

HILBUS CHAPTER

THE ORGAN HISTORICAL SOCIETY, INC.

Where the Tracker Action Is!

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Saturday, January 28th Crawl to Three Organs in Baltimore

9-10:00 AM Grace and St. Peter's Episcopal Church, 707 Park Ave. at monument St. 3/40 Austin 1922 with additions and tonal alterations in the 1940's and 1970's. Unenclosed Great added in 1998 by Lewis and Hitchcock.

10:30-11:30 AM Old St. Paul's Episcopal Church; Charles and Saratoga Sts. 3/68. Organ originally built by Roosevelt. Rebuild by Ernest M. Skinner with additions by Austin and Moller. New console and antiphonal division (with Trumpet en chamade) added by Moller in the 1990's.

Lunch at the Mount Vernon Stable 909 North Charles Street

1:15 - 2:15 PM St. Francis Xavier Roman Catholic Church (formerly St. Paul's). Caroline and Oliver Sts. 2/28 Estey circa 1927. Tonally intact. New console added in the 1940's.

Driving Directions

From interstate 95 to Grace and St. Peter's Church. Take 395 (Martin Luther King Blvd.) into city. Make a right turn onto Saratoga and then a left onto Park Ave. Grace and St. Peter's will be on the right on the corner of Park and Monument Sts.

To Old St. Paul's Church. Proceed north on Park Ave to a right on Eager St. Then make a right on Maryland Ave. (Cathedral St.); a left on Saratoga St. Old St. Paul's is on corner of Charles and Saratoga Sts. Parking garage can be found at the Tremont Hotel which is located behind Old St. Paul's on Saratoga St. Parking ticket can be validated at church for \$1:00.

Mount Vernon Stable - proceed north on Charles St. past the Washington Monument. Restaurant is on the right immediately past Reed St. 909 North Charles St.

St. Francis Xavier Roman Catholic Church - proceed north on Charles St. to North Ave. Turn right. Continue on north Ave.(several miles). You will pass Greenmount Cemetery on right. When you cross Harford Rd./Central Ave., look for Caroline St. Turn right on Caroline St. Church will be on left on the corner of Caroline and Oliver Sts.

We thank Michael Britt for arranging this crawl.

Review of October Crawl by Carl Schwartz

Our October crawl commenced on the campus of Mercersburg Academy with its fine gothic revival chapel. Here is a splendid acoustic and visual setting and a fine vintage Skinner Organ. The organ began life as Opus 568 of 1925. It was designed by the Skinner representative in Pittsburgh, John Bell. Bell specified extra large pipe scales for instruments he designed. This organ sported a 38 scale First Diapason in the Great, a 40 scale Second, a 42 in the Swell and a 45 in the Choir! The Stentorphone was 38 scale!

Jim Smith outlined the history of this organ in a handout provided by Irv Lawless. The organ was a Skinner of the orchestral type, of very refined tone but no upperwork. Mr. Smith indicates that he found it odd that the Swell Mixture was very soft and subsequently this has been loudened so that it can provide some brilliance in the ensemble. This it does. It was not intended to function in this manner, but rather to color the most delicate combinations in the Swell. Skinner knew well how to build a bolder Chorus Mixture and indeed expanded his knowledge in the period following the construction of the Mercersburg organ.

Mention was made of a number of undocumented changes to the organ, many of which have been reversed in recent years. Still present and useful are stops introduced in 1967 from Skinner Organ Company Opus 361 (Swell Clarion, Flute Celeste II) and Aeolian-Skinner Opus 361-A (circa 1946) formerly located at All Soul's Unitarian Church, Washington, D. C. Apparently the Great 4' Octave, and possible the 8' Diapason from 361-A were installed at Mercersburg but at this time the ranks are the original stops. Only the basses of the Stentorphone and the original large scale Open Diapason of the Great are awaiting reinstallation.

Jim Smith in his written summary and Irv Lawless in his spoken commentary indicated that much revoicing and regulation of the later G. Donald Harrison period upperwork from All Souls has been necessary to bring it into some sort of harmony with the Skinner tonal picture. Particularly the Great Mixture IV was very loud and incongruous. This stop came from All Souls' labeled "Phingo IV", a real mystery!

