will then play one of the oldest three-manual organs in the region: the 1850 Henry Erben organ originally built for Monumental Episcopal Church in Richmond, Virginia, and relocated to Trinity in 1975. This organ contains three examples of Erben reeds: Trumpet, Cremona, and Oboe—all splendid. Birch is well-known to OHS audiences and will delight us with the versatile sounds of this organ. He serves on the faculty of the University of Maine, Orono, and is music director of St. John's R.C. Church, Bangor, Maine, where he presides over a sublime 1860 E. & G.G. Hook organ.

The convention proper will conclude with a favorite OHS artist. Thomas Murray of Yale University will present a program on the colorful and grand III/45 Roosevelt organ, Opus 290 (1885), at St. Dominic's R.C. Church in southwest D.C.

There is yet more music for those who desire it on the morning of Saturday, July 2. Three organs will be featured. First is the 1869 August Pomplitz in St. Vincent's R.C. Church on Taxation without Representation Street, formerly South Capi-

tol Street.¹² It is not known for what church this organ was originally built nor when it arrived at St. Vincent's. It may have been when the building was erected in 1903. Pomplitz organs were built in Baltimore and this is one of the larger surviving examples. It all plays but has been in marginal condition for many years, and stubbornly soldiers on.

Next, we will hear a recital by Ronald Stolk at St. Patrick's-in-the-City R.C. Church downtown. Stolk is director of music of St. Patrick's and lecturer in organ at the Catholic University of America. He studied at the Royal Conservatory in The Hague, at the International Summer Academy for Organists in Haarlem, and with Jean Langlais and Gaston Litaize in Paris. He is an organist-liaison for the National Association of Pastoral Musicians, past dean of the District of Columbia AGO Chapter, and was the AGO 2010 National Convention Coordinator. We are pleased to introduce Ronald Stolk to OHS audiences. St. Patrick's, which enjoys a spacious acoustic, is home to a 1994 three-manual French-style Lively-Fulcher Organ.

The post-convention events will conclude with Timothy Edward Smith playing the large 1891 two-manual George S. Hutchings organ in St. Mary Mother of God R.C. Church. Smith has performed at many OHS conventions.

Many other musical and cultural events can be visited in the days following the convention. A list of some of these will be made available. You may want to enjoy the July 4 fireworks and concerts on the Mall, a fitting conclusion to a visit to the nation's capital.

12. Citizens of the District of Columbia pay Federal taxes and vote in presidential elections. They have no direct voting representation in the Congress of the United States. The District does have a distinguished long-serving non-voting delegate, Eleanor Holmes Norton. House Rules may allow her to vote in committee, but there is no constitutional protection for this. The resolution of this problem, whether it might turn out to be statehood or retrocession of most of the City to Maryland, has hit political roadblocks for years. Students of American political history can ponder this conundrum during the convention. For District residents, it is thought an indignity and injustice.