

HILBUS CHAPTER NEWSLETTER

VOLUME 47

NUMBER 8

APRIL 2017

WHOLE NUMBER 426

Organ Crawl to Delaware

Saturday, April 29, 2017

8:00 a.m.

The **bus** leaves Southwest Park N Ride, 1198 South Rolling Road, Catonsville, MD. This is the Route 166 Exit from I-95 just south of the Baltimore Beltway. Parking is free. The bus ride is free for all Hilbus OHS members and Baltimore AGO members.

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Dues are due in October. \$14.00 mailed to Secretary -Treasurer.

Checks payable to HILBUS CHAPTER OHS

SCHEDULE

9:15 a.m. arrive at **Bayard Sharp Hall**
(University of Delaware) Newark, Delaware
Dobson Pipe Organ

11:00 a.m. arrive at **St. Paul's Lutheran Church** (ELCA) Newark, Delaware
J.W. Walker Pipe Organ

1:00 p.m. arrive for lunch at **Iron Hill Brewery**,
620 Justin Street, Wilmington, Delaware

3:00 p.m. arrive at **First and Central Presbyterian Church**, 1101 North Market Street, Wilmington, Delaware
Gabriel Kney Pipe Organ

4:30 p.m. arrive at **The Episcopal Church of Ss. Andrew and Matthew**, 719 North Shipley Street, Wilmington, Delaware
Quimby Pipe Organ

RECITALS AND CONCERTS

Friday, April 21, 2017 at 12:15 p.m. Music at Midday, National City Christian Church, Washington, DC - Organists - **Mark Thewes and Chad Pittman**

Sunday, April 23, 2017 at 1:00 p.m. Christ Lutheran Church of Washington, DC Organist - **Eric Suter**

Saturday, April 22, 2017 at 7:30 p.m. The Episcopal Church of Ss. Andrew and Matthew, 719 North Shipley Street, Wilmington, DE Organist - **Joyce Jones**
\$20.00 Admission

Sunday, April 23, 2017 at 5:00 p.m. "Bach Can Dance" St. Bartholomew's Episcopal Church, 4711 Edmondson Avenue, Baltimore, MD **Ted Davis**, harpsichord

Sunday, April 23, 2017 at 6:00 p.m. Basilica Church of the National Shrine, Washington, DC - Organist - **David Baskeyfield**

Friday, April 28, 2017 at 12:15 p.m. Music at Midday National City Christian Church, Washington, DC Organist - **James Kosnik**

Friday, May 5, 2017 at 7:30 p.m. Emmanuel Episcopal Church, Chestertown, MD Organist - **Ken Cowan** **\$20.00 Admission**

Saturday, May 6, 2017 at 7:30 p.m. Virginia Theological Seminary Organists - **Julie Evans, Michael Lodico, and Benjamin Straley**

Sunday, May 14, 2017 from 2:00 p.m. to 5:00 p.m. The Nineteenth Annual French Organ Music Marathon, Grace United Methodist Church, Baltimore, MD Organists **Mary Hamlin-Spencer, Bert Landman, Kevin Clemens, Michael Britt, Marvin Mills, and Christopher Schroeder**

Friday, May 19, 2017 at 7:30 p.m. Potomac Organ Institute Student Recital, St. John Episcopal Church (Norwood Parish) Chevy Chase, MD

MARCH CRAWL - SLIDER CHEST PIPE ORGANS IN CHEVY CHASE

Prepared by Peter Crisafulli

Review by Peter Crisafulli

The pipe organs visited during the Hilbus Chapter's March 25, 2017 crawl in Chevy Chase all have something in common as suggested by the title of the crawl: they all utilize slider and pallet wind chests.

In the morning we visited St. John's Episcopal Church, 6701 Wisconsin Avenue, Chevy Chase, MD 20815. This church is at present home to no less than three pipe organs!

Here, the main attraction is the 2008 Berghaus organ comprising 65 ranks over 3 manuals and pedal. It is located at the front of the church directly facing the nave and housed behind a simple but handsome façade showing pipes of the Pédale 16' Montre and incorporating architectural elements from the nave. Behind the façade, the Grand Orgue and Pédale reign supreme at the top, with the enclosed Positif and Récit divisions below, Positif on the left and Récit on the right.

This instrument, in the words of Jonathan Oblander of the Berghaus firm, "while not being a strict copy of a particular historical period...is a synthesis of both classical and romantic styles."

With the exception of certain reeds and a few off-sets, a majority of the stops are controlled by slider and pallet wind chests with electric pull-down action. Wind pressures range from 3 ¼" on the slider & pallet chests, to 4" for certain reeds and off-set stops, while the heroic Trompette Royale is on 10".

The Grand Orgue (G.O.) is a very complete division, and includes the 19th c. French-inspired quartet of 8' foundations (principal, string, harmonic flute, stopped flute), a complete principal chorus including principal scaled mutations, a fine blending Trompette, a bold five-rank Cornet, and the afore-mentioned Trompette Royale. These last two stops are available on other divisions as well as the G.O. for added flexibility.

