

Praise to the Most High

A brief history of the organs at All Saints

Music and instruments have had a long history at both Grace Church and All Saints. That history is also intertwined with many dedicated individuals. Although we do not know if an organ existed at Grace Church prior to 1889, we do know about the instruments that supplied music in the church since.

In 1889, a tracker organ built by the firm of Henry Pilcher and Sons of Louisville, Kentucky, was installed in Grace Pro-Cathedral, which had recently moved to 16th and Central Avenue. Grace has recently moved to this corner and was occupying a frame building at the time. Grace Church had been named Pro-Cathedral four years earlier, and was surely looking to furnish the building in a manner fit for the home of the Bishop.

The firm of Henry Pilcher and Sons had a long history of organ building in the United States. The firm was originally formed in 1852 by the brothers Henry Pilcher Jr. and William Pilcher in St. Louis, Missouri. The firm was located in Louisville, Kentucky by 1889 and was building organs throughout the Southeast and Midwest. Unfortunately, the company ledgers for 1889 are missing, so we do not know the opus number for our instrument. Handwritten notes from one of the Pilcher brothers do exist, however, and list nine organs installed in that year. A similar instrument built in 1890 is listed as having cost \$1,875!

Over the years the organ served the parish

well and was moved into the new All Saints Cathedral in 1910. In looking at the plans for the new cathedral building by architect, Alfred Grindle, plans had been made for locating an organ in the building. The organ bay was to be on the left of the choir and nave. You can still see the arch in the Mary Chapel that would have held the instrument. Ironically, this would have been located in a position directly about the Bishop's Office and Vestry!

Due to the building not being complete according to Grindle's blueprints, the Pilcher organ was moved into a location to the right of the altar in the temporary nave structure. Despite many changes in the neighborhood and parish, the organ continued to be played each Sunday, until a building and renovation project required its removal to the West Gallery of the building in 1963-64.

The Pilcher organ, probably because it was an early opus of that firm, was apparently deemed an excellent instrument in its day. The late Berniece Fee Mozingo, All Saints' distinguished organist-choirmaster for many years, used to say that other organists in the city liked to teach their students on it because it was the best "classic" instrument in town.

In 1964, when the brick apse replaced the frame chancel, Aldo Bertorelli removed the Pilcher organ from the chancel and rebuilt it as a three-manual instrument in the expanded

West Gallery, using the console from Christ Church's old organ (which predated their Moller and Wolff organs). Bertorelli changed the key- and stop-action from mechanical (tracker) to electro-pneumatic, added additional pipework to the Great and Swell divisions, and installed a new Positive division in the northwest corner of the gallery over the stairs. The best of the old organ's pipes were retained and 22 additional stops were added. The organ case, designed by Mr. Bertorelli, was built by Rufo Lutes, another parishioner.

Bertorelli's 1964 stop specifications were probably prepared for him by his associate Bob Nowicki, along with Ken List, and former All Saints' organist Berniece Mozingo.

The organ project was dedicated to the greater glory of God in thanksgiving for the devotion of many hearts to the witness of All Saints parish over the years. The organ builders also memorialized departed members of their families: Frank Bertorelli, Dean Craft, and Ethel Nowicki.

Starting in 1986, the 1963 Bertorelli organ was rebuilt and expanded by the L.D. MacPherson Co., and was realized through the stewardship of skill, labor, and materials of many interested parishioners. Most of the labor and expertise, and much of the pipework and other materials were donated by Larry MacPherson, a parishioner of All Saints. Funds for the project came from other parishioners, as well as grants from St. Paul's, Trinity, and Christ Church Cathedral.

The MacPherson project was begun for good reason, and centered on the inescapable fact that the Bertorelli console had deteriorated to

the point that fixing it was a waste of money, and not fixing it would soon render the organ unplayable. This was added to the fact that, save for the console, most of the rest of the organ was too valuable to ignore.

Through Larry MacPherson, a used console was found that could be thoroughly renovated, and could be expanded to provide for future expansion of the organ. MacPherson also had on hand several sets of pipes that would greatly expand the functioning of the organ, sets which he gladly gave to the church. A new stoplist was drawn up by Graham Cook and MacPherson. The stoplist both incorporated the existing pipework, and allowed for the future additions. The goal was to provide resources for the three major traditions of organ music literature (North European Baroque, French Baroque, and Romantic—mainly French), with as many stops as possible located in their historically appropriate divisions.