The original relay was replaced by Möller many years ago, and that has just been replaced with a solid state system. The console was rebuilt with solid state systems by the Hagerstown Organ Company a few years ago and the instrument has all the modern conveniences lacking in the original which had only four general pistons. That was a luxury: many Skinners of this period had no General pistons.

The organ is a work in progress and has enjoyed a busy history. It is in good condition and receives ongoing maintenance. The original Skinner sound is all there and a thing of incomparable beauty. The additions function to good effect at this time and enjoy the reputation that they are from an organ by the same firm if not original to this installation. Today, perhaps, additions of upperwork might be made according to E. M. Skinner's own style copied from those instruments where he included such stops. This is an observation easy to make and costly to carry out. Those of us with historic sensibilities and performing responsibilities reflect often on the necessary balance between preserving the original plan of an organ and the need to make it responsive to musical requirements.

Wilson College, Chambersburg is home to M. P. Möller Opus 6583 of 1937. The only change to the organ has been the provision of a new Möller console in 1974 and the removal of the Great expression shades. The organ presents itself to the player and listener as a modern Möller. Indeed this is perhaps the first of its kind.

Möller spared nothing on this project, seeking to rescue itself from the fiasco of an unsuccessful 1914 installation at the college. Richard Whitelegg took great pains to get everything as perfect as possible. Flue pipes have tin contents as high as 90 percent. Virgil Fox was the consultant and one can easily imagine him picking at the smallest detail. The organ was made to work in the most unfavorable sort of acoustic and location. It is installed up in the attic above the chapel and the sound must exit a tone chute and be reflected 180 degrees back into the auditorium.

Each division of this organ has a complete chorus topped by a Mixture with the very English twist of a Tierce Mixture (Cornet IV) in the Choir and a Sesquialtera II in the Pedal. The tone is clear, bright and only slightly more gritty than later Möller work. One can only wonder what its effect would be in a helpful acoustic.

Of special interest is the Quintadena and Quintadena Celeste of the Solo, a very delicate and curious combination. The French Horn is especially fine and the Tuba Mirabilis is a bright stop, more of a loud Trumpet. Another incredibly fine feature of this organ are the expression shades which have a two stage action. The crescendo is dramatic and very smooth, very thrilling to operate.

The organ is a work in progress and under the care of the Lawless-Johnson Organ Company. It is being brought back from years of benign neglect which fortunately has brought this amazing organ down to our time essentially unchanged.

Great Organ 11 stops, 14 Ranks all ranks 61 pipes unless noted

Wind Pressure 3 1/2"

16' Violone, 8' Diapason, 8' Flute Harmonic, 8' Bourdon, 8' Gemshorn, 4' Octave, 4' Flute Conique, 2 2/3' Quint, 2' Super Octave, 1 3/5' Tierce, IV Fourniture (244 pipes), 8' Trumpet (CH), 8' Harp (CH), 8' Chimes (25 tubes)

Swell Organ 16 stops - 19 ranks all ranks 73 pipes unless noted

Wind Pressure 4" Flues, 6" Reeds

16' Flute Conique (85 pipes), 8' Diapason, 8' Stopped Diapason, 8' Salicional, 8' Voix Celeste, 8' Flauto Dolce, 8' Flute Celeste, 4' Principal, 4' Flute Triangulare, 2' Fifteenth (61 pipes), IV Plein Jeu (244 pipes), 16' Double Trumpet, 8' Trumpet, 8' Oboe, 8' Vox Humana (61 pipes), 4' Clarion, Tremolo

Choir Organ 11 stops - 14 ranks all ranks 73 pipes unless noted

Wind Pressure 5"

16' Gamba, 8' Geigen Diapason, 8' Concert Flute, 8' Dulciana, 8' Unda Maris, 4' Rohr Flute, 4' Gemshorn, 2 2/3' Rohr Nazard (61 pipes), 2 2/3' Gemshorn Nazard (extension), 2' Gemshorn Fifteenth (extension), 1 3/5' Gemshorn Tierce (extension), 1 1/3' Gemshorn Larigot (extension), IV Cornet (244 pipes), 8' Trumpet, 8' Clarinet, Tremolo, 8' Harp (61 bars 1-12 repeats 4'), 4' Celesta

