

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

www.hilbus.org



Volume 41

Number 5

January 2011

Whole No.367

An Evangelical Lutheran Church of America Crawl

Prepared by Alan Hastings

Saturday, January 22, 2011

10:30 AM

Salem Lutheran Church [ELCA]

905 Frederick Road

Catonsville, MD 21228-4517

(410) 747-0720

Host: Mary Miller

Circa 1920 - M.P. Möller, Opus 5406

2 manuals and pedal

Directions: From the Baltimore Beltway I-695 take Exit 13 for MD - 144/Frederick Road towards Catonsville. Turn left at MD - 144/Frederick Road. Church is approximately .7 miles from the beltway ramp. Located on your left of Frederick Road.

TEMPORARY CHAIRMAN: Gordon L. Biscomb, 305 Stevens Circle, Apt. 3A, Aberdeen, MD 21001

(410) 272-4987

SECRETARY-TREASURER: Carolyn Booth, 9200 LaBelle Lane, Gaithersburg, MD 20879

(301) 869-6271

EDITOR: Kevin M. Clemens, 711 Court Square Way, Edgewood, MD 21040

(410) 679-2271

EDITORIAL ADVISOR: Carolyn Fix, 116 Battle Street, SW, Vienna, VA 22180

(703) 281-5046

2011 NATIONAL CONVENTION CHAIR: Carl Schwartz, 12802 Ruxton Road, Silver Spring, MD 20904

(301) 236-0315

Articles and news may be submitted to the **Editor** electronically: kevinclemens@mac.com

Dues are due in October: **\$14.00** mailed to **Secretary-Treasurer** (Checks payable to: **HILBUS CHAPTER, OHS**)

12:00 p.m.

Lunch

Matthew's 1600
1600 Frederick Road
Catonsville, Maryland 21228
(410) 788-2500

Directions: Head west on Frederick Road toward Melvin Avenue. Drive .7 miles and Matthew's 1600 Restaurant is on your right.

1:30 p.m.

First Evangelical Lutheran
3604 Chatham Road
Ellicott City, Maryland 21042
(410) 465-2977

Host: Tom Leeseburg-Lange

**1997 Casavant Freres Opus 3754
2 manuals and pedal 32 ranks**

Directions: It is about a 12 minute ride from the restaurant. Start out going west on Frederick Road - MD/144 toward Montrose Manor Court. Continue to follow MD/144. MD/144 becomes Frederick Road. Turn left onto Chatham Road. Church is on the right.

Attention Hilbus Chapter Members

Would you like to sponsor or cosponsor one of the recitalists for the 2011 Convention? The fees for most of the recitalists are actually very reasonable and affordable. Contact Carolyn Booth and/or Carl Schwartz for more information. Their telephone numbers are on the front of this newsletter. E-mail addresses are: Carl Schwartz ruxtoncar@aol.com and/or Carolyn Booth clbmuscmmkr@aol.com

Hilbus OHS Chapter Organ Crawl November 20, 2010
Reviewed by Peter Crisafulli

ALL SAINTS EPISCOPAL CHURCH
3 Chevy Chase Circle
Chevy Chase, Maryland

1983 Cannarsa Organs, Inc.
3 manuals and pedal - 45 ranks

The morning of Saturday, November 20, 2010 greeted intrepid members of the Hilbus Chapter with nice blustery fall weather - perfect for visiting a couple of interesting pipe organs in suburban Maryland!

We first met up at All Saints Episcopal Church in Chevy Chase. I have been Minister of Music here since 1988. The organ is not well-known to many in the OHS, this being the first visit from our chapter. Everyone seemed to appreciate the beauty and superb acoustics of the church as well as the effectiveness and versatility of the organ.

I demonstrated the instrument by playing first a chaconne by Johann Bernhard Bach - the variations allowing me to show off 24 different combinations in about 4 minutes - and then the Solemn Melody by Walford Davies which showed off the lush side of the instrument as well as an effective crescendo up to the Festival Trumpet and then receding back to PP.

Following is a brief account of the organ that I wrote for the parish a couple years ago.

The original organ in All Saints Church was built by Lewis and Hitchcock in 1922. Over the years, this instrument was rebuilt and enlarged several times. By the 1960's, wear and tear on the organ's mechanisms and water damage from a flood provided impetus for the parish to consider a new instrument.

