

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

www.hilbus.org



Volume 39

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Whole No. 353

Saturday, August 22, 2009

TRACKERS in CECIL COUNTY, MARYLAND

Arranged by Kevin M. Clemens

10:00 A.M.

Port Deposit Presbyterian Church

44 South Main Street

Port Deposit, Maryland 21904-1726

(410) 378-3465

1903 Adam Stein (Baltimore, MD)

2 manual and pedal - 9 ranks

Directions to Port Deposit from the DC, Maryland Suburbs:

I-70 East to Baltimore; Merge onto 695 North via Exit 91B toward I-95 North (New York/Towson)

Merge onto I-95 North via Exit 33B on the LEFT toward New York.

Take the MD-222 Exit 93 (Perryville/Port Deposit) immediately RIGHT after paying toll.

(Get in the furthest right lane to pay the toll.)

Turn right onto MD 222 Truck/MD 27 Perrylawn Drive.

Turn left onto MD 222/824 Bainbridge Road and continue to follow MD 222.

Church is on the right. *(Allow 1 hour and 45 minutes.)*

[Crawl information and directions from Northern Virginia continued next page]

| | |
|---|----------------|
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Articles and news may be submitted to the Editor electronically: twrobertson@cox.net

Dues due in October: \$14, mailed to Secretary-Treasurer (Checks payable to HILBUS CHAPTER, OHS)

Directions to Port Deposit from the Northern Virginia area:
I-495 North (Capital Beltway) toward I-66 Rockville (Crossing into Maryland.)
Merge on I-95 North via Exit 27 toward Baltimore/New York.
Take the MD 222 Exit, Exit 93 RIGHT as soon as you pay the toll after crossing the Susquehanna River.
(When paying the toll get in the furthest right lane since the exit is almost immediate after the toll plaza.)
Turn right onto MD 222 Truck/MD 275 Perryln Drive.
Turn left onto MD 222/MD 824 Bainbridge Road.
Continue to follow MD 222.
Church is on the right.

11:00 A.M.

Port Deposit Presbyterian Church ~ Hilbus Chapter Annual Meeting

AGENDA

• *Affirmation of Officers*

Kevin M. Clemens, *Chairperson*
Thomas Scheck, *Vice-Chairperson*
Carolyn Booth, *Secretary-Treasurer*

• *Treasurer's Report*

Carolyn Booth

• *Report on 2011 National Convention*

Carl Schwartz or Carolyn Booth

11:40 A.M. LEAVE FOR RESTAURANT IN NORTH EAST, MARYLAND

12:00 P.M. ~ LUNCH

Pier 1 Restaurant

1 North Main Street
North East, Maryland 21901-3509
(410) 287-6599

Directions to North East:

Start out going East on South Main Street (MD 222) toward Frenchtown Road. Continue to follow Md 222.
Turn right onto MD 222 Truck / MD 275 Perryln Drive.
Merge onto I-95 North via the ramp on the left toward New York.
Merge onto MD 272 South via Exit 100 toward US 40 / North East / Elk Neck State Park / Upper Bay Museum.
Turn slight right onto North Main Street - MD 272 South.
1 North Main Street is on the right. Restaurant is on the corner of North Main Street and Cecil Avenue.
(17 minutes)

1:30 P.M.

Wesley Chapel of the Elk Neck

2015 Old Elk Neck Road
North East, Maryland 21901
(410) 287-3388 (Glenn Arrants, caretaker)

2007 Fratelli Ruffatti
1 manual and pedal
8 stops - 7 ranks

[crawl information continued next page]

Directions to Wesley Chapel:

Start out going on North Main Street (MD 272) South toward West Cecil Avenue (MD 7).

Continue to follow MD 272 South.

Turn left onto Irish Town Road.

Irish Town Road dead ends at Old Elk Neck Road.

Turn left onto Old Elk Neck Road and you will see Wesley Chapel. The chapel is off to the left. Parking is directly before you see the little chapel.

Directions to leave and return to I-95:

Take Old Elk Neck Road to Irish Town Road.

