

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

www.hilbus.org



Volume 43

Number 9

May 2013

Whole No. 380

A SAMPLE OF HAMILTON AND PARKVILLE

Organized by Paul S. Roeder

Saturday, May 25, 2013

10:00 a.m.

St. Dominic Roman Catholic Church

5310 Harford Road

Baltimore (Hamilton), Maryland 21214

1969, M.P. Möller, Opus 10482

2 manuals and pedal

Directions: **From Washington, D.C.** - Proceed on I-95 North, from the Capital Beltway - 28 miles. Keep left to take I-95 (toll) about 5 miles. Take Exit 60 onto Moravia Road - 4 miles. Right onto Harford Road/MD-147 less than a mile. Church is on the left.

From Annapolis - Take I-97 N toward Baltimore. Merge onto I-695 W / Baltimore Beltway Inner Loop via Exit 17A toward Baltimore / Towson. Merge onto MD-295 N via Exit 7B toward Baltimore. Right onto West Mulberry Street / US-40 East and follow US-40 East less than one mile. Left onto Ensor Street and it becomes Harford Avenue less than a mile Harford Avenue becomes Harford Road / MD 147 about 3 and one half miles. Church is on the left.

From Frederick and West - Take I-70 East - 26 miles. Keep left and take I-70 East toward Baltimore - 9 miles. Merge onto I-695 N / Baltimore Beltway Inner Loop via Exit 91B toward New York / Towson - 17 and one half miles. Merge onto MD-41 S / Perring Parkway via Exit 30 A - 4 miles. Left onto Echodale Avenue - 0.08 miles. Left onto Harford Road / MD 147 - 0.07 miles. Church is on the left.

From North of Baltimore - Proceed onto I-95 South toward Baltimore. Merge onto I-695 West / Baltimore Beltway Outer Loop via Exit 64 toward Towson - 2.3 miles. Take US 1 South Belair Road. Exit 32 A toward Overlea, 0.3 miles. Turn slight Right onto US 1 / Belair Road, 1.3 miles. (You will pass St. Michael the Archangel Church, the editor's church on your left.) Turn right onto E. Northern Parkway - 1.3 miles. Turn left onto MD-147 / Harford Road - one mile. 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**)

**11: 00 a.m. Annual Meeting
St. Dominic's Church**

**12:15 p.m. Lunch
Jerry D's Restaurant**
7808 Harford Road
Baltimore (Parkville), Maryland 21234

Directions: Travel Northeast on Harford Road / MD-147 toward Gibbons Avenue - 2 miles. Restaurant is on the left.

1:30 p.m.
Home of Michael Gaffney
2920 Hiss Avenue
Baltimore (Parkville), Maryland 21234
Residence Pipe Organ, 85 ranks
Amalgamation of various builder's instruments from different periods.

Directions: Start out going Northeast on Harford Road / MD - 147 toward Lavender Avenue - 0.7 miles. Turn left onto Hiss Avenue - 0.1 mile. House is on the right.

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Members in the News

 X **For Vice President: Dan Clayton** (Hilbus Chapter Member)

Dan Clayton is an acoustic consultant who works primarily on projects for houses of worship and performance spaces. He "discovered" the pipe organ while in college, then worked for Charlie Fisk for a year after graduation. Parallel interests in architecture, music, theatre and sound all have acoustics as their common denominator, and these led to his career choice. Dan has worked professionally in the field since 1980 and began his own consulting firm in 1996. He joined the OHS in 1982, and is also an AGO and AIO member.

"The future of the pipe organ need us now more than ever. This is the right moment for the OHS to come together, recover and prosper in order to ensure a continuing relevance in the 21st Century for the instrument and music we all love. As highlighted in reports from the OHS 2012 Strategic Summit, the OHS is at a critical point in its history: how to move our mission forward effectively and efficiently? The time has come for the OHS to make its most significant step to date, maturing from a small, ad hoc organization to one with a professional business structure. We need to revise and improve ourselves in four key areas: governance, internal structure, funding and service to the membership. Professional management, assistance for volunteers, with oversight by the national council acting as a board of directors will be a good beginning. By focusing on membership value we can restore our ranks and continue from there to build an even better OHS.

