

Hilbus Chapter

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Where the Tracker Action Is!

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AUGUST ORGAN CRAWL
SATURDAY AUGUST 24, 2019
HAGERSTOWN, MARYLAND
PREPARED BY PAUL ROEDER

10:00 AM

ST. ANN'S ROMAN CATHOLIC CHURCH

1525 OAK HILL AVENUE

HAGERSTOWN, MARYLAND 21742

SCHANTZ OPUS 2271, 2006. TWO MANUALS AND PEDAL/ 32 RANKS

DIRECTIONS

---FROM WASHINGTON D.C. OR BALTIMORE MAKE WAY TO I-70 WEST

---AT HAGERSTOWN, TAKE EXIT 32B / DUAL HWY / US-40 W TOWARD
HAGERSTOWN (2.6 MI)

---TURN RIGHT ONTO EASTERN BLVD (2.6 MI)

---EASTERN BLVD BECOMES NORTHERN AVENUE

---TURN RIGHT ONTO OAK HILL AVE.

---TAKE FIRST LEFT ONTO CATHEDRAL AVENUE

---CHURCH WILL BE AHEAD JUST PAST THE TERRACE

PARKING: USE UPPER PARKING LOT AND ENTER CHURCH BY THE SIDE
DOUBLE DOOR ENTRANCE ADJOINING THE LOT

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11:30 AM
TRINITY LUTHERAN CHURCH
15 RANDOLPH AVENUE
HAGERSTOWN, MD 21740
SCHANTZ OPUS 2112, 1996. FOUR MANUALS /58 RANKS

DIRECTIONS

---START OUT GOING SOUTHEAST ON CATHEDRAL AVE.
TOWARD THE TERRACE
---TURN RIGHT ONTO OAK HILL AVE. (1.19 MI)
---KEEP RIGHT AT THE FORK TO CONTINUE ON OAK HILL AVE.
---OAK HILL AVE. BECOMES N POTOMAC ST. (0.28 MI)
---TURN LEFT ONTO RANDOLPH AVE.
TRINITY LUTHERAN CHURCH IS ON THE CORNER OF N.
POTOMAC AND RANDOLPH. PARKING BEHIND THE CHURCH
OFF RANDOLPH, OR ON THE STREET

12:35 PM

LUNCH: SCHMANKERL STUBE RESTAURANT
58 S. POTOMAC STREET
HAGERSTOWN, MD 21740

DIRECTIONS

---GO SOUTHEAST ON RANDOLPH AVE TOWARD CRAMER ALY.
(0.2 MI)
---TAKE FIRST RIGHT ONTO CRAMER ALY.
---TURN RIGHT ONTO EAST AVENUE
---TAKE FIRST LEFT ONTO N POTOMAC ST. (0.30 MI)
---RESTAURANT ON LEFT
PARKING ON STREET OR LOTS IN AREA

2:15 PM

WASHINGTON COUNTY RURAL FARM HERITAGE MUSEUM
7313 SHARPSBURG PIKE
BOONSBORO, MD. 21713
M.P. MOLLER ORGAN, CIR. 1901, REMOVED FROM MASONIC
FRIENDSHIP LODGE NO. 84 IN HAGERSTOWN.
(NOTE: SEVERAL M.P. MOLLER MOTOR CAR COMPANY CARS
ARE IN THE MUSEUM)

DIRECTIONS

---GO SOUTHWEST ON S POTOMAC ST TOWARD WEST
ANTIETAM ST. (2.67 MI)
---S POTOMAC ST. BECOMES SHARPSBURG PIKE / MD-65 (6.5 MI)
THE MUSEUM IS ON LEFT AS PART OF WASHINGTON COUNTY
AGRICULTURAL EDUCATION CENTER

CHAPTER NEWS

Future Crawls

September 28 - Two organs in Potomac Maryland; Our Lady of Mercy (Guibault-Therien/Wilhelm organ) and Bradley Hills Presbyterian (Holtkamp and Taylor and Boody organs).

October 27 (Sunday) - Simon Johnson (St. Paul's Cathedral, London) in recital at St. Matthew's Lutheran, Hanover, Pa. (Austin Organ, 240 ranks) Our group reservation is due October 1. We will meet for dinner at a nearby restaurant after the program. After Oct 1 you must apply directly to the church for a free ticket.

November 23 - Paul Birckner is putting together a visit to organs in southern Prince Georges County.

Bee Hobbs writes that she is recovering from her Laminoforaminotomy surgery for stenosis. Bee faithfully and cheerfully mails out the newsletter for those who receive it that way and has for many years. Our thanks to Bee for this important work.

June Crawl Review by Carl Schwartz, photos by Gordon Biscomb

Our first visit was to St. Thomas Episcopal Church 119 Caroline St, Orange, Va., 22960

Founded in 1740, the present church building dates from 1830. The parish has proper Virginia and colonial pedigree: land gifted from the family of future presidents Zachary Taylor and James Madison, the requisite pre-Revolutionary silver Holy Communion service. One can imagine that George Washington passed this way as a surveyor

but it is known that Robert E. Lee worshipped here during the winter of 1862. Things remained historically unremarkable until the arrival of the current rector, The Rev. Dr. Lin Hutton, a former naval pilot of 27 years distinguished service as the first female commander of a carrier aviation squadron and a Naval Air Station at Key West. Our gracious host was the longtime Organist and Director of Music, William Drake.



