

# Hilbus Chapter

The Organ Historical Society, Inc.

*Where the Tracker Action Is!*

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## Casavants in Catonsville

Crawl prepared by Bob and Barbara Hutchins

**Saturday, June 28, 2014**

**10:00 a.m.**

### **St. Bartholomew's Episcopal Church**

4711 Edmondson Avenue

Baltimore, Maryland 21229

*Ted Davis, Organist-Choirmaster*

*David Storey (2006), Casavant Freres (1955), Opus 2266*

*3 manual - pedal, 46 ranks*

**Directions:** From the Baltimore Beltway (I-695), Exit 15A (US 40 / Baltimore National Pike, East), drive for 2 miles. Turn right into the church driveway immediately beyond the first sign for the church. Note: Baltimore National Pike becomes Edmondson Avenue two blocks before the church because you have entered Baltimore City. Park in lot behind the church.

From the Washington D.C. area take I-95 North, and then the Baltimore Beltway I-695 West. Get off at Exit 15A and follow the directions above.

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

**11:30 a.m.**

**LUNCH**

**Matthew's 1600**

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

**DIRECTIONS:** To leave the church parking lot, take the curvy driveway, turn left at the street, and left again at the traffic light to return the way you came on Edmondson Avenue / Baltimore National pike. Drive 2.1 miles and stay in the left lane to exit onto I-695 South. Drive 1.1 miles to Exit 13 Frederick Road. At the top of the ramp, turn right onto Frederick Road, West. Drive 1.2 miles to Matthew's 1600 on the right.

**1:15 p.m.**

**Charlestown Retirement Community**

**(Formerly St. Charles Seminary)**

**Chapel of Our Lady of the Angels**

713 Maiden Choice Lane

Catonsville, Maryland 21228

*Casavant Freres, Opus 808 - 1919. Rebuilt as Opus 808R in 1996*

*3 manuals and pedal - 44 ranks*

**Directions:** From Matthew's 1600, turn left onto Frederick Road and drive 1.2 miles to get back to the Baltimore Beltway. Turn right onto I-695, South. Go to the next Exit 12B - Route 372 East, Wilkens Avenue. Drive .3 miles on Wilkens Avenue and turn left at the first traffic light onto Maiden Choice Lane. Go to the first traffic light and turn right into Charlestown Retirement Community. Stop at the gate and tell the guard you're going to the chapel. Turn left and then take the first left into the parking lot. Walk to the corner of the lot closest to the Chapel where there are steps.

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**Hilbus Chapter Membership Roster**

The Hilbus Chapter is preparing a membership roster that will not be posted online. If there is contact information you do not want included please notify Glen Frank [glenfrank@me.com](mailto:glenfrank@me.com) at the earliest possible opportunity.

St. Paul's School (Chapel) - Brooklandville  
11152 Falls Road, Lutherville, Maryland

Schoenstein and Co. Organ  
Opus 142, 2002

by Alan Hastings  
Review condensed from April 2009 issue  
and edited by Carl Schwartz  
Photos by Gordon L. Biscomb



Jack Bethards, President of Schoenstein and Co., follows in the footsteps of Skinner, Austin, Audsley and other builders and designers of the early Twentieth Century. He is unabashedly exploring organ architecture using some techniques which are not new, but which had been out of fashion for a number of years, such as higher wind pressures and solid unisons. Another technique is his use of double enclosure for high pressure reeds and other powerful stops.

The chapel at St. Paul's School is long and narrow, and fairly hard acoustically. The organ is in a chamber high up on the west end wall. The space behind the opening is larger than the opening, and an inner wall divides the space with the great on the left and the swell on the right. The solo is the full width of the swell and behind it.

It should be remarked that the decision to put the organ in chambers (as opposed to putting it in a case) is one of which Bethards has spoken in print as favoring. He likes solid masonry walls; he wants all divisions to be behind shades and he wants the shades to be not overly thick and to open all the way to 90° so as not to impede the sound when open. Speaking down the main axis of the hall, and from a height, the organ does a very good job of filling the room. The console is located approximately half way down the hall, putting the organist in a good position to hear the instrument.

In examining the stops, one cannot fail to note that there are a lot of borrowed and unified stops. Again in articles he has written, Bethards asserts that this practice is not an attempt simply to get lots of stop knobs, but rather should be viewed as a fine-grained system of couplers, allowing the organist to couple individual stops without tying up an entire division.

The organ has three manual divisions, the Great, the Swell and the Solo or secondary Swell, but the Solo is represented on the console only by a swell shoe. It has no keyboard of its own and there are no divisional couplers either to it or from it. A full set of intra- and inter-manual couplers has been provided for all the other divisions; the solo is available only by being drawn as individual stops on other divisions.

Speaking of swell shoes, there are three, one for each manual division (the single, independent pedal stop is enclosed with the great). There is no crescendo pedal.