This new instrument was built by the Cannarsa Organ Co. of Duncansville, PA and was completed in the early 1980's. It retains a few vintage ranks from the original organ, but is an otherwise new instrument built in the "American classic" tradition. It is a three-manual and pedal instrument with 45 ranks of pipes. In 1996 the drawknob console was upgraded with new solid-state electrical control systems.

Unfortunately, the instrument suffered extensive damage beginning in 1993 with the installation of a new HVAC system in the church at which time core drilling through the terrazzo floors to install new grates caused untold amounts of grit and debris to become lodged in many of the pipes and mechanism. As well, extreme winter dryness resulting from the then-new forced-air heating caused many of the organs wooden components to warp and crack (not to mention the grand piano, pews, and other woodwork in the church). Finally, a massive roof-leak over the organ chamber in 2002 simply added insult to injury. Enough was enough. Something had to be done.

The first thing was to repair the roof and stabilize the winter humidity problem. Once this was accomplished, Virgil Cannarsa and Associates of Altoona, PA were contracted to restore the organ to like-new condition. During the summer of 2008 the entire organ chamber was cleaned top to bottom, all of the pipes were cleaned, many were re-voiced, and damaged parts were repaired or replaced as needed.

Great (unenclosed at lower impost level)

- 16' Quintaten
- 8' Montre (façade)
- 8' Flûte Harmonique (Lewis & Hitchcock)
- 8' Bourdon
- 4' Octave
- 2' Principal
- IV Cornet
- IV Fourniture
- 8' Trompette Fête



Positiv (upper level exposed chest)

- 8' Principal (prepared)
- 8' Viola Pomposa (Sw)
- 8' Viola Celeste (Sw)
- 8' Holzgedeckt (Lewis & Hitchcock)
- 4' Principal
- 4' Koppelflöte
- 2 2/3' Nazard
- 2' Principal
- 2' Blockflöte
- 1 3/5' Tierce
- 1 1/3' Larigot
- III Zimbel
- 8' Cromorne
- 8' Clarinet (Lewis & Hitchcock; enclosed in Swell)
- 8' Trompette Fête (Gt)



Swell (enclosed, upper level behind Positiv)

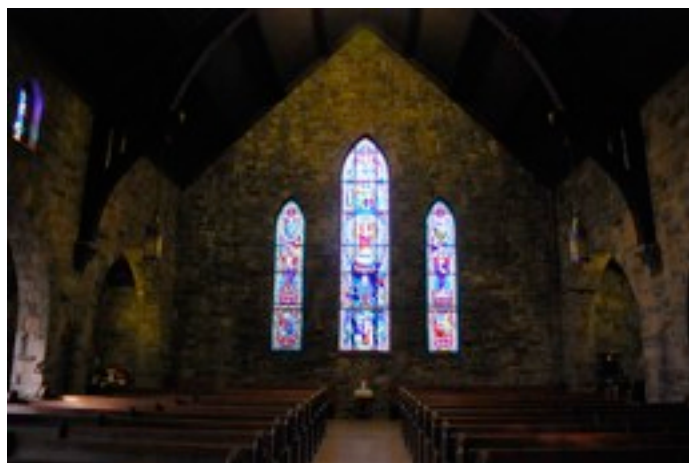
- 16' Bourdon (Lewis & Hitchcock)
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Bourdon (Lewis & Hitchcock)
- 8' Spitzflöte
- 8' Flute Celeste
- 4' Prestant
- 4' Harmonic Flute
- 2' Octavin
- III-IV Plein Jeu
- 16' Bombarde)
- 8' Trompette) Lewis & Hitchcock, rebuilt
- 4' Clairon)
- 8' Hautbois (Lewis & Hitchcock, rebuilt by Trivo)
- Tremulant



- Pedal (lower level, interior chamber)
- 32' Contrabass (low octave resultant)
- 16' Principal
- 16' Soubasse (Lewis & Hitchcock)
- 16' Quintaten (Gt)
- 16' Bourdon (Sw)
- 8' Octave
- 8' Basse (Lewis & Hitchcock)
- 8' Bourdon (Sw)
- 4' Choralbass
- 4' Flute (Gt)
- 2' Flute
- III Fourniture
- 16' Bombarde
- 16' Bombarde (Sw)
- 8' Trompette Fête (Gt)
- 8' Trompette
- 4' Clairon
- 4' Cromorne (Pos)



At the conclusion of our visit to All Saints, we walked down Connecticut Ave. a few blocks to an excellent Greek restaurant. We were all delighted by the cuisine.



