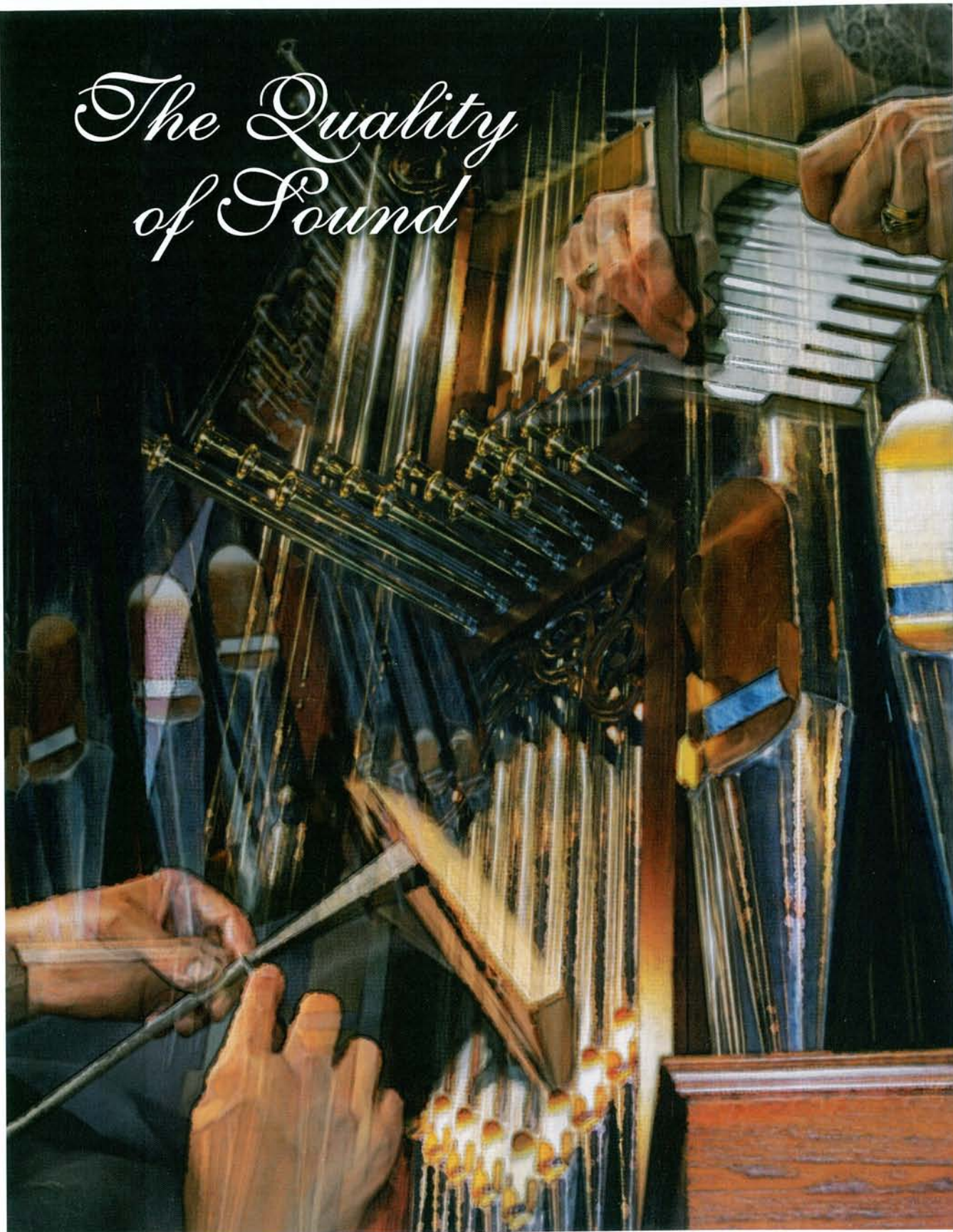


# American Institute of Organbuilders Philadelphia Convention

October 14–17, 2007



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## **American Institute of Organbuilders 34<sup>th</sup> Annual Convention**

October 14–17, 2007

The Radisson Hotel – Valley Forge  
King of Prussia, Pennsylvania

### **2007 Convention Committee**

Patrick J. Murphy, *Convention Chairman*

Kitty Greer and William T. Van Pelt, *Administrative Assistants*

Randall S. Dyer, *Convention Overview Committee Chairman*

Matthew M. Bellocchio, *Education Committee Chairman*

Timothy M. Bovard, *Exhibits Coordinator*

Thomas F. Wood, *Treasurer*

Robert Sullivan, *Registrar*

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Convention Office: 300 Old Reading Pike, Suite 1-D, Stowe PA 19464

Convention Registrar: 606 17th St. NW, Canton OH 44703



# Convention and Travel Information

## Driving to the Valley Forge Radisson Hotel

The hotel is part of the Valley Forge Convention Center, located near the intersection of the Pennsylvania Turnpike (76) and the County Line Expressway (422). Customized web maps are available at:

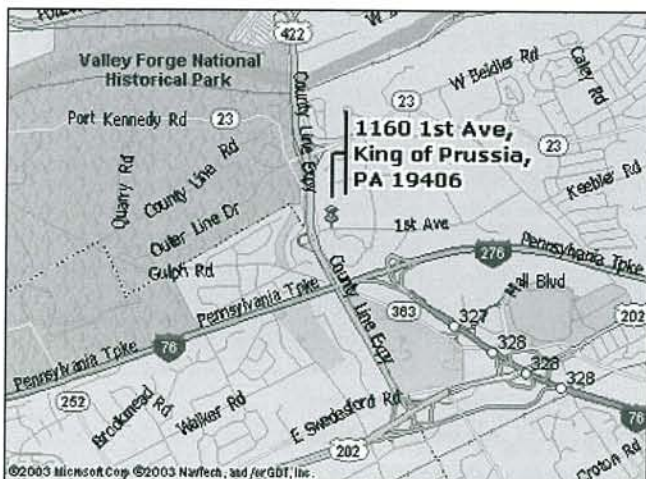
[www.vfconventioncenter.com/directions.htm](http://www.vfconventioncenter.com/directions.htm)

## Arriving by Air to Philadelphia

Philadelphia International Airport (PHL) is about 45 minutes from the Valley Forge Radisson Hotel. After collecting your bags in the baggage claim area, proceed to the airport's **Ground Transportation** desk. Tell the clerk you need a Tropiano van to Valley Forge. You will get a numbered ticket and will then speak to a Tropiano agent on the clerk's phone. Be seated in the van waiting area, and the clerk will announce your number when the Tropiano van arrives. Pay \$43 (round trip) upon arrival at the hotel, and the driver will give you a ticket for the return trip. Then call Tropiano at 800-559-2040 from the hotel to reserve space on a return shuttle that departs hourly from the hotel.

## Arriving by Train to Philadelphia

Amtrak service is available to downtown Philadelphia. The Tropiano shuttle service goes from the Amtrak station to the convention hotel for \$24, but you must call a few days in advance (800-559-2040) for a reservation.



## Make Hotel Reservations by September 21

The convention will be held at the Radisson Hotel Valley Forge, 1160 First Avenue, King of Prussia PA 19406. The special AIO room rate is \$109, plus tax, for singles or doubles. Hotel reservations must be made by September 21 to receive the discounted rate. Rooms may not be available after that date. Reservations can be made on the hotel's reservation website by clicking on the hotel link at the AIO website home page: [www.pipeorgan.org](http://www.pipeorgan.org)

You may also call the reservation line at 1-888-201-1718 and ask for the \$109 AIO convention rate. The hotel direct line is 610-337-2000 and the fax number is 610-768-0183.

Since the AIO must pay substantial penalties to the hotel if our anticipated block of rooms is not filled, it is in everyone's best interest to stay at the convention hotel and register as an AIO attendee at the \$109 convention rate. Rooms booked through the various Internet travel sites cannot be counted as part of the AIO room block.

## Free Hotel Parking

Those driving to the hotel may park in the public lot that surrounds the hotel.



## Registering for the Convention

Please return the enclosed registration form and your check in U.S. Dollars (drawn on a U.S. bank) to the AIO registrar as soon as possible. Those mailing their forms before August 31 receive the "timely registration" discount.

## Meals Included with Registration

All lunches and dinners are included in the registration fee, beginning with the Sunday evening buffet and ending with the Wednesday evening banquet. Those with restricted diets should indicate their requirements on the registration form.

## Exhibits

Our exhibitors go to a great deal of effort to attend our conventions and we appreciate their substantial contribution to the success of AIO conventions. Ample time has been allowed for you to visit the exhibits of organ industry suppliers, beginning with the Saturday evening Exhibits Preview. The exhibitors' final session on Wednesday morning will end at lunchtime.

## Spouse Tours

Details about the Spouse Tours will be available at [www.pipeorgan.org](http://www.pipeorgan.org) and may be paid for at the registration desk upon arrival.

## Smoking

Smoking is not permitted in the public areas of the hotel, nor in any convention areas.

## Management

This convention has been organized by the AIO Convention Overview Committee, Randall Dyer, Chairman, and the AIO Education Committee, Matthew Bellocchio, Chairman. General inquiries should be directed to Randall Dyer at 865-475-9539. Registration questions should be directed to Robert Sullivan, 606 17th Street NW, Canton, OH 44703 (e-mail: [aioregistrar@ameritech.net](mailto:aioregistrar@ameritech.net)), telephone 330-452-7411.



# American Institute of Organbuilders

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## About the AIO

The American Institute of Organbuilders is an educational organization dedicated to advancing the art of organbuilding "by discussion, inquiry, research, experiment and other means." AIO members are professional organbuilders, service technicians, and suppliers who subscribe to the Institute's objectives and its Code of Ethics.

In 1973, a group of organbuilders met in Washington, D.C. to explore the possibility of forming a professional association. A provisional board was established and a constitution committee was appointed. In September of 1974, a convention was held in Dayton, Ohio, which adopted a constitution and bylaws, signed charter members and elected a board of directors. Since that time, conventions have been held each year in cities throughout the United States and Canada. These meetings are structured around a full schedule of technical lectures, visits to local organ shops and instruments, product exhibits and business meetings. The opportunity to meet other builders, technicians and suppliers for the purpose of sharing ideas and information is another important benefit of each convention.

The AIO midyear seminars provide further opportunities for professional growth. These weekend seminars are held in organ shops throughout the country and are structured to provide hands-on training in a variety of small group settings.

## Journal of American Organbuilding

The Institute also publishes a quarterly journal featuring technical articles, product and book reviews, and a forum for the exchange of building and service information and techniques. Subscriptions are provided free to AIO members, and are available to non-members through the Houston office at \$24.00 per year, or \$65.00 for three years.

## Membership

AIO membership is open to those currently engaged full time in organbuilding or organ maintenance work. Affiliate membership is open to those who are not full-time builders or technicians, as well as non-North American builders and those in allied professions supporting the pipe organ industry. Prospective members must obtain the nominating signature of a current AIO member and provide a brief summary of their work history on the nomination form. Further details about membership categories and annual dues are provided on the form.

## The AIO Website

Several AIO resources are available online at [www.pipeorgan.org](http://www.pipeorgan.org). The membership roster includes links to the websites of companies employing individual AIO members. Lecture and seminar downloads are available, and Journal back issues can be ordered by mailing the online order form with your payment. Upcoming convention and seminar information is posted on the site, and the membership application and code of ethics can be viewed and printed. Inquiries may be sent to Executive Secretary Howard Maple at [ExecSec@pipeorgan.org](mailto:ExecSec@pipeorgan.org)





## Board of Directors and Committee Structure

Board members are responsible for communicating with the committee(s) listed in their column.  
Committees are chaired by the first person listed. Board terms expire following the annual convention in the year listed.

---

### PRESIDENT '09

C. Joseph Nichols  
PO Box 7375  
Little Rock AR 72217

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### VICE PRESIDENT '09

Fredrick W. Bahr  
153 30th St. NW  
Canton OH 44709

---

#### Membership

Receive and review nominations for membership, recommend action to board. Seek new members, recommend action regarding inactive members.

Fredrick W. Bahr  
Matthew Bellocchio  
Brian M. Fowler

### TREASURER

Thomas F. Wood  
PO Box 137  
Unionville IN 47468

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### SECRETARY '08

Mark Hotsenpiller  
3101 20th St.  
San Francisco CA 94110

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#### Resolutions

Review by-laws, minutes of board and annual meetings. Review proposed amendments to the by-laws.