The Positif is also a very complete division, based on an 8' Principal. The plenum is lighter and more transparent than that of the G.O. Here we

find the traditional flute scaled mutations - Nasard, Tierce and Larigot. A real luxury for this division is the inclusion of another 8' Trompette, this one smaller scaled and brighter than the one on the G.O. A rich and versatile Cromorne completes this division.

The Récit features French-style strings, an 8' 4' 2' flute chorus (although not the typical Cavaillé-Coll chorus of harmonic flutes), and a very fine Plein Jeu that breaks back by whole octaves twice giving depth in the treble. The crowning glory of this division is the reed chorus 16' 8' & 4'. Hautbois and Voix Humaine round out the tonal resources one would expect from a French-inspired Récit.

The Pédale is complete by any measure, consisting of a principal chorus 16' through mixture, a variety of secondary stops including an ever-so-useful open-tapered Cor de Chamois, and a battery of reeds 32' through 4'.

The console is large and elegant featuring curved terraces à la Cavaillé-Coll. It is very comfortable to play. All the modern-day bells & whistles are here - 256 levels of memory, piston sequencer, record/playback, full compliment of couplers, and G.O./Positif manual reversible.

Here follows the stop-list:

Grand Orgue (Manual I)

16' Quintaton (61 pipes, wood)
8' Montre (61 pipes)
8' Gambe (61 pipes)
8' Flûte Harmonique (61 pipes)
8' Bourdon (61 pipes, metal)
4' Prestant (61 pipes)
4' Flûte Octaviante (61 pipes)
2 2/3' Quinte (61 pipes)
2' Doublette (61 pipes)
1 3/5' Tierce (61 pipes)
8' Cornet (from TC, 220 pipes)
1 1/3' Fourniture IV (244 pipes)
8' Trompette (61 pipes)
Tremblant
16' Trompette Royale (TC, from 8')

8' Trompette Royale (61 pipes, hooded)

Positif Expressif (Manual II)

8' Principal (61 pipes)

8' Bourdon (61 pipes, wood)

8' Flûte Celestes II (110 pipes)

4' Octave (61 pipes)

4' Flûte à Fuseau (61 pipes)

2 2/3' Nasard (61 pipes)

2' Quarte de Nasard (61 pipes)

1 3/5' Tierce (61 pipes)

1 1/3' Larigot (61 pipes)

1' Cymbale IV (244 pipes)

8' Trompette (61 pipes)

8' Cromorne (61 pipes)

Tremblant

8' Cornet (G.O.)

8' Trompette Royale (G.O.)

Récit Expressif (Manual III)

8' Salicional (61 pipes)

8' Voix Céleste (from Low F, 56 pipes)

8' Flûte à Cheminée (61 pipes)

4' Prestant (61 pipes)

4' Flûte Conique (61 pipes)

2' Flûte à Bec (61 pipes)

2' Plein Jeu V (305 pipes)

16' Basson (61 pipes, bass with half-length resonators)

8' Trompette (61 pipes)

8' Hautbois (61 pipes)

8' Voix Humaine (61 pipes)

4' Clairon (61 pipes)

Tremblant

8' Cornet (G.O.)

8' Trompette Royale (G.O.)

Pédale

32' Basse Acoustique (from Montre & Soubasse)

16' Contrebasse (console preparation)

16' Montre (32 pipes)

16' Soubasse (32 pipes, wood)
16' Quintaton (G.O.)
8' Octave (32 pipes)
8' Cor de Chamois (32 pipes)
8' Bourdon (12 pipes, ext. Soubasse)
4' Basse de Choral (32 pipes)
4' Bourdon (12 pipes ext.)
2 2/3' Fourniture IV (128 pipes)
32' Contre Bombarde (32 pipes, wooden resonators, 1-12 half-length)
16' Bombarde (12 pipes ext.)
16' Basson (Récit)
8' Trompette (32 pipes)
4' Clairon (32 pipes)
8' Trompette Royale (G.O.)

Although overshadowed by the Berghaus, the church houses two additional pipe organs of more modest size, well-worth seeing and hearing.

The first is a one-manual (without pedal) August Pomplitz and Henry Rodewald chamber organ built in Baltimore in 1859. This organ, presently located in the rear gallery of the church, contains five ranks of pipes and produces a clear, robust sound, cheerful and colorful. The Gedeckt is big and full-toned, equal to supporting the 4' & 2' principals. The Dulciana is broad and full, truly an echo diapason, and the 4' Flute is utterly charming. The façade pipes are gilt "dummies."

8' Gedeckt (stopped wood; divided between bass & treble between Tenor E/F)
8' Dulciana (open metal; from Tenor F)
4' Principal (open metal)
4' Flute (open wood)
2' Fifteenth (open metal)

The other organ, also one-manual, is located at the back of St. Mary's Chapel and was built by Laufhuff and Reuter in 1990. An unusual feature is the "G-compass" manual inspired by 18th century English organs. An AGO pedal board with a normal C-compass is permanently coupled to the manual. Three stops are divided between bass & treble allowing for solo/

accompaniment possibilities. This small but versatile organ adequately fills the chapel with pleasant tone.

