

Hilbus Chapter

The Organ Historical Society, Inc.

Where the Tracker Action Is!

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OCTOBER CRAWL

Sunday, October 27, 2019 at 4 p.m.

Simon Johnson (St. Paul's Cathedral, London) in recital.

St. Matthew's Lutheran, 30 West Chestnut Street, Hanover PA 17331

Austin Organ Company Opus 1214 (1925 and later)

Austin Organs, Inc., Opus 1214R (1964-present)

Four manuals, 240 ranks (current official count)

Chapter reservations for this program closed on October 1

If you have made reservations please pick up your tickets at the church on the day of the program near the Hospitality Desk. A chapter member will be there to give them out. Don't be late. We will try to leave an envelope and list there for latecomers, no guarantees.

If you have not made a reservation, please send a self addresses stamped envelope to the church requesting tickets for the event. First come, first served. Tickets are free

Chapter members will meet for dinner at a nearby restaurant following the program.

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CHAPTER NEWS

Future Crawls

October 27 (Sunday) - Simon Johnson (St. Paul's Cathedral, London) in recital at St. Matthew's Lutheran, Hanover, Pa. (Austin Organ, 240 ranks). See details above.

November 23 - Paul Birckner is putting together a visit to organs in southern Prince Georges County. Several interesting organs are featured. Details to follow in the November Newsletter

DUES RENEWAL

It is time to renew your chapter membership by paying Annual Dues. Send a check for \$14 to our treasurer Carolyn Booth, 9200 LaBelle Lane, Gaithersburg, MD 20879. Include any address changes or other changes to contact information.

SEPTEMBER CRAWL REVIEW

September 27, 2019 Potomac & Bethesda
Prepared by Carolyn Booth & Peter Crisafulli

Review by Peter Crisafulli

Photos by Gordon Biscomb

(additional photos may be viewed on the chapter Facebook page)

The September 27, 2019 crawl brought Hilbus Chapter members to the Potomac/Bethesda area of Maryland to visit two churches and three organs.

Our first visit was to Our Lady of Mercy Catholic Church, 9222 Kentsdale Drive, Potomac, MD 20854. Upon entering the church, one experiences a large, open and pleasant space. The organ is located to the right, a major part of it housed in two matching cases, the one to the right containing the Récit, the other on the left the Grand Orgue, and a smaller center case in between housing Pédale upper work. To the left of these cases above the choir area is an enclosed Positif division. A three-manual draw knob console sits on the main floor of the choir area and is moveable. The console bears no builder nameplate.

David Storey, curator of this organ, provided the writer with the following information:

“The organ dedication took place on October 1, 2004, played by Ken Cowan. Guibault-Therrien Factuer d’Orgues of St. Hyacinthe was listed as the builder. Therien passed away before the organ was completed, and Karl Wilhelm and others were involved in completing it. Most of the manual stops are on electric slider chests. The preponderance of pipework, especially in the Récit and Positif, is from the previous Möller organ.”

Looking over the stop list, one can readily see that this is a large and complete instrument. Manual divisions feature plentiful foundations, including an 8' Principal and 16' stops on each manual, as well as mixtures, mutations, flutes, strings and reeds. The Pédale is similarly well endowed with both independent ranks (most with extensions), as well as voices duplexed from the Grand Orgue and Récit. While the nomenclature is mostly French - and to be sure there is a suggestion of this in the sound, especially the reeds - to this writer's ear the organ is broadly eclectic, able to convey sounds appropriate for a diverse range of repertoire, and most importantly, for accompanying the liturgy.

GRAND ORGUE

16' Violon
 16' Bourdon
 8' Montre
 8' Salicional (ext. 16' Violon)
 8' Flûte Harmonique
 8' Bourdon (ext.)
 4' Prestant
 4' Flûte
 2 2/3' Quinte
 2' Doublette
 V Cornet (Tenor F)
 IV-V Fourniture
 8' Trompette
 4' Clairon
 8' Trompette de Fête
 Chimes



RÉCIT (enclosed)

16' Bourdon Doux (ext. 8' Bd)
 8' Principal
 8' Viole de Gambe
 8' Voix Céleste (full compass)
 8' Bourdon
 4' Octave
 4' Flûte Octaviant
 2' Octavin
 II Cornet
 IV Plein Jeu
 16' Bombarde
 8' Trompette Harmonique
 8' Basson Hautbois
 8' Voix Humaine
 Tremblant



POSITIF (enclosed)

8' Diapason
 8' Flûte Conique
 8' Flûte Couverte
 8' Flûte Céleste I-II
 4' Octave

4' Flûte à Fuseau
 2 2/3' Nasard
 2' Flûte des Bois
 1 3/5' Tierce
 1 1/3' Larigot
 III-V Plein Jeu
 16' Basson
 8' Cromorne
 Tremblant
 16' Trompette de Fête (G.O., TC)
 8' Trompette de Fête (G.O.)
 4' Trompette de Fête (G.O.)
 Chimes (G.O.)