The best way to describe this organ is that it is a small organ, but a fairly large small organ. It has a wide dynamic range, and is capable of going from very quiet to a rather commanding (though not overwhelming) full organ. It also provides a considerable range of color from flutes through a solid foundation of pure organ tone to a generous palette of stops with more harmonic development, strings and reeds, and with more than one powerful solo voice. This organ seems like an excellent instrument for supporting worship music in the Anglican tradition.

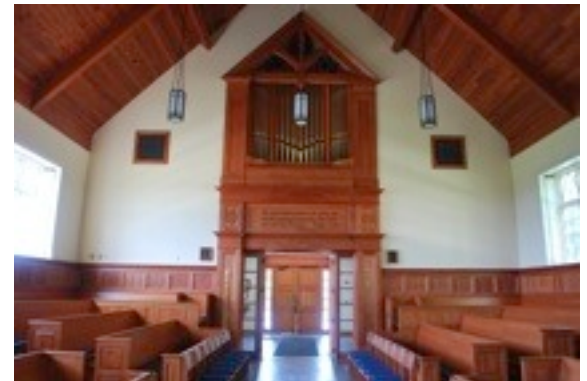
Schoenstein & Co.  
 Jack M. Bethards  
 San Francisco  
 No. 142 2002



2 Manuals, 18 stops, 20 ranks

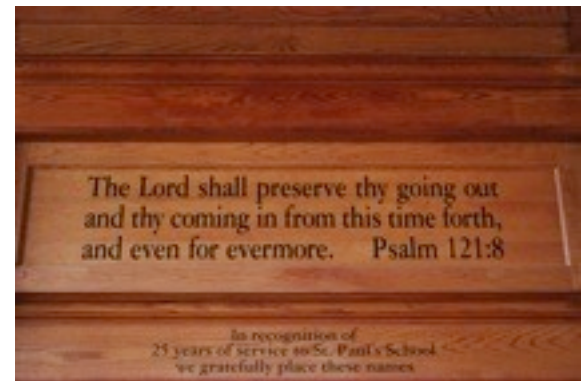
Great (Expressive)

16'	Corno Dolce	12 pipes	Harmonic Flute Treble
8'	Grand Open Diapason†	61 pipes	
8'	Open Diapason	61 pipes	
8'	Harmonic Flute	42 pipes	Corno Dolce Bass
8'	Salicional	Swell	
8'	Corno Dolce	61 pipes	
8'	Flute Celeste TC	49 pipes	
4'	Principal	61 pipes	
4'	Chimney Flute	Swell	
2'	Mixture (III Ranks)	183 pipes	
8'	Tuba	Swell	
8'	Clarinet	61 pipes	
	Tremulant		
	Great 4'		
	†In display.		



Swell (Expressive)

16'	Bourdon (Wood)	12 pipes	
8'	Salicional	61 pipes	
8'	Stopped Diapason (Wood)	61 pipes	
8'	Gamba†	61 pipes	
8'	Gamba Celeste†	61 pipes	
8'	Corno Dolce	Great	
8'	Flute Celeste	Great	
4'	Salicet	12 pipes	
4'	Chimney Flute	61 pipes	
4'	Corno Dolce	Great	
4'	Flute Celeste	Great	
2 2/3'	Nazard	from Chimney Flute	
2 2/3'	Twelfth TC	from Nineteenth	
2'	Fifteenth	12 pipes	
1 3/5'	Seventeenth TC	42 pipes	
1 1/3'	Nineteenth	54 pipes	
8'	Oboe	61 pipes	
	Tremulant		
16'	Bass Tuba (Heavy Wind)†	12 pipes	
8'	Tuba (Heavy Wind)†	61 pipes	
	Swell 16'		
	Swell Unison off		
	Swell 4'		
	†In separate box inside Swell.		





## Pedal

32'	Resultant†	from Sub Bass and Bourdon
16'	Double Open Diapason	12 pipes from Great Grand Open
16'	Sub Bass	32 pipes
16'	Corno Dolce	Great
16'	Bourdon (Swell)	
8'	Open Diapason (Great)	from Great Grand Open
8'	Flute (Great)	from Harmonic Flute
8'	Salicional	Swell
8'	Stopped Diapason	Swell
4'	Octave	Great from Grand Open
4'	Flute	Great
16'	Bass Tuba	Swell
8'	Tuba	Swell
4'	Clarinet	Great

†Prepared for addition of 32' pipes.