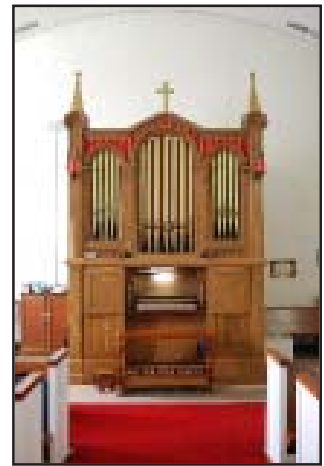
Turn onto Irish Town Road.

Turn onto MD 272 North.

Follow MD 272 North to I-95 South toward Baltimore



The June crawl began with a visit to the Jardine organ of c. 1853 now located in St. John Lutheran Church, 5200 Riverdale Road, Riverdale, Maryland. This lovely instrument is well travelled. It began life in New Jersey as a one manual instrument probably at St. Paul's Episcopal Church, Hoboken. About 1890 the builders remade it as a small two manual organ for St. Joseph's Roman Catholic Church, Bound Brook. This was accomplished by cutting the main windchest in two on a bandsaw and making two windchests out of one according to Jim Baird. A balanced Swell pedal was added at that time and the stoplist reached the form in which it became the home organ of Hilbus Chapter member Carolyn Fix. It was subsequently relocated to St. John Lutheran Church where member Paul Birckner was organist, and over the years has been transformed by Jim Baird in various ways reaching its present state. We were told that this organ was played for the wedding of Paul and Barbara Birckner. Thus it has a strong connection to the members of Hilbus Chapter. Once of 56/25 compass it is now expanded to 56/27. Some of the information contained in this report comes from "An Early Jardine Organ" (*THE TRACKER*) by Carolyn Fix. Carolyn restored the organ as it came to her, assisted by Jim Baird. Between that time and the present additions, relocations and subtraction of stops have transformed the instrument into its present form, this work performed by Mr. Baird.



**1853 Jardine
St. John Lutheran**

Stoplist c. 1890 to 1971 (St. Joseph's R.C. Church, Bound Brook, New Jersey)

GREAT - MANUAL I (*enclosed with Swell*)

8' Montre, 12 pipes zinc

8' Open Diapason TC, 44 pipes metal

8' Gamba, 12 pipes stopped wood/33 metal ear tuned, bells

4' Principal, 56 pipes metal

2' Fifteenth, 56 pipes metal

SWELL - MANUAL II

8' Stopped Diapason Bass, 12 pipes stopped wood

8' Stopped Diapason Treble TC, 12 stopped wood, 32 metal, chimneys, ear tuned

8' Salicional TC, 44 pipes

8' Dulciana TC, 44 common metal

Tremolo

Couplers as below

PEDAL

16' Bourdon, 25 pipes stopped wood

[review continued next page]

After 1971 ~ Residence of Carolyn Fix

GREAT - MANUAL I (*enclosed with Swell*)

8' Montre, 12 pipes zinc
8' Open Diapason TC, 44 pipes metal
8' Dulciana TC, 44 common metal
4' Principal, 56 pipes metal
2' Fifteenth, 56 pipes metal

SWELL - MANUAL II

8' Stopped Diapason Bass, 12 pipes stopped wood
8' Stopped Diapason Treble TC, 12 stopped wood, 32 metal, chimneys, ear tuned
8' Gamba, 12 pipes stopped wood/44 metal ear tuned, bells (on former Dulciana)
4' Flute, 56 pipes, spotted metal
Tremolo
Couplers as below

PEDAL

16' Bourdon, 25 pipes stopped wood

2008 ~ Present Stop List

56/27 Compass All Manual Stops except Montre enclosed in Swell

LEFT STOP JAMB - MANUAL II

Flute (4')
Stopped Diapason Treble
Fifteenth
Gamba
Stopped Diapason Bass
Swell to Great
Great to Pedal

RIGHT STOP JAMB - MANUAL I AND PEDAL

Octave Pedal (8')
Mixture II
Fifteenth (2')
Principal (4')
Keraulophon (full compass-former Dulciana pipes)
Open Diapason (treble)
Montre (Diapason bass, in façade)
Bourdon Pedal (16')

