

The Karl Wilhelm Organ (1982)

of

[Rosedale Presbyterian Church](#)
[Toronto, Canada](#)

Hauptwerk	Feet	Pipes
Bourdon	16	56
Prinzipal	8	56
Rohrflöte	8	56
Oktave	4	56
Spizflöte	4	56
Supercktave	2	56
Mixtur IV	1-1/3	224
Trompette	8	56
Brustwerk		
Holzgedackt	8	56
Rohrflöte	8	56
Quinte	2-2/3	56
Doublette	2	56
Zimbel III	2/3	168
Regal	8	56
Tremolo		
Pedal		
Subbass	16	30
Oktavbass	8	30
Choralbass	4	30
Fagott	16	30
Posaune	8	30



Couplers: Hauptwerk, Brustwerk to Pedal, Brustwerk to Hauptwerk

[Rosedale Presbyterian Church](#), located on South Drive at the corner of Mount Pleasant Road in Toronto, was constructed in 1909-10 to a design from architects Chapman and McGiffin, and is one of Toronto's earlier examples of the Modern Gothic style. The main sanctuary was built as a chapel within a planned complex that was to have included a much larger church to the west, but the formation of the United Church of Canada in 1925 (which resulted in a loss of two-fifths of RPC's members) and the need in 1948 for land to the west for the widening of Huntley Street to become Mount Pleasant Road, scuttled these plans. Instead an expanded west transept space for seating at worship, a beautiful courtyard under spreading linden trees, a Great Hall for ministry and social functions, and a varied complex of rooms and offices over three floors now join the intimate century-old sanctuary to form the ministry space of this thriving downtown congregation.

Karl Wilhelm is one of Canada's most respected organ builders, and his oeuvre includes three Toronto installations, of which Rosedale Presbyterian Church's is the smallest, and by some accounts the best. Romanian born, Wilhelm learned his trade in Germany with the firm of Laukhuff and in Switzerland with Metzler. In 1960 he moved to Canada to initiate the production of mechanical-action instruments at Casavant Frères, and in 1966 he went into business for himself, first in St-Hyacinthe and then at Mont-St-Hilaire.

The RPC organ melds well with its intimate acoustical and theological home. It has influenced generations in the content and character of worship music: embracing especially, of course, the repertoire of the German Baroque, but also the breadth of creativity any quality instrument asks of the musicians called to play. - CD