

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

www.hilbus.org



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MAY ORGAN CRAWL

Saturday, May 30, 2009

arranged by Carolyn Booth

with assistance from Jim Baird, Carl Schwartz, John Becker and Gerald Piercey

9:30 AM - St. John's Lutheran Church

5820 Riverdale Road, Riverdale, Maryland

1850 George Jardine and Sons Organ with addition of Mixture and Oboe bass by James Baird

Two manuals and Pedal - 12 ranks

The church may be reached from Kenilworth Avenue - MD 201 - by turning east at MD 410 - East-West Highway/Riverdale Road or from the Baltimore-Washington Parkway MD-295 by exiting on 410 and going West to the Church. Note Riverdale Road becomes East-West Highway - both are Route 410

11:00 AM - Riverdale Presbyterian Church

6513 Queens Chapel Road University Park, MD, 20782

M. P. Möller Organ - 1991 - 2 Manuals - 23 ranks

Exit St. John's by turning right/west on MD 410 (Riverdale Road) which becomes East-West Highway. You will cross Kenilworth Avenue and Baltimore Blvd. (Route 1). Turn right on 43rd Ave and then left on Queens Chapel to the Church on the left.

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Articles and news may be submitted to the Editor electronically: 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)

11:45 AM - Lunch at Calvert House Inn

6211 Baltimore Avenue, Riverdale, MD

Exit the Church, turn right on Queens Chapel Road to Underwood St. Right on Underwood to Baltimore Blvd, Rt 1. Go one block past the intersection at East-West Highway and turn left on Queensbury Rd. Make an immediate left to the restaurant parking lot.

The Calvert House Inn has an extensive menu specializing in seafood

1:45 PM - Armed Forces Retirement (former Soldiers' and Airmen's) Home

Protestant Chapel - Washington, DC

1855 Stevens and Jewett Organ

Two Manuals and Pedal - Eighteen Ranks

Exit Calvert House parking lot, turn right on Queensbury. Continue straight ahead through Hyattsville to Queens Chapel Road . Turn left. Continue on Queens Chapel and continue as it becomes Michigan Avenue N.E. Right on Taylor Street. . Continue on Taylor and make a right onto North Capitol Street. At the second stop light turn left on Allison Street. Make another left turn onto Rock Creek Church Road, and make another left into the AFRH-W "Eagle Gate" at Upshur Street. The guard will be expecting us.

APRIL CRAWL REVIEWS

Photos by Gordon Biscomb

Lovely Lane United Methodist Church

2200 St. Paul Street, Baltimore, Maryland

by David Storey

After a wholesome repast at lunch the small but intrepid group of organ aficionados arrived at Lovely Lane United Methodist Church, the "Mother Church of American Methodism" located at 2200 St. Paul St., Baltimore, Maryland. The Church's first organ, in the original part of the building, now the Sunday School, is a one manual Roosevelt built and installed in 1885.

Hilborne Roosevelt Opus 239,1885

One manual, nine ranks, mechanical action

Manual

16'	Gedeckt	58 pipes
8'	Open Diapason	58 pipes
8'	Salicional	58 pipes
8'	Doppel Flote	58 pipes
4'	Octave	58 pipes
4'	Flute Harmonique	58 pipes
2 2/3'	Nasard	58 pipes
2'	Flageolet	58 pipes

Pedal

16'	Bourdon	30 pipes
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Manual to Pedal - Manual Octaves - Tremolo
Balanced Swell - Two Combinations

Despite its diminutive size, it has a full and robust sound, easy to sing with and very easy to listen to. The organ sat silent for almost twenty years before being excellently

restored by Richard Howell in 1985. The handsome painted façade pipes bear the first octave of the 8' Open Diapason. The remainder of the manual stops are inside an effective expression box. The wonderful acoustics of the room allow the sound to bloom and roll around fill the space with a pleasing effect, seemingly with no effort. This is a delightful organ with great variety of tone in its small stop list. The bellows were most recently releathered in 2008 by David Storey.