Balanced Swell Pedal

Swell to Great Coupler by piston (on - off) located between the manuals



**St. John Lutheran
Chancel**

Everyone was enchanted with this organ. New upperwork and the Pedal Octave are pipes recycled from various vintage instruments yet everything fits together nicely and there is simply not a bad sound in the organ. Not only that but it is all quite wonderful, gentle and musical. Though a reed stop is lacking (temporarily it had an Oboe stop on a jump slide) it still makes a splendid church organ on which a great deal of music simply flies from the fingers of the player. The touch is good except when the manuals are coupled where it becomes heavy. One finds, however, that it is not necessary to couple the manuals for a full organ sound. Every voice has something to say individually and the fuller ensembles are clear and full of vitality but not at all loud. The lovely flutes and string stops offer opportunities for subtle registrations. It was hard to leave this organ behind.

We next visited Riverdale Presbyterian Church, 6513 Queens Chapel Road, University Park, Maryland where our host was Chapter member Gerald Piercey who is organist of the church. This instrument is one of the last M. P. Möller instruments and incorporates only a bit of the 1920's era instrument which preceded it. The organ is located in a

large chamber in the front of the church, above and behind the Choir. The sound reflects the tonal changes taking place in Hagerstown during the final years of the Möller firm under the direction of Dan Angerstein and Irv Lawless. The Principals have considerable grit to them and the Great and Swell Mixtures are clearly differentiated. The Great Mixture is bold and clear while the smaller-scaled Swell Scharff Mixture is bright and shimmering. The flute stops are pleasant and the Gemshorn of the Swell hovers between the world of String and Principal tonality, serving as the soft open accompanimental sound. The Trumpet is aggressive and Germanic in tone. The Krummhorn has some “body” to it and is very pleasant.

The organ was sensitively demonstrated by Gerald Piercey who, with artistic restraint, demonstrated the variety of voices which this organ has in *Variations on “Jesus Loves Me”* by his teacher, Don Hustad. The neutral acoustic of the room does little to warm the tone of this organ, and when others played some fine examples of louder organ music the opinion was expressed that the full organ borders on being obnoxious and is difficult to tolerate for long. Still, carefully registered (and this writer has heard and played this organ on other occasions) it is a well-rounded two manual church organ with good resources for the literature. The console is especially elegant and comfortable to play and placed so that the organist hears the instrument well.

Gerald Piercey provided a display from his collection of early Hilbus Chapter newsletters as a bonus for those attending the crawl.

M.P. Moller Opus 11816, 1991

| GREAT | | SWELL | |
|--------------|---|-----------------|--------------------------------------|
| #1 | 8' Principal, 61 pipes, basses in façade 1-19 | #7 | 8' Rohrflöte, 61 pipes |
| #2 | 8' Holz Gedackt, 61 pipes | #8 | 8' Gemshorn, 61 pipes |
| | 8' Gemshorn, from #8 | #9 | 8' Gemshorn Celeste TC, 49 pipes |
| | 8' Gemshorn Celeste TC, from #9 | #10 | 4' Principal, 61 pipes |
| #3 | 4' Octave, 61 pipes | #11 | 4' Koppelflöte, 61 pipes |
| | 4' Waldflöte, 12 pipes & #2 | #12 | 2' Blockflöte, 61 pipes |
| #4 | 2' Super Octave, 61 pipes | | 1 1/3' Quint Flöte, 19 pipes & #8 |
| #5 | 1 1/3' Mixture III-IV, 220 pipes | #13 | 2 2/3' Sesquialtera II TC, 98 pipes |
| #6 | 8' Krummhorn, 61 pipes | #14 | 2/3' Scharff III-IV, 220 pipes |
| | Chimes, 21 tubes | | 16' Contre Trompette, 12 pipes & #15 |
| | Tremolo | #15 | 8' Trompette, 61 pipes |
| | 4' Great to Great | | 4' Clarion, 12 pipes & #15 |
| | | | Tremolo |
| | | | 16' Swell to Swell |
| | | | 8' Swell Unison Off |
| | | | 4' Swell to Swell |
| PEDAL | | COUPLERS | |
| | 32' Untersatz, from #17 [resultant] | | 8' Great to Pedal |
| #16 | 16' Principal, 32 pipes, basses in façade 18-35 | | 8' Swell to Pedal |
| #17 | 16' Subbass, 32 pipes | | 8' Swell to Pedal |
| | 8' Principal, 12 pipes & #16 | | 16' Swell to Great |
| | 8' Bourdon, 12 pipes & #17 | | 8' Swell to Great |
| | 4' Choral Bass, 12 pipes & #16 | | 4' Swell to Great |
| | 32' Bombarde Cornet, from #s 15, 16 & 17 | | |
| | 16' Contre Trompette, from #15 | | |
| | 8' Trompette, from #15 | | |
| | 4' Krummhorn, from #6 | | |