Mark Hotsenpiller  
Timothy E. Boles  
John Panning

---

### BOARD MEMBER '07

Sean O'Donnell  
83 Lyndhurst St  
Boston MA 02124-2213

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#### Education

Administer training program and plan educational content of conventions and mid-year seminars.

Matthew Bellocchio '09  
Edward Odell '08  
Bryan Timm '09  
Robert J. Vaughan '08  
Joseph G. Zamberlan '07

#### Website and

**Online Member's Forum**  
Provide guidance for website development and the members-only online forum for technical questions and advice.

Sean O'Donnell  
R. Ross King

### BOARD MEMBER '08

Brian A. Mattias  
520 Oaklawn Avenue  
Cranston RI 02920

---

#### Examinations

Establish criteria, scope and procedure for annual exams.

Roy Redman '08  
David K. Wigton '09  
William Visscher '07

#### Convention Overview

Compile statistics and update handbook. Hold review session in February to evaluate previous convention. Help new convention committees with organization and hotel negotiations.

Randall S. Dyer,  
Convention Coordinator  
865-475-9539 w/h

Matthew Bellocchio  
Timothy M. Bovard  
Robert Sullivan  
Thomas F. Wood

### BOARD MEMBER '07

Patrick J. Murphy  
300 Old Reading Pike #1D  
Canton OH 44709

---

#### Ethics

Receive complaints and inquiries regarding ethics matters. Recommend action to board of directors.

Frederick L. Beal  
Michael L. Bigelow  
Dennis P. Milnar

### BOARD MEMBER '08

Benjamin R. Merchant  
104 Johnson Street  
East Syracuse NY 13057

---

#### Journal

Procure and review articles, administer literary award.

Scot Huntington  
Richard Houghten  
John Panning

#### Online Technical Resource

Develop a comprehensive resource for organ service information.

Christopher J. Nagorka  
Thomas A. Cashen  
Dennis P. Milnar

### BOARD MEMBER '07

R. Ross King  
3324 Stuart Drive  
Fort Worth TX 76110

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#### Outreach

Further the goals of the AIO through outreach projects.

Randall Karstens  
Edward M. Odell

#### Promotion of the Pipe Organ

Coordinate and target promotional efforts to create tangible links between the pipe organ and individuals, groups and our society.

Richard Houghten

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#### Nominating

Select candidates for election at annual business meeting.

Benjamin R. Merchant  
Brian Mattias  
Steven Repasky  
William Visscher  
Joseph O'Donnell

---

### EXECUTIVE SECRETARY

Howard Maple, PO Box 130982, Houston TX 77219-0982  
713-529-2212, e-mail: ExecSec@pipeorgan.org

### JOURNAL EDITOR

Jeffery L. Weiler, 1845 S. Michigan Ave. #1905, Chicago IL 60616  
312-842-7475, e-mail: gaumont@aol.com



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# Convention Schedule at a Glance

## Saturday, October 13

- 9:00 Exam Review Session
- 9:00 Registration desk open
- 9:00 Board bus for optional organ and train tour
- 10:00 Exhibitors' setup
- Noon Registration desk closes
- 1:30 AIO professional exams; Review Session continues
- 5:00 Buffet supper at hotel
- 6:30 Board busses for evening organ concert
- 9:00 Exhibits Preview

## Sunday, October 14

- 8:30 Board of Directors meeting
- 10:00 Registration desk open
- 1:00 Board busses for Longwood Gardens and Organ Museum
- 5:00 Board busses for hotel
- 6:00 Buffet supper
- 7:00 Registration desk open (1 hour)
- 7:00 Exhibitor's Night
- 11:30 Exhibits close

## Monday, October 15

- 7:30 Registration desk open
- 8:00 Exhibits open
- 8:00 Official opening - AIO membership meeting
- 9:00 Giving Corrective Feedback
- 10:45 Philadelphia Organ History
- 11:45 Lunch at the hotel
- 12:45 Board busses for Irvine Aud.
- 2:45 Board busses for Kimmel Center

- 4:45 Board busses for hotel
- 6:00 Dinner at the hotel
- 7:00 Exhibits open
- 11:30 Exhibits close

## Tuesday, October 16

- 7:30 Registration desk open (30 min.)
- 8:00 Board busses for shop/organ tour
- 11:20 Board busses for lunch
- 12:30 Board busses for shop/organ tour
- 3:15 Board busses for Macy's Dept. Store Wanamaker events
- 4:30 Wanamaker Organ Shop tour
- 5:30 History of the Wanamaker Organ
- 6:00 Happy Hour/Dinner in Wanamaker's Crystal Tearoom
- 8:00 Private organ concert - Wanamaker's Grand Court Organ
- 9:30 Board busses for hotel
- 10:00 Exhibits open
- 12:00 Exhibits close

## Wednesday, October 17

- 8:00 Exhibits open until noon (final session)
- 8:00 Registration desk open (1 hour)
- 8:00 AIO membership meeting
- 10:00 Handling Conflicts
- 11:45 Lunch at the hotel
- 1:00 Keyboard Covering and Restoration
- 2:15 Rigs, Rigging, and Risk
- 3:30 Möller Pitman Chest Repair
- 4:30 Free time
- 6:00 Cash bar
- 6:30 Closing banquet and awards - Michael Barone, speaker

## Thursday, October 18

- Post-Convention Tour (pre-registration required, see pages 36-42 for organs; see page 21 for schedule)
- 8:00 Board bus
- 8:45 Chestnut Hill Presbyterian
- 10:20 Bryn Mawr Presbyterian
- 10:45 Bryn Mawr Chapel
- 12:00 Lunch at Reading Terminal
- 2:00 St. Peter's Episcopal
- 3:30 Girard College
- 5:30 Arrive back at hotel



## Pre-Convention Program – Saturday

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### *Saturday, October 13*

- 9:00 a.m. - 12:00 EXAMINATION REVIEW SESSION (review continues in the afternoon, 1:30–5:00 p.m., as well as 1:30 p.m. AIO PROFESSIONAL EXAMINATIONS)
- 9:00 a.m. - 12:00 REGISTRATION DESK OPEN (*registrants' tote bags courtesy of Organ Supply Industries*)  
(Exhibitor's setup: 10:00 until 1:00 p.m.)
- 9:00 BOARD BUS FOR MORNING ORGAN TOUR: (*pre-registration required*)
- 9:30 ORGAN DEMONSTRATION - ST. PETER'S EPISCOPAL CHURCH  
Bigelow organ, 2000
- 10:00 BOARD BUS FOR ST. MARY'S CHURCH
- 11:00 ORGAN DEMONSTRATION - ST. MARY'S CHURCH  
Murphy & Assoc. organ, 2003
- 11:30 BOARD BUS FOR RETURN TO HOTEL
- 12:00 BUFFET LUNCH AT THE HOTEL (*Mt. Davis Room, pre-registration required for lunch*)
- 1:00 BOARD BUS FOR AFTERNOON PARKS TOUR (*pre-registration required*)
- 1:15 CARILLON DEMONSTRATION AT VALLEY FORGE PARK  
Doug Gefvert, Carillonneur of the Washington Memorial National Carillon
- 2:30 PENNSYLVANIA LIVE STEAMERS PARK (*weather permitting*)  
Ride on multiple-gauge trains and see a steam locomotive firing demonstration.
- 4:30 BOARD BUS FOR RETURN TO HOTEL
- 5:00 - 6:30 BUFFET SUPPER AT THE HOTEL (*Mt. Davis Room, pre-registration required for dinner*)
- 6:30 BOARD BUSES FOR TRINITY LUTHERAN
- 7:30 TRINITY LUTHERAN CONCERT  
Martin Ott organ, 1997; Clive Driscoll-Smith, organist
- 8:30 BOARD BUSES FOR RETURN TO HOTEL
- 9:00 - 11:30 EXHIBITS PREVIEW



## Convention Program – Sunday

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*Sunday, October 14*

8:30 a.m. AIO BOARD OF DIRECTORS MEETING

10:00 - 12:45 p.m. REGISTRATION DESK OPEN

12:00 p.m. LUNCH ON YOUR OWN AT HOTEL

1:00 BOARD BUSES FOR LONGWOOD GARDENS MUSEUM

2:00 LONGWOOD GARDENS and ORGAN MUSEUM TOUR

Organ Shop at Longwood Nursery (Nelson Barden)

Visitor Center

Guided walks to the fountain show in the Open Air Theatre:

Flower Garden Walk, Italian Water Garden, and lakes

Fountain Garden Pump House and Conservatory Terrace Pump House  
with many unique water fountain "gadgets"

Main Fountain Show

Reception in Ballroom, with organ console, organ museum and blower room open

From the Longwood Gardens website, [www.longwoodgardens.org](http://www.longwoodgardens.org):

*Exquisite flowers, majestic trees, dazzling fountains, extravagant conservatory, starlit theatre, thunderous organ—all describe the magic of Longwood Gardens, a horticultural showstopper where the gardening arts are encased in classic forms and enhanced by modern technology. Many generations helped create Longwood Gardens, but one individual—Pierre S. du Pont (1870-1954), industrialist, conservationist, farmer, designer, impresario, and philanthropist—made the most enduring contribution.*

5:00 BOARD BUSES FOR RETURN TO HOTEL

6:00 BUFFET SUPPER AT HOTEL

7:00 - 8:00 REGISTRATION DESK OPEN

7:00 EXHIBITORS' NIGHT (*cash bar available in the exhibit area*)

11:30 EXHIBITS CLOSE



# AIO Knoxville 2 0 0 8



## Lecture highlights-

### Organbuilding Past and Present

Learn about east Tennessee's organ history—Hooks, Pilchers, Wurlitzers and more!

### Not Your Average Aeolian-Skinner Rebuild

Bringing a little New York to Knoxville.

### Toward Rational Design

Exploring ways of building practical instruments for today's churches.

### Rebuilding and Restoration of Folding Bellows

Learn about all kinds of bellows, including a detailed look at rebuilding large Austin bellows.

### When One of Your "Children" Dies

Dealing with the loss of an instrument or a client relationship gone bad.

### Rebuilding Nineteenth-century Organs

A look at the many different ways to approach the challenge of bringing a 19th-century organ back to life.

## Organs and shop tours-

See and hear organs by Dyer, Richards & Fowkes, B. Rule, Taylor & Boody, Wilhelm, and more. The post-convention tour will visit the Brombaugh at Southern Missionary College, the Richards & Fowkes shop, and the Austin at Chattanooga's War Memorial Auditorium.

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## Convention Program – Monday

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### Monday, October 15

7:30 - 10:00 a.m. REGISTRATION DESK OPEN

8:00 OFFICIAL OPENING and AIO ANNUAL MEMBERSHIP MEETING, Part I  
(Robert Ebert industry survey report—members and non-members are encouraged to attend.)

8:00 - 12:00 EXHIBITS OPEN

9:00 LECTURE: *How and Why to Give Confirming and Corrective Feedback* (Roger & Kathy Revell)  
This session will allow you to practice giving effective feedback with a partner, providing you with practical tools for use back in your shop.

