

# Hilbus Chapter

The Organ Historical Society, Inc.

*Where the Tracker Action Is!*

www.hilbus.org



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## Three Instruments in Historic Baltimore City Churches Saturday, April 25, 2009

arranged by John Becker

### 10 AM - St. Mark's Lutheran Church

1900 St. Paul Street, Baltimore

Patrick J. Murphy and Associates, Inc. - 3 Manuals and Pedal - 38 stops - 2005

There is parking in the church lot across the street to the north of the church.

### 11:45 - Lunch nearby

### 1 PM - Lovely Lane United Methodist Church

*"The Mother Church of American Methodism"*

2200 St. Paul St., Baltimore

Sanctuary Organ - Austin Organ Company Opus 1738, 3 manual, 29 ranks, 1930  
with pipework from Roosevelt Opus 366 - 1887 and Adam Stein 1914

New attached console, renovation, tonal changes by David M. Storey Inc., 2006

Chapel Organ - Hilborne L. Roosevelt, Opus 239 - 1885 1 manual, 9 ranks

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Articles and news may be submitted to the Editor electronically: [ruxtoncar@aol.com](mailto:ruxtoncar@aol.com) - Deadline is the 5th of the month  
Dues due in October: \$14, mailed to Secretary-Treasurer (Checks payable to Hilbus Chapter, OHS)



## **Organist Tom Trenney**

Director of Music Ministries and Organist at First Presbyterian Church in Birmingham, Michigan, the first organist to win both the First Prize and Audience Prize in the American Guild of Organists National Competition in Organ Improvisation.

## **Dedicatory Recital**

*New Schantz Pipe Organ*

**Sunday April 26, 2009**

**4:00pm**

*Church of the Immaculate Heart of Mary*

8501 Loch Raven Boulevard

Towson, MD 21286

Music of Ives, Schumann, Mendelssohn,  
Sawyers, Duruflé and J. S. Bach.

Featuring improvised variations on the Chorale *Lasst uns Erfreuen*

## MARCH CRAWL REVIEW

by Alan Hastings

Photos by Gordon L. Biscomb

Writing under the masthead of The Hilbus Chapter of the Organ Historical Society raises the strong expectation that one is writing about the past and about old organs. That expectation is well founded; our organization is strongly dedicated to the recognition and preservation of the wonderful and excellent organs of prior days (and, to be sure, not a few that are, perhaps not quite so wonderful or excellent, but still noteworthy). From that mindset, it might seem that a visit to two very new organs is nothing but a holiday excursion, after all, all organists love new instruments, but a digression, nevertheless, from the stated purpose of the organization.

Nothing could be farther from the truth. The purpose of our organization is history, not simply old organs, and history is continuing to happen. Unlike flutes, violins, trumpets and bassoons and other instruments of the orchestra, which are pretty static and stable in their designs, our instrument is still enmeshed in the process of a vigorous debate as to just what an organ is, and how should it be designed and built. It is a significant part of our charter to engage this part of the debate. The Schoenstein at St. Paul's School is, perhaps, a louder part of that discussion (and yes, the pun was intended), but the Casavant, too, is evidence that debate over just what shall an organ be is still vigorous and healthy.

Organ builders of a century ago explored what could be done when it was possible to raise the wind with a centrifugal blower and to replace the mechanical transmission of keying with electrical transmission to electropneumatic chests. They explored how the character of the organ might change when these new tools made really large organs possible.

To be sure, the things that they learned were quickly abused by lesser figures; the three rank unit organ with upwards of thirty stops comes to mind. For a few years, businessmen, marketing considerations and the factory organ were allowed to dominate the building of organs, and the results were, well, not uniformly great. We needed the classical revival to remind us that there was a long history and a lot of learning in the matter of organ design. We needed to relearn the silvery beauty of a Zimbel; we needed to once again experience the feel of actually moving a pallet with our finger.

Jack Bethards, President of Schoenstein, follows in the footsteps of Skinner, Austin, Audsley and other builders and designers of the early Twentieth Century. He is unabashedly exploring organ architecture using some techniques which are not new, but which had been out of fashion for a number of years, such as higher wind pressures and solid unisons. Another is his use of double

enclosure for high pressure reeds and other powerful stops. It is not an exaggeration to suggest that he is moving the envelope.