PISTONS

Under Swell: General 1-5, Sw/Ped, Swell 1-6, SFZ
 Under Great: Set, General 6-10, Gt/Ped, Great 1-6, Gen Can

TOE MOVEMENTS

Left: General 1-5, General 6-10
 Center: Sw/Cresc shoes
 Right: Gt/Ped, Sw/Ped, SFZ, Zimbalstern [sic]

Console of oak, drawknob, no rolltop. Memory Level Selector A-B-C-D with lock. Organ in chamber above altar, fronted with gold-painted Diapason pipes. Great and pedal on left side, Swell on right. The Bombarde Cornet has these pitches: Subbass 6 2/5', 4 4/7', 3 5/9', Principal 10 2/3' and 5 1/3'



Riverdale Presbyterian

Following a long lunch at Calvert House Restaurant in Riverdale the crawl arrived at The Armed Forces Retirement Home (formerly Soldiers' and Airmen's Home) Protestant Chapel, Allison Street NE, Washington, DC. The historic chapel is home to a Stevens and Jewett organ of 1855 which was relocated to the facility by David Moore and dedicated July 10, 1988. It is indeed a museum piece and the project was a combined effort of John Fesperman, John Boody and Dr. Adrianus de Groot. It seems that the desire was for an instrument in keeping with the period of the facility and so it is. It stands today mostly unplayed. It is in need of some minor remedial work, tuning, and perhaps attention to the noisy modern,

supposedly "silent" blower and also the wind system which struck many as unusually unstable, even for this period. The same was observed on the occasion of the last visit several years ago.

The tone of the organ is good with the subtle shadings of George Stevens' work. It is not a loud organ but the Great manual chorus is adequate to support singing. What fortissimo there is comes from the Trumpet which happened to be too much out of tune to be tolerated for long on the occasion of our visit. It is essentially a manual organ lying stylistically between the grandeur of the GG compass organs of a slightly earlier date and the C compass organs with useful pedal one finds from this builder at only a slightly later date. Questions arise as to the function of the eighteen note pedal, with the clavier so awkwardly placed as to be nearly impossible to navigate while playing the manuals. There are no profound musical epiphanies that it will ever engender and one wonders if it was much used throughout the history of this organ. Notably Christ Church, Montpelier, Vermont (a town which still is home to a number of fine 19th century organs including a later organ by Stevens) spent much time in correspondence with organ builders over the last half of the 19th century attempting to address this and other matters regarding their now defunct 1854 Stevens and Jewett, identically provided for. Ultimately the pipes were incorporated into a fine 1902 Hutchings-Votey, also defunct, though by flood, not choice. For the writer this visit was personally interesting because of his research into the history of the Montpelier organ.



Stevens & Jewett case

At any rate, we had the opportunity to enjoy this fine, essentially untouched Stevens. As credit to his solid work throughout the mid-19th century we are still able to enjoy so many of his elegant pipe organs today. There are certain very serious utility issues for this organ in the midst of an ongoing modern chapel program. It requires the attention of a suitably informed organist which is simply not a practical matter given the peculiarities of military contracting. Visiting organists need to be informed about the nature of the instrument before they arrive at the last moment to play for services. It is, nevertheless, a notable musical instrument which deserves to be heard and is among those, including the little Jardine, included on the proposed 2011 OHS Convention itinerary.