10:30 COFFEE BREAK

10:45 LECTURE: *A History of Philadelphia Organbuilding* (Stephen Pinel)

11:45 - 12:45 p.m. LUNCH AT THE HOTEL

12:45 BOARD BUSES FOR IRVINE AUDITORIUM

1:45 ORGAN DEMONSTRATION - IRVINE AUDITORIUM

Austin organ, 1926 4/162

Overview of the project by William F. Czelusniak; Demonstration by Diane Meredith Belcher

2:45 BOARD BUSES FOR KIMMEL CENTER

3:30 SLIDESHOW LECTURE: *Details and Construction of the Kimmel Center Organ*  
(Lynn Dobson, John Panning)

4:00 ORGAN DEMONSTRATION/RECITAL - KIMMEL CENTER FOR THE PERFORMING ARTS  
Dobson organ, 2006; Alan Morrison, organist

4:45 BOARD BUSES FOR HOTEL

6:00 DINNER AT THE HOTEL (*Grand Ballroom*)

6:00 APOBA dinner and meeting (*Mount Davis Room*)

7:00 - 11:30 EXHIBITS OPEN (*cash bar available in the exhibit area*)



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## Convention Program – Tuesday

*Tuesday, October 16*

7:30 - 8:00 a.m. REGISTRATION DESK OPEN  
(single day registration may not be available due to limited space at the Wanamaker events)

8:00 MORNING SHOP TOUR and DEMONSTRATIONS: (see biographies for shop talk details)

### GROUP A

8:00 Board bus for St. David's Church  
  
9:00 Demonstration of 2007 Dobson organ  
9:30 Board bus for St. Mark's Lutheran Church  
10:45 Demonstration of 2000 Patrick Murphy organ  
  
11:20 Board bus for lunch at Gilbertsville Fire Hall  
12:30 Board bus for Murphy shop –  
Round-robin talks begin at 1:00, 1:45, 2:30:  
Shop talk: *Curved Toestud Bolsters* (Jack Serdy)  
Shop talk: *Façade Pipe Stenciling* (Marylou Davis)  
Shop talk: *Spencer Blower Rebuilding* (Joe Rotella)  
  
3:15 Board bus for Macy's Dept. Store

### GROUP B

8:00 Board bus for Murphy shop –  
Round-robin talks begin at 9:00, 9:45, 10:30:  
Shop talk: *Curved Toestud Bolsters* (Jack Serdy)  
Shop talk: *Façade Pipe Stenciling* (Marylou Davis)  
Shop talk: *Spencer Blower Rebuilding* (Joe Rotella)  
  
11:20 Board bus for lunch in Gilbertsville Fire Hall  
12:30 Board bus for St. Mark's Lutheran Church  
  
1:00 Demonstration of 2000 Patrick Murphy organ  
1:35 Board bus for St. David's Church  
2:40 Demonstration of 2007 Dobson organ  
  
3:15 Board bus for Macy's Dept. Store

4:30 WANAMAKER ORGAN SHOP TOUR

5:30 LECTURE: *History and Current Status of the Wanamaker Organ  
and Friends of the Wanamaker* (Curt Mangel)

6:00 HAPPY HOUR IN THE CRYSTAL TEAROOM (cash bar)

6:30 DINNER IN THE CRYSTAL TEAROOM

8:00 STORE CLOSES (doors will be locked, all attendees must be inside by this time)

8:00 PRIVATE AFTER-HOURS ORGAN CONCERT - WANAMAKER'S GRAND COURT ORGAN  
Los Angeles Art Organ Co., 6/462  
Peter Richard Conte, Grand Court Organist

9:30 BOARD BUSES FOR RETURN TO HOTEL

10:00 - midnight EXHIBITS OPEN (cash bar)



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## Convention Program – Wednesday

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### Wednesday, October 17

- 8:00 EXHIBITS OPEN UNTIL NOON (*final session*)
- 8:00 - 9:00 REGISTRATION DESK OPEN
- 8:00 AIO ANNUAL MEMBERSHIP MEETING, Part II  
(Members and non-members are encouraged to attend.)
- 9:30 BREAK
- 10:00 LECTURE: *Conflicts? Of Course We Have Conflicts!* (Roger & Kathy Revell)  
In this engaging and fun interactive session, the presenters will explore common approaches to conflict situations and provide insights into working together productively.
- 11:45 p.m. LUNCH AT THE HOTEL  
The Board of Directors will meet for lunch in a separate meeting room.
- 1:00 LECTURE: *Covering New Keyboards and the Restoration of Historical Keyboards* (Michael Morvan)  
An overview of the art of keyboard covering and restoration using legally sourced ivory.
- 2:00 BREAK
- 2:15 LECTURE: *Rigs, Rigging, and Risk: Moving Big Organs in Big Places* (John Bishop)  
How do you move heavy things up high? How do you get them from here to there? What if other contractors around you are less than fully interested in the success of your project? And how do organbuilders, coming from a centuries-old tradition of artistic achievement, forge relationships with modern industry?
- 3:15 BREAK
- 3:30 ROUNDTABLE DISCUSSION: *Möller Pitman Chest Repair* (Irv Lawless and Randall Wagner)
- 4:30 FREE TIME
- 6:00 CASH BAR
- 6:30 CLOSING BANQUET AND AWARDS  
Closing comments by *Pipedreams* host Michael Barone





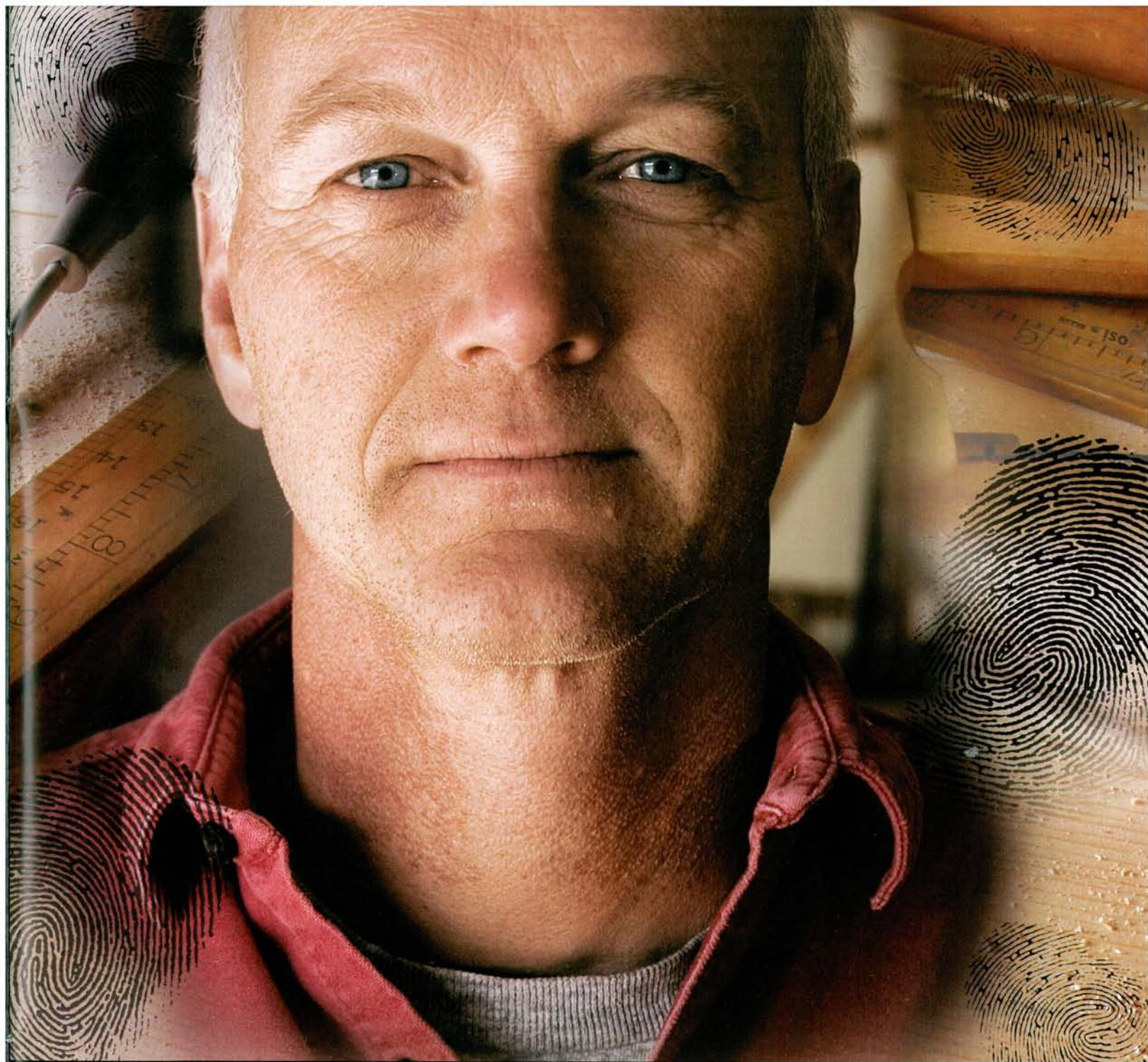
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## Post-Convention Organ Tour – Thursday

---

*Thursday, October 18*

**Pre-registration is required for this tour —  
mark the appropriate box on the back of your convention registration form.**

- 7:00 - 8:00 a.m. BREAKFAST – on your own
- 8:00 BOARD BUS FOR OPTIONAL ORGAN TOUR
- 8:45 ORGAN DEMONSTRATION AT CHESTNUT HILL PRESBYTERIAN CHURCH  
Mander tracker organ (2000)  
Demonstration by David Furniss
- 9:20 BOARD BUS FOR BRYN MAWR PRESBYTERIAN CHURCH
- 10:20 ORGAN DEMONSTRATION AT BRYN MAWR PRESBYTERIAN CHURCH  
3-manual Rieger organ (2005)  
Demonstration by Jeffery Brillhart
- 10:45 ORGAN DEMONSTRATION IN THE BRYN MAWR CHAPEL  
3-manual Petty-Madden organ (1996)
- 11:15 BOARD BUS FOR LUNCH AT READING TERMINAL
- 12:00 LUNCH ON YOUR OWN AT READING TERMINAL
- 1:20 BOARD BUS FOR ST. PETER'S EPISCOPAL CHURCH
- 2:00 ORGAN DEMONSTRATION AT ST. PETER'S EPISCOPAL CHURCH  
E.M. Skinner organ, 18th-century casework  
Demonstration by Paula Pugh Romanaux, Artist-in-Residence and Principal Organist
- 2:30 BOARD BUS FOR GIRARD COLLEGE
- 3:30 ORGAN CONCERT AT GIRARD COLLEGE  
E.M. Skinner organ  
Nathan Laube, organist
- 4:30 BOARD BUS FOR RETURN TO HOTEL
- 5:30 ARRIVE BACK AT HOTEL (*dinner on your own*)



# Up a ladder?

Gripping a rail?  
*Dangling in space?*  
Fear not.

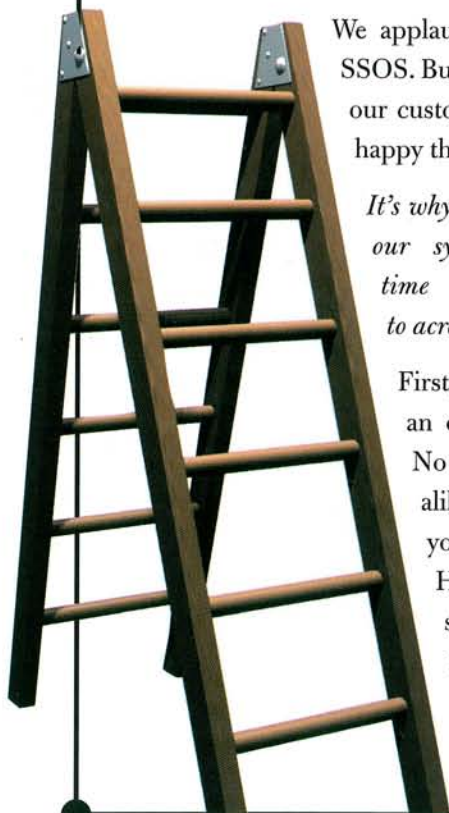
*You don't have to keep  
your fingers crossed.*

By saying that organ builders are cabinet makers, metalsmiths, engineers, architects and artists in one, we'd still be putting them down.



They're contortionists, athletes and gymnasts to boot.

One foot on a ladder, miles above a laden soundboard, screwdriver in hand, many defy the laws of physics for the sake of their art.



We applaud courage here at SSOS. But similarly, we think our customers are better off happy than heroic.

*It's why we strive to ensure  
our systems work first-  
time without recourse  
to acrobatics.*

First, we make sure an order suits its job. No two organs are alike, so tell us all you can. Drop in. Have a coffee. We speak English, not abbreviated electro-jargon.

Installation is simple.

Everything from a tremolo to a MultiSystem with MIDI comes with a clear-cut guide. We're chopping out the geeky bits. "The first socket" inspires more confidence, we feel, than "the 4-pole in-line coded output". We hope you'll agree.

If anything does prove awkward, call us on 800 272 4775. It's hugely cheaper than a medical bill and you can talk to your system's designer.

Finally, while every product's made to last, we're always waiting in the wings.

We've blueprints, spares and backup for every single system SSOS has ever made.

Nothing's infallible. But in 30 years, we've learned that open ears beat crossed fingers every time. On the ground or in the air.