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Nominating Committee

Slate of Officers fro 2013-2014: ___ **Chair - Paul S. Roeder**
 ___ **Vice-Chair - Glen Frank**
 ___ **Secretary/Treasure - Carolyn Lamb Booth**
 ___ **Gordon Biscomb - Official Chapter Photographer**

Submitted by the Nominating Committee: Carl Schwartz, Chair; Kevin Clemens, and Carolyn Booth

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Hilbus Chapter to Support a Biggs Scholar for Vermont 2013

The chapter has collected over \$700.00 in donations to support a Biggs Scholar for the Vermont 2013 OHS Convention. The amount needed is \$1,000.00 The Hilbus Chapter will be listed in the Atlas. If you have not sent a donation to this fund by all means send a check to Carolyn Booth - address is on the front of the newsletter. Give an individual the opportunity to attend the convention in June.

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OHS National Convention
Vermont 2013
Carl Schwartz

This is the last epistle to Hilbus Chapter on the wonders that await you during the Vermont OHS Convention June 25-29. Many of you have made plans to attend and have registered. A few have not yet registered and plan to. Some of you may be sitting on the fence. It's time to register then. Do not delay!

I have written about some of the attractions that the state has to offer in previous articles and no visit to this part of the United States is complete without an exploration of the small towns and countryside. As I write this on May 4 it is "early spring" in Burlington: azaleas and cherry trees are blossoming and the first budding of green leaves on the trees is underway. Farther up in the mountain valleys and hillsides winter is just passing into spring and snow clings to the higher peaks. Most ski resorts in the northern part of Vermont will try mightily to open the first weekend of May if only for the theater of it all. "Cinco de Mayo" is celebrated with the conclusion of the ski season, opening of golf courses, swimming pools and a resumption of outdoor activities. As my older son Michael commented yesterday, "only three months to winter". But then, the Vermont autumn is very long and winter snows

bring brightness to shorter days and dramatic contrast to the hills and mountains. Summer is fleeting but the days are long at this latitude and the sun lingers late.

Some have commented that the organs to be heard are not large and sumptuously appointed. But then some of these apparently modest organs sing with luminous, colorful sounds, and yes, there are those that are grand, bold and exciting. Lovingly maintained and restored, they invite the artist to explore splendid music and have wonderful things to say. That, in a nutshell, is what the art of the organ is about. For fans of the Open Wood, there is lots of good lumber in Vermont and the organs are varied and ear tickling, a tonal rainbow awaits.

I do not know all the instruments that we will hear, at least not yet, but I have made personal acquaintance of more than a few and have had the honor of performing on several of them during my time here in Vermont. I have just returned today from a rehearsal session on the electrifying (but totally tracker) 1973 Karl Wilhelm organ at St. Paul's Cathedral (Episcopal) in Burlington. A lavishly appointed 2 manual organ that is a delight to play and hear, it is an organ of many moods, so many in fact that I have yet to have the occasion to pull all the stops at once for any reason. Brilliant and powerful when opened up, it has somber and warm colors to offer. It accompanies the choral service very capably. The audience that will hear James David Christie perform there will also have an inspiring view out the clear window across Lake Champlain to the Adirondacks in the west as the sun sinks over the dramatic horizon.

Nearby is the amazing and colorful 1864 E. and G. G. Hook found at First Baptist Church. This is a new friend and a wonderful, poetic musical instrument. Antiquity is simply not a factor in the context of the music it makes: this organ sounds young and fresh. As with many Hook organs of that age, it suits French music well, no celeste of course, but not missed really. The 19th century strings (Keraulophon and Dulciana) are treasures. I do believe that this organ has the finest Dulciana I have encountered. Snappy reeds and a bright plenum will thrill you when you hear the talented Ray Cornils play there during the convention.