A good example of MacPherson's use of found materials involves a set of pipes from St. Louis. In the mid-1980s, he learned of a church in St. Louis— St. Francis Xavier, the Franciscan church on the campus of St. Louis University— that planned to demolish its four-manual Kilgen organ as part of a complete remodeling project. A crew of All Saints parishioners traveled to St. Louis and, just ahead of the wrecking ball, spent two days and nights salvaging usable and valuable sets of pipework, including the lowest twelve wood pipes of a large-scale 32' Bourdon. These pipes were located in the church's west end loft, thirty feet above the main floor level, and from the antiphonal organ above the high altar. The pipes were hauled

back to Indianapolis in a rental truck. Later, a smaller crew went back for the large main-organ blower, which was turned into cash to help reimburse MacPherson for some of his donations.

As an additional note, the Low E of the 32' Bourdon pipes from St. Francis Xavier has stamped on it "H.A. Heier, 3/4/25," probably from the pipe's builder and/or original voicer, and the date. The story from one of the St. Francis priests was that the Kilgen organ had originally been built for St. Patrick's Cathedral in New York City, but their organist at the time (Charles Courboin) had refused the instrument, and Dr. Mario Salvador (organist of the St. Louis Cathedral) had it installed in St. Francis Xavier. A more likely story, is that when Courboin undertook tonal changes on the Kilgen instrument at St. Patrick's in the 1940s and 1950s, the Bourdon pipes were removed and re-used by Kilgen in St. Francis Xavier. Kilgen was headquartered in St. Louis, and built the organs in St. Patrick's Cathedral, and the St. Louis Cathedral.

The organ project progressed off and on over the course of five years when money and labor was available. A major push for completion of the instrument was made in 1991. A grant was received from the Lilly Trust at Christ Church Cathedral, to install pipework and largely complete the organ, excluding casework. This was done due to the diagnosis that MacPherson was HIV-positive, and his intimate involvement with the building of the instrument. There was a great deal of concern that the organ would not be completed if MacPherson's health deteriorated before the work was done.

Notes on Pipes

Great

16'	Quintaton	— prepared: Kilgen c. 1937, St. Francis Xavier Church, St. Louis, MO
8'	Open Diapason (PD)	— see Pedal
8'	Principal	— Stinkens (new 1964, Bertorelli)
8'	Concert Flute	— prepared: pipes on hand: Hilgreen Lane (source unknown)
8'	Salicional	— prepared: pipes on hand: Kilgen, St.. Francis Xavier, St. Louis, MO
8'	Rohrflöte	— Stinkens (new 1964, Bertorelli)
4'	Octave	— All Saints' original Pilcher
4'	Spitzflöte	— Stinkens (new 1964, Bertorelli)
2 2/3'	Nasard	— original Pilcher 4' Gemshorn, cut down by Bertorelli, moved from his Positive
2'	Super Octave	— A.R. Shoppes Sons
2'	Blockflöte	— Stinkens (new 1964, Bertorelli), moved from his Positive
1 3/5'	Tierce	— tapered; source unknown (Bertorelli), moved from his Positive
IVr	Mixture 1 1/3'	— Stinkens (new 1964, Bertorelli)
16'	Bombarde tc	— Shantz 1980, unvoiced , voice by MacPherson
8'	Trompette (extension)	
4'	Clairon (extension)	
	Tremulant	
	Unison Off	
	Super Octaves	

Positive

8'	Koppelflote	— Stinkens (new 1964, Bertorelli)
4'	Principal	— Besecker 1959 (Bertorelli)
4'	Rohrflöte	— Stinkens (new 1964, Bertorelli)
IIr	Sesquialtera 2 2/3'	— prepared: possible pipes on hand
2'	Octave	— All Saints' original Pilcher: Great 2'
I 1/3'	Larigot	— Bertorelli (original Pilcher, moved from his Swell)
I'	Siffloete	— prepared: pipes on hand (Wicks, St. John's Church, Lafayette, IN)
IIIr	Scharf 2/3'	— prepared: 2 low ranks (Wicks, St. John's, Lafayette), 3rd rank, new
8'	Crrromorne	— prepared: pipes on hand (Hilgreen Lane clarinet, revoiced by MacPherson)
	Tremulant	
	Zimbelstern	— prepared, new
	Sub Octaves	
	Unison Off	
16'	Bombarde tc (GT)	
8'	Trompette (GT)	
4'	Clairon (GT)	