**Rather than blind you with  
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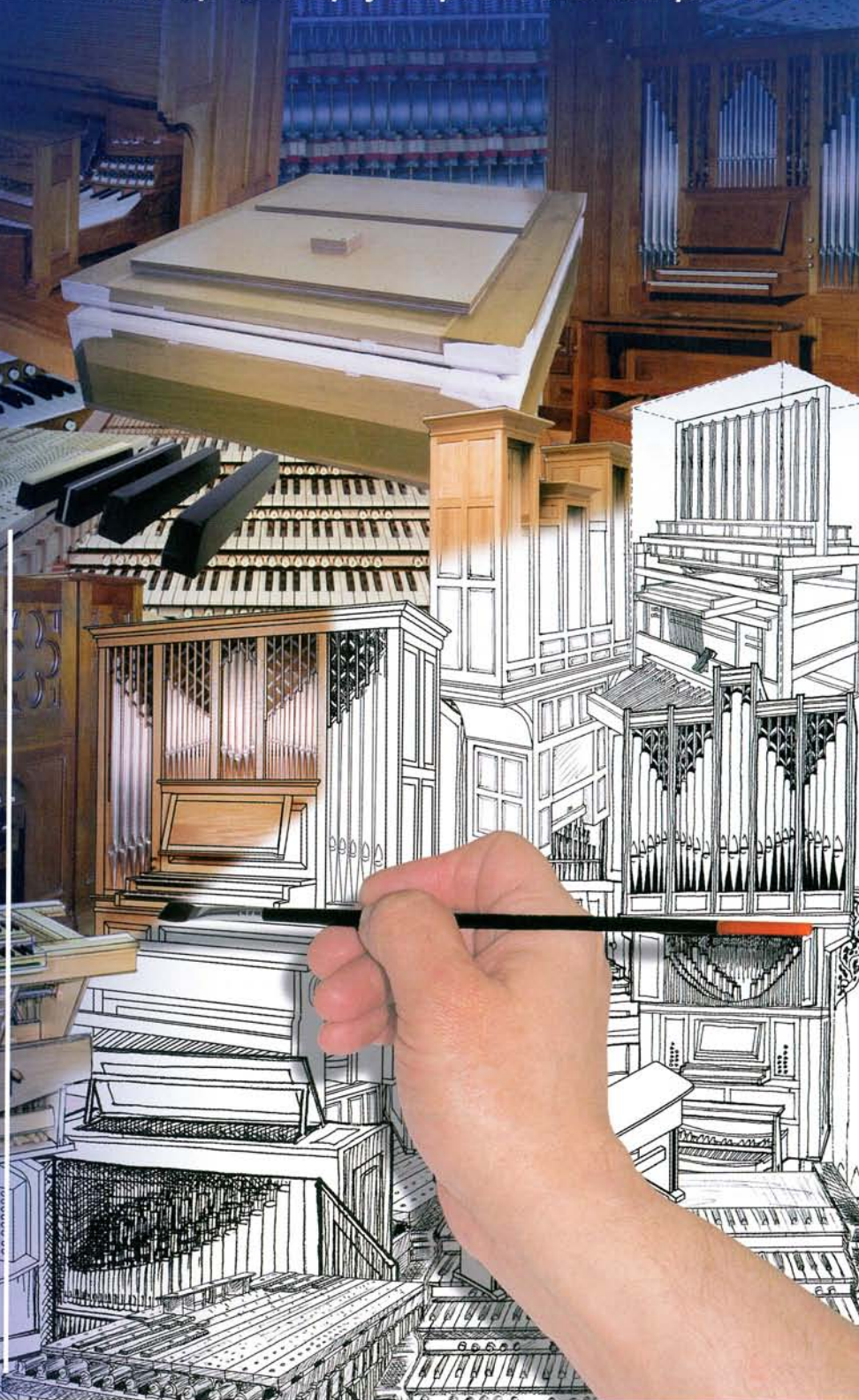
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## Pre-Convention Organ – Saturday



### Trinity Evangelical Lutheran Church

Lansdale, Pennsylvania

Martin Ott Pipe Organ Co., Opus 90 (1997)

#### HAUPTWERK

- 16' Prinzipal
- 8' Prinzipal
- 8' Gemshorn
- 8' Rohrflöte
- 4' Oktave
- Kornett V (*mounted, tenor f*)
- 4' Nachthorn
- 2 $\frac{2}{3}$ ' Quinte
- Großmixtur II
- 2' Oktave
- Mixtur IV-VI
- 16' Trompete
- 8' Großtrompete
- 8' Trompete
- Tremulant
- Zimbelstern
- Chimes

#### SCHWELLWERK

- 16' Bourdon
- 8' Viola di Gamba
- 8' Voix Celeste (*tenor C*)
- 8' Bourdon
- 4' Oktave
- 4' Flute Harmonic
- 2' Waldflöte
- Mixtur IV
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremulant

#### OBERWERK

- 8' Geigen Prinzipal
- 8' Querflöte
- 8' Quintade
- 4' Oktave
- 4' Blockflöte
- 2 $\frac{2}{3}$ ' Nasat
- 2' Oktave
- 2' Nachthorn
- 1 $\frac{3}{5}$ ' Terz
- 1 $\frac{1}{3}$ ' Quinte
- 1 $\frac{1}{4}$ ' Septime
- Scharff IV
- 16' Dulzian
- 8' Krummhorn
- 8' Großtrompete (*HW*)
- Tremulant

#### PEDAL

- 32' Untersatz
- 16' Prinzipalbaß
- 16' Subbaß
- 8' Oktavbaß
- 8' Gedacktbass
- 4' Choralbaß
- 4' Flötenbaß
- Mixtur IV
- 32' Kontraposaune
- 16' Posaune
- 8' Trompete
- 8' Großtrompete (*HW*)
- 4' Großtrompete (*HW*)
- 4' Schalmey (*prep.*)

Suspended mechanical action and mechanical couplers; pedal couplers also controlled by reversible thumb and toe pistons. Stable winding with tuning in Fisk II temperament.





## St. Peter's Episcopal Church

Paoli, Pennsylvania

M. L. Bigelow & Co., Opus 30 (2003)

### MANUALS I and II

- 8' Open Diapason (*Man. I only, notes 1-5 Stopp'd Diapason*)
- 8' Stopp'd Diapason
- 8' Viola da Gamba (*low 12 Stopp'd Diapason*)
- 4' Octave
- 4' Flute
- 2 $\frac{2}{3}$ ' Twelfth (*Man. I only*)
- 2' Fifteenth
- 1 $\frac{1}{2}$ ' Seventeenth (*Man. I only, from middle C*)
- 8 Hautboy (*Man. II only, from tenor C*)

### PEDAL

- 16 Subbass (*located remotely on electro-pneumatic chest*)

Mechanically operated swell shades enclose all manual stops except Open Diapason.

For dual stops, drawing a stop on one manual automatically cancels it on the other manual.

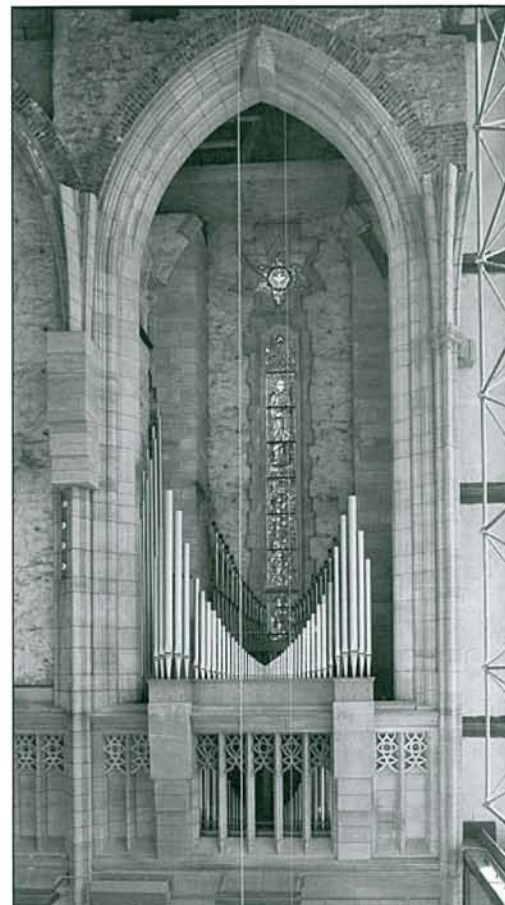
Standard couplers, 58/30 compass

Keys of bone and ebony

Flexible Wind/Tremulant

Colonial-style case, painted to client's specifications, mounted on gallery rail, with keydesk attached behind

Suspended mechanical key action



## St. Mary's Catholic Church

Andorra, Pennsylvania

Patrick Murphy & Assoc. (1999)

### GREAT

- 16' Stopped Diapason
- 8' Principal
- 8' Stopped Diapason
- 8' Quintadena
- 8' Gedackt (*Sw.*)
- 8' Gemshorn Cel. II (*Sw.*)
- 4' Octave
- 4' Rohrflöte
- 2 $\frac{2}{3}$ ' Twelfth
- 2' Fifteenth
- Mixture III-IV (*Sw.*)
- 8' Clarinet (*Sw.*)
- 8' Trumpet

### SWELL

- 16' Gedeckt
- 8' Spitz Principal
- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Spitz Principal
- 4' Blockflöte
- 4' Gemshorn Celeste II
- 2 $\frac{2}{3}$ ' Nazard

- 2' Blockflöte
- 1 $\frac{3}{5}$ ' Tierce
- 1 $\frac{1}{3}$ ' Larigot
- 16' Trompette
- 8' Trompette
- 8' Oboe
- 4' Clarion
- 8' Miller Tuba (*Gt.*)
- Tremulant

### PEDAL

- 32' Resultant (*Forte*)
- 32' Resultant (*Piano*)
- 16' Spitz Principal
- 16' Gedeckt (*Sw.*)
- 8' Spitz Octave
- 8' Stopped Diap. (*Gt.*)
- 8' Gemshorn (*Sw.*)
- 4' Rohrflöte (*Gt.*)
- 4' Choral Bass
- 2' Super Octave
- 16' Posaune (*Gt.*)
- 16' Trompette (*Sw.*)
- 8' Trompette (*Sw.*)
- 4' Clarinet (*Gt.*)
- 8' Miller Tuba



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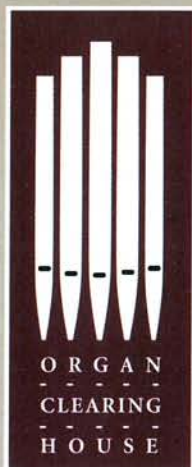


Before(left): First Baptist Church, Harwich, MA

After(below): St. Andrew's Episcopal Church, Valparaiso, IN

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## Convention Tour – Sunday



## Longwood Gardens and Organ Museum

Kennett Square, Pennsylvania

The Aeolian Co. (1929)



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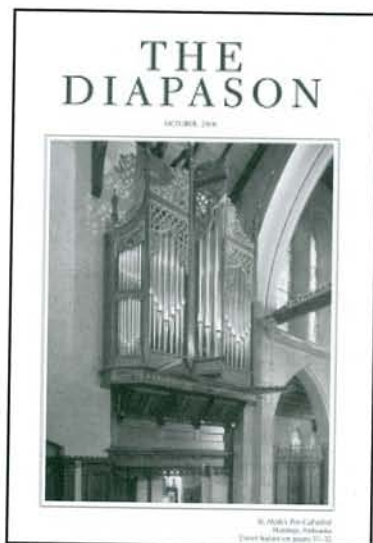
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CHURCH OF THE ADVENT — BOSTON

Aeolian-Skinner Op. 940 / 940-A ~ 1936 / '64

*Mechanism and installation: replicated Choir Trumpet,*

*CCCC-EEEE completion of existing 32-foot Subbass*

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# Convention Organ – Monday



## Irvine Auditorium, University of Pennsylvania

Austin Organs, Inc., Opus 1416 (1926)

### CHOIR

- 16' Contra Gamba 16'
- 16' Double Dulciana 16'
- 8' Open Diapason
- 8' Geigen Principal
- 8' Stopped Diapason
- 8' Chimney Flute
- 8' Quintadena
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Concert Flute
- 8' Flute Celeste
- 8' Gemshorn
- 8' Gemshorn Celeste
- 8' Dulciana
- 4' Principal
- 4' Flute d'Amour
- 4' Dolce
- 2 2/3' Twelfth\*
- 2' Fifteenth\*
- 2' Flageolet
- 2' Dulcet
- 1 3/8' Seventeenth\*
- 1' Dulcinet 1'
- 2 3/8' Cornet Mixture III (*draws \**)
- 16' Trombone
- 16' Baryton
- 16' Bass Clarinet
- 16' Cor Anglais
- 8' Tromba
- 8' Orchestral Horn
- 8' Orchestral Oboe
- 8' Clarinet
- 8' Cor Anglais
- 8' Vox Humana
- 4' Tromba Clarion
- Tremolo

### TROMBONE CHORUS

(floating, enclosed with Choir)