The Casavant visited later in the day is not so radical, but it, too, is employing techniques looked down upon not long past. It is built using unit chests and with a fair amount of borrowing, and it uses romantic voicing techniques found in Casavant's work of decades past.



St. Paul's School Chapel Chancel

The chapel at St. Paul's School is long and narrow, and fairly hard acoustically. The organ is in chambers high up on the west end wall. The space behind the opening is larger than the opening, and an inner wall divides the space with the great on the left and the swell on the right. The solo is the full width of the swell and behind it.



The Organ Case

It should be remarked that the decision to put the organ in chambers (as opposed to putting it in a case) is one which Jack Bethards has spoken in print as favoring. He likes solid masonry walls; he wants all divisions to be behind shades and he wants the shades to be not overly thick and to open all the way to 90° so as not to impede the sound when open. Speaking down the main axis of the hall, and from a height, the organ does a very good job of filling the room. The console is located approximately half way down the hall, putting the organist in a good position to hear the instrument.

In examining the stops, one cannot fail to note that there are a lot of borrowed stops. Again in articles he has written, Jack Bethards asserts that this practice is not an attempt simply to get lots of stop knobs, but rather should be viewed as a fine-grained system of couplers, allowing the organist to couple individual stops without tying up an entire division.

The organ has three manual divisions, the great, the swell and the Solo or secondary Swell, but the Solo is represented on the console only by a swell shoe. It has no keyboard of its own and there are no divisional couplers either to it or from it. A full set of intra- and intermanual couplers has been provided for all the other divisions; the solo is available only by being drawn as individual stops (or fine-grained couplers, if you prefer) on other divisions.

Speaking of swell shoes, there are three, one for each manual division (the single, independent pedal stop is enclosed with the great). There is no crescendo pedal.



The console with three Swell shoes

The best way to describe this organ is that it is a small organ, but a fairly large small organ. It has a wide dynamic range, and is capable of going from very quiet to a rather commanding (though not overwhelming) full organ. It also provides a considerable range of color from flutes through a solid foundation of pure organ tone to a generous palette of stops with more harmonic development, strings and reeds, and with more than one powerful solo voice. This organ seems like an excellent instrument for supporting worship music in the Anglican tradition.

Schoenstein & Co., Opus 142, 2002  
2 Manuals, 18 stops, 20 ranks

Great (Expressive)

16'	Corno Dolce	12 pipes	<i>Harmonic Flute Treble</i>
8'	Grand Open Diapason†	61 pipes	
8'	Open Diapason	61 pipes	
8'	Harmonic Flute	42 pipes	<i>Corno Dolce Bass</i>
8'	Salicional		<i>Swell</i>
8'	Corno Dolce	61 pipes	
8'	Flute Celeste TC	49 pipes	
4'	Principal	61 pipes	
4'	Chimney Flute		<i>Swell</i>
2'	Mixture (III Ranks)	183 pipes	
8'	Tuba		<i>Swell</i>
8'	Clarinet	61 pipes	
	Tremulant		
	Great 4'		
	†In display.		

Swell (Expressive)

16'	Bourdon (Wood)	12 pipes	
8'	Salicional	61 pipes	
8'	Stopped Diapason (Wood)	61 pipes	
8'	Gamba†	61 pipes	
8'	Gamba Celeste†	61 pipes	
8'	Corno Dolce		<i>Great</i>
8'	Flute Celeste		<i>Great</i>
4'	Salicet	12 pipes	
4'	Chimney Flute	61 pipes	
4'	Corno Dolce		<i>Great</i>
4'	Flute Celeste		<i>Great</i>
2 2/3'	Nazard		<i>from Chimney Flute</i>
2 2/3'	Twelfth TC		<i>from Nineteenth</i>
2'	Fifteenth	12 pipes	
1 3/5'	Seventeenth TC	42 pipes	
1 1/3'	Nineteenth	54 pipes	
8'	Oboe	61 pipes	
	Tremulant		
16'	Bass Tuba (Heavy Wind)†	12 pipes	
8'	Tuba (Heavy Wind)†	61 pipes	
	Swell 16'		
	Swell Unison off		
	Swell 4'		
	†In separate box inside Swell.		