Solo Organ 8 stops - 8 ranks all ranks 73 pipes unless noted

Wind Pressure 8"

8' Gamba, 8' Gamba Celeste, 8' Quintadena, 8' Quintadena Celeste, 8' Concert Flute, 8' French Horn, 8' English Horn, 8' Tuba Mirabilis, Tremolo, Chimes (GT)

Pedal Organ 7 stops - 8 ranks

Wind Pressure Flues 6", Reeds 10"

32' Bourdon (1-5 resultant - 7 pipes), 16' Open Diapason 12 (32 pipes), 16' Contrabass (32 pipes), 16' Bourdon (44 pipes) 16' Violone (GT), 16' Contra Gamba (CH), 16' Flute Conique (SW), 8' Octave (44 pipes), 8' Concert Flute (CH), 8' Flute Conique (SW), 4' Super Octave (extension), 4' Traverse Flute (32 pipes), II Sesquialtera (64 pipes), 16' Bombarde (44 pipes), 16, Double Trumpet (SW), 8' Bombarde (extension), 8' Trumpet (SW)

Full compliment of intramanual and intermanual couplers and accessories, Crescendo pedal.

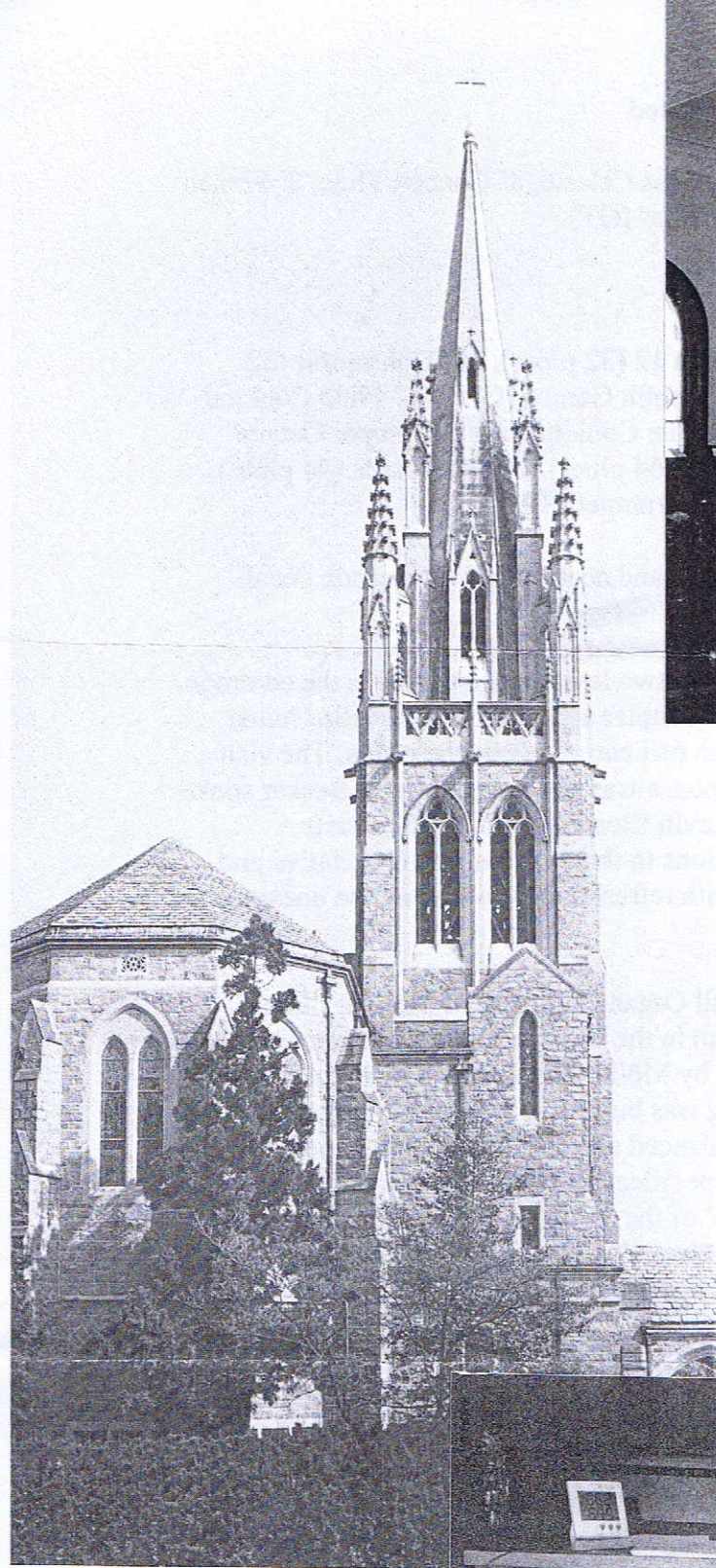
The final organ of the day stands in stark contrast to these two leviathans but shares the common English heritage, though from an earlier period. Hilbus Chapter arrived at Rouzerville United Methodist Church to find the church full of visitors who had come to hear the organ. The visit was publicized in the Waynesboro Gazette and the response was enthusiastic. John Becker spoke to the audience as the chapter members straggled in. Kevin Clemens and Carl Schwartz presented an impromptu recital with a variety of selections to the approval of appreciative and enthusiastic listeners. The church hosted a reception with refreshments following the unexpected program.