- 16' Contra Trombone
- 8' First Tromba
- 8' Second Tromba
- 4' First Clarion
- 4' Second Clarion

### SOLO

- 8' Grand Diapason Phonon
- 8' Flauto Major
- 8' Gross Gamba
- 8' Gamba Celeste
- 8' Gedeckt
- 8' Concert Flute (*Ch.*)
- 4' Flûte Ouverte
- 4' Flute d'Amour (*Ch.*)
- 2' Concert Piccolo
- 16' Tuba Profunda
- 8' Tuba Magna
- 8' Harmonic Tuba
- 8' French Bugle
- 8' Hunting Horn
- 8' Bell Clarinet
- 8' French Horn (*Gt.*)
- 8' Orchestral Oboe (*Ch.*)
- 8' Cor Anglais (*Ch.*)

- 8' Clarinet (*Ch.*)
- 4' Tuba Clarion
- Tremolo
- Cathedral Chimes
- (also *Gt., Ch., Pedal drawknobs*)
- 8' Marimba (*reiterating*)
- 4' Glockenspiel (*reiterating*)
- 4' Carillons
- 4' Xylophone
- 4' Celesta

### STRING (floating)

- 8' Violes V
- 8' Celestes V
- 8' Violes III
- 8' Celestes III
- 8' Violes II
- 8' Celestes II
- 4' Violes III
- 2 3/8' String Mixture III
- Full String Organ
- Tremolo

### PEDAL

- 64' Resultant Bass
- 32' Double Open Diapason
- 32' Contra Violone
- 32' Contra Bourdon
- 16' First Open Diapason
- 16' Second Open Diapason
- 16' Metal Open Diapason
- 16' Diaphone
- 16' Violone
- 16' First Bourdon
- 16' Second Bourdon
- 16' Lieblich Gedeckt (*Sw.*)
- 16' Gamba (*Ch.*)
- 16' Violes Celeste III (*String*)
- 16' Dulciana (*Ch.*)
- 10 2/3' Gross Quint
- 8' Octave
- 8' Principal
- 8' Gross Flute
- 8' Bourdon
- 8' Flauto Dolce (*Sw.*)
- 8' Dulciana (*Ch.*)
- 8' Violes Celeste III (*String*)
- 8' Violoncello Celeste II (*Solo*)
- 5 1/8' Twelfth
- 4' Octave Flute
- 5 1/8' Mixture V
- 32' Contra Bombarde
- 16' Bombarde
- 16' First Trombone
- 16' Second Trombone (*Ch.*)
- 16' Tuba Profunda (*Solo*)
- 16' Contra Fagotto (*Sw.*)
- 16' Bass Clarinet (*Ch.*)
- 8' Tromba
- 8' Harmonic Tuba (*Solo*)
- 4' Clarion
- 4' Tuba Clarion (*Solo*)
- 8' Marimba (*Solo*)
- 4' Glockenspiel (*Solo*)

- | GREAT   | SWELL                                      |
|---|--|
| 16' Bourdon                                   | 16' Bourdon                                |
| 16' Violone Dolce                             | 16' Gemshorn                               |
| 8' First Open Diapason                        | 8' Diapason Phonon                         |
| 8' Second Open Diapason                       | 8' Open Diapason                           |
| 8' Third Open Diapason                        | 8' Horn Diapason                           |
| 8' Fourth Open Diapason                       | 8' Geigen Principal                        |
| 8' Fifth Open Diapason                        | 8' Melodia                                 |
| 8' Flauto Major                               | 8' Rohr Flöte                              |
| 8' Doppel Flöte                               | 8' Viola d'Gamba                           |
| 8' Harmonic Flute                             | 8' Viole d'Orchestre                       |
| 8' Bourdon                                    | 8' Viole Celeste III                       |
| 8' Clarabella                                 | 8' Salicional                              |
| 8' Gamba                                      | 8' Voix Celeste                            |
| 8' Violoncello                                | 8' Flauto Dolce                            |
| 8' Gemshorn                                   | 8' Unda Maris                              |
| 5 1/8' Quint                                  | 4' Principal                               |
| 4' Octave                                     | 4' Traverse Flute                          |
| 4' Principal                                  | 4' Flute d'Amour                           |
| 4' Hohl Flöte                                 | 4' Violina                                 |
| 4' Harmonic Flute                             | 2 2/3' Twelfth*                            |
| 2 2/3' Octave Quint                           | 2' Fifteenth*                              |
| 2' Super Octave                               | 2' Flautina                                |
| 2' Mixture III-IV                             | 1 3/8' Seventeenth*                        |
| 1 1/8' Mixture V                              | 1 1/8' Twenty-First*                       |
| 16' Double Trumpet                            | 1' Twenty-Second*                          |
| 8' French Trumpet                             | 2 2/3' String Mixture V ( <i>draws *</i> ) |
| 8' Trumpet                                    | 1 1/8' Mixture IV                          |
| 8' French Horn                                | 16' Contra Fagotto 16'                     |
| 8' Tuba Magna ( <i>Solo</i> )                 | 16' Vox Humana 16'                         |
| 4' Clarion                                    | 8' French Trumpet 8'                       |
| Tremolo                                       | 8' Cornopean 8'                            |
| 8' Harp ( <i>also Choir, Solo drawknobs</i> ) | 8' Oboe 8'                                 |
| 8' Marimba ( <i>Solo</i> )                    | 8' Corno d'Amore 8'                        |
| 4' Celesta                                    | 8' Vox Humana II 8'                        |
|   | 4' Clarion 4'                              |
|   | 4' Vox Humana 4'                           |
|   | Tremolo                                    |

Built for the Sesquicentennial Exposition, Philadelphia; relocated to Irvine Auditorium in 1929, the gift of Cyrus H. K. Curtis; new Austin drawknob console 2003



## GREAT

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| 32' Prestant ( <i>ext.</i> )    | 2 2/3' Nasard                     |
| 16' Prestant                    | 2' Doublet                        |
| 16' Violone                     | 2' Recorder                       |
| 16' Bourdon                     | 1 3/5' Tierce                     |
| 8' Open Diapason                | 1 1/3' Larigot                    |
| 8' Principal                    | 1 1/7' Sept                       |
| 8' Gambe                        | 1' Piccolo                        |
| 8' Harmonic Flute               | 3/9' None                         |
| 8' Chimney Flute                | 1 1/3' Mixture IV                 |
| 5 1/3' Quint                    | 1' Sharp Mixture III              |
| 4' Octave                       | 16' Bassoon                       |
| 4' Spire Flute                  | 16' Aeoline ( <i>free reeds</i> ) |
| 3 1/5' Tierce                   | 8' Trumpet                        |
| 2 2/3' Octave Quint             | 8' Cor anglais                    |
| 2' Super Octave                 | 8' Cromorne                       |
| 1 3/5' Octave Tierce            | Tremulant                         |
| 2 2/3' Grande Fourniture II     | 16' Trombone ( <i>Solo</i> )      |
| 2' Mixture IV-VIII              | 8' Tuba ( <i>Solo</i> )           |
| 1 1/3' Fourniture IV            | 8' Ophicleide ( <i>Solo</i> )     |
| 3/3' Cymbal III                 | 4' Clarion ( <i>Solo</i> )        |
| 8' Cornet VI ( <i>tenor C</i> ) | 8' Horiz. Trumpet ( <i>Gt.</i> )  |
| 16' Posaune                     |                                   |
| 8' Trumpet                      |                                   |
| 4' Clarion                      |                                   |
| 8' Horizontal Trumpet*          |                                   |

## SOLO (*enclosed*)

- |  |
|--|
| 8' Principal                             |
| 8' Major Flute                           |
| 8' Gamba                                 |
| 8' Gamba Celeste ( <i>low C</i> )        |
| 4' Octave                                |
| 4' Orchestral Flute                      |
| 2 2/3' Full Mixture V                    |
| 8' French Horn                           |
| 8' Clarinet                              |
| Tremulant                                |
| 16' Trombone *                           |
| 8' Tuba Magna *                          |
| 8' Ophicleide * ( <i>ext. of 16'</i> )   |
| 4' Tuba Clarion * ( <i>ext. of 16'</i> ) |

## PEDAL

## SWELL (*enclosed*)

- |  |
|--|
| 16' Bourdon                                  |
| 8' Diapason                                  |
| 8' Flûte traversière ( <i>1-12 Brdn.</i> )   |
| 8' Bourdon                                   |
| 8' Viole de gambe                            |
| 8' Voix céleste ( <i>low C</i> )             |
| 8' Voix éolienne II ( <i>cel. to low G</i> ) |
| 4' Prestant                                  |
| 4' Flûte octaviante                          |
| 4' Viole d'amour                             |
| 2 2/3' Nasard                                |
| 2' Octavin                                   |
| 1 3/5' Tierce                                |
| 2' Plein jeu harmonique III-V                |
| 16' Bombarde                                 |
| 8' Trompette harmonique                      |
| 8' Hautbois                                  |
| 8' Voix humaine                              |
| 4' Clairon harmonique                        |
| Tremulant                                    |

## POSITIVE (*enclosed*)

- |                                |
|--------------------------------|
| 16' Quintaton                  |
| 8' Principal                   |
| 8' Bourdon                     |
| 8' Salicional                  |
| 8' Unda maris ( <i>low F</i> ) |
| 4' Octave                      |
| 4' Chimney Flute               |

- |   |
|---|
| 32' Double Open Wood                                  |
| 32' Prestant ( <i>Gt.</i> )                           |
| 32' Bourdon ( <i>ext. Subbass</i> )                   |
| 16' Open Wood ( <i>ext.</i> )                         |
| 16' Octave  |
| 16' Violone ( <i>Gt.</i> )                            |
| 16' Subbass   |
| 16' Bourdon ( <i>Sw.</i> )                            |
| 10 2/3' Quint ( <i>ext. Double Open Wood</i> )        |
| 8' Octave   |
| 8' Bass Flute   |
| 8' Bourdon ( <i>ext. Subbass</i> )                    |
| 8' Violoncello ( <i>Gt.</i> )                         |
| 4' Choralbass   |
| 4' Flute ( <i>ext. Bass Flute</i> )                   |
| 6 2/5' Cornet III ( <i>6 2/5' + 5 1/3' + 4 1/7'</i> ) |
| 2 2/3' Mixture IV                                     |

- |   |
|---|
| 64' Contre Bombarde Ravale-<br>ment* ( <i>ext. to low A</i> ) |
| 32' Contre Bombarde*  |
| 16' Bombarde * ( <i>ext.</i> )                                |
| 16' Posaune   |
| 16' Trombone ( <i>Solo</i> )                                  |
| 8' Trumpet  |
| 8' Posaune ( <i>ext.</i> )                                    |
| 4' Clarion  |
| 8' Horizontal Trumpet ( <i>Gt.</i> )                          |
| 8' Ophicleide ( <i>Solo</i> )                                 |

## ACCESSORIES

- |                              |
|------------------------------|
| Bell Star ( <i>f and p</i> ) |
| Nightingale                  |



## Verizon Hall, Kimmel Center for the Performing Arts

Dobson Pipe Organ Builders, Ltd.,  
Opus 76 (2006)

\*denotes high-pressure stops

Attached console with mechanical key action and electric stop action; second movable electric action stage console

Solid state combination action shared by both consoles with 300 levels of memory, programmable Crescendo, MIDI In/Out/Thru





Wm. T. Van Pelt

## St. David's Episcopal Church

Wayne, Pennsylvania

Dobson Pipe Organ Builders, Ltd., Opus 84 (2007)

### GREAT

- 16' Principal
- 8' Principal
- 8' Hohl Flute
- 8' Gamba
- 4' Octave
- 4' Spire Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 3/5' Seventeenth
- 2' Mixture IV
- 8' Trumpet
- 4' Clarion

### SWELL

- 8' Diapason
- 8' Bourdon
- 8' Viola
- 8' Voix Celeste (*low C*)
- 4' Octave
- 4' Harmonic Flute
- 2 2/3' Nasard
- 2' Piccolo
- 1 3/5' Tierce
- 2' Mixture III
- 16' Bassoon
- 8' Trumpet
- 8' Oboe
- 4' Clarion
- Tremulant

### CHOIR (*expressive*)

- 16' Bourdon
- 8' Salicional
- 8' Gemshorn
- 8' Unda Maris (*low G*)
- 8' Lieblich Gedeckt
- 4' Fugara
- 4' Recorder
- 2' Flageolet
- 8' Trumpet
- 8' Clarinet
- 8' Vox Humana
- Tremulant