The intrepid organ scholars matriculated from the Sunday School into the beautiful sanctuary. The stately, aristocratic building designed by Stanford White was recently restored and the sanctuary is now ablaze with beautiful colors. Hailed as an architectural wonder, the sanctuary is something of an acoustical and structural oddity. Placing an oval inside a rectangle leads to tremendous amounts of wasted space and very complex construction. It also leads to most unfavorable conditions for reverberation, echo and flutter. Fortunately, the room is very tall and was designed with most ingenious features for heating and cooling, quite advanced for the day. The oval domed ceiling bears the night sky with the correct position of the heavenly bodies for the date of the dedication of the building.

windows. The recent rebuilding provided this division with its own blower to overcome winding problems. Many of the façade pipes were speaking pipes in the original Roosevelt organ. They are no longer part of the tonal design.

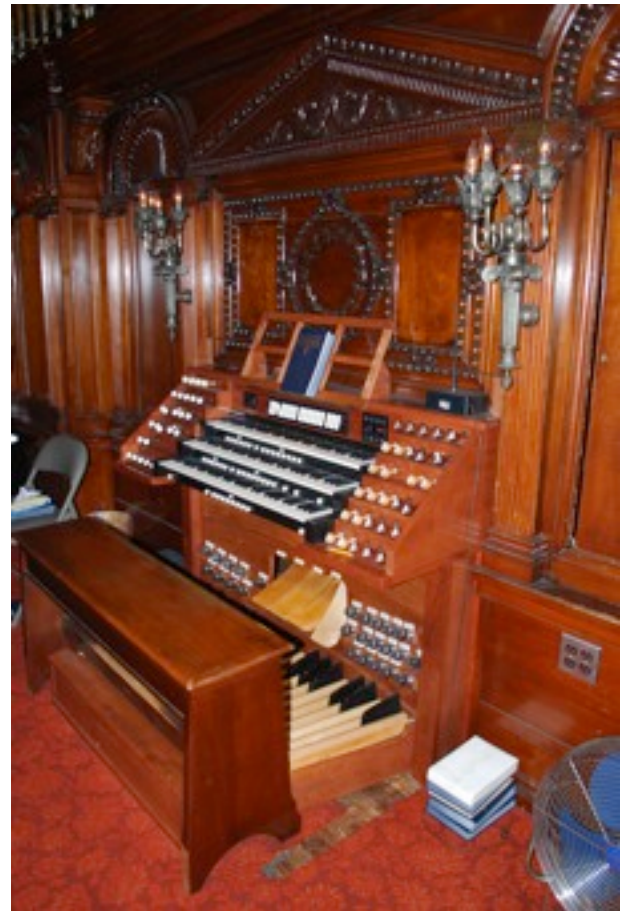
The recent rebuild of the organ included restoration of the extension octave actions, re-leathering of all actions in Swell, Great and Pedal, installation of all new electrical system throughout the entire organ, cleaning and repair of Swell, Great, Pedal pipework, installation of new principal chorus on the great, some revoicing and restoration of Swell pipework, installation of new attached, terraced jamb, drawknob console, installation of new expression shoe to separate the Choir and Great expression



The organ case showing part of the incredible ceiling

The large organ occupies a prominent position about half way between the floor and ceiling and against the wall behind the lectern. Inside the case the Swell is on top with the Great and Pedal completely enclosed underneath. The Choir division, from the Austin installation, is stuffed in an attic room and speaks into the auditorium through a small opening high and to the right of the organ by the clerestory

The new attached keydesk



The peculiar acoustics of the room demanded a three man crew for in-room voicing. The console is typically the worst place to sit to hear the organ. The constant flutter and echo lead to aural mayhem. The upper balcony at the opposite end of the room from the organ is the location where the organ has thundering impact. Interestingly, sitting fifteen feet in either direction from that spot would lead one to believe the organist was playing mezzo-piano. The heavy enclosure of the Great/Pedal lends murkiness to

the sound for which no amount of upperwork can compensate. In our tonal work there was no attempt to imitate any particular style, English cathedral (whatever that is), American Classic, or French romantic. We provided a solid foundation of Principals and Flutes with the classic Austin reeds, to make an instrument that would lead and carry congregational singing as best it could, given the limitations of acoustics, existing organ structure and budget. No work, other than electrical, was performed in the Choir, as there was not adequate funding to make a significant difference. Setting right all things in the Choir and improving the effectiveness of this division in the room will be a future project. For now, the Lovely Lane Sanctuary organ combines a solid foundation for congregational singing with a dependable action and pleasing tone.