PÉDALE

32' Contre Bourdon (digital)
 16' Contre Basse
 16' Violon (G.O.)
 16' Bourdon
 16' Bourdon Doux (Réc.)
 8' Principal (ext. CB)
 8' Violoncelle
 8' Bourdon (ext. 16')
 4' Octave (ext. CB/Pr)
 IV Mixture
 32' Contre Bombarde (digital)
 16' Bombarde
 16' Bombarde (Réc.)
 8' Trompette (ext.)
 4' Clairon (ext.)



Following a pleasant and leisurely lunch at a nearby “Not Your Average Joe’s” restaurant, we visited Bradley Hills Presbyterian Church, 6601 Bradley Boulevard, Bethesda, MD 20817. Our gracious host was BHPC’s Director of Music, Matthew Robertson. In addition to his work at BHPC, Matthew is Artistic Director for the highly acclaimed vocal ensemble “The Thirteen.”

Bradley Hills modern sanctuary has good acoustics and is home to a modest sized three-manual organ by the Holtkamp Organ Co., Job #1890, built in 1971.

The organ was designed by Walter Holtkamp in consultation with then Director of Music at BHPC Donald S. Sutherland, well-known organ recitalist and pedagogue. It features mechanical key action and electric stop action. As with many Holtkamp instruments, a knowledgeable viewer will immediately grasp the key elements of this organ’s design. Situated in an elevated area at the front of the sanctuary, it is housed in a free standing tripartite box-like case that fits well with the ambiance of the sanctuary. The right-hand third of the case houses the Pedal division, immediately discernable by the towering 16’ Principal display pipes. In the center in an elevated position one sees the 8’ façade pipes of the Great, while tucked directly underneath is the unenclosed Positiv. Finally, the left third of the case contains the Swell, here with wooden slats that hide the expression shades.

The compact and uncluttered three-manual stop-key console is detached from the case, the player facing the organ (with back to the congregation) allowing for conducting a choir from the console.

We were honored that Donald Sutherland himself joined us for our visit. It's a rare opportunity to hear first-hand from someone so intimately involved with the design of an organ, and Donald generously shared his time telling us about this instrument.



At its core, the BHPC organ takes inspiration from the Werkprinzip ideal of the 20th century Organ Reform Movement. The Pedal is based on a 16' Principal, while the Great is based on an 8' Principal, the Positiv on a 4', and the Swell on a 2'. Each division's principal chorus is topped by a mixture that compliments this hierarchy, the Swell Zimbel being the highest pitched and, in Donald Sutherland's words, "...puts the icing on top of the cake."

He called particular attention to the 16' Pommer – a capped metal rank on the Great (and shared with the Pedal) that is larger scaled than the 16' Quintadenas Holtkamp had typically used – because he wanted hefty gravitas particularly for performing French baroque Plein Jeu movements that call for 16'. Sutherland had studied with Marie-Claire Alain and has a particular affinity for music of the French baroque. This, too,

explains why he wanted two contrasting Cornets (Great Sesquialtera and Positiv Cornet) for playing duos, trios, etc. found in the French baroque organ suites.

Tonally, the organ remains largely unaltered and has weathered well over the years since its 1971 installation. The principal choruses are clear and sparkling, the flutes varied and colorful, and the reeds are telling. An 8' Geigen in the Swell, while somewhat outside a strict werkprinzip design, provides a useful accompaniment alternative to the flute stops.

GREAT

16' Pommer

8' Principal

8' Gedackt

4' Octave

4' Spitzflote

2' Super Octave

II Sesquialtera

IV Mixture

8' Trumpet

8' Fanfara (added in 2006 on electric action chest)