You will hear a number of truly miraculous older organs at the convention. Hilbus' own Peter Crisafulli will explore the subtle sounds to be heard at Grace Church, Sheldon (1816) with its venerable 1833 one manual Henry Erben organ. Built for the original St. Paul's Church in Burlington it was moved up-country around 1869. This is an organ known to Bishop John Henry Hopkins, second bishop of Vermont and rector of St. Paul's Church. Before entering Holy Orders Hopkins was an organist-choirmaster for a time. His son, John Henry Hopkins, Jr., also a priest, composed many hymn tunes including *We Three Kings*. Another descendent of the bishop, also named John Henry Hopkins set the text *I Sing A Song of The Saints of God* to the popular tune *Grand Isle*, itself named after a nearby location in the state. The vista from the Sheldon church north into the St. Lawrence Valley of Canada is breathtaking. The early two manual E. and G. G. Hook organ found at St. Mary's Episcopal Church, Northfield (1836) is no sleeper either. Hear then the clean classic sounds of this remarkable organ and then the warm, pastel like, tones of the c. 1855 Simmons organ in the Methodist Church just across the street.

If you recall what a remarkable instrument the Hutchings organ in St. Mary, Mother of God, Church in Washington, D.C. is you will enjoy hearing Glen Kime play the 1894 George S. Hutchings at Bethany Church, Randolph. Imagine then that the young Ernest Skinner knew and may have participated in

the building of this organ. For Washingtonians it is worth noting that William Hitchcock (founder of Lewis & Hitchcock, Inc.) also was employed in the action department of Hutchings at that time. While not a giant, this is a sumptuous, colorful, and noble musical instrument, a gift unto the ages of ages.

Many of you have had the pleasure of hearing young Isabelle Demers perform recently. The Ernest Desmarais, fractureur, organ (1892) found in reverberant Holy Guardian Angels Church in St. Albans is a splendid match of organ, acoustic and brilliant performer. This will be an eye opening morning recital opening our visit to the bustling town of St. Albans and vicinity.

One of the treats of the convention will be a program by John and Marianne Weaver at Stowe Community Church. The organ was originally built in 1864 by W. B. D. Simmons and later enlarged by Hill, Norman and Beard among others. John Norman told the writer that this project was the first time he was "sent out" from his family's venerable factory in the UK. Intentionally they preserved the fundamental charm of the historic organ including unbushed action but added other voices on electric action. Recently the Andover Organ Company extensively renovated the organ preserving the Simmons character, retaining some of the HNB additions while at the same time enlarging/restoring the tonal palette judiciously (with apologies for the use of this much abused term) with new and vintage pipes. Robert Newton of Andover directed this work; he grew up in this church and has a long association with Stowe and this fine Simmons organ. The Weavers live in the Northeast Kingdom presently and John is a master of this exceptional instrument. It does have a celeste rank for those who must be enticed by such delicacies.

Come to Vermont then: let urban stress fall away from you; breathe the clean cool air; feast your eyes on the gorgeous scenery and meet the welcoming and friendly people here. You may decide to stay here forever.

LAUBE TO INAUGURATE HEATH ORGAN IN SUMMER RECITAL

By now, the name Nathan Laube should be familiar to all members of the AGO and OHS, since this peerless young star has played for numerous conventions of each organization, always with profound insight to the repertoire, compelling rhythms, and scrupulous preparation of registrations – usually all from memory. This autumn, he will begin his appointment as Assistant Professor of Organ at the prestigious Eastman School of Music.

On Sunday, July 21st, residents of western New England will have an unusually rare and unique opportunity to experience Nathan Laube in the intimate setting of the Union Evangelical Church, 5 East Main Street, Heath, Massachusetts, where he will inaugurate the restored 1850 Wm. A. Johnson organ. Mr. Laube's superlative talents will not be lost on this simple early American organ, but will exemplify the style, music, and sweetness of tone that were typical of the period – both in musical composition and organbuilding style. His intuitive approach to the instrument will define the program,

drawing upon appropriate repertoire, including English and American, to demonstrate the colorful combinations available on this uniquely American instrument. This is an historically rare event in western Massachusetts – an opportunity that should not be missed.