The last and most unforgettable treat on this adventure was the inspection of Baltimore's first urinal. Located in the ante-chamber just off the sanctuary, this convenient little device can be "flushed" and folded into the wall in one handy movement. Next to it is a similar wash-basin. No one volunteered to test the implements' utility!

Hilborne Roosevelt Opus 238 -1885

Tracker-Pneumatic action
as recorded about 1930

Great Organ

16'	Double Open Diapason	58 pipes
8'	Open Diapason	58 pipes
8'	Violi di Gamba	58 pipes
8'	Spitzfloete	58 pipes
8'	Dopple Flote	58 pipes
4'	Octave	58 pipes
4'	Flute Harmonique	58 pipes
8'	Clarinet	58 pipes
8'	Trumpet	58 pipes
	Chimes 20 bells (electric action, added 1914)	
	Great enclosed except for 16' and 8' Diapasons	

Swell

16'	Bourdon (divided bass)	58 pipes
8'	Open Diapason	58 pipes
8'	Salicional	58 pipes
8'	Dolce	58 pipes
8'	Stopped Diapason	58 pipes
8'	Concert Flute	58 pipes
8'	Vox Celestis TC	46 pipes (added 1914)
8'	Flute Celestis TC	46 pipes
4'	Gemshorn	58 pipes
8'	Vox Humana	58 pipes (added 1914)
8'	Oboe	58 pipes
	Tremolo affecting Swell and Great	

Pedal

16'	Open Diapason	30 pipes
16'	Bourdon	30 pipes
8'	Violoncello	30 pipes
	Great to Pedal	
	Swell to Pedal	
	Swell to Great	
	Swell to Great Octave	
	Swell to Swell Octave (electric action - 1914?)	

Balanced pedals for Great and Swell expression
Great to Pedal Reversible
Two combinations each to Great/Pedal and Swell/Pedal
Full Organ Pedal

The Church's history of this organ reflects much of the Roosevelt being reused in the subsequent Austin Organ. In spite of the similarities of stop names the following were reused in 1930: Great Second Open Diapason, Octave, and Spitzfloete; the Choir Dulciana is the old Dolce. A few bass pipes were retained from the Pedal Violoncello, Swell Gemshorn and perhaps the Great Violi di Gamba. This information is taken direct from the factory shop notes. Similarly named stops appear to be new. The 1930 stoplist is provided by the Editor from his file on this organ and listed in italics. Editor is area Representative for Austin Organs, Inc.

Austin Organ Company - Opus 1738 - 1930
David M. Storey, Inc., Organbuilder - 2006
New attached console and tonal improvements
Austin Electro-Pneumatic Action

Great 73 note chest

8'	Open Diapason	8'	<i>First Open Diapason</i>
8'	Doppel Floete	8'	<i>Second Open Diapason "old"</i>
8'	Spitzfloete	8'	<i>Doppelfloete</i>
4'	Octave	8'	<i>Spitzfloete "old"</i>
4'	Flute Harmonic	4'	<i>Octave "old"</i>
2 2/3'	Twelfth	4'	<i>Flute Harmonic</i>
2'	Fifteenth	2 2/3'	<i>Twelfth</i>
8'	Tuba Harmonic	8'	<i>Tuba Harmonic</i>
	Tremolo		<i>Tremolo (electric)</i>
	Great 16		<i>Great 16'</i>
	Great 4		<i>Great Unison Off</i>
	Chimes		<i>Great 4'</i>
	Harp		<i>Chimes</i>
	Celesta		<i>Harp</i>
			<i>Celesta</i>

Choir 73 note chest

No changes

8	English Diapason
8	Concert Flute
8	Flute Celeste
8	Dulciana "old"
4	Flauto Traverso
2	Piccolo
8	Corno D' Amour
8	Clarinet
	Tremolo
	Choir 16
	Unison Off
	Choir 4
	Chimes (Great)
	Harp (Great)
	Celesta (Great)

Pedal

No Changes

32	Resultant Bass
16	Open Diapason
16	Bourdon
16	Lieblich Gedeckt (from Swell)
8	Flute (ext)
8	Dolce Flute (ext)
16	Tuba Profunda (extended from Great)