### PEDAL

- 32' Contra Bourdon
- 16' Principal (*Gt.*)
- 16' Violone
- 16' Subbass (*ext. Contra Bourdon*)
- 16' Bourdon (*Ch.*)
- 8' Octave
- 8' Violoncello (*ext. Violone*)
- 8' Gedeckt (*ext. Contra Bourdon*)
- 4' Choralbass
- 16' Trombone
- 8' Trumpet (*Gt.*)
- 4' Clarion (*Gt.*)

Detached console with  
drawknobs in angled terraces

Mechanical key action,  
electric stop action,  
128-level combination action

42 registers, 47 ranks



### GREAT

- 16' Gedackt
- 8' Principal
- 8' Bourdon
- 8' Viola (*Sw.*)
- 4' Octave
- 4' Nachthorn
- 2 $\frac{2}{3}$ ' Twelfth
- 2' Fifteenth
- Mixture IV
- 8' Trumpet
- 8' Clarinet (*Sw.*)

### SWELL

- 8' Geigen
- 8' Rohrflute
- 8' Viola
- 8' Viola Celeste
- 4' Principal
- 4' Flute Octaviant
- 2' Spitzflute
- Cornet II
- Mixture III
- 16' Clarinet
- 8' Hautbois

### PEDAL

- 16' Contrabass
- 16' Bourdon
- 16' Gedackt (*Gt.*)
- 8' Octave
- 8' Bourdon
- 8' Viola (*Sw.*)
- 4' Choralbass
- 2' Flute (*Gt.*)
- 16' Posaune (*Gt.*)
- 8' Trumpet (*Gt.*)
- 4' Clarinet (*Sw.*)

Moveable console  
Peterson combination action  
Electric-action slider chests  
28 ranks



### St. Mark's Lutheran Church

Pennsburg, Pennsylvania

Patrick J. Murphy & Associates, Opus 36 (2000)



## Convention Organ – Tuesday

---

Designed by organ architect George Ashdown Audsley and built by the Murray M. Harris Organ Co. and its successor, the Los Angeles Art Organ Co., the Wanamaker Organ was first exhibited at the 1904 Louisiana Purchase Exposition in St. Louis. With five manuals, 140 stops, 152 ranks and 10,059 pipes, it was billed as "The Largest Organ in the World" and was featured at daily recitals to packed houses. Despite its tremendous musical success, cost overruns and litigation over patent infringements with its player mechanism led to the bankruptcy of its builder. The organ was originally destined for permanent installation in the Kansas City Convention Center, but the deal succumbed to the builder's financial difficulties.

Placed in storage after the Exposition, the instrument was purchased by John Wanamaker in 1909. Wanamaker hired William Boone Fleming, the former Murray M. Harris shop superintendent, to oversee its move and installation in Philadelphia's premier department store. The organ took thirteen freight cars to transport and two years of installation work in its new home. It was first played in the Wanamaker Store on June 6, 1911.

Despite its immense size, it was judged inadequate to fill the store's seven-story Grand Court in which it was located. Wanamaker opened a private organ factory in the store's attic, which was tasked with augmenting the organ. Under the guidance of John Wanamaker's son Rodman, the first expansion project resulted in more than 8,000 pipes being added between 1911 and 1917. From 1926 to 1930, a second major expansion of more than 10,000 pipes followed a tonal plan developed by Marcel Dupré, Charles Courboin, Alexander Russell, Fleming, and tone-and-voicing chief George W. Till. The String Organ and the six-manual console were installed as part of this final

expansion. The organ presently boasts 462 ranks and 28,543 pipes.

While the Wanamaker Organ is considered by some to be the foremost expression of the Symphonic school of organ design, its tonal structure and unique ensemble defy definition. With fully developed diapason choruses, 107 ranks of mixtures (29 of which are in the Pedal!), it is clearly a "classical" organ at its core. With its abundant orchestral voices, the instrument consists primarily of straight stops, perhaps anticipating one of the precepts of the "organ reform movement" that was to follow.

Another forward-looking feature is the six-manual console's ergonomic design, which features a unique amphitheater-style stop arrangement, a concave radiating pedalboard, overhanging manuals, a profusion of pistons, unique playing aids and color-coded stops and coupler tablets.



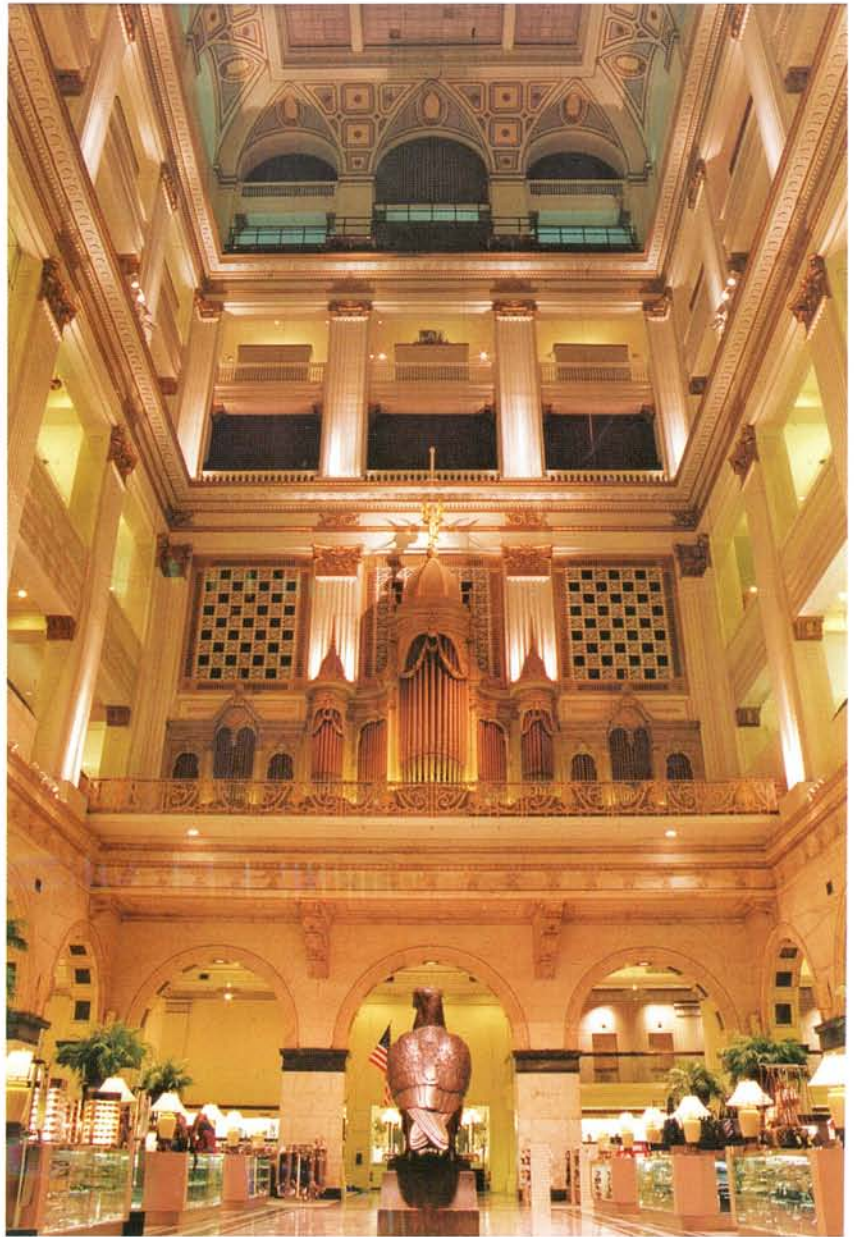


The Wanamaker musical legacy includes a major association with Leopold Stokowski and the Philadelphia Orchestra. The Wanamaker Concert Management brought organists Marcel Dupré, Louis Vierne and many others into American prominence. Huge crowds filled every nook, cranny and lingerie boutique to witness these breathtaking spectacles. Rodman Wanamaker declared that as long as he lived he would continue to enlarge and beautify the Grand Court Organ, and we are fortunate that his successors kept the organ at the center of store life. Nevertheless, the instrument was left unfinished as much of the original Wanamaker Organ Shop was disbanded in 1929, leaving many pipes merely set in place and given a quick once-over. A planned, crowning Stentor division was never installed as it most likely was never needed.

The Friends of the Wanamaker Organ Symposium, under the guidance of curators Curt Mangel and Sam Whitcraft, have teamed with several talented organ technicians from around the world to undertake a program of restoration and detailed tonal and mechanical work. While learning specialized techniques from each other and devoting countless hours to fine-tuning and regulation, the participants are providing the instrument with the tonal finishing it never received.

Convention attendees will have the rare opportunity of hearing the organ in recital after-hours in perfect silence and in the improved acoustics afforded by newly installed glass walls. We welcome the members of the AIO and hope you will enjoy Peter Richard Conte's masterful artistry on Tuesday evening.

—Ray Biswanger, President,  
Friends of the Wanamaker Organ, Inc.,  
and Manuel Rosales, Wanamaker Organ  
Technical Advisory Board



### The Wanamaker Organ

The Grand Court at Macy's Department Store, Philadelphia  
Los Angeles Art Organ Co.,  
successors to the Murray M. Harris Organ Co. (1904)

Additions by the Wanamaker  
Organ Shop (1911–1917, 1926–1930)



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## GREAT

- 16' Double Diapason
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viola da Gamba
- 8' Harmonic Flute
- 4' Principal
- 4' Open Flute
- 2 $\frac{2}{3}$ ' Twelfth
- 2' Fifteenth
- 1 $\frac{1}{3}$ ' Fourniture IV-V
- 8' Mounted Cornet V
- 8' Trumpet
- 4' Clarion
- Tremulant

## SWELL

- 8' Open Diapason
- 8' Hohl Flute
- 8' Salicional
- 8' Celeste (*from Diapason*)
- 4' Principal
- 4' Nason Flute
- 2' Piccolo
- 2' Fifteenth
- 2 $\frac{2}{3}$ ' Sesquialtera II
- 1 $\frac{1}{3}$ ' Plein Jeu III-IV
- 16' Bassoon
- 8' Trumpet
- 8' Hautbois
- 8' Vox Humana
- Tremulant

## CHOIR

- 8' Chimney Flute
- 8' Quintadena
- 4' Principal
- 4' Block Flute
- 2 $\frac{2}{3}$ ' Nazard
- 2' Fifteenth
- 2' Recorder
- 1 $\frac{3}{5}$ ' Tierce
- 8' Peake Trumpet (*also playable from Gt.*)

## PEDAL

- 16' Open Diapason
- 16' Bourdon
- 10 $\frac{2}{3}$ ' Quint
- 8' Principal
- 8' Bass Flute
- 4' Octave
- 2 $\frac{2}{3}$ ' Mixture IV
- 16' Trombone
- 1' Mixture III-IV
- 8' Trumpet
- 8' Cromorne
- Tremulant



**Chestnut Hill Presbyterian Church**

Mander Organs (2000)

The Swell Open Diapason doubles as a Celeste by means of a second slider feeding air through adjustable valves to restrict the flow of wind. It is "tuned" flat by adjusting the amount of wind getting to the pipes from the second slider.

Due to height restrictions, the Pedal Open Diapason bottom notes combine the Bourdon 16' with softly speaking 8' Open Diapason pipes, which fill in the harmonics missing from a stopped pipe. Snetzler did this in the UK centuries ago for manual Open Diapasons on chamber organs.