Heath is the third home of this landmark pipe organ, the oldest surviving instrument built by one of New England's foremost organbuilders, William A. Johnson of Westfield, Massachusetts. Only the second two-manual instrument attempted by the then-fledgling builder, Opus 16 was begun on speculation in 1849, to a G-compass design, and purchased unfinished by Joel Hayden, Sr. for the Haydenville Congregational Church, then also under construction. Hayden was founder of the town bearing his name, owner of the large brass works established there, and later Lieutenant Governor of Massachusetts. The organ was modified considerably prior to its late-1850 installation in the unfinished church, including conversion to C-compass. It was pumped from 1850-1854 by a youth named Cyrus Burnett Smith, whose numerous signatures were pivotal in the process of dating and solving puzzling questions associated with the organ's early history. His later life as a noted surgeon in the Civil War is a story unto itself.

Opus 16 was replaced in 1874 by a larger Johnson instrument purchased to memorialize the recently deceased Hayden; and, the church narrowly escaped the infamous April 1874 flooding of the Mill River which brought unprecedented devastation along its path from Williamsburg to Florence. The organ was moved then to the nearby Congregational Church of Whately, fitted with a new case to the taste of the day. In 1914, the Whately Church replaced the Johnson with a smaller but more modern Estey organ, provided with grant assistance from the Andrew Carnegie Foundation. The Johnson organ was relocated to Heath, where it was installed without further alteration, nor even much maintenance, save for the later addition of an electric blower. Nearly one hundred years later, age and fatigue had taken their toll on this venerable instrument; and for more than a decade, the Heath congregation worked to raise the funds, with strong support from surrounding communities, for a full and proper restoration of this organ, now recognized as a pivotal milestone in American organ building.

In March 2013, the Stonington, Connecticut firm of S. L. Huntington & Co. completed a thorough renovation of this notable instrument. The restoration has followed strictly the newly revised OHS Guidelines for Conservation, carefully analyzing details of the organ's history and construction, recreating the original casework and faux-grain decoration, including the reinstatement of the 1850 gilded façade pipes (found still in use but well hidden inside the 1874 case), and replication of a missing rank of Stopped Diapason pipes. The painstaking, even microscopic efforts of Scot Huntington and his collaborators (including Marylou Davis of Woodstock, Conn., the country's leading expert on antique pipe organ decoration) to understand the mechanical design and construction, the history, and the musical sounds before them, has led to an exemplary restoration project of worthy acclaim. The entire Heath community looks forward to this summer's celebration of their pride in and commitment to this venerable organ, and to sharing the preservation of this treasure with the public.

At the behest of Scot Huntington, and with gracious accommodation by the Union Evangelical Church, the premier international star among young organists, Nathan J. Laube, will present a recital in Heath on Sunday afternoon, July 21st at 4 o'clock, including program notes by both performer and restorers, to illuminate further the history and unique musical context of the priceless instrument. The

concert is open to the public without charge, but free-will contributions for the continued maintenance of the organ will be accepted gratefully.

The bucolic route to Heath, which follows Avery Brook Road north of the scenic Mohawk Trail (Route 2), west of Shelburne and east of Charlemont, will make a spectacular but relaxing ride on a mid-summer's afternoon. The cool breezes at the 1,875-foot summit of Heath Center will ensure a pleasant atmosphere for this festive and stimulating gathering. A light reception will follow. Please make your plans to join in the celebration, and for this once-in-a-lifetime musical event, in Heath on July 21st!

The Stoplist at Heath, Massachusetts

Wm. A. Johnson, Westfield,
Massachusetts

Opus 16, 1850

I. Great 54 notes, unenclosed

1. Op. Diapason 8'
2. St. Diapason Treble (new) 8'
3. Dulciana 8'
4. St. Diapason Bass 8'
5. Principal 4'
6. Flute 4'
7. Twelfth 2-2/3'
8. Fifteenth 2'

II. Swell 37 notes, enclosed

9. Op. Diapason 8'
10. St. Diapason 8'
11. Principal 4'
12. Hautboy 8'
13. St. Diap. Bass* 8'

III. Pedal 17 notes, unenclosed

14. Dou. Op. Diapason** 16'

IV. Couplers

15. Couple Gt. & Sw.
16. Pedal Coupler (Great)



Wm. A. Johnson's restored Opus 16 is shown here in the process of rebuilding on site by S. L. Huntington & Co., at Heath, Mass., during December 2012.