Goucher College  
Haebler Memorial Chapel  
1021 Dulaney Valley Rd, Towson, MD 21286

Review by David Storey  
Edited by Carl Schwartz

The Schlicker organ is original to Haebler Memorial Chapel which dates from 1963. It's a small but fairly versatile 3 manual organ. Placed on axis in the front of the room behind a wooden screen it might sound better if the screen were removed. The Swell is on top in the middle, pedal underneath, great on the right and Positiv on the left. All open flue pipes are cone tuned and very well voiced in a style we no longer see being performed in this country. The voicing provides clear clean sound that is colorful but fairly lightweight in power. The rather small set of stops on the Great still provides a full Principal chorus although the Mixture at 5 ranks is large. It would have been a bit more useful to have an independent 12th and 15th. The expressive Swell has a nice clear Holzgedeckt as its foundation. The Salicional combines with it to provide a fairly warm 8' line. The 4' Principal is voiced to function in the flute chorus or as the mainstay of a petite principal chorus when used as a support for the 3 rank Mixture. The Trumpet is clear and bright and is the only reed on the entire organ. It is of German

construction. The stop I especially like on this organ is the 8' Quintadena in the Positiv. We seldom see or hear this class of stop at 8' pitch where it is far more useful than as a 16'. This register is colorful and lends an unusual solo quality to the Positiv. The console is a standard Schlicker type with two rows of tilting tablet type stop keys.. Its utility overrides its somewhat plain appearance. Now 50 years old, this organ still functions and produces a lively, credible sound.

Schlicker Organ Co., Inc. (1964)  
 Buffalo, New York  
 Electro-Pneumatic action  
 Compass 61/32

Great Manual II  
 8 Principal  
 8 Rohrgedeckt  
 4 Octave  
 4 Spillfloete  
 V Mixture  
 Swell to Great 16  
 Swell to Great 8  
 Swell to Great 4  
 Positiv to Great 8



Positiv Manual I  
 8 Quintadena  
 4 Rohrfloete  
 2 Principal  
 1 3/5 Terz  
 1-1/3 Klein Nasat  
 Tremolo  
 Swell to Positiv 8



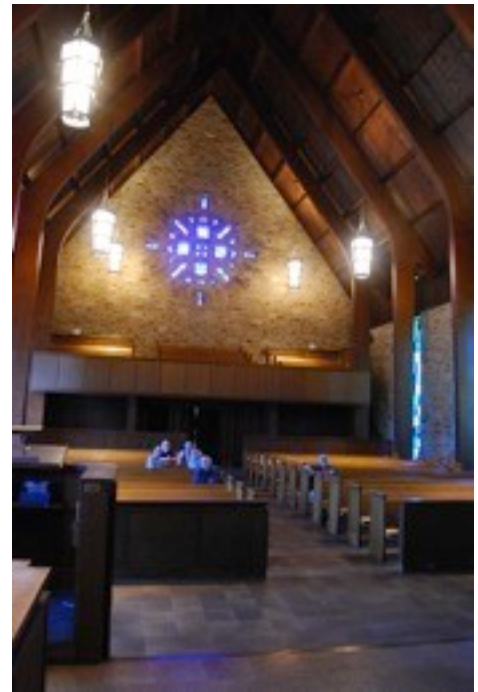
Swell Manual III - Expressive  
 8 Holzgedeckt  
 8 Salicional  
 4 Principal  
 2 Nachthorn  
 III Mixture  
 8 Trompette  
 Tremolo  
 Swell to Swell 16  
 Swell to Swell 4





Pedal

- 16 Subbass
- 8 Principal
- 8 Gedeckt (ext. Subbass)
- 4 Octave (ext. Principal)
- III Mixture
- 16 Trompette (Swell)
- 4 Trompette (Swell)
- Great to Pedal 8
- Swell to Pedal 8
- Positiv to Pedal 8



David Storey provides additional commentary on the two organs visited (CS):

The 2002 Schoenstein organ in St. Paul's School Brooklandville, MD is a solid 2 manual organ of comparatively few ranks. Employing the Schoenstein electro-pneumatic unit chest action, the entire instrument is located in a rear chamber in an academic chapel. The handsome 2 manual drawknob console sits almost in the middle of the room. The organ is all under expression. Several ranks are under double expression offering increased flexibility with shading. Here we find the loudest and quietest stops in the "inner" swell box. The style of voicing is a good bit more extreme than the Schlicker or even the average church organ. Schoenstein organs are generally on slightly higher pressure to coax more sound and color out of the pipes. And indeed most ranks do multiple jobs by sounding at a variety of octaves and from different keyboards. There is much less a sense of tonal architecture when compared to the strict structure of the Schlicker stop list. In the Schoenstein plan there is greater emphasis on the 8' line, including orchestral tones. The tonal structure is more horizontal than the Schlicker with its emphasis on the vertical arrangement of registers combined with clarity of upperwork. Careful voicing and design in the Schoenstein organ allow most ranks to be effective at multiple octaves. Even though there is a good deal of unification, it is possible to create a lot of interesting sounds. Some unit organs tend to sound the same no matter how they are registered. The Schoenstein provides great flexibility for a thoughtful and imaginative organist.