CHURCH OF THE LITTLE FLOWER
5607 Massachusetts Avenue
Bethesda, Maryland

2009 Casavant Freres
3 manuals and pedal - 38 ranks

Following a leisurely lunch, it was time to head over to nearby Church of the Little Flower in Bethesda. Here we were treated to another instrument not yet well-known to many of our group, in this case because it is a relatively new installation by Casavant, their Opus 3880 built in 2009.

Little Flower's organist, Jonathan Hellerman greeted us and played several impressive pieces in contrasting styles which demonstrated the versatility of this instrument. Following, there was ample time for anyone wishing to take the instrument for a "test drive," and many of us did just that.

Basically, this is a relatively modest instrument of 38 ranks designed to fill a large space while having as much versatility as possible. It succeeds admirably. Its tonal structure is basically that of a two-manual instrument but with a third manual dedicated to three solo stops. This arrangement allows for numerous possibilities in performing literature and accompanying.

The Great features a straight-forward robust principal chorus. The 8' Principal is beautiful, rich, warm and full without being forced. The other elements of the plenum tie in seamlessly with this unison. The separate 2 2/3' Twelfth is a useful luxury that provides variety in the plenum. The 8' and 4' flutes are distinctive and colorful, while the 16' Bourdon imparts noble gravitas to the plenum as well as providing a secondary 16' and 8' in the Pedal - an economical use of resources.

The Swell is amazing. The 8' Diapason under expression provides an extremely versatile sound for a seemingly endless variety of uses - everyone should have one! Here we have, in addition to the Diapason, beautiful flutes, rich strings, colorful mutations and distinctive reeds. Especially noteworthy is the luxury of two mixtures - the lower pitched Chorus Mixture and a higher Sharp Mixture. Use the Chorus Mixture for more subtle effects under expression, use the Sharp Mixture as a foil to the Great in baroque literature, and use them together for the slam dunk!

The Solo offers three distinctive and colorful voices, and the Pedal, while seemingly small in terms of number of stops, easily provides all the basics needed for supporting the manual divisions.

Great

16' Bourdon
8' Principal
8' Chimney Flute
4' Octave
4' Spire Flute
2 2/3' Twelfth
2' Fifteenth
1 1/3' Mixture IV-V

Solo (unenclosed behind Great)

8' Harmonic Flute
8' Festival Trumpet
8' Clarinet
Tremulant



Swell (enclosed under Great/Solo)

- 8' Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix céleste (GG)
- 4' Octave
- 4' Open Flute
- 2 2/3' Nazard
- 2' Flautino
- 1 3/5' Tierce
- 2' Chorus Mixture III
- 1' Sharp Mixture III
- 16' Bassoon
- 8' Trumpet
- 8' Oboe
- 4' Clarion
- Tremulant
- Swell 16. Unison Off, Swell 4'