The organ was built in 1890 by the Lancashire-Marshall Organ Company of Moline, Illinois. John Lancashire came to the US to install a Willis organ in the upper mid-west and remained to found his own firm. The instrument was taken in trade by Möller and installed by them in this church, probably about 1916 when the present building was built. It is a solidly constructed organ with an easy to play action. The sound is well balanced and rather mild, the upperwork stringy and not assertive. An interesting aspect of the specification is the location of the Harmonic Flute 4' in the Great. At the same time the 4' of the Swell is a bright Fugara 4'. Found commonly in British specifications of the period, it is interesting to compare this with the ubiquitous lone 4' Harmonic Flute found in many American Swell organs of the period.

The reservoir was recently recovered by the person who maintains the organ. We could see that the supports for the curtain valve pulley are newly made. The Oboe stop appears to be in need of some attention, there were a number of silent notes and the reason for this is unknown. The Swell stops are full compass. The excellence of this modest organ is very much in evidence to the careful listener and sensitive player. Although about half of the service for this congregation uses contemporary praise music the organ continues to be used regularly and is greatly appreciated as well it should be.

We thank Paul Roeder for making all arrangements for this crawl .

| | | |
|------------------------|---------------------------------|------------------|
| Great | Swell | Pedal (27 notes) |
| 8' Open Diapason | 8' Open Diapason | 16' Bourdon |
| 8' Hohlflute | 8' Stopped Diapason | Great to Pedal |
| 8' Dulciana | 8' Salicional (Quintadena bass) | Swell to Pedal |
| 4' Octave | 4' Fugara | Pedal Check |
| 4' Harmonic Flute | 8' Bassoon (bass) | |
| 2' Fifteenth | 8' Oboe (treble) | |
| Swell to Great | | |
| Swell to Great Octaves | Tremolo | |



Rouzerville United Methodist , Lancashire-Marshall organ
of Moline Illinois Photo: Paul Roeder