[stoplist continued next page]

GREAT 56 notes

Open Diapason 8', 56 pipes
Dulciana TF 8', 39 pipes
St. Diapason Bass 8', 17 pipes
Carabell TF 8', 39 pipes
Principal 4', 56 pipes
Flute TF 4', 44 pipes
Twelfth 2 2/3', 56 pipes
Sesquialtera III, 168 pipes
Trumpet Treble TF 8', 39 pipes
Trumpet Bass 8', 17 pipes

PEDAL 18 notes

Double Open Diapason Subbass 16', 12 pipes
(note: not for full compass of the Pedals!)
Pedal Check

Signal

~ Review by Carl Schwartz

SWELL 56 notes enclosed

Bourdon, Swell TF 16', 39 pipes
Open Diapason Swell TF 8', 39 pipes
Viol d' Gamba Swell TF 8', 39 pipes
St. Diapason Swell TF 8', 39 pipes
St. Diapason Swell Bass 8', 17 pipes unenclosed
Principal Swell TF 4', 39 pipes
Principal Bass Swell 4', 17 pipes
Twelfth Swell TF 2 2/3', 39 pipes
Fifteenth Swell TF 2', 39 pipes
Hautboy Swell TF 8', 39 pipes
Tremulant (in wind trunk)
Hitch Down Swell Pedal

COUPLERS

Couple Pedals to Great
Couple Pedals to Swell
Couple Great to Swell

Hand Pump (functioning)



**Stevens & Jewett
keydesk and pedalboard**



**Immanuel Presbyterian, McLean
1998 Lively-Fulcher**

July 2009 Crawl (Review by Tom Scheck) ~ About twenty Hilbus members met on a beautiful July morning to enjoy the organs of three churches in McLean, Virginia. The first visit was to Immanuel Presbyterian Church. The modern church building is small, with clear windows giving worshipers a view of the beautiful wooded area outside. The nave is rectangular, with the altar on one of the long sides. The organ and choir are on the short side to the right as one faces the altar. There is a steeply raked balcony across the back and the left side, providing those even in the back row of the balcony an unobstructed view of the altar. The organ is a two manual Lively-Fulcher of seventeen ranks, built for this church in 1998. With the exception of the Great 8' Open Diapason in the façade, all pipes are enclosed in a single enclosure, with all manual stops on a single slider chest with electric pull-downs. Selected stops are available on both manuals. As with most Lively-Fulcher organs, the sound is enveloping and warm, but clear. Full organ completely fills the church, but is never overpowering. It is difficult to imagine a more ideal instrument for this space. A binder containing numerous pictures of the organ at various stages of its installation was available for Hilbus members to peruse.

[review continued next page]

1998 Lively-Fulcher, Op. 6

GREAT (*enclosed*)

8' Open Diapason, 61 pipes (unenclosed in façade)
8' Stopped Diapason, 61 pipes
8' Flûte Harmonique, 49 pipes (1-12 from 8' Stopped Diapason)
8' Salicional, 61 pipes
4' Principal, 61 pipes
4' Open Flute, 61 pipes
2' Fifteenth, 61 pipes
III Fourniture, 183 pipes
8' Trompette, 61 pipes

PEDAL (*enclosed with Great*)

16' Bourdon, 32 pipes
8' Bass Flute, 12 pipes (extension of 16')
16' Basson, 32 pipes

SWELL (*enclosed with Great*)

8' Stopped Diapason (Great)
8' Salicional (Great)
8' Voix Céleste (GG), 54 pipes
4' Principal (Great)
4' Open Flute (Great)
2 2/3' Nazard, 61 pipes
2' Flageolet, 61 pipes
1 3/5' Tierce, 61 pipes
8' Trompette (Great)
Tremulant

Three unison couplers
plus Great Sub Octave and 4' Great to Pedal



Lively-Fulcher keydesk



Trinity Methodist, McLean
1853 Erben

From Immanuel, a short drive brought us to Trinity United Methodist Church. Trinity is very well known to most Hilbus members. It houses one of the jewels of nineteenth-century organ building, one of only two surviving three-manual instruments built by Henry Erben of New York. Hilbus members Jim Baird and Jerry Rich (organist of Trinity) were on hand to recount the history of this organ. Many Hilbus members were happy that long-time Hilbus member Ben Faidley and his sister Eloise Revercomb, both long-time members of Trinity, were also in attendance. The organ was built in 1850 for Monumental Episcopal Church in Richmond. Jim Baird believes the church had an 1830's Erben that burned with the previous