Notes on Pipes (continued)

Swell

8'	Gedeckt	—	All Saints' original Pilcher
8'	Viola da gamba	—	prepared: pipes on hand (Kilgen, St. Francis Xavier, St. Louis)
8'	Gemshorn	—	Kilgen, St. Francis Xavier, St. Louis
8'	Viola/Gemshorn Celeste IIr	—	Viola prepared; both: Kilgen, St. Francis Xavier, St. Louis
4'	Prestant	—	All Saints' original Pilcher: (Great 4'?, moved by Bertorelli)
4'	Flute Octaviane	—	All Saints' original Pilcher
4'	Kleingedeckt	—	prepared: pipes on hand (Moller, origin unknown)
2'	Principal	—	All Saints' original Pilcher
IIIr	Plein-Jeu 2'	—	prepared (new)
IIr	Zimble 1/2'	—	prepared (new)
16'	Fagott	—	16' octave prepared (new?)
8'	Trompette	—	prepared: Trivo & Co, Inc. (new)
8'	Oboe (extension)	—	Trivo & Co., Inc. (installed by Gouilding and Wood, Indianapolis, 1985)
	Tremulant		
	Sub Octaves		
	Super Octaves		

Pedal

32'	Grand Bourdon (extension)	—	1-12: Kilgen, St. Francis Xavier, St. Louis, MO
16'	Contrabass	—	13-32: Organ Supply c. 1964
16'	Bourdon	—	Hinners (from church near Fountain Square)
16'	Quintaton (GT)	—	
8'	Principal	—	12-56: Stinkens (Bertorelli); 1-12: Kilgen, Holy Cross, Indianapolis, 1928
8'	Bourdon (extension)	—	
8'	Quintanton (GT)	—	
4'	Choralbass (extension)	—	
4'	Flute	—	prepared
2'	Octave (extension)	—	
IVr	Mixture 2'	—	prepared: 3 r.: Kilgen, St. Francis Xavier; 2': original Pilcher Salicional, cut, revoiced by MacPherson
16'	Bombarde	—	Austin, Central Presbyterian, Lafayette (Bertorelli, 1964)
16'	Fagott (SW)	—	
8'	Trompette (GT)	—	
4'	Clairon (GT)	—	
4'	Oboe Schalmey	—	prepared: pipes on hand (Organ Supply, 1979 oboe, revoiced by MacPherson)
2'	Oboe Schalmey (extension)	—	

The Chancel Organ

Episcopal Cathedral of All Saints, Indianapolis (originally built for Grace Pro-Cathedral)

Henry Pilcher & Sons, Louisville, KY

Circa 1889

Great

16'	Bourdon tc
8'	Open Diapason
8'	Gamba
8'	Dulciana
4'	? (Octave)
2 2/3'	? (Twelfth)
2'	? (Fifteenth)

Pedal

16'	Open Diapason
16'	Bourdon

Swell to Great

Great to Pedal

Swell to Pedal

Tremulant

Piano Pedal (Great Dulciana)

Forte Pedal (Great Full)

Mechanical Action

Swell

8'	Violin Diapason
8'	Salicional
8'	Stopped Diapason
4'	Gemshorn
4'	Flute
2'	Flageolet
8'	Oboe*
8'	Bassoon*

* Each probably part of a divided stop: Bassoon in the bass, Oboe from tenor c



West Gallery Organ

Episcopal Church of All Saints

Aldo Bertorelli & Associates (rebuild in the west gallery of the Pilcher chancel organ)

Circa 1964

Great

8'	Principal*
8'	Rohrflöte*
4'	Octave
4'	Spitzflöte*
2'	Super Octave
IVr	Mixture*
8'	Trompette*
	Great Unison Off
	Great-Great 4

Positive

8'	Koppelflöte*
4'	Principal*
4'	Gemshorn ¹
4'	Rohrflöte*
2'	Blockflöte*
I 1/3'	Larigot ²