Swell expression by hitch-down toe-lever

Hand-pumping feeders and mechanisms restored to use

* later addition by Wm. Johnson

** G-compass Open Diapason pipes converted in 1850 to a C-compass Bourdon

Notes prepared by Scot L. Huntington
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slhorgans@aol.com

Monday, April 29, 2013

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The 1869 E.&G.G. Hook Organ, Opus 472 / 2010 Andover Organ, Opus R-345
Christ Episcopal Church, Charlottesville, VA From the Andover Newsletter

Andover Organ Company's Opus R-345 at Christ Episcopal Church in Charlottesville, VA, was dedicated in October 2012. This was the end of several long journeys: the completion of a seven year project for Andover; the culmination of a decade-long sanctuary renovation process for Christ Church; and the latest chapter in the 143 year odyssey of a resilient New England organ.

It is not unusual for well-made old organs to outlast the buildings or congregations for which they were originally made. The Christ Church organ certainly proves this! The core of the instrument is a three-manual, 29-stop organ built in 1869 by E. & G. G. Hook of Boston, as their Opus 472, and originally installed in Grace Episcopal Church in Chicago. In 1902, it was moved to another Grace Episcopal Church, this one in Oak Park, IL, and 20 years later, in 1922, it was sold to the Third Congregational Church of Oak Park, where it was rebuilt and electrified by Nicholas Doerr of Chicago. The organ was next moved to St. Ludmilla's Catholic Church in Chicago, probably in 1937 when the Third Congregational Church merged with another. When St. Ludmilla's closed in 1991, the organ was put into storage. Andover's Bob Newton, who is a nationally-recognized authority on Hook organs, learned of the organ's availability and purchased it. Opus 472 then made the long journey home to Massachusetts, where it sat in storage, awaiting its fifth home.

Meanwhile, Christ Church in Charlottesville had formed an organ committee to find a replacement for their failing 50 year-old electro-pneumatic organ. That organ had been cobbled together from a variety of used and new parts, and the builder had gone out of business before the organ was finished. Concurrently, plans were begun for a complete renovation of the sanctuary. After much study, the committee determined that the best location for the new instrument would be at the front of the church, to speak directly toward the congregation. This was confirmed by each builder that the

committee interviewed during the selection process. Being responsible stewards of the parish's resources, the organ committee also researched the option of installing a rebuilt used organ. They determined that if the original organ was a well-made, high-quality instrument, the end result could be equal, or maybe even superior, to a new organ-yet at significantly less cost. John Whiteside, who became Christ Church's Music Director in 2005, contacted the Andover Organ Company and learned of E. & G. G. Hook Opus 472, which was in storage. Because this organ had lost its original case, console, structure, action, and wind system during its various moves, the surviving Hook pipes and windchests could easily be re-arranged to fit the available space in Christ Church.

The Hook firm was one of 19th-century America's premier organ builders. Their instruments, which were highly regarded for their mechanical and tonal excellence, were designed and voiced to work well in the dry acoustics of American churches. Moreover, Opus 472 dated from the "golden period" of the firm's instruments. After careful deliberation, the committee recommended that the church purchase and install Hook Opus 472, completely renovated, rebuilt, and enlarged by Andover, at the front of the church surrounding the rose window. This proposal was approved by the church's Vestry, and on April 25, 2005 a contract was signed.

The work started in 2007 under the direction of Project Team Leader Ben Mague. The Hook pipes were restored, and the windchests were enlarged to accommodate additional stops. Ben and Michael Eaton engineered a new console, structure, action, and wind system to fit the renovated chancel area. Don Olson designed the new casework in consultation with noted church architect Terry Eason, who prepared the plans for the sanctuary renovation.

While this work was under way, Christ Church's rector departed for another parish. The church postponed the fundraising for the sanctuary renovations and focused its attention on finding a new rector. However, during this period a parish donor continued to fund the organ's rebuilding so the project would not lose momentum. The completed instrument was unveiled at an open house at our shop on November 6, 2010. Though the organ was ready, the church was not. Bids had not yet been received for the chancel renovations. It was discovered that part of a rock ledge beneath the chancel would have to be removed to permit excavation for a basement to house HVAC equipment and the organ blower. This increased the scope of the project.

