

Acknowledgements

As everyone knows, organbuilding is a team sport. Richard and I could not have done it without a small army of great people around us. The Meta Organworks staff responsible for bringing the project to life are Melissa Burbank (project manager), Jim Hutchison (technical designer), and Jack Case (audio/acoustic consultant), as well as project consultant Randy Steere. Of course, many others played smaller roles, for which we are very grateful.

We also thank the people of Groton Hill Music Center (Lisa Fiorentino, Matt Malikowski, Jackson Hudgins, Alex

Hug, Mark Mercurio, and Mark Michaud), who facilitated this project in so many ways. Groton Hill shares the transformative power of music through both teaching and performing, in ways that are both innovative and egalitarian.

Daniel Lemieux is CEO and artistic director of Meta Organworks.

To hear recordings of the instrument, visit metaorganworks.com/concert-hall or scan the QR code to the right.



Groton Hill Music Center • Groton, Massachusetts Meta Organworks • Argyle, New York

SAMPLE SET COLLECTION

Builder	Church/Hall	Location	Stops	Style
Cavaillé-Coll	St. Étienne	Caen, France	67	French Romantic
Casparini	SS. Peter and Paul	Görlitz, Germany	57	German Baroque
Rosales	Trinity Cathedral	Portland, Oregon	54	American Eclectic
Walcker	Martinikerk	Doesburg, Netherlands	75	German Romantic
Schnitger	Martinikerk	Groningen, Netherlands	54	Dutch Baroque
Casavant	First Presbyterian	Bellevue, Washington	74	Canadian Eclectic
E.M. Skinner	Temple Emanu-El	San Francisco, California	88	American Symphonic
Aeolian-Skinner	First Covenant	Oakland, California	45	American Classic
Father Willis Hill	Hereford Cathedral	Hereford, England	67	Late English Cathedral
Dom Bedos Model	St. Afra	Berlin, Germany	48	Early English Romantic
Steinmeyer	St. Domenico	Rieti, Italy	57	Early Baroque
Chapelet	Corpus Christi	Berlin, Germany	71	German Romantic
Jordi Bosch	House Organ	Montpon-Ménésterol, France	27	Spanish Chamber
Colombi & Zanin	St. Andreu	Santanyi, Spain	23	Spanish Baroque
Wurlitzer	Corpus Christi	Valvasone, Italy	8	Italian Renaissance
		Buffalo, New York	31	Theater Organ

Also included are a Flemish double harpsichord, a composite French harmonium, and the Ghent Cathedral carillon. Sample set curation and on-site voicing by Daniel Lemieux (Meta Organworks) and Randy Steere (consultant).

Stats and Points of Interest

- 49,600 watts of amplification by Ashly Audio (Webster, New York)
- Custom-built computer with 128 GB of RAM and 4 TB of storage
- Single-button on/off power sequencing relays, developed by Meta Organworks
- Speakers by QSC, Bag End (Algonquin, Illinois), and in-house fabrication (R. Hedgebeth's design)
- Audio via Dante audio-over-ethernet protocol, with audio interface hardware by Lynx
- Touch screens by ELO that display virtual pictorials of the original organs' stopjams, stops, and couplers
- Ergonomic touch-screen podiums designed and fabricated by Meta Organworks
- Biophilic architectural elements taken from the "branches" wall behind the orchestra and incorporated into the upper panels of the console
- Three LCD displays to show organ sample set current/cued, combination level current/cued, and stepper level current/cued (with corresponding pistons to control)

The Room

- 1,000 seats over two balconies and floor, with some seating behind the orchestra
- Large rear sliding doors that open to lawn seating
- Four-story permeable curved front screen and projection system, which serves as a canvas to project virtual organ facades or other pictorial content about the organ or the music
- Adjustable clear acrylic acoustic panels above stage