Swell 73 note chest

16'	Bourdon	16'	<i>Bourdon</i>
8'	Open Diapason	8'	<i>Open Diapason</i>
8'	Gedeckt	8'	<i>Gedackt (ext)</i>
8'	Salicional	8'	<i>Salicional</i>
8'	Voix Celeste	8'	<i>Voix Celeste</i>
4'	Principal	8'	<i>Aeoline</i>
4'	Flute d' Amour	4'	<i>Flute d'Amour (ext)</i>
2 2/3'	Nazard	2 2/3'	<i>Nazard (ext)*</i>
2'	Flageolet	2'	<i>Flageolet (ext)*</i>
1 3/5'	Tierce (prep)	1 3/5'	<i>Tierce *</i>
	III-IV Mixture		<i>Mixture Collective *</i>
8'	Cornopean	8'	<i>Cornopean</i>
8'	Oboe	8'	<i>Oboe</i>
8'	Vox Humana	8'	<i>Vox Humana</i>
4'	Clarion (ext)		<i>Valve Tremolo</i>
	Tremolo		<i>Swell 16'</i>
	Swell 16'		<i>Swell Unison Off</i>
	Unison Off		<i>Swell 4'</i>
	Swell 4'		

Coupler Tablets

Great to Pedal 8
Swell to Pedal 8
Choir to Pedal 8
Great to Pedal 4
Swell to Pedal 4
Choir to Pedal 4
Choir to Pedal 5 1/3

Swell to Great 16
Swell to Great 8
Swell to Great 4

Choir to Great 16
Choir to Great 8
Choir to Great 4

Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

12 generals on thumb and toe
8 divisional pistons per keyboard
5 coupler reversibles
64 memory levels with digital selector and display
adjustable crescendo settings
Install 3 new expression pedals, one each for Great, Swell, Choir
plus Crescendo pedal

Manual Compass 61 notes, Pedal 32 notes

The 1930 Console had 8 General Pistons, 8 pistons to each manual also controlling Pedal stops, 4 pedal combinations for the Pedal, Full Organ, Great to Pedal Reversible, General Cancel, Divisional Cancellor Bars, Expression Pedals controlling Crescendo, Swell and Great/Choir together. - Ed.

David Storey is Owner and President of David M. Storey, Inc., Organbuilder in Baltimore, Maryland.

St. Mark's Lutheran Church

1900 St. Paul Street, Baltimore, Maryland
by Craig Richmond

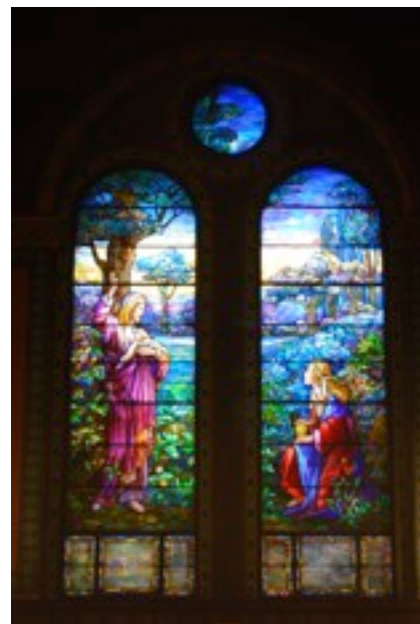
On a beautiful Saturday morning, April 25th, about eight members of Hilbus Chapter met at St. Mark's Lutheran Church, on St. Paul St. in mid-town Baltimore. We were warmly greeted by Mr. James Harp, Cantor and Organist

who, after a brief talk about the history and architecture of the building, gave us a fine demonstration of the organ. St. Mark's is a lovely, though not large, church probably best known for its Tiffany windows, which are magnificent. "The Good Shepherd" window, especially, is deserving of a visit. The acoustics of the sanctuary are warm, and generally flattering to the organ, though this writer would prefer a longer reverberation time.



St. Mark's stunning sanctuary - part of Moller case at right

The instrument was designed by Mr. Harp, and built by Patrick J. Murphy and Associates, Inc., of Stowe, Pennsylvania. It is a three-manual and pedal organ of 38 stops, and was completed in 2005. While it is an almost completely new instrument, a few ranks from the previous Möller organ were included, among them a lovely Clarinet. Also, the Möller's Echo Organ in the rear gallery remains in place and is functional, although not yet restored. This division contains about 6 stops, including an 8'-4' flute unit, a beautiful string celeste, and a Vox Humana.