8' Stopped Diapason

4' Chimney Flute

4' "Wiecking" Principal (façade; divided between Tenor B/Middle C)

2 2/3' Twelfth (divided same as 4' Pr.)

2' Fifteenth (ditto)

Zimbelstern (controlled by toe stud)

Manual compass from G below low C (low G# omitted) - f3

Hitch-down Echo Pedal disengages principals when depressed.

Following an enjoyable lunch at the American Diner just across the Maryland/DC border on Connecticut Ave., we visited Chevy Chase Presbyterian Church, One Chevy Chase Circle NW, Washington, DC, home of a 1975 Rieger (Schwarzach, Austria) of 39 stops comprising 47 ranks distributed over 3 manuals and pedal. This organ is well-known in the Washington area due to its unique design and its high public visibility through the many years of the church's annual Bach Marathon.

One of the unique features of this instrument is the striking contemporary mahogany case featuring reflective panels of clear glass in the upper portion allowing maximum visibility of the stained glass window located behind the organ. Originally, the shutters of the Schwellwerk were also of glass, but complaints of distracting light reflection each time the shutters moved led to replacing these with mahogany shutters (matching the rest of the main case) during a renovation of the sanctuary several years ago.

Another unique feature is the free-standing Rückpositiv division directly in front of the choir area. During the above-mentioned sanctuary renovation, the original case was replaced by David Storey with a new case designed to better harmonize with the chancel area. A screen now covers the façade pipes for normal "church use," but can be removed for concerts.

The console is detached from the main case allowing room for the choir and features "futuristic" lighted push-button stop controls set into aluminum panels of either side of the manuals. The key-action is mechanical with electric stop and combination action. In recent years, a system of multiple memories was added for the combination action, and

three digital 32' stops were also added. The original Pedal 4' Musette was replaced with a 4' Trumpet. Otherwise, the instrument remains unaltered.

The overall sound of the organ is generally transparent, bright, and pleasantly articulate. There are many beautiful and interesting sounds to explore.

The specification was designed by CCPC's former long-time Minister of Music, Kenneth Lowenberg and Josef von Glatter-Götz of the Rieger firm. In the specification that follows, stops are listed in the order as presented in a 1975 church publication describing the then-new organ.

Hauptwerk (Manual II, wind pressure 60mm [2.36"])

16' Quintade (61 pipes of 50% tin)
8' Principal (61 pipes of 75% tin, in façade)
4' Octav (61 pipes of 50% tin)
2 2/3' + 1 3/5' Sesquialtera II (122 pipes of 50% tin)
2' Superoctav (61 pipes of 50% tin)
1 1/3' Mixtur IV (244 pipes of 50% tin)
8' Spitzflöte (61 pipes of 25% tin)
4' Hohlflöte (61 pipes of 25% tin)
8' Trompete (61 pipes of 50% tin)
Tremulant (with frequency control)

Rückpositiv (Manual I, wind pressure 50mm [1.97"])

8' Holzgedackt (61 pipes of mahogany)
4' Principal (61 pipes of 75% tin, façade)
4' Koppelflöte (61 pipes of 50% tin)
2' Gemshorn (61 pipes on 50% tin)
1 1/3' Quinte (61 pipes of 50% tin)
2/3' Scharff IV (244 pipes of 50% tin)
8' Krummhorn (61 pipes of brass)
Cimbelstern
Tremulant (with frequency control)

Schwellwerk (Manual III, enclosed in Brustwerk position underneath Hauptwerk; wind pressure 55mm [2.17"])

8' Salicional (61 pipes of 50% tin)
8' Schwebung (49 pipes of 50% tin, bottom octave common w/Sal.)

2' Principal (61 pipes of 75% tin)
1 1/3' Cimbel II (122 pipes of 50% tin)
8' Rohrflöte (61 pipes of 50% tin)
4' Holzflöte (61 pipes of mahogany)
2 2/3' Nassat (61 pipes of 25% tin)
2' Flöte (61 pipes of 25% tin)
1 3/5' Terz (61 pipes of 25% tin)
16' Rankett (61 pipes of 50% tin)
8' Schalmey (61 pipes of 50% tin)
8' Trompete en Chamade (61 pipes of copper, mounted horizontally at
impost of Hauptwerk façade)
Tremulant (with frequency control)

Pedal (divided on either side of main case; wind pressure 80mm [3.15"])

16' Principal (32 pipes of 75% tin, largest pipes in façade)
8' Octave (24 pipes of 50% tin; lowest 8 notes borrowed from 16' Pr.)
4' Choralbass (32 pipes of 50% tin)
2' Rauschpfeife III (96 pipes of 50% tin)
16' Subbass (32 pipes of mahogany)
8' Gedackt (32 pipes of 25% tin)
16' Fagott (32 pipes of 50% tin)
8' Posaune (32 pipes of 50% tin)
4' Trumpet (32 pipes of 50% tin) (originally a 4' Musette)

Digital additions:

32' Principal
32' Subbass
32' Kontra Posaune

The Hilbus Chapter wishes to thank Anne Timpane, Director of Music Ministry at St. John's, and Julie Evans, Director of Music at Chevy Chase Presbyterian Church, for graciously giving us access to these organs.