

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

www.hilbus.org



Volume 41

Number 9

May 2011

Whole No. 371

A Montgomery County Methodist Circuit

Prepared by David M. Storey

Saturday, May 21, 2011

10:00 AM

ST. PAUL'S UNITED METHODIST CHURCH

10401 Armory Avenue

Kensington, Maryland 20899-3994

1967 Aeoline-Skinner, Opus 1499

2 manual and pedal - 35 ranks

David M. Storey, Inc. and Casavant Freres

11:00 AM

Hilbus Chapter OHS Meeting

General Meeting, Affirmation of the Slate of Officers, Installation of Officers,
Treasurer's Report, and Report on the DC Convention.

Directions: From the Capital Beltway I-495: Take **Exit 33** to 185 North/Connecticut Avenue. Turn right onto Warner Street; turn left onto Armory Avenue; the church is on the right.

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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 PM

Lunch

BLACK MARKET BISTRO

4600 Waverly Avenue
Garrett Park, Maryland 20896

Directions: Go **North** on Armory Avenue toward Mitchell Street; turn left onto Knowles Avenue; turn slight left onto Strathmore Avenue/MD 547; turn right onto Kenilworth Avenue; turn slight right onto Waverly Avenue; bistro is on the right.

1:30 PM

CHEVY CHASE UNITED METHODIST CHURCH

7001 Connecticut Avenue
Chevy Chase, Maryland 20815-4998

1954 Möller Organ, Opus 8639
3 manual and pedal - 29 ranks

Directions: Start out going **Southwest** on Waverly Avenue toward Montrose Avenue; turn left onto Monroe Avenue; turn left onto Strathmore Avenue/MD - 547; Continue to follow MD-547; turn right onto Connecticut Avenue/MD -185 South; make a **U-TURN** onto Connecticut Avenue/MD - 185; church is on the right.

SLATE OF OFFICERS FOR 2011-2012 HILBUS CHAPTER

Gordon Biscomb - chairman
Paul Roeder - vice chairman
Carolyn Lamb Booth - Secretary-Treasure

Nomination Committee: Kevin M. Clemens, chairperson,
John Becker and Carolyn Lamb Booth

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 clbmuscmk@aol.com

There is no crawl for the month of June 2011 because of the DC Convention.

April Crawl Review
By Kevin M. Clemens

The Hilbus Chapter April crawl was organized by Paul Roeder . We visited three organs. Two at the home of Dick Kline (Auburn Springs) and the third at the Buckeystown United Methodist Church.

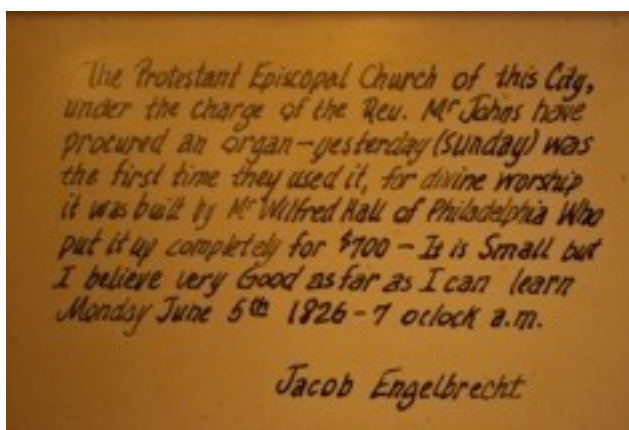
Home of Richard Kline
7007 Spahr's Quarry Road
Thurmont, Maryland 21788

On a beautiful late April morning, Hilbus Chapter members came from the west, northeast, and south of Thurmont to Richard Kline's elegant home. The large music studio contained two pipe organs and two pianos. A free-standing 1826 Wilfred Hall Pipe Organ originally in the All Saints Episcopal Church of Frederick, Maryland, a Wurlitzer Theatre Pipe Organ in two large chambers, a Weber Duo-Art Pianola, and a concert grand Falcone Piano.

The 1826 Wilfred Hall Pipe Organ is one manual and 6 ranks. The manual compass is 54 notes. Wilfred Hall was an active organ builder in Philadelphia, Pennsylvania during the period 1810-1860. A quick search of the internet gave very little information on this builder.

Manual: (unenclosed)

Open Diapason	8'
Stopped Diapason Bass	8'
Stopped Diapason Treble	8'
Gamba	8'
Dulciana	8'
Principal	4'
Fifteenth	2'



The Wilfred Hall had a beautiful sound and was a pleasure to play. The Gamba 8' rank to me sounded like a late nineteenth century Gamba. I am curious if this rank was original to the organ. The late Bob Wyant of the Newcomer Organ Company and the Cathedral of St. Thomas More in Arlington, Virginia assisted Dick Kline in the removal and installation of this instrument.