## Post-Convention Organ Tour- Thursday



### Bryn Mawr Presbyterian Church

Rieger Organs (2005)

#### GRAND ORGUE (*Manual I*)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Gambe
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 4' Flûte
- 2 2/3' Quinte
- 2' Doublette
- 2 2/3' Fourniture
- 1' Cymbale
- Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon

#### POSITIF EXPRESSIF (*Manual II*)

- 16' Bourdon
- 8' Montre
- 8' Salicional
- 8' Unda Maris
- 8' Bourdon
- 4' Prestant
- 4' Flûte
- 2 2/3' Nazard
- 2' Quarte de Nazard
- 1 1/2' Tierce
- 1 1/3' Larigot
- 1' Piccolo
- 1 1/3' Plein Jeu
- 16' Corno di Basetto
- 8' Trompette
- 8' Cromorne
- Tremblant

#### RÉCIT (*Manual III*)

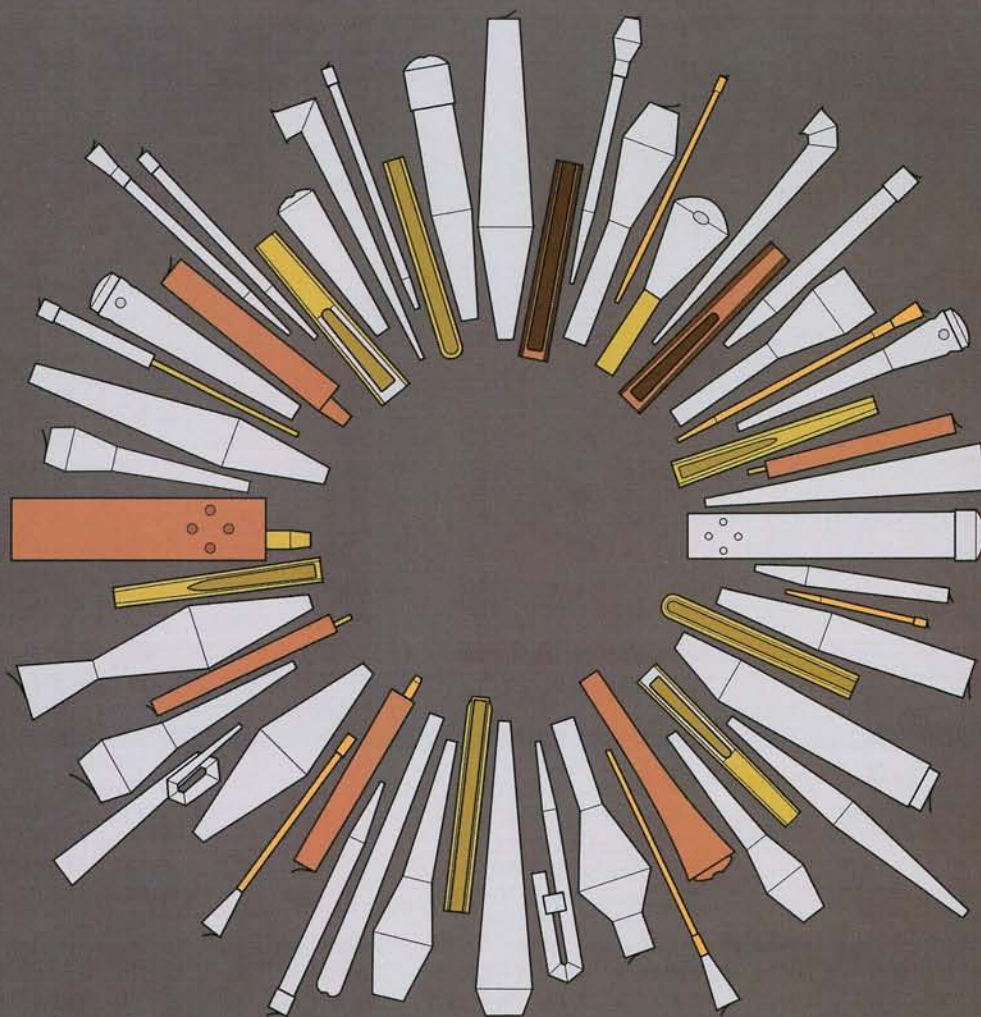
- 16' Quintaton
- 8' Gambe
- 8" Voix céleste
- 8' Flûte
- 8' Cor de nuit
- 4' Principal
- 4' Flûte octaviant
- 2 2/3' Nazard
- 2' Octavin
- Cornet V
- 1 1/3' Plein Jeu
- 16' Bombarde
- 8' Trompette harmonique
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon harmonique
- Tremelo

#### PÉDALE

- 32' Soubasse
- 16' Contrebasse
- 16' Bourdon
- 10 2/3' Quinte
- 8' Violoncelle
- 8' Flûte
- 4' Flûte
- 32' Bombarde (*full length*)
- 16' Bombarde
- 16' Basson
- 8' Trompette
- Pédale Divide

Accessories: Zimbelstern, Sostenuito (all notes played are held until the Sostenuito is retired)  
 Rieger Tuning System (Bluetooth system that enables organ tuning without a keyholder)  
 Dual action (mechanical and electric), enabling sub and super couplers on all manual divisions  
 Alternate Coupling (duplicates the effect of 19th century French coupling mechanisms)





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# Post-Convention Tour Organ – Thursday



## Pew Memorial Chapel, Bryn Mawr Presbyterian Church

Petty-Madden, Inc. (1996)

### GREAT (*manual I*)

16' Bourdon (1942)  
8' Open Diapason (1996)  
8' Gamba (1930s)  
8' Harmonic Flute (1873/1980)  
8' Bourdon (*ext.*)  
4' Octave (1996)  
2' Fifteenth (1996)  
1½' Mixture IV (1996)  
8' Tuba 8 (*Solo*)  
Chimes  
Tremulant  
Sostenuto

### SWELL (*manual II*)

8' Salicional (1942)  
8' Voix celeste (1942)  
8' Stopped Diapason (1942)  
4' Octave (1980)  
4' Spindle Flute (1980)  
2' Flageolet (1980)  
2¼' Sesquialtera II (1980)  
2' Plein Jeu V (1996)  
16' Basson (1996)  
8' Trompette (1996)  
8' Basson-Hautbois (*ext.*)  
Tremulant  
Sostenuto

### SOLO (*manual III*)

8' Cello (1942)  
8' Cello celeste (1942)  
8' Chimney Flute (1873)  
4' Spire Flute (1980)  
2⅔' Nazard (1980)  
8' Clarinet (1873)  
8' Oboe (1873)  
8' Tuba (1996)  
Tremulant  
Sostenuto

### ECHO (*manual III*)

8' Viol (1873)  
8' Viol Celeste (1873)  
8' Traverse Flute (1873)  
8' Vox humana (1942)  
Chimes  
Tremulant  
Sostenuto

### PEDAL

32' Bourdon (1942)  
16' Open Wood (1873)  
16' Violone (1942)  
16' Subbass (*ext.*)  
16' Bourdon (*Gt.*)  
8' Octave (1942)  
8' Bass Flute (*ext.*)  
4' Super Octave (*ext.*)  
4' Bourdon (*Gt.*)  
16' Trombone (1996)  
16' Basson (*Sw.*)  
8' Tromba (*ext.*)  
4' Hautbois (*Sw.*)  
Chimes  
Pedal Divide

Pipe sources: 1873–Roosevelt; 1942–Möller; 1980–Schantz; 1996–Petty-Madden  
(the 1996 Tuba is a copy of the Blenheim Palace Willis Tuba)

16-level combination action with four crescendo sequences  
Sostenuto reversibles for each division (all notes played are held until the Sostenuto stop is retired)

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## St. Peter's Episcopal Church

Ernest M. Skinner, Opus 862 (1931)

GREAT	SWELL (73 note chest)	CHOIR	PEDAL
16' Bourdon ( <i>Ped.</i> )	16' Echo Lieblich	16' Contra Gamba	32' Bourdon ( <i>prep.</i> )
8' First Diapason	8' Diapason	8' Diapason	32' Resultant
8' Second Diapason	8' Salicional	8' Gamba	16' Diapason
8' Principal Flute	8' Voix Celeste	8' Dulciana	16' Bourdon
8' Erzähler	8' Rohrflute	8' Unda Maris ( <i>tenor C</i> )	16' Echo Lieblich ( <i>Sw.</i> )
4' Principal	8' Aeoline (4)	8' Concert Flute	16' Contra Gamba ( <i>Ch.</i> )
2 2/3' Grave Mixture II	4' Octave	4' Flute	8' Octave Diapason ( <i>ext.</i> )
Fourniture IV (1)	4' Flute Triangulaire	2 2/3' Nazard	8' Gedeckt ( <i>ext.</i> )
8' Trumpet (2)	2' Flautino ( <i>no ext.</i> )	8' Clarinet	8' Still Gedeckt ( <i>Sw.</i> )
8' French Horn (3)	Mixture III ( <i>no ext.</i> )	8' English Horn	8' Cello ( <i>Ch.</i> )
French Horn Tremolo	16' Waldhorn	Tremolo	4' Flute ( <i>ext.</i> )
	8' Cornopean	Harp/Celesta (5)	32' Fagotto ( <i>Sw. 16' ext.</i> )
	8' Oboe		16' Trombone ( <i>ext.</i> ) (2)
	8' Vox Humana		16' Waldhorn ( <i>Sw.</i> )
	Tremolo		8' Trumpet (2)

Casework was built in Philadelphia by Philip Feyring, ca. 1764

(1) Replaces 4' Harmonic Flute (not original)

(2) Originally called Tromba, since revoiced, on heavy pressure in Choir expression box

(3) In Choir expression box, on heavy pressure

(4) Removed, chest space unused at present

(5) Removed

Choir 73-note extension octave chest removed; Choir stops are now 61 notes

Console by David Harris, replaces Austin stopkey console, solid-state memory, 16 levels, adjustable crescendo

Organ maintained by A. Thompson-Allen Company since 1988



# Post-Convention Tour Organ – Thursday



## Girard College

Skinner Organ Co., Opus 872 (1930)

### GREAT

- 32' Violone (*low 7 from Pedal*)
- 16' Open Diapason
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason\*
- 8' Principal Flute
- 8' Stopped Diapason\*
- 8' Erzähler\*
- 8' Erzähler Celeste\* (*low C*)
- 8' Cello\*
- 5 1/3' Quinte
- 4' Octave
- 4' Principal
- 2 2/3' Twelfth
- 2' Fifteenth
- Chorus Mixture V
- Harmonics IV
- 16' Trumpet
- 8' Trumpet
- 8' Trumpet\*
- 4' Clarion
- Chimes (*Solo*)
- Harp (*Ch.*)
- Celesta (*Ch.*)

### SWELL (73 note chest)

- 16' Bourdon
- 8' Open Diapason
- 8' Geigen Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 8' Viol d'Orchestre
- 8' Viol Celeste
- 8' Flauto Dolce
- 8' Flute Celeste (*tenor C*)
- 4' Octave
- 4' Flute Triangulaire
- 2 2/3' Nazard (*no ext.*)
- 2' Flautino (*no ext.*)
- Chorus Mixture V (*no ext.*)
- Cornet Mixture IV (*no ext.*)
- 16' Posaune
- 8' Cornopean
- 8' French Trumpet
- 8' Oboe d'Amore
- 8' Vox Humana
- 4' Clarion
- Tremolo
- Chimes (*Solo*)
- Harp (*Ch.*)
- Celesta (*Ch.*)

### CHOIR (73 note chest)

- 16' Dulciana
- 8' Geigen Diapason
- 8' Spitz Flute
- 8' Concert Flute
- 8' Viol d'Orchestre
- 8' Viol Celeste
- 8' Dulciana
- 8' Unda Maris (*tenor C*)
- 4' Flute d'Amore
- 4' Octave Dulciana
- 2 2/3' Twelfth Dulciana (*ext.*)
- 2' Fifteenth Dulciana (*ext.*)
- 2' Piccolo (*no ext.*)
- Carillon Mixture III (*no ext.*)
- 16' Bassoon
- 8' Clarinet (*no ext.*)
- 8' Orchestral Oboe (*no ext.*)
- Tremolo
- Chimes (*Solo*)
- Harp
- Celesta

\* Great stops enclosed in Choir division

The organ chamber in the Girard College Chapel is certainly unique. Located in the ceiling at a height of 100' above the floor, the chamber is 60' feet long, 40' feet wide at one end and 22' at the other end, with a height inside the chamber of 40'. Because of the hard surfaces of the chamber and the room below, as well as the open grill permitting the sound to travel unhindered to the 2500-seat room below, the sound of the organ is tremendous—one of the most exciting organs in the country.

Austin built a new console in 1986. Tonal changes made in 1972 were, for the most part, recently reversed.