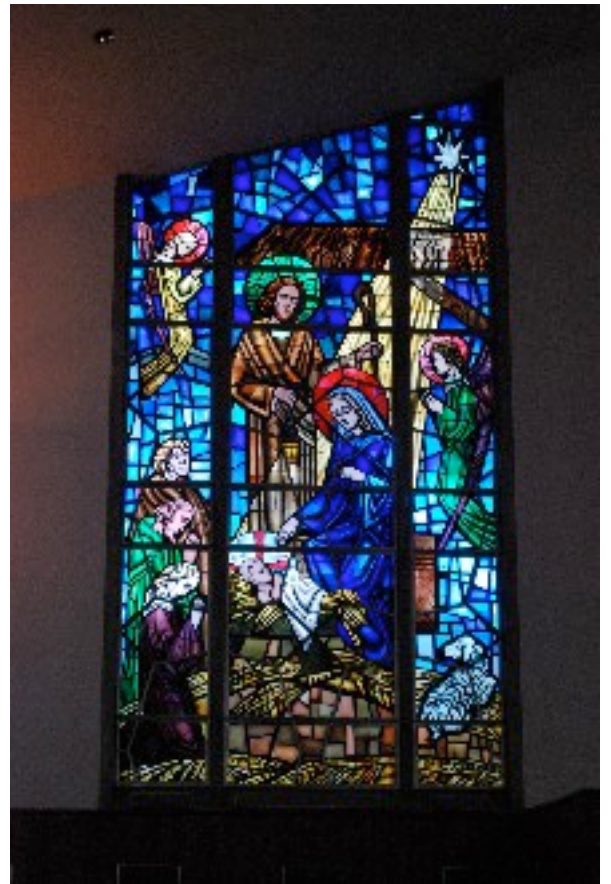


Pedal

- 16' Contrabass
- 16' Bourdon (Gt)
- 8' Octavebass
- 8' Bourdon (Gt)
- 4' Octave
- 32' Contra Trombone (prepared)
- 16' Trombone
- 16' Bassoon
- 8' Tromba
- 8' Festival Trumpet (solo)
- 4' Tromba Clarion
- 4' Clarinet (solo)

Once again, Hilbus Chapter provided a most rewarding day for organ lovers. Thanks go to Carl Schwartz and Carolyn Booth for planning this crawl.





PHOTOS OF THE NOVEMBER 2010 CRAWL

**CHAPEL Woodberry Forest School
Orange, Virginia**

C.B. Fisk, Opus 88 - 1986



PHOTOS OF THE NOVEMBER 2010 CRAWL

St. Luke's Episcopal Church Remington, Virginia

1877 Marshall Brothers Organ - Milwaukee, Wisconsin

Originally installed in St. Paul's Lutheran Church in Bucyrus, Ohio Installed in St. Luke's Episcopal Church by M.P. Möller, Inc. - Hagerstown, Maryland as their Opus 1026. The contract is dated July 9, 1909. The organ again was rebuilt in 1964 by Cleveland Fisher.





ST. PAUL'S UNITED CHURCH OF CHRIST
4822 Steele Avenue
Lemasters, Pennsylvania 17231
(717) 328-9540

Circa: 1880 Henry Niemann Pipe Organ
1 Manual and Pedal - 6 stops

Dedicatory Recital
Christopher Bono, Organist
Jane Peatling, Cello

Reviewed and Photographed by Gordon L. Biscomb

On a beautiful Sunday afternoon, 10 October 2010, I drove out to Lemasters, PA, about 16 miles Northwest of Hagerstown, MD, for the dedication and dedicatory recital for the circa 1880 Henry Niemann Organ. Upon entering the sanctuary one is immediately impressed by the colorful pipe organ which stands at the left front of the sanctuary on the raised choir platform. It looks brand new, having been brought from a collection of dusty dirty old pipes, dull lumber and scattered parts to its present pristine condition by the labor of many members of the congregation. They worked each Saturday for the last four years under the direct supervision of Mr. John Johnson, an organ builder in south central Pennsylvania.

The organ was removed from the Jones Creek Christian Church in South Baltimore in the early part of this decade by David M. Storey who saved it from destruction, as the church was about to be razed. Until then, only eight Henry Niemann Organs were known to still exist. So, a hearty "thank you" to David M. Storey for saving one of the best of what has been many pipe organs for the Baltimore area (well over 40) made by Henry Niemann.

Just before the dedicatory service, John Johnson removed the right side panel from the organ so that the organ could better accompany the large congregation that had assembled for the service. The dedicatory service was short, starting with the choral response, then the alternating verbal recitation of Psalm 150 by the congregation and the pastor. This was followed by the hymn "Praise to the Lord the Almighty" sung to the familiar tune Lobe den Herren. The Litany of Dedication led by Rev. Mentzer, followed by the Prayer of Dedication. With the dedication complete, Christopher Bono performed the dedicatory recital.

John Johnson introduced the recitalist for the evening, Christopher Bono, whom he had known for many years, "...since our days together in the sandbox". Mr. Bono started piano lessons at the age of eight, organ lessons when he started high school, and studied organ and piano with Dr. John Barr at Bridgewater College, in Bridgewater, Virginia. On graduating with a degree in music in 1988, he joined the Taylor and Boody Organ Builders in Staunton, Virginia, as he had wanted a career in organ building since he was eleven years old. He has served as organist at St. Francis Catholic Church for 14 years and director of music and organist at Augusta Stone Presbyterian Church for 15 years.