Pedal

32'	Resultant†		<i>from Sub Bass and Bourdon</i>
16'	Double Open Diapason	12 pipes	<i>from Great Grand Open</i>
16'	Sub Bass	32 pipes	
16'	Corno Dolce		<i>Great</i>
16'	Bourdon		<i>(Swell)</i>
8'	Open Diapason (Great)		<i>from Great Grand Open</i>
8'	Flute (Great)		<i>from Harmonic Flute</i>
8'	Salicional		<i>Swell</i>
8'	Stopped Diapason		<i>Swell</i>
4'	Octave		<i>Great from Grand Open</i>
4'	Flute		<i>Great</i>
16'	Bass Tuba		<i>Swell</i>
8'	Tuba		<i>Swell</i>
4'	Clarinet		<i>Great</i>
	†Prepared for addition of 32' pipes.		

## Couplers

Great to Pedal  
Great to Pedal 4'  
Swell to Pedal  
Swell to Pedal 4'  
Swell to Great 16'  
Swell to Great  
Swell to Great 4'

## Mechanicals

Solid State Capture Combination Action with:

- 16 Memories
- 38 Pistons and toe studs
- Programmable piston range for each memory
- 3 Reversibles including Full Organ

The Casavant Organ at Immanuel Episcopal Church, Glencoe is a very nice organ. The tonal resources achieved are impressive. The organ has a very good dynamic range and is capable of both being quite soft when needed and of absolutely filling the room when desired. It is a working organ and needs to support a well trained choir and offers considerable flexibility when accompanying the choir. It must also support congregational singing and be able to host recital pieces, which it does.

This is a splendid instrument. It is also a lesson that treating unification and borrowing as a third rail of organ building (touch it and you're dead) is would have robbed a tiny but beautiful church of a very capable organ.

*Editor:* This installation follows upon the heels and along the general visual plan of an altogether too recent organ by another builder. Originally far too loud for the room, with jittery wind and subjected to various attempts to tame it, that organ was an outstanding mechanical and tonal failure. Sometimes such things do happen. The new organ has addressed the issues admirably and the builder secured the spaces under the former cabinets. As a result the instrument could be appointed well from a tonal standpoint and, more importantly, properly winded. The fine quality of the cabinetry in the present installation far surpasses that of the previous organ and is supremely fitting for the charming church building high atop a wooded knoll in the hills north of Baltimore.

### **A Description of Casavant Opus 3871**

by John Holland

Organist-Choirmaster of

Immanuel Episcopal Church and Organ Consultant

The pipe organ in Immanuel Church was built by Casavant Frères, of St. Hyacinthe, Quebec, Canada, in 2007. One could say it is a good lesson in "small instruments for small spaces." Opus 3871 is a custom built unit organ, with as little borrowing as possible, but enough to give a variety of tonal colors and flexibility as a service playing instrument.

Immanuel Church was never built to have a pipe organ or choir. In redesigning the chancel area, we needed room for 12 choristers, pulpit, lectern, organ console, altar, seating for acolytes and clergy, communion rail, and last but not least organ space.

The church only measures 21 feet wide by 52 feet long. The small pews will seat four to five people each, with a total seating of 120 maximum, and we could not afford to loose any seating space. What ever we did, it must look as though it has always been this way, and not look like an after thought.



Exterior of Immanuel Church

The architect, working with Casavant, carefully laid out the chancel. It was determined that floor space for the organ would only be 5'10" wide by 6'6" deep on each side. Organ chests are normally 8 feet in length. Since this was not possible, it was necessary to build the chests with unit action in order to fit within the 6'6" space. Casavant was able to install the reservoirs, solid state relay system, motor/blower, expression shade motors, chimes, and treble offsets for the Great 8' Open Diapason, all on the two lower levels, with all pipes on the upper levels. The entire organ is under expression, except for the Pedal 16' Subbass and Great 8' Open Diapason, which forms a façade of all speaking pipes.



View of Chancel - it's smaller than it looks here!

The organ consists of two manuals and pedals, 10 stops, 12 ranks, and 670 pipes all fashioned by hand. The façade pipes are 75% tin; other ranks are of tin/lead alloys, and wood. The entire organ is on 3 1/2" wind pressure. The case work of walnut was designed and built by Casavant. Voicing is English throughout.