building. He said the Great chest in the 1850 Erben is much older than the rest of the organ, so he believes it was rebuilt from the 1830's organ and reused in the 1850 organ. In 1897, Adam Stein of Baltimore moved the Erben from the rear gallery of the church to the front, at which time he built a new console, extended the Pedal compass from 25 notes to 27, and added six mechanical combination pedals. He also replaced what is believed to have been a 4' Principal in the Swell with an 8' Vox Humana. Stein may have changed some of the stop names from the original Erben names as well. E.g., the pipes of the Choir 4' Gemshorn are marked "Principal." In 1926, Monumental Church replaced the Erben with an organ by E. M. Skinner, which was housed in the Erben case. The Erben went to Mount Olive Baptist Church in Richmond, where it was placed in a chamber without a case. After twenty or more years of use, the organ was abandoned and boarded up. In 1975, the Baptists wanted the space occupied by the organ for other purposes. Trinity acquired the organ at the bargain-basement price of \$0.00. Jim Baird and church volunteers dismantled the organ and transported it from Richmond to McLean, making six trips in an old horse van. In 1976,

after Ben Faidley convinced the church to install the organ, Jim Baird and numerous church volunteers installed the organ without the case in an area behind the altar, replacing a second-hand three-manual Rodgers substitute. Jim later located the original Erben case in Monumental Church, which resulted in the reunion of the case with the organ at Trinity. To better serve the needs of Trinity, several modifications have been made. The console was extended from the case thirty inches, the pitch was raised to A=440, the 27-note Stein pedalboard was replaced by an AGO-standard 32-note pedalboard and a Zimbelstern was added. In more recent years, the many layers of paint on the case were stripped to reveal the original beautiful, vibrant polychrome, which has since been restored. The original organ remains tonally intact with the exception of the Swell 4' Principal, which Adam Stein had replaced with the Vox Humana. Jim Baird has since replaced the “new” Vox Humana with a period 4' Principal, although the stop knob still says “Vox Humana.” The compass of the Swell division is tenor C, with the twelve notes below tenor C permanently coupled to the Choir manual. The organ sounds best in the nave, at a distance from the console. In the nave, the 16' Open Diapason balances the organ very nicely, whereas at the console, it often seems too loud. This organ has some amazingly beautiful sounds, as relevant today as in 1850; it must be heard to be truly appreciated. Some stops are not what one might expect from reading the stop knobs. As an example, the Great 8' 2nd Open Diapason, which is of wood, sounds as much like a narrow-scaled open flute as a diapason. The tierce rank of the Great Mixture has been re-regulated to be more acceptable to modern ears unaccustomed to tierce mixtures.



Tom Parker at the Erben keydesk

1850 Henry Erben

GREAT

8' Open Diapason, 56 pipes
 8' 2nd Open Diapason, 56 pipes
 8' Stopped Diapason, 56 pipes
 4' Octave, 56 pipes
 2 2/3' Twelfth, 56 pipes
 2' Fifteenth, 56 pipes
 III Mixture, 168 pipes
 8' Trumpet, 56 pipes

CHOIR

8' Stopped Diapason Bass (C-f#), 19 pipes
 8' Melodia (g-g³), 37 pipes
 8' Viol d'amour, 56 pipes
 4' Gemshorn, 56 pipes
 4' Rohrflute, 56 pipes
 2' Superoctave, 56 pipes
 8' Clarinet (g-g³), 37 pipes

SWELL (TC division, enclosed)

16' Bourdon, 44 pipes
 8' Open Diapason, 44 pipes
 8' Stopped Diapason, 44 pipes
 8' Dulciana, 44 pipes
 4' Principal, 44 pipes (labeled 8' Vox Humana)
 4' Night Horn, 44 pipes
 2' Flageolet, 44 pipes
 III Cornet, 132 pipes
 8' Oboe, 44 pipes
 Tremolo

PEDAL (originally C-c1, now C-g1)

16' Open Diapason, 32 pipes
 8' Open Diapason, 25 pipes
 4' Principal, 32 pipes (not original)
 2' Fifteenth, 12 pipes (extension of 4', not original)
 [16'] Trumpet, 32 pipes (installed 1998)

Five unison couplers (no Swell to Pedal coupler). The added stops are on electric chests