Prelude and Fugue in G Major, BWV 541

**Johann Sebastian Bach
(1685-1750)**

Always a good opener for a recital, this number revealed the strong Diapason tones of this instrument.

Chorale Partita "Was Gott tut"

**Johann Pachelbel
(1653-1706)**

Christopher selected this piece because of its several variations, which allowed the different voices of the organ to be displayed. Since there were so few, he demonstrated each of them before the number was performed.

- 8' Open Diapason "the always recognizable voice of the pipe organ"
- 8' Melodia "it was strong and supportive"
- 8' Dulciana "rather refined and quiet"
- 4' Octave "helped bring out the melody nicely"
- 2' Fifteenth "adds brilliance to any registration"

- 16' Bourdon "Provided a good underpinning where needed. The lowest note was rather quiet."

Three Prelude on Hymn Tunes

**John Barr
(b. 1938)**

- Shall We Gather at the River**
- What A Friend We Have in Jesus**
- Simple Gifts**

For these selections, Jane Peatling played the cello. This was very well done with a warm blending of the pipe organ and cello together. Jane received a bachelor degree from Middlebury College and a masters degree from Penn State University. While at Penn State she toured Europe with the school's graduate string orchestra. Jane went through the American Symphony Orchestra League's management training program and worked for several orchestra before settling in the Mercersburg (Pennsylvania) area. Jane managed the Maryland Symphony Orchestra, was player and manager for the Cumberland Valley Chamber Players, has performed with the Mercersburg Area Community Chorus and Orchestra, and has played free lance in the area. She has taught private cello lessons at the Cumberland Valley School of Music.

Grand Chorus with Thunder

**Michael Corrette
(1750-1819)**

Christopher stated that including sound effects, such as thunder in organ performances, was quite prevalent at the time this piece was written. Since it was called for in the title; he placed a large book on the pedals and stepped on it at the appropriate time to produce the rumble of thunder.

Sheep May Safely Graze

J. S. Bach

Jane Peatling with her circa 1880 cello joined Christopher for a fine performance.

Sortie in E-Flat

**Louis James Alfred Lefebvre-Wely
(1817-1869)**

This is one of my favorite organ numbers. It was played with great spirit and drive, and the organ truly showed what it could do. During the restoration and erection of the pipe organ, Christopher Bono performed the tuning and voicing of the pipes which was accurate and very adequate for the room.

Next came a presentation by Jim Taylor, one of the older members of the church, who suggested that their organ committee look on the internet to see if a pipe organ was listed that would meet their needs. This action led to David M. Storey, Inc. and a perfect solution.

An offering was collected to help cover the costs of the organ, followed by the Doxology and an offertory prayer. The service closed with the singing of the hymn "Lift High the Cross" to the tune "Crucifer" which those in attendance sang with heart felt conviction.

As the audience departed the sanctuary, I asked John Johnson, Christopher Bono, and Jane Peatling to stand by the pipe organ so that I could take a photo for the Hilbus Chapter Newsletter. As they assembled, John Johnson said he would be submitting a story to the Organ Historical Society for inclusion in the TRACKER on the finding and restoration of this Henry Niemann Organ.

By now everyone had moved to the large room to the right of the sanctuary for a reception which included lime punch, a selection of home baked cookies and good conversation. A perfect ending to a perfect evening.

During his talk in the evening, Mr. Johnson mentioned that Michelle Kipe had decorated the organ pipes with instruction provided by Kristen Farmer of Winston-Salem, North Carolina. Kristen is known as an expert in the field of organ pipe decoration.

Specification for the circa 1880 Henry Niemann Organ

Manual - 58 notes

8'	Open Diapason	(1 - 17 in facade)	58 pipes
8'	Melodia		58 pipes
8'	Dulciana	(1 - 12 borrowed from Melodia)	46 pipes
4'	Octave		58 pipes
2'	Fifteenth		58 pipes
	Bellow Signal		

Pedal - 27 notes

16'	Bourdon		27 pipes
	Manual to Pedal Coupler		

Balanced Swell Pedal





Photographs throughout the newsletter were taken by Gordon Biscomb.