The theatre pipe organ here at Auburn Springs is a combination of two complete Wurlitzer organs, the first a 3 manual, 10 rank instrument installed in 1926 in the New Manos Theatre in Greensburg, Pennsylvania. The second organ of 3 manuals and 15 ranks was installed in 1927 in the Fox Theatre of Washington, D.C. which was the largest theatre in Washington, DC with a complete orchestra and boasting nearly 3,500 seats. It was housed inside the National Press Club Building on 15th Street which is still standing, but the theatre within was completely razed. Both organs were stored in Frederick, Maryland while the studio was built, and plans for the a new instrument essentially containing both organs was drawn up. John Steele did the chamber layout and at that time all 20 regulators were releathered here along with about 7,800 pneumatics. It was estimated that the organ weighed nearly 30 tons in all.

In 1962 both consoles were shipped to the MP Möller Organ Company in Hagerstown, Maryland, at the time the largest pipe organ company in the world. Thanks for Riley Daniels, president, and his son Peter and Nate Souders head of the console department, a year or so later a 4 manual console emerged using the Fox console shell. The Greensburg console was sold.

Installation began using all the original cables, rebuilt pneumatic relays and switches, and the 10 HP blower unit was retained but equipped with a 15 HP motor. Luckily the Hagerstown and Frederick Railway ran to this property many years ago when it operated as a quarry, so 3 phase current was available. Twin 30 amp rectifiers provided power for the chests and percussions. Much of the work was done by Warren Westervelt, custodian of the Radio City Music Hall organ. Along the way ranks of pipes were added, several from the Möller theatre organ at the Palace Theatre in Washington, DC, from Trivo pipe builders in Hagerstown, Maryland, and Organ Supply in Erie, Pennsylvania.

By 2006, forty years later, the organ was nearly unplayable due to deterioration of the electrical system, so it was decided to rewire the entire instrument and rebuild the console using solid state equipment and a computerized relay and switching system. The console was shipped to Crome Organ Company in Reno, Nevada, the premier theatre organ console builder and 2 years later returned here. The only thing that was original was the outer shell and the keyboards which were rebuilt. All stop tablets were replaced along with a new pedal board and the console much enlarged to accommodate a new specification where more of the 31 ranks of pipes are available to the player. All the original cotton coated wiring within the organ was replaced with color coded wiring and cables in the crawl space were removed along with the pneumatically operated relays and switches. Several tons of material left the house! All wiring now is above ground and the blower room is nearly empty as the new solid state system is compact and needs little maintenance.

The organ is installed in 5 enclosed chambers each with pneumatically operated shades for volume control. Only the grand piano and xylophone and a few percussion are in the open. At the north end of the studio are the Solo Chamber on the right, the Main Chamber on the left and on the 3rd floor the percussion I. At the south end over the player piano is the Echo Chamber with three ranks of pipes organ chimes. Next to it is the Percussion II Chamber.

There are three tibias, 3 diapasons, 4 flutes, 8 strings, and 13 ranks of reeds in the organ. Six sets of pipes extend to 16' pitch. There is a xylophone, 2 marimba-wood harps, 2 chrysoglott metal harps, a glockenspiel / orchestra bells, tuned sleigh bells, chimes, and a grand piano and 2 large tower chimes.

(Many thanks to Dick Kline for this information.)

As we left for a Mexican lunch in Frederick, Maryland - Dick put a roll on the Weber Duo-Art Pianola of George Gerschwin playing "Kickin' the Clouds Away" from 1925.



Buckeystown United Methodist Church
3440 Buckeystown Pike
Buckeystown, Maryland 21717

After lunch we headed to Buckeystown, Maryland to the Buckeystown United Methodist Church. I was very much interested in hearing and playing the 1897 John Brown Pipe Organ built in Wilmington, Delaware. Growing up in Altoona, Pennsylvania I was very familiar with an 8 rank one manual and pedal instrument of John Brown located in St. Michael Roman Catholic Church in Hollidaysburg, Pennsylvania. This instrument was built in 1896. I played this instrument for many Masses, weddings, and funeral Masses. This is the instrument that OHS member Kimberly Ann Hess began her first organ lessons as one of my former organ students. Fortunately this instrument was saved by the Organ Clearing House when the pianist, not an organist, convinced the pastor to buy the latest appliance. I was not immediately aware of this decision since I had moved to Akron, Ohio to teach public school music and obtain a masters degree in church music. I fortunately have photos of the John Brown and a cassette recording of me playing the organ. I believe Kim Hess told me the 1896 John Brown is now playing in another Catholic Church in Florida.

The Buckeystown 1987 John Brown Organ is located in the sanctuary to the right of the altar. The church is a modified Akron plan. Organ builder John Brown (1851-1912) was an English-born organ builder who worked with Henry Willis & Sons of London, and with the Roosevelt Organ Works of New York City. He established the Brown Organ Company of Wilmington, Delaware sometime around 1885. He retired from the firm in 1898 and moved to Philadelphia, Pennsylvania. His son, Frank, continued the business until 1912.

The organ had a pleasant sound and the action was light even when coupled. The voicing reminded me of the Hollidaysburg instrument. Though the 1896 John Brown formerly of St. Michael's had a large Open Diapason 8' which was the only rank not located in the swell box. This Open Diapason 8' was moderately bright with some light articulation and added the glorious crown of the ensemble when combined with the stops in the swell box.