After enjoying lunch at various McLean restaurants, members reconvened at Redeemer Lutheran Church. It is appropriate that this church was included on a crawl with Trinity Church since the two churches share some history. When Trinity built its current building, Redeemer moved into the former Trinity building. When Redeemer built its current building, the bell from the previous building went to Trinity, where it now resides in the chancel. Also, Jerry



**Redeemer Lutheran
1950 Aeolian-Skinner**

Rich was at Redeemer before assuming his current position at Trinity. (Thanks to Ben Faidley for providing this information.) The interior of Redeemer is a beautiful space. The current organ was built by Aeolian-Skinner in 1950 for Robertson Chapel of Butler University in Indianapolis. According to some, this was during the time G. Donald Harrison was doing some of his best work as tonal director of Aeolian-Skinner. The reader will note that this organ is exactly 100 years newer than the Erben organ. The Aeolian-Skinner was purchased by Thomas R. Thomas in 2003. Mr. Thomas had the console rebuilt and converted to solid state and added numerous non-acoustic (electronically generated) voices. The organ was

installed in the rear gallery of Redeemer in 2009. The case front and façade are not from the original Aeolian-Skinner, which had been installed in chambers in its original home. They appear to be from an instrument older than the Aeolian-Skinner. However, they fit beautifully into the space at Redeemer. The original Aeolian-Skinner is amazing. Even without the non-acoustic additions, it completely fills the generous space with an abundant, warm sound. Two celestes are a luxury on an organ of this size. The organ, including the 16' Principal, is entirely enclosed in two separate enclosures. General consensus of Hilbus members seemed to be that the non-acoustic additions, while somewhat acceptable with the expression pedals closed, grow increasingly unacceptable as the expression pedals are opened. One stop seemed to solicit a uniform response. Several who tried the organ drew the Great 8' Trompette Major only to immediately take it back off as soon as they heard it, sometimes with an exclamation. Inclusion of the non-acoustic stops appears to be a misguided attempt to increase the versatility of the Aeolian-Skinner, not fully appreciating the merits of the original instrument.

1950 Aeolian-Skinner

GREAT (enclosed)

- 16' Quintaton, 61 pipes
- 8' Principal, 61 pipes
- 8' Spitzflöte, 61 pipes
- 4' Principal, 61 pipes
- Chimes

PEDAL (enclosed with Great)

- 16' Principal, 32 pipes
- 16' Quintaton (Great)
- 8' Principal, 12 pipes (ext. of 16')
- Chimes (Great)

SWELL (enclosed)

- 8' Bourdon, 73 pipes
- 8' Viole de Gambe, 73 pipes
- 8' Voix Celeste TC, 61 pipes
- 8' Flauto Dolce, 73 pipes
- 4' Prestant, 73 pipes
- III Plein Jeu, 183 pipes
- 8' Trompette, 73 pipes
- Tremolo

Non-acoustic voices added in 2003:

GREAT

- 4' Rohrflöte
- 2' Fifteenth
- IV Fourniture
- 8' Clarinet
- 8' Trompette Major

SWELL

- 16' Lieblich Gedeckt
- 4' Flöte Harmonique
- 2' Piccolo
- 16' Waldhorn
- 8' Oboe

PEDAL

- 32' Bourdon
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 4' Choral Bass
- 16' Trombone
- 16' Waldhorn (Sw)
- 8' Trumpet



Aeolian-Skinner console

[review continued next page]

The Swell 8' Bourdon has also been duplexed on both the Great and the Pedal, neither of which was on the original organ. Usual unison sub-octave and super-octave couplers except no 16' Great to Great. A Tremolo tab on the Great was not functioning.

Organ builders of earlier generations really knew how to fill a large space with a small organ. The relatively small Aeolian-Skinner at Redeemer is an excellent example of that skill. The Erben at Trinity is a stellar example of why Henry Erben's work was so highly regarded in his time. The Lively-Fulcher at Immanuel is a wonderful example of the excellent work being done by today's finest organ builders. The three organs we heard are from three very different periods of American organ building and are very different from one another. However, each organ is an example of some of the finest organ builders of its day. Many thanks to Larry Young for arranging this wonderful day.