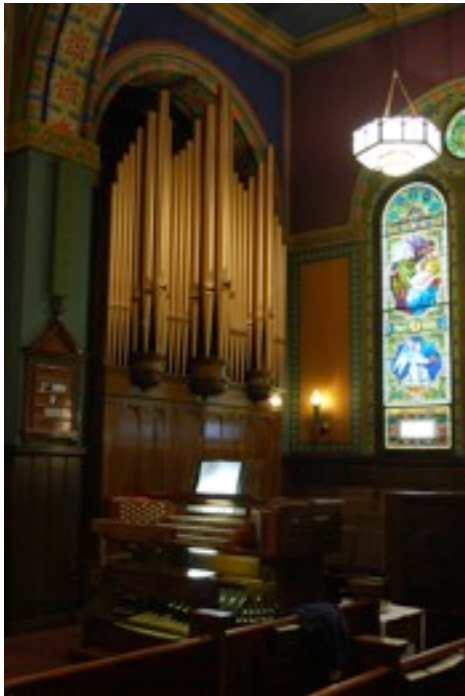


One of the splendid windows at St. Mark's

The goal was to create a romantic instrument with an "English accent" and, within the constraints of space and available funds, it seems to be very successful. The inclusion of two 8' Diapasons on the Great, and a high-pressure Willis style Tuba are all too rare these days, even on much larger instruments, and help the organ achieve a real sense of grandeur in the tutti. There are also two other 8' Diapasons on the manuals, for a total of four - quite a luxury on an organ of this size. The Trompette en chamade in the rear gallery should also be mentioned: it is a fine stop, not painfully loud and, to this listener's ears, a bit more Tuba-like than many of its type. This helps it to blend more readily with the rest of the organ, and it can crown the full organ quite effectively, in addition to its customary role as foil to the Full Organ.



Following Mr. Harp's demonstration, a few members also tried the organ. Thom Robertson's playing was especially fine and, to close the festivities, he led us in the traditional hymn-sing.



Patrick J. Murphy and Associates, Inc. - Opus 42

Great

16'	Violone	Choir
8'	First Open Diapason	
8'	Second Open Diapason	
8'	Harmonic Flute	

8'	Chimney Flute	Choir
4'	Octave	
4'	Blockflute	Choir
2'	Fifteenth	
	Mixture IV	
16'	Bassoon	Swell
8'	Cornopean	Swell
8'	Clarinet	Swell
8'	English Horn	Choir
8'	Tuba	Choir
8'	Trumpet en Chamade	Gallery
	Chimes	

Swell - enclosed

16'	Lieblich Gedackt	extension
8'	Open Diapason	
8'	Stopped Diapason	
8'	Salicional	
8'	Vox Celeste	
4'	Principal	
4'	Harmonic Flute	
2'	Principal	
	Plein Jeu IV	
16'	Bassoon	extension
8'	Cornopean	
8'	Oboe	
4'	Clarion	
8'	Vox Humana	
	Tremulant	

Choir (enclosed)

8'	Geigen Diapason	
8'	Chimney Flute	
8'	Melodia	
8'	Flute Celeste	
4'	Geigen Octave	
4'	Blockflute	
2 2/3'	Nasard	
2'	Flute	extension
1 3/5'	Tierce	
1 1/3'	Larigot	extension
8'	English Horn	
8'	Clarinet	
8'	Tuba	
8'	Trumpet en Chamade	Gallery
	Tremulant	
8'	Harp	
4'	Harp	
	Chimes	

Pedal

32'	Open Diapason	
32'	Bourdon	
16'	Open Wood Diapason	
16'	Bourdon	
16'	Lieblich Gedackt	Swell
16'	Violone	Choir
8'	Diapason	Great
8'	Octave Wood	extension
8'	Bourdon	extension
4'	Principal	Great
32'	Contra Trombone	
16'	Trombone	Choir
16'	Bassoon	Swell
8'	Tuba	Choir
4'	Oboe	Swell

E. Craig Richmond has played in the First Violin section of the Baltimore Symphony Orchestra for more than thirty-five years. He is retired from the Baltimore Chamber Orchestra where he was Concertmaster. He is a regular attendee of Bruce Stevens' European Organ tours.