Mercersburg Academy Chapel

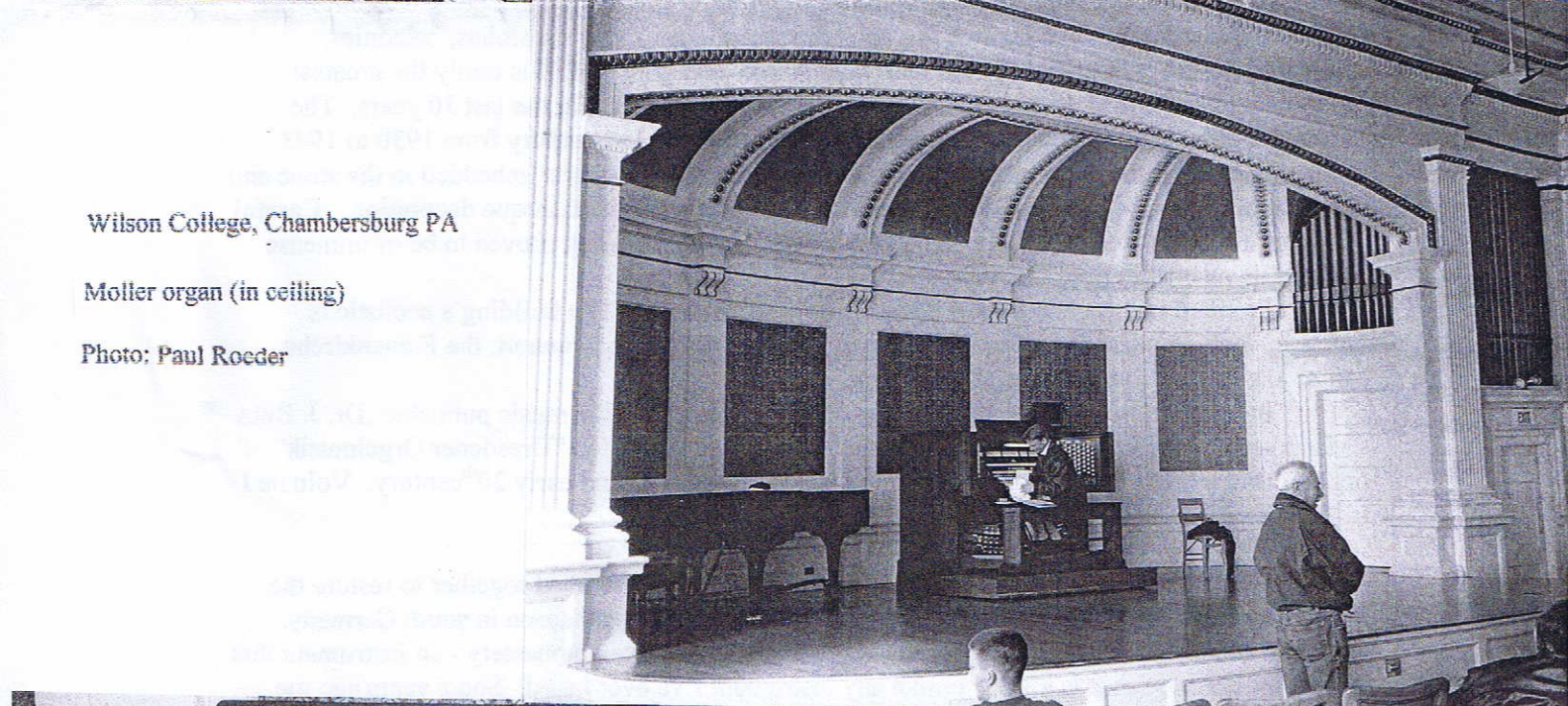
Skinner organ console at Mercersburg Academy Chapel
Photo: Paul Roeder





Lancashire-Marshall organ key desk.