The organ sat, playable, in our shop until May of 2011, when, needing that space for other projects, we shipped it to Charlottesville and stored it in the church parish hall. The chancel renovations were finally begun in the fall of that year and nearly finished when we started the organ's installation in January 2012. Parts of the organ were ready by Easter, when it was first used. The remaining flues, and all the reeds, were installed and regulated during the following months. On Friday evening, October 5, 2012, organist Bruce Stevens played the dedicatory recital to a large and excited congregation. It was the happy ending to a long road!

Those who worked on Opus R-345 were Matthew Bellocchio, Ryan Bartosiewicz, Anne Doré, Michael Eaton, Don Glover, Al Hosman, Lisa Lucius, Ben Mague, David Michaud, Tony Miscio, Fay Morlock, John Morlock, Robert Newton, Don Olson, Jonathan Ross, Craig Seaman, and David Zarges.

GREAT

Bourdon 16'
Open Diapason 8'
Stopped Diapason 8'
Viol d'Amour 8'
Octave 4'
Harmonic Flute 4'
Twelfth 2-2/3'
Fifteenth 2'
Mixture IV
Trumpet 8'
Swell to Great
Choir to Great



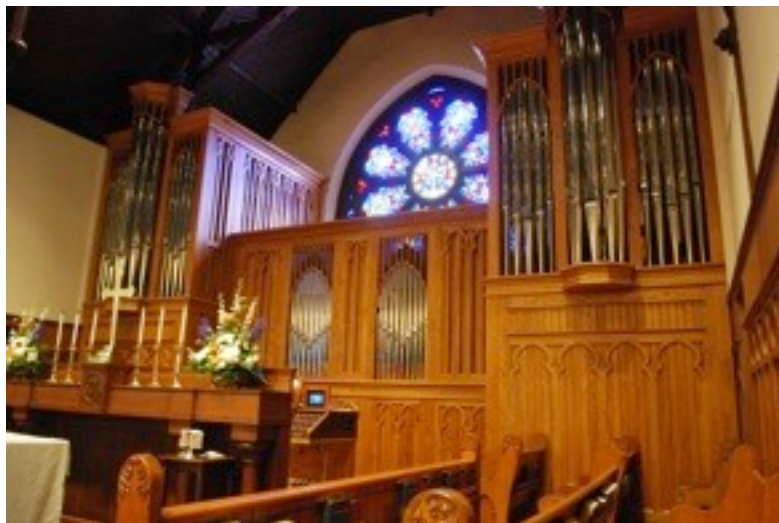
SWELL (enclosed)

Open Diapason 8'
Stopped Diapason 8'
Keraulophon 8'
Keraulophone Celeste 8'
Octave 4'
Flauto traverso 4'
Violina 4'
Flautino 2'
Mixture III
Trumpet 8'
Oboe 8'
Tremolo



CHOIR

Geigen Principal 8'
Melodia 8'
Dulciana 8'
Fugara 4'
Flute d'Amour 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Clarionet 8'
Tremolo
Swell to Choir



PEDAL

Double Open Diapason 16'
Subbass 16'
Bourdon 16' (Great)
Violoncello 8'
Flutebass 8' (ext. Subbass)
Choralbass 4' (ext. Violoncello)
Trombone 16'
Trumpet 8' (ext. Trombone)
Great to Pedal
Swell to Pedal
Choir to Pedal



Mechanical key action; Electric stop action
Swell pedal; Crescendo pedal
10 general pistons; 6 divisional pistons per division
100 memory levels
Tutti
Sequencer

Combined Hilbus OHS / Northern VA AGO Organ Crawl
Charlottesville, VA
Saturday, April 13, 2013 Reviewed by Glen Frank

The Hilbus OHS Chapter and the Northern VA AGO Chapter combined forces on Saturday, April 13, 2013 for an organ crawl in Charlottesville, VA, to visit three very different churches, each containing unique and beautiful instruments.

Our host churches were in the immediate vicinity of the University of Virginia.

We began our day at Westminster Presbyterian Church on Rugby Road, home to Taylor and Boody Opus 3 (1980), a two-manual mechanical key and stop action instrument, with full-bodied tone, light touch, and flat pedalboard. The organ is one of the first by Taylor and Boody in Virginia. It is of unequal temperament, and tuned in Kirnberger III. The organ was ably demonstrated by resident Organist, Jonathan Schakel who performed a set of variations which highlighted the beauty and versatility of the instrument. Members took turns at the keyboard to explore this highly expressive tracker organ.