POSITIV

8' Copula

4' Prestant

4' Rohrflote

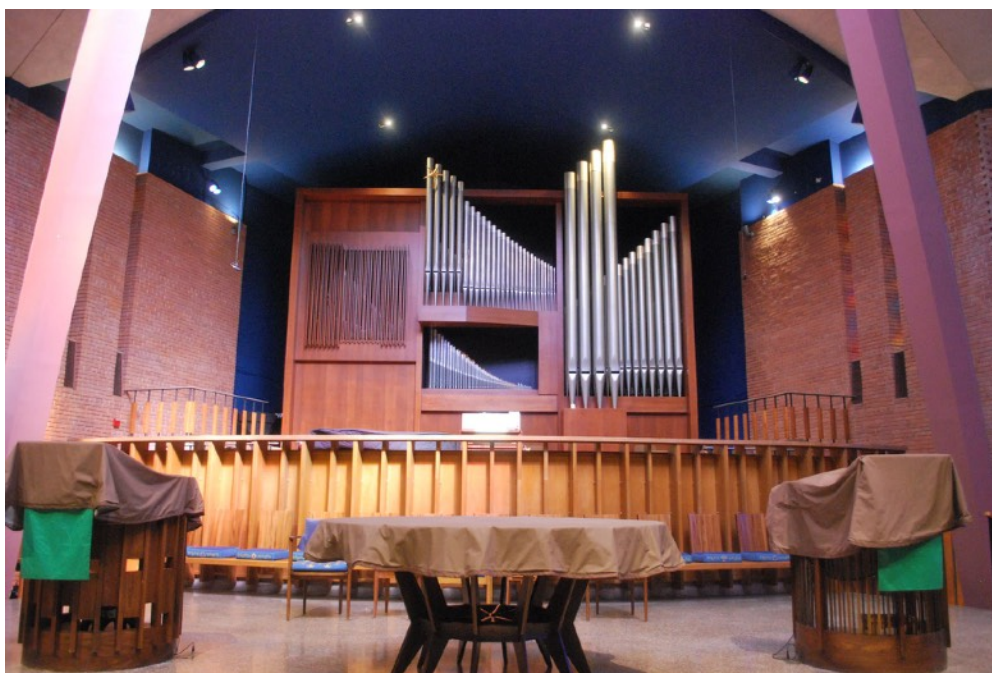
2' Doublette

II Cornet

III Scharf

8' Cromorne

8' Fanfara (GT)



SWELL

8' Geigen (notes 1-5 common w/Rohrp.)
8' Rohrpfeife
4' Bourdon
2' Principal
1 1/3' Larigot
III Zimbel
16' Dulzian
8' Trumpet
4' Clarion
Tremolo

PEDAL

16' Principal
16' Pommer (GT)
8' Octave
8' Flute
4' Choralbass
IV Rauschbass
16' Posaune
8' Trumpet
4' Schalmey
8' Fanfara (GT)

Zimbelstern (8 bells – added 2003)

After Donald Sutherland had demonstrated the Holtkamp, we moved over to Covenant Hall to check out a Continuo Organ built by Taylor and Boody of Staunton, VA in 2016, their Opus 72. This is a one-manual organ built into a chest-like case about the size of a desk with the keyboard sitting on top. The player stands at the keyboard giving him/her a clear view of a conductor in ensemble performance situations, or alternately, the ability to conduct an ensemble from the keyboard. The playing action utilizes “stickers” under the keys that push the pallets open in the wind chest below when the keys are depressed. By sliding the keyboard slightly to the right or left, it is possible to transpose when playing with period-instrument ensembles. There are five stops, two of which play in the treble only, and another two that are divided between bass and treble. These are controlled by seven wrought iron levers to the left of the keyboard. The divided stops and treble only stops provide possibilities for solo/accompaniment playing on a single keyboard.

While continuo organs similar to this one are not uncommon, this Taylor and Boody instrument is an exquisite example of the art. The sounds are sweet, yet full. No emaciated, under-winded tone here! Looking inside the case reveals superb craftsmanship and a well-planned layout. Opus 72 features a beautiful carved black cherry case that comes in two sections for easy transport. The upper section contains keyboard and pipes while the lower houses bellows and electric blower. Castors on the base allow the instrument to be moved about. At BHPC the organ resides much of the time in Covenant Hall where it is used for rehearsals as well as an early Sunday morning service. The organ is often rolled into the main sanctuary for the 10am service with choir if renaissance or baroque repertoire is on the menu.

Manual compass C1 – d51 / split stops divide at middle c
8' Gedackt – Bass/Treble (stopped wood)
8' Principal – Treble only (open wood)
4' Rohrflöte – Bass/Treble (wood w/bored stoppers, open wood trebles)
2 2/3' Nasat – Treble only (open metal)
2' Octave – full compass, not divided (open metal)

Transposable to three pitches: a-415, 440, 465
Metal pipes fitted with tuning sleeves for easy re-tempering as needed



Hilbus Chapter thanks Matthew Robertson for hosting us, and Donald Sutherland for generously sharing his experiences and insights of his involvement with the design of the Holtkamp organ. Finally, this writer thanks Carolyn Booth for making arrangements to have access to the organ at Our Lady of Mercy, as well as selecting a nice restaurant for lunch.