Looking at a photo we had a guessing game as to the builder of an earlier organ at the church. The OHS Database answers the speculation. Estey provided five organs to Orange churches.

St. Thomas Episcopal Church
Estey Organ Co. Opus 155 1904

Tubular Action
note on card- Chest and action going bad
(1930's service note on Lewis & Hitchcock card for this organ)

GREAT	SWELL	PEDAL
8 Diapason	8 Salicional	16 Bourdon
8 Melodia	8 Gedackt	Sw/Pd
8 Dulciana	4 Flute	Gt/Pd
4 Principal		
Sw/Gt 8,4		

This was incorporated into a 1956 Hillgreen – Lane organ. The source gives the following stoplist. I have added the number of pipes for the Swell reeds as seems correct.

GREAT

8'	Diapason	61 pipes
8'	Mittel Gedeckt	61 pipes
8'	Flauto Dolce	61 pipes
4'	Octave	61 pipes
4'	Flauto Traverso	61 pipes
	Furniture III	183 pipes

SWELL

8'	Rohrflote	85 pipes
8'	Salicional	68 pipes
8'	Voix Celeste	56 pipes
4'	Gemshorn	68 pipes
4'	Flute	
2 2/3'	Nazard	
2'	Flautina	
1 3/5'	Tierce	
8'	Trompette	<i>68 pipes</i>
4'	Hautbois	<i>68 pipes</i>

PEDAL

32'	Resultant	
16'	Contre Bass	32 pipes
16'	Bourdon	12 pipes
8'	Principal	12 pipes
8'	Gedeckt	

5 1/3 Quint
 4' Choral Bass 12 pipes
 4' Flute
 16' Fagotte (sic) 24 pipes
 8' Oboe
 4' Hautbois

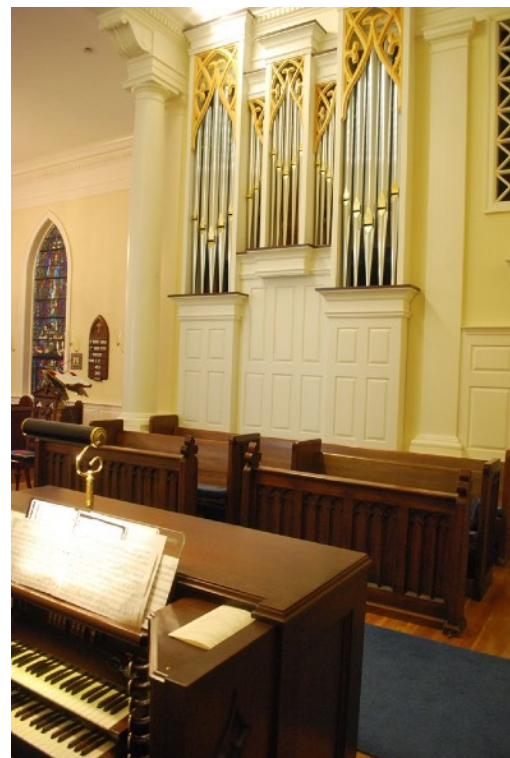
This organ became unreliable though it was loved and while a proposal was entertained from Grooms and Payne of Louisa, Virginia to rebuild it funds became available for a new organ, the present Schantz.

Schantz Organ Company, Opus 2176 (2000)
 two manual/pedal 26 ranks, electro-pneumatic slider and unit chests.



GREAT
 8' Principal
 8' Bourdon
 4' Octave
 4' Koppelflöte
 2' Super Octave
 IV Mixture (1 1/3')
 8' Trompette (SW)
 8' Hautbois (SW)
 Great 16'
 Unison Off
 Great 4'

SWELL
 8' Rohrflöte
 8' Viole de Gambe
 8' Viole Céleste (TC)
 4' Principal
 4' Flûte Harmonique
 2 2/3' Nasard
 2' Flûte à Bec
 1 3/5' Tierce
 III Plein Jeu (2')
 8' Trompette
 8' Hautbois
 Tremulant
 Swell 16'
 Unison Off
 Swell 4'



PEDAL

32' Resultant (derived)

16' Subbass

8' Octave (1-12 common w/GT 8' Pr.)

8' Subbass (ext. 16')

4' Super Octave (ext. 8' Oct.)

4' Flute (ext. Subbass)

32' Cornet (derived)

16' Contre Trompette (SW ext.)