The nine rank specification had many possibilities in registrations. The swell strings, Vox Angelica 8' and Violina 4' were delightful and even though there was not a 4 foot flute on the swell the Violina 4' held its own when combined with the Stopped Diapason 8'. The Stopped Diapason when combined with the Flautino 2' worked perfectly for polyphonic music. The Melodia 8' on the great worked well as a softer foundation stop and also as a soft solo stop. The Dulciana 8' was delicate but combined successfully with the Melodia 8'. The Open Diapason 8'' and Principal 4' on the great create a very satisfactorily chorus to accompany congregational singing.

GREAT: (Unenclosed) 61 notes

Open Diapason 8'
Melodia 8'
Dulciana 8'
Principal 4'

SWELL: (Enclosed) 61 notes

Stopped Diapason 8'
Vox Angelica 8'
Violina 4'
Flautino 2'
Tremolo

PEDAL: (Unenclosed) 27 notes

Bourdon 16'

COUPLERS: (Located above the Swell Manual)

Swell to Great
Swell to Pedal
Great to Pedal



Many thanks to Gordon Biscomb for the outstanding photography.

David Moore Organ at All Hallows Parish All Hallows Parish, South River in Edgewater, MD, although established in 1692 and worshipping in a building dating from the 1730s, is the happy recipient of its first pipe organ. This unique instrument has generated interest not only for the exceptional variety of tonal resources from its 13-stop disposition, but also for its innovative physical layout directed by the space limitations of the historic building. The resulting instrument also represents the best of environmentally sensitive practices, with the vast majority of materials coming from renewable, recycled, or repurposed sources: wood harvested from the Moore family farm, re-alloyed and recycled metal from old organ pipes, recycled hardwood flooring, and even moose and cow bone have all found their way into this new instrument. The organ, David Moore's Opus 34 which he has named 'Opus Ann Fisk' in memory of the late artist and pipe organ case designer from Gloucester, MA, is Moore's third instrument to be installed locally, joining his Opus 7 at Grace Episcopal Church, Georgetown, DC (1981) and Opus 19 at Collington Episcopal Life Care Community, Mitchellville, MD (1989).

On Sunday, April 3, the church's inaugural organ recital series continued with a program by Mark Brombaugh. Opening the recital with the Buxtehude *Praeludium in D*, its traditional five-part form immediately demonstrating the organ's color and versatility, Brombaugh then played two pieces chosen to honor the English heritage of the parish as well as the historic building: *The Queenes Alman* by William Byrd and the *Voluntary for Double Organ* by Henry Purcell. The first half of the program ended with two works by Bach: *Schmücke dich, o liebe Seele* and *Fantasia and Fugue* (c minor). The second half opened with a set of five variations on the well-known hymn "Fairest Lord Jesus" (*St. Elizabeth* or *Crusader's Hymn*) by James Woodman. Woodman is composer in residence at the Episcopal Cathedral of St. Paul in Boston. Brombaugh followed this piece with another set of hymn variations: eight brief settings of *Nettleton* by John Eggert, Professor of Music at Concordia University in St. Paul, MN. Although the hymn tune is usually associated with the text "Come Thou fount of every blessing", Brombaugh's playing of the variations concluded with the audience rising to sing an alternate text by Australian Shirley Erena Murray: "For the music of creation". The program ended with *Three Tone Pieces* by Niels Gade. The Danish Gade was a close friend of Mendelssohn in Leipzig in the 1840s, becoming conductor of the Gewandhaus Orchestra upon Mendelssohn's death. Brombaugh selected and arranged the *Tone Pieces* to resemble a 'Mendelssohn Sonata' (No. 7?), showing how thoroughly Gade organ building assimilated his mentor's style.

Organist and harpsichordist Mark Brombaugh is well known in the organ world and has a justly-deserved reputation for clean, elegant playing. His brother is the famous American organ builder John Brombaugh, who retired in 2005 leaving a body of work that spawned a new era in American Mark's colorful career includes not only faculty positions in organ, harpsichord, and church music at the University of Oregon, Westminster Choir College, and the University of Illinois, as well as Director of Music and Organist at the United Church on the Green (UCC), New Haven, CT (1992-2008), but also working principally as a voicer for Pasi Organ Builders in Roy, WA (2008-10).

Currently, Dr. Brombaugh is Interim Co-Director of Music Ministries at Christ Episcopal Church, Tacoma, a position he shares with his wife, the Rev. Kathryn Nichols. He holds degrees from Oberlin College, the University of Louisville, and Yale University.

--Samuel Baker

The well-thought-out specification is as follows:

Great (I)

Open Diapason	8'
Holpipe	8'
Viol	8'
Principal	4'
Twelfth	2-2/3'
Fifteenth	2'
Tierce	1-3/5'
Hautbois	8'

Choir/Positive (II)

Stop'd Diapason	8'
Flute	4'
Fifteenth	2'
Dulcian	8'

Pedal (P)

Bourdon	16'
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Tremulant

Couplers:

I - P

II - P

II - I

Auburn Springs