Specification:

Taylor and Boody Opus 3 (1980)

GREAT

- Bourdon 16
- Principal 8
- Rohrflöte 8
- Octave 4
- Quinte 2-2/3
- Superoctave 2
- Gemshorn 2
- Tertia 1-3/5
- Mixture IV



POSITIVE (expressive)

- Gedackt 8
- Rohrflöte 4
- Octave 2
- Quinte 1-1/3
- Zimbel II
- Regal 8

PEDAL

- Subbass 16
- Octave 8
- Trompet 8

COUPLERS

- Positive to Great (shove)
- Great to Pedal
- Positive to Pedal



Lunch on our own followed, and most chose to visit one of the many small restaurants along University Avenue, all within walking distance of our stop.

After lunch we met at St. Paul's Memorial Episcopal where our host was resident Assistant Music Director and Organist Albrecht von Gaudecker. The organ in this historic church is an E.M. Skinner Opus 597 (1926). Much of the instrument is in original condition including the console. Additions to the organ were made in 1985 by the Mickey Pipe Organ Company, followed by further additions in 2006 by the Wilhelmy Pipe Organ Company. The additions are indicated by asterisks in the stolist below.

Mr. von Gaudecker demonstrated the organ playing a large chorale prelude by S. Karg-Elert. Members then took turns exploring the instrument.

Specification:

1926 Ernest M. Skinner Opus 597

No. manuals: 4

No. stops: 42

No. ranks: 40

No. pipes: 2713

GREAT

Bourdon 16 (Ped.) *

First Diapason 8 *

Second Diapason 8 *

Claribel Flute 8 *

Octave 4 *

Octave 2 *

Mixture IV **

Trumpet 8*

Clarion 4**



SWELL

Bourdon 16 *
Diapason 8 *
Gedeckt 8 *
Salicional 8 *
Flauto Dolce 8 *
Voix Celeste 8 *
Flute Celeste 8 *
Octave 4 *
Flute 4 *
Mixture II "
Mixture III *
Cornopean 8
Flugelhom 8 *
Vox Humana 8 *
Tremolo



CHOIR

Concert Flute 8 *
Dulciana 8 *
Flute 4 *
Block Flute 2 **
Nasard 2 2/3 ***
Tierce 1 3/5 ***
Clarinet 8 *
Tremolo



SOLO

Tuba Mirabilis 8*
French Horn 8*
Tremolo
Pedal
Resultant 32 *
Diapason 16 *
Bcurdon 16 *
Echo Bourdon (Sw_) *
Octave 8 "
Gedeckt 8 *
Still Gedeckt 8 *
Flute 4 **
Tuba Profunda 16 ***
Trumpet 8 ***

* 1926 Skinner Organ Company

** 1985 Mickey Pipe Organ Service

*** 2006 Wilhelmy Pipe Organ Builder



COUPLERS

Sw., Gt., Ch., Solo to Ped.
Sw. 4, Ch.4, Solo 4 to Ped.
Sw., Ch., Solo to Gt.
Sw., Solo to Ch.
Gt. to Solo
Sw.16, Sw. 4
Sw. 16, 4 to Gt.
Sw.16, 4 to Ch.
Ch.16, Ch_4
Ch.16 to Gi.
Ch,4 to Gt.
Solo 16, Solo 4
Solo 16 to Gt.
Solo 4 to Gt.



Finally we visited Christ Episcopal Church on West High Street, home to the very fine Andover Organ Opus R-345 (2011). This organ started out in life as E.&G.G. Hook Opus 472 (1868) and was originally installed in Grace Episcopal Church in Chicago, IL. The Andover instrument dominates the front of the renovated chancel and speaks directly into the sanctuary. The terraced console is behind the altar and is equipped with a camera to assist the organist in service playing.

Albrecht von Gaudecker performed Liszt's B-A-C-H to demonstrate the organ much to the pleasure of the assembled organists.

Many thanks to Gordon Biscomb and Glen Frank for the superb photography.