8' Trompette (SW)

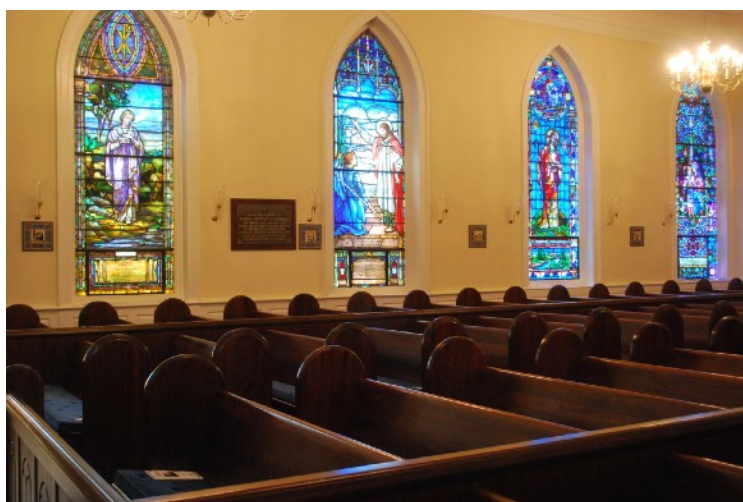
4' Hautbois (SW)

Swell to Great 16', 8', 4'

Great to Pedal 8', 4'

Swell to Pedal 8', 4'

Manual ranks on electric slider chests except for reeds
Standard AGO draw-knob console



Bill Drake mentioned that the Hilgreen-Lane organ had a nice “Aeoline” which is missed. Contemplating the new specification which is remarkably similar to the Hilgreen-Lane plan in many ways, I think he was referring to the Flauto Dolce of the Great found in the Great division of the previous organ. The new organ has no soft stop on the Great, nor one borrowed from the Swell. Such stops are useful for prayer moments and liturgical pianissimos with distant Swell solos floating above a

carpet of muted tone. I believe our host was pining for that sort of lovely effect. Tonal designers and organists who believe the purpose of an instrument is to play loud and fast as often as possible miss how essential such a stop (or stops) is to the tonal depth of any instrument.

The present organ is installed in a chamber on the north side of the chancel. It is an effective and versatile organ, exception noted but not rare, with scintillating choruses. The acoustic of the church is not helpful but the organ gets the music out. The usual Schantz quality is in abundant evidence as well as the avoidance of digital subterfuge. In the chancel the pedal seems a bit weak, noting the common bass of the 8' Octave and Great Principal. The writer took to the nave to listen and the matter is not evident from that vantage point. The large room brings the bass up nicely. The resources of the organ respond well to the music and it is comfortable and easy to play.

After a delicious lunch at the Silk Mill Grille in town crawlers drove through the memorable and beautiful Virginia piedmont to nearby Madison and one of the country's notable historic organs at what is now called Hebron Lutheran Church, 899 Blankenbaker Rd, Madison, VA 22727.

Founded in 1717 by German settlers, the church building dating from 1742 sits on the edge of cornfields with a view to the Blue Ridge and Old Rag Mountain.

As previously mentioned it's important to have noble pedigree in the Old Dominion. At some point, before good historic organ research was the norm the 1802 Tannenberg organ was proclaimed to have been a gift of the Queen of Sweden, and perhaps, older than it is. In remarkably original condition the only complaint is that the drop ceiling installed by a noted artist in the 19th century and thus sacred, comes down below the top of the organ. There is some hope that a portion of this might be removed to reveal more of the organ from below. There is also carpet: this is a functioning country church. The organ was discovered and copied by the late Charles McManis for his putative restoration of the Brothers' House organ in Winston-Salem, now restored with its original pipes. George Taylor came to it in 1970 and subsequent restorative work has been wisely entrusted to Taylor and Boody of Staunton, Virginia.



From the Database:

David Tannenberg 1802
Restored by George Taylor in 1970

The organ has been in continuous use since its installation by Tannenberg's son-in-law Philip Bachman. The organ is the finest and largest surviving unaltered example of Tannenberg's work.

8' Principal Dulcis	(stopped metal Quintadena bass pipes)
8' Gedackt	(C-cs' stopped, pine; d'-f''' stopped, walnut)
4' Octav	
4' Floete	(C-e open, pine; f-f''' open, walnut)
3' Quinta	
2' Sub [sic] Octav	
Terzian	(C 1 3/5'; c' 3 1/5')
II Mixture	(C-b 1 1/3' + 1'; c'-f''' 4' + 2 2/3')

Mechanical key and stop action - all original parts

Compass: Manual 54 notes; C - f'''

Case of solid pine - repainted a number of times

All metal and wooden pipes are original - scattered mouse and rat damage has been repaired

Original keyboard with ebony covered naturals and ivory capped sharps

2 original double-fold wedge bellows and pumping levers with quiet blower added

Number of pipes: 486

Equal temperament

Wind Pressure: 43 mm





Recent restoration work involved painting the case. While the gilding the pipe shades was considered, the evidence is that the original was painted the same color as the case, perhaps out of modesty, and so it is. The case is beautiful, the tone of the organ, fresh, inviting, and clear. The unusual Terzian stop provides a reedy, gritty texture to the plenum in lieu of a reed. This beauty had to wait centuries to meet Bach, whose manualiter compositions are immediately at home with the style of voicing and original equal temperament. It is difficult to pull oneself away from this musical gem. It's clear that the church appreciates the organ and it is featured in special musical programs from time to time. The beauty of such an instrument lies in its utter and yet very sophisticated simplicity