Casavant Frères - Opus 3871

GREAT

8	Open Diapason	56	
8	Chimney Flute	(Swell)	
8	Gemshorn	(Swell 4' 1-12 from 8' Flute)	
4	Octave	56	
4	Spindle Flute	(Swell 8' Flute)	
2 2/3	Nazard tc	(Swell 1 1/3)'	
2	Fifteenth	12	
1 3/5	Tierce tc	37	
II-III	Mixture	144	
8	Oboe	(Swell)	
	Chimes 21 bells		
8	Swell to Great		
4	Swell to Great		

SWELL

8	Chimney Flute	56	
8	Viola da Gamba	49	(1-7 from 8' Flute)
8	Vox Angelica tc	44	
4	Gemshorn	56	
2	Open Flute	24	( 8' Flute)
1 1/3	Larigot	56	
16	Bassoon	(Pedal)	
8	Oboe	56 (voiced with English Shallots)	
	Tremulant	(affecting entire organ)	
4	Swell		

PEDAL

32	Resultant		
16	Subbass	12	
8	Principal	(Great 8' Open Diapason)	
8	Chimney Flute	(Swell)	
4	Choral Bass	(Great 8' Open Diapason)	
16	Bassoon	12 (half length)	
8	Oboe		
4	Schalmey		
8	Great To Pedal		
8	Swell To Pedal		

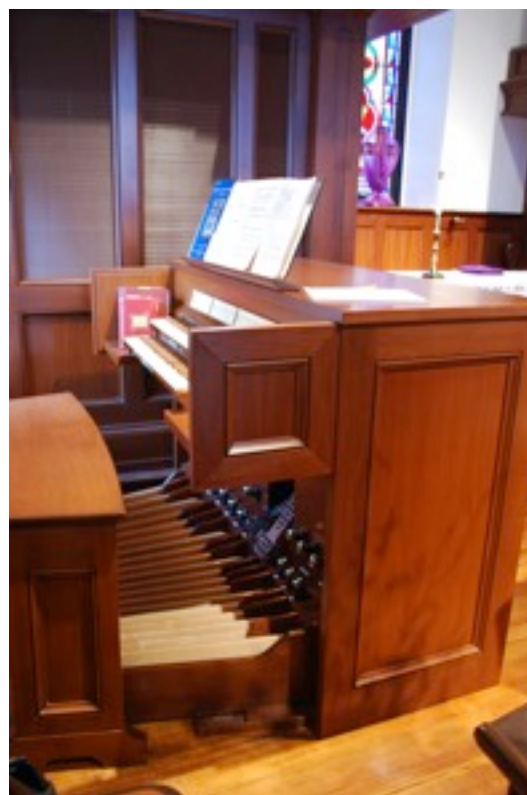
ADJUSTABLE COMBINATIONS

(10 Memories)

General	1 2 3 4 5 6 7 8	Thumb and Toe
General Cancel		Thumb
Setter		Thumb

REVERSIBLES

Great/Pedal	Thumb and Toe
Swell/Pedal	Thumb
Swell/Great	Thumb
Resultant 32	Toe
Zimbelstern	Toe
Full Organ	Thumb and Toe



The Console

**This organ can be heard on April 26, 2009 in “ A Baroque Organ Festival”. The Concert begins at 12:00 noon and runs until 4:30 p.m.** Feel free to arrive and leave at will. There will be Mini Organ Recitals on the hour and half hour featuring music from the English, French, Spanish, Italian, and German Baroque Era. Organists for April 26th concert are John Holland, Immanuel Episcopal, Glencoe; David Lawrie, St. David's Episcopal, Roland Park; Paul Binko, St. Jude Shrine, Baltimore; Margaret Budd, Roland Park Presbyterian; Chapman Gonzalez, Holy Cross & St. Mary's Catholic, Federal Hill; Judith Daffer, St. Thomas Episcopal, Garrison Forest; Kathy Metz, Towson United Methodist; and a Peabody student.

**DO YOU HAVE LITERARY ASPIRATIONS?**

This is your opportunity to rival the accomplishments of the legendary H. L. Mencken and Dorothy Parker by serving as editor of this Newsletter. Don't like flat-tuned Celestes, church carpets and mice, electric blowers, plastic slider seals, Nones, or 64' Gravissima stops? Your rapier-sharp wit can slay these dragons forever.

Seriously then, this is your chance to help. Due to the very real and pressing demands of chairing the 2011 National OHS Convention your Editor is searching for an eager volunteer from the ranks of Hilbus Chapter to take on the preparation of this publication. Contact Carl Schwartz for more information.