Electro-pneumatic action

Great to Pedal

Swell to Pedal

Positive to Pedal

Swell to Great 16-8-4

Positive to Great

Positive to Great

Swell

8'	Gedackt ³
8'	Salicional ³
8'	Celeste ⁴
4'	Principal
4'	Harmonic Flute ³
2 2/3'	Quinte ⁵
2'	Octave ⁵
8'	Oboe ³
	Tremulant
	Swell-Swell 4

Pedal

16'	Contrabass*
16'	Bourdon ⁶
16'	Gedackt
8'	Cello (extension) ⁷
8'	Flöte (ext. Bdn.)
4'	Principal*
4'	Violina (extension)
2'	Octave (extension)
16'	Posaune (ext. GT) ⁸

* New in 1964

¹ From original Pilcher (Swell, repitched to 2 2/3' Nasard sometime after 1964.

² Repitched to I 3/5' Tierce sometime after 1964.

³ From original Pilcher (Swell).

⁴ From original Pilcher (Great 8' Dulciana).

⁵ These two stops repitched to 2' and I 1/3' sometime after 1964.

⁶ From original Pilcher

⁷ Probably original Pilcher (Great 8' Gamba).

⁸ This extension from the Great Trumpet ceased playing after several years; entire GT-PD rank unreliable.

West Gallery Organ

Episcopal Church of All Saints

Rebuilt and expanded by L.D. MacPherson Co.; completed by Goulding and Wood (Indianapolis)

1986-2002

Great

16'	Quintaton
8'	Open Diapason (PD)
8'	Principal
8'	Concert Flute
8'	Salicional
8'	Rohrflöte
8'	<i>Quintaton (extension)*</i>
4'	Octave
4'	Spitzflöte
2 2/3'	Nasard
2'	Super Octave
2'	Blockflöte
1 3/5'	Tierce
<i>IVr</i>	<i>Mixture I 1/3'</i>
16'	Bombarde tc
8'	Trompette (extension)
4'	Clairon (extension of 8' Trompette)
	Tremulant
	<i>Unison Off</i>
	<i>Super Octaves</i>

Positive

8'	Koppelflöte
4'	Principal
4'	Rohrflöte
IIr	Sesquialtera 2 2/3'
2'	Octave
1 1/3'	Larigot
1'	Siffelöte
IIIr	Scharf 2/3'
8'	Cromorne
16'	Bombard tc (GT)
8'	Trompette (GT)
4'	Clairon (GT)
	Tremulant
	Zimbelstern
	<i>Sub Octaves</i>
	<i>Unison Off</i>

Swell

8'	Gedeckt
8'	Viola da gamba
8'	Gemshorn
8'	Viola/Gems. Celeste IIr
4'	Prestant
4'	Flute Octaviant
4'	<i>Kleingedeckt</i>
2'	Principal
IIIr	Plein-Jeu III
<i>IIr</i>	<i>Zimble 1/2'</i>
16'	Fagott
8'	Trompette
8'	Oboe (extension of 16' Fagott)
	<i>Tremulant</i>
	<i>Sub Octaves</i>
	<i>Super Octaves</i>

Pedal

32'	Grand Bourdon (extension of 16' Bourdon)
16'	Contrabass (extension of 8' Principal)
16'	Bourdon
16'	Quintaton (from Great)
8'	Principal
8'	Bourdon (extension of 16' Bourdon)
8'	Quintaton (from Great)
4'	Choral Bass (extension of 8' Principal)
	<i>Flute</i>
2'	Octave (extension of 8' Principal)
<i>IVr</i>	<i>Mixture 2'</i>
32'	<i>Kontra Trompete (extension of 16' Bombarde)*</i>
16'	<i>Bombarde*</i>
16'	Fagott (from Swell)
8'	Trompette (from Great)
8'	Oboe (from Swell)*
4'	Clairon (from Great)
4'	Oboe Schalmei (from Swell)
2'	Oboe Schalmei (ext.)

GT-PD*
PO-PD*
SW-PD*
GT-PD Super
PO-PD Super
SW-PD Super

PO-GT
SW-GT
SW-PO

PO-GT Sub
SW-GT Sub
SW-GT Super
SW-PO Sub
SW-PO Super

GT 1-2-3-4-5-6
PO 1-2-3-4-5-6
SW 1-2-3-4-5-6
PD 1-2-3-4-5-6
Gn 1-2-3-4-5-6
Crescendo; Tutti I*-II*-III*

* by toe reversibles