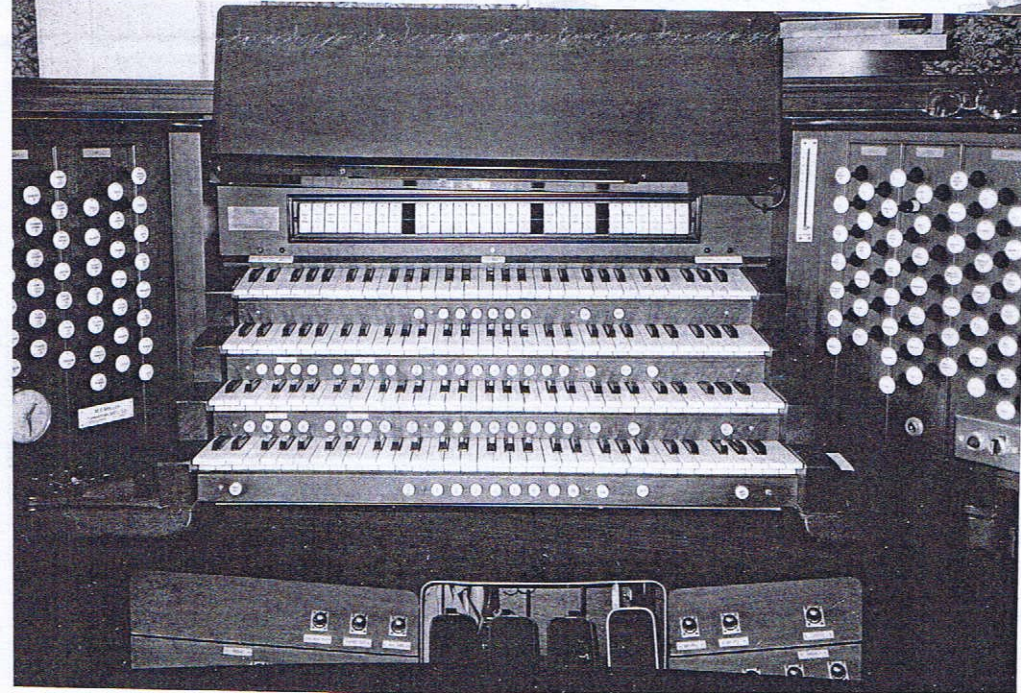
Photo: Paul Roeder



Wilson College, Chambersburg PA

Moller organ (in ceiling)

Photo: Paul Roeder



Wilson College, Moller organ console

Photo: Paul Roeder

Memorial Concert, Sunday, November 13th

Our Lady of Mercy Roman Catholic Church in Potomac, Maryland was the site for the organ and piano concert dedicated to the memory of Janet Becker. Jim Houston played the piano and Michael Britt was the organist. Their program included duets from Camille Saint Saens to Bach to Berry Manilow. Before each piece, Jim Houston shared interesting biographical tidbits about each composer to enhance the audience's experience.

Many close friends of Janet and John Becker's attended this fine concert along with many Hilbus Chapter members.

As the musical selections filled the sanctuary, all of us remembered Janet, her smile, her warm personality and her love of music. Barbara Birkner

News and Information

No cultural event of 2005 can compare to the final completion and consecration of the Dresden Frauenkirche. The interior is a splendid symphony of soaring arches, balconies, sculptured design details highlighted with faux marble and gold leaf. It is easily the greatest reconstruction of WWII destroyed architecture to be accomplished in the last 30 years. The building, before its destruction, had been fully restored in the last century from 1930 to 1943. During that period the dome was strengthened with new steel supports imbedded in the stone and the eight pillars supporting it. The interior was also returned to its Baroque decoration. Careful drawings and measurements were made at this time of all details and proved to be of immense value in its reconstruction.

From all reports, the Daniel Kern organ is magnificent. The building's acoustic is fantastic, making musical performance very gratifying. Matthias Greunert, the Frauenkirche cantor has already founded two choir groups.

In connection with the consecration of the Frauenkirche the music publisher, Dr. J. Butz - Musikverlag - Sankt Augustin, has published two volumes entitled "Dresdener Orgelmusik" of organ music written by composers active in Dresden in the 19th and early 20th century. Volume I is Verl. Nr. 1726 and Volume II is Verl. Nr. 1811.

The firm of Klais from Bonn and Kuhn by Zurich have worked together to restore the famous Joseph Gabler organ in the former abbey church at Ochsenhausen in south Germany. Gabler (1700-1771) is best known for his organ at the Weingarten monastery - an instrument that is visually fantastic as it is tonally unlike any instrument I've ever heard. Some years ago the OHS visited the Ochsenhausen organ. The church building is originally Gothic reworked and decorated in baroque style in the 18th century. The organ has 60 stops over 4 manuals and pedal.

OHS Historic Organ Study Tours will go to Burgundy, France, September 12-22, 2006. Tour leaders are Christopher Manitou, organist of Saint Severing in Paris, Bruce Stevens and Bill van Felt. The cost is \$2090 per person. To reserve a place you must send a deposit of \$500 and a completed registration form. A waiting list will be made after 40 deposits have been received. All of the regular tour members remember the splendid organs at the monastery of Ottobeuren built by Karl Joseph Riepp. Riepp also worked in France. Some examples of his organ work will be heard on this tour. For more information call 804-355-5876.

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Dues: Due in October, Send \$10.00 to Secretary-Treasurer. (NOTE: Please make out checks to Hilbus Chapter, OHS)