Organ Historical Society 2011 National Convention News

First of all a brief recap of the ongoing plans, reported previously, is offered. The Convention will take place from Monday June 27 through Friday July 1, 2011. The official Convention events will commence with a program on Monday evening and then consist of four full days of programs. Six venues will be visited each day and allowance is made for a return visit to the Hotel each day for the comfort of those attending. This is the practical limit for a convention where schedules must be adhered to carefully. There are plans for pre- and post-convention tours and events as options. The convention hotel is contracted for and will be the Holiday Inn Crystal City, Arlington, Virginia. This is convenient to air, rail and automobile transportation, close to Metro and restaurants, and minutes from downtown DC and Alexandria. The negotiated price is \$149 per night, plus tax, with a modest parking charge for those staying in the hotel or attending the convention.

The Convention program which was worked out and accepted by the OHS National Council several years ago now will include approximately twenty five organs, not accounting for venues with more than one organ of interest (of which there are several under consideration). Most of the locations are close to Downtown DC but excursions to Alexandria and Prince Georges County are part of the proposed schedule. Committee members Carl Schwartz, Peter Crisafulli, and Carolyn Booth are in an ongoing process to contact, reserve and contract for our visits. This is a more complex process than arranging for the usual crawls. Since we are a large group of outside visitors, many churches and other venues have requirements which we must satisfy before we can tell you that we are, for certain, going to visit many places. Hope must be transformed into reality and we are at the mercy of our hosts. As with other convention organizers we find that many places are not ready, even now, to discuss putting things on the schedule for the summer of 2011. As these arrangements become certain, look in these pages soon for the latest news and a clearer picture of the final itinerary.

Lastly, we thank OHS Executive Director Dan Colburn for canvassing the Convention Committee for nominations and conducting balloting in the matter of electing a permanent Convention Chair. This is one of the normal procedures by which this office is filled according to the OHS Convention Handbook. Dan has reported that Carl Schwartz has been elected as permanent Chair.

If the membership has any specific questions or helpful suggestions, the committee is all ears. Please don't be shy about emailing or calling. We will be calling upon you for help as the busy work unfolds over the next two years. Several members have volunteered or agreed to assist with specific tasks already. The Convention Committee members are: Carl Schwartz (Chair), Carolyn Booth, Peter Crisafulli, David Storey, William van Pelt, Kevin Clemens (ex-officio), Lawrence Young, Alan Hastings, Dan Colburn - OHS Executive Director (ex officio), and

Allen Kinsey - OHS Councillor for Conventions (ex-officio). We do want Hilbus members to feel a part of this effort as well as we extend our hospitality to the larger membership of the Organ Historical Society.

~ Carl Schwartz



FROM THE EDITOR

Beginning with this issue, your editor is once again Thom Robertson. Carl Schwartz, the previous editor, is busy chairing the 2011 Convention Committee. You may submit news and articles to me electronically or by mail. Photos should be in JPEG form, and articles should either be a Microsoft Word document (saved as a **.doc** file, not **.docx**) or a plain text document (**.txt** files). Please do not use any formatting: tabs, extra spaces, columns, etc. If you wish your material to have a certain “look”, please submit a hard copy as well so that I will be able to reproduce it. Deadline for the next month’s issue will always be the 5th of the month; *i.e.*, September 5th for the September issue, etc. Items submitted after the deadline, no matter how timely they might be, will not be included until the following month’s issue.

All photos in this issue are © Gordon L. Biscomb



**Washington Praying at Valley Forge
window at Armed Forces Retirement Home**



1853 Erben stop action



Close-up of Erben polychroming



Erben pipework



Erben mechanical "combination"
action added by Adam Stein



Redeemer Lutheran, McLean
interior

God willing, The Rt. Reverend David Jones,
Suffragan Bishop of the Diocese of Virginia,
will Bless the new Di Gennaro-Hart pipe organ at
Grace Episcopal Church,
3601 Russell Road, Alexandria, VA
on Friday, September 25 at 8:00 pm



Thom Robertson will play
the Inaugural Concert on the organ
on Sunday, September 27 at 6:00 pm

Dates to remember:

August Crawl - Saturday, August 22nd
September Crawl - Saturday, September 26th

Deadline for September Newsletter:
Saturday, September 5th