### SOLO (73 note chest)

- 8' Flauto Mirabilis
- 8' Gamba
- 8' Gamba Celeste
- 4' Flute
- Grand Fourniture VII (*no ext.*)
- 16' Contra Tuba
- 16' Corno di Bassetto (*ext.*)
- 8' Tuba Mirabilis
- 8' Harmonic Tuba
- 8' French Horn
- 8' English Horn
- 8' Corno di Bassetto
- 4' Clarion
- Tremolo
- Chimes

### ECHO

- 8' Diapason
- 8' Wald Flute
- 8' Echo Gamba
- 8' Dulcet
- 4' Flute Triangulaire
- 8' Vox Humana
- Tremolo

### PEDAL

- 32' Open Diapason (*ext.*)
- 32' Violone (*ext.*)
- 32' Resultant
- 16' Diapason
- 16' Contra Bass
- 16' Bourdon
- 16' Metal Diapason (*Gt.*)
- 16' Dulciana (*Ch.*)
- 16' Echo Lieblich (*Sw.*)
- 8' Octave Diapason (*ext.*)
- 8' Principal (*ext.*)
- 8' Gedeckt (*ext.*)
- 8' Still Gedeckt (*Sw.*)
- 4' Flute (*ext.*)
- Mixture V
- 32' Bombarde (*ext.*)
- 32' Fagotto (*ext.*)
- 16' Trombone
- 16' Fagotto
- 16' Bassoon (*Ch.*)
- 8' Tromba (*ext.*)
- Chimes (*Solo*)



### **Nelson Barden**

*Sunday tour of Longwood Gardens Organ Shop*

Nelson Barden is President of Nelson Barden Associates, a Boston firm specializing in the restoration of 20th-century organs. Since 1957, he has been a champion of American symphonic instruments and a pioneer in museum-quality restoration techniques for electro-pneumatic action. In the early 1970s, his revival of pre-WWI Welte roll recordings opened a new perspective on turn-of-the-century performance practice. In 1986, his biography of virtuoso transcription organist Edwin H. Lemare was published simultaneously in England and America, helping to revive interest in transcription playing on both sides of the Atlantic. Nelson is Restorer-in-Residence at Boston University and Curator of the B.U. Symphonic Organ. In addition to consulting work, current projects include an E. M. Skinner at the Church of the Transfiguration on Cape Cod, and the 1929 Aeolian at Longwood Gardens in Kennett Square, Pennsylvania.



### **Michael Barone**

*Closing banquet speaker - "Doing It My Way"*

Building upon a curiosity which began in his teens, Michael Barone has been involved with the pipe organ for more than 40 years. As host and senior executive producer of *Pipedreams*, produced by American Public Media and distributed by Public Radio International, he is recognized nationally for his outstanding contributions to the world of organ music. *Pipedreams* began in 1982 and remains the only nationally distributed weekly radio program exploring the art of the pipe organ. Michael's talent and commitment have been recognized with numerous awards, including the American Guild of Organists President's Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997 and the 2001 ASCAP-Deems Taylor Award. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame. He also hosts broadcasts of the Saint Paul Chamber Orchestra and *The New Releases* on Minnesota Public Radio.



### **John Bishop**

*Lecturer - "Rigs, Rigging and Risk: Moving Big Organs in Big Places"*

John Bishop founded the Bishop Organ Company in 1987 and has been Director of The Organ Clearing House since 2000, a position he assumed following the death of its founding director Alan Laufman. The Organ Clearing House has recently dismantled, packed, and shipped (in four semi-trailers) the 125,000 pound Möller organ built for the 13,500 seat Philadelphia Civic Center, installed in a 2,500 square foot chamber 120 feet off the floor. The Civic Center and its organ played host to national political conventions, professional basketball and hockey games, massive religious revivals, and rock concerts. Then the Civic Center was demolished to make space for a new research hospital to be built by the University of Pennsylvania. That experience will be the backbone of John's discussion of the complications and excitement of working on active job sites where labor unions, OSHA regulations, ICC regulations, and deadlines rule the day. The presentation will also include insights relating to domestic and international shipping, insurance coverage, and crating and packing techniques. Mr. Bishop's lecture will feature photographs and sound clips of this exciting project, along with words about the marvelous new home for this landmark organ.





## Convention Personalities

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### **Peter Richard Conte**

*Wanamaker after-hours organ concert*

Peter Richard Conte is Grand Court Organist of the Wanamaker Organ in the downtown Philadelphia Macy's department store. When not touring, he performs on the six-manual, 28,000-pipe instrument twice daily, six days per week. The Wanamaker Organ is the largest fully-functioning musical instrument in the world; Mr. Conte was appointed Grand Court Organist in 1989, and is the fourth person to hold that title since the organ first played in 1911. Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on NPR and on ABC television's "Good Morning America" and "World News Tonight." His monthly radio show, "The Wanamaker Organ Hour," airs on the first Sunday of each month and can be heard via the internet at [www.wrti.org](http://www.wrti.org). He has performed with the Philadelphia Orchestra, Peter Nero and the Philly Pops, and with the Delaware and Allentown symphonies. In addition to his concert career, Mr. Conte serves as Choirmaster and Organist of St. Clement's Church in Philadelphia.



### **William F. Czelusniak**

*Overview of the Austin Organ project in Irvine Auditorium*

William F. Czelusniak graduated *cum laude* in 1970 from Williston Academy, Easthampton, Massachusetts, including independent study of pipe organ design, construction, and tuning. Subsequently, he earned the Bachelor and Master of Science degrees in Business Administration from the University of Massachusetts, Amherst. During college years, Bill worked with several local organbuilders and, in 1971, established a business partnership with Francis E. Dugal for their service work in Northampton churches. In January 1978, the firm was chartered as Messrs. Czelusniak et Dugal, Inc., including Richard M. Frary, Jr. Bill led the firm through its first tracker renovation in 1979. The firm has since restored many organs of tracker, tubular- and electro-pneumatic actions, relocated a dozen pipe organs—some with significant redesign—in addition to building new instruments and providing tuning and maintenance services throughout New England.



### **Marylou Davis**

*Shop demonstration - "Façade Pipe Stenciling"*

Marylou Davis is a conservator of ornamental painted and gilded surfaces with expertise in historic design and surface decoration. With 32 years of experience, she owns and operates a private practice working as a consultant, hands-on conservator, fabricator, and designer. Marylou fulfills unique commissions for organ builders as well as leading museums and historic properties throughout the country. An honors graduate of Smith College, with a concentration on American art history, she served as an instructor in the Smithsonian Institute's Masters Program in Furniture Conservation and is currently an adjunct instructor at the Boston Architectural College in Boston. Her Tuesday session will address the many issues facing an organ builder or restorer regarding the surface decoration of an organ case or façade. A skillfully conserved historic organ façade can add significantly to a company's reputation, as well as inspire donors for all phases of project work. Included will be a hands-on demonstration of some of the many decorative paint and gilding techniques that brought about the often stunning nineteenth-century organ façades—both on case and pipe surfaces. Techniques of graining, gilding, shading, staining, lining, stenciling and glazing will be demonstrated. Discussion of simple but effective conservation techniques that can often preserve an existing historic decorative surface will be addressed.



### **Lynn Dobson**

*Lecturer - "Details and Construction of the Kimmel Center Organ"*

Lynn Dobson is President and Artistic Director of Dobson Pipe Organ Builders, a firm that has acquired an impressive reputation by the completion of over 80 new organs and 35 restorations and rebuilds of older instruments since the company's founding in 1974. While in high school, Lynn was awarded a scholarship by the James J. Hill Foundation to attend summer design classes at the Minneapolis College of Art and Design. This experience directed him into a lifelong journey of discovering the secrets of good design. Lynn studied Art and Industrial Education at Wayne State College in Wayne, Nebraska. He took the greatest interest in three-dimensional design classes and specialized in sculpture. Exposure to the organ and its music first came through his sister, a church organist, and continued through personal reading, study and working for an organ service company during his college years. At the Dobson shop in Lake City, Iowa, Lynn generates the initial mechanical, tonal and visual designs of all new organs and continues to work closely with members of the firm as more detailed design decisions are made and construction takes place.



### **Nathan Laube**

*Girard College post-convention concert*

Nathan Laube is a rising star among young organists. At age 15, he was accepted as a full scholarship student at the prestigious Curtis Institute of Music in Philadelphia. Now 18, he is a third-year student at the Curtis, where he studies organ with Alan Morrison. In March 2003, he placed second in the Chicago American Guild of Organists/Quimby Regional Competition for Young Organists, and earlier this year returned to win that competition's first prize. Nathan was named the first Organ Scholar at the Bryn Mawr Presbyterian Church in August 2006. His primary duties there include service playing and accompanying the esteemed 120-voice Senior Choir, under the direction of Jeffery Brillhart. Additionally, from 2005-2006, Nathan served as the accompanist for the acclaimed Philadelphia Choral Arts Society, a 100-voice symphonic chorus. He is an assistant organist at the Wanamaker Grand Court Organ, and in November of 2005 appeared as the guest artist on WRTI Radio's "The Wanamaker Organ Hour," for which he played many of his own transcriptions.



### **Irv Lawless**

*Roundtable Discussion - Möller Pitman Chest Repair*

Irv Lawless began his organbuilding career in 1965 with the Lewis & Hitchcock firm in Silver Spring, Maryland. He was involved with the installation of a number of notable Aeolian-Skinner organs in Washington, D.C., including the Kennedy Center for the Performing Arts and two instruments for National Presbyterian Church. In 1972 he began an organ maintenance company in Washington. He was appointed Tonal Manager at the Moller company in the late '80s. In 1992 he formed the Lawless-Johnson Organ Company with John Johnson. This firm has built several new organs and performs organ maintenance work through the D.C. area.



### **Curt Mangel**

*Lecturer - "History and Current Status of the Wanamaker Organ and Friends of the Wanamaker"*

L. Curt Mangel III is Curator of the famous Wanamaker Organ in the Grand Court of the (now) Macy's department store in Philadelphia. Mr. Mangel created and implemented the Symphonic Organ Symposium in which leading pipe organ technicians and conservators volunteer one weekend per month to assist in restoration work. He is also the Assistant Curator and restoration shop supervisor for the Jasper and Marian Sanfilippo Collection in Barrington Hills, Illinois. Curt is co-curator of some of the largest instruments in the





## Convention Personalities

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Chicago area, where he has also restored some of the more important tower clocks and their associated chime systems. He has several awards to his name for civic projects and for the saving of landmark theatres and their pipe organs throughout the nation. He saved the Shea's Theatre (now the Shea's Performing Arts Center) in Buffalo, NY from the wrecking ball and organized a not-for-profit group to completely renovate the theatre and its historic 4/28 Wurlitzer pipe organ. Mr. Mangel is also Vice Chairman of Historic Organs of Boardwalk Hall and was appointed head of the restoration committee for the Atlantic City Convention Hall organ.



### **Alan Morrison**

*Verizon Hall organ concert*

Alan Morrison's 2006 performance during the inaugural festival of the Dobson organ in Verizon Hall drew laudatory reviews from numerous national publications. He has recently been involved in collaborations with The Curtis Symphony Orchestra in the premier of a new concerto for organ by Eric Sessler (Verizon Hall), concerts with trumpeter Rodney Mack and Philadelphia Big Brass (Verizon Hall), and a concerto performance and adjudication in Denver. He has the distinct honor of having been chosen by his peers to perform for four national conventions of the American Guild of Organists and has won top prizes in numerous competitions. As a recording artist, Mr. Morrison has recorded eight critically acclaimed CDs. These and other concert performances are regularly featured on MPR's *Pipedreams*, *Performance Today*. On television he has been featured on two episodes of *Mister Rogers' Neighborhood*, and in May of 2003 he was selected to appear along with Itzhak Perlman and Yo-Yo Ma for the Fred Rogers memorial service.



### **Michael A. Morvan**

*Lecturer - "Covering New Keyboards and the Restoration of Historical Keyboards"*

Michael A. Morvan received industrial arts training in high school and was formally trained as a U.S. Navy machinist. While enrolled in a Baccalaureate program at Worcester State College he began his apprenticeship in Piano Technology and upon graduating started his own business. He soon realized that he had a passion and a knack for covering and restoring keyboards. He has applied machinist skills to the nearly lost art of key covering, and he employs nearly forgotten techniques and procedures once standard in key manufacturing. With his original Pratt & Read keyboard tooling equipment he provides repair and restoration techniques that incorporate traditional key manufacturing procedures. His company, Blackstone Valley Piano, continues to offer high quality keyboard and key frame restoration for organ and piano builders and rebuilders nationwide. Dedicated to advancing the art of keyboard covering and restoration, he always strives to add new processes and tooling that will make for a more professional and long-lasting job, and, most important, will always listen to a client's ideas about how things should be done. Michael is a member of the Piano Technicians Guild and the Automatic Musical Instrument Collectors Association.



### **Roger and Kathy Revell**

*Lecturers - "How and Why to Give Confirming and Corrective Feedback" and "Conflicts? Of Course We Have Conflicts!"*

Roger A. Revell has nearly twenty years of experience as a leader and manager. Until his consulting career began in 1984, he was responsible for the work of up to four hundred people. He brings clarity to his clients around the issues of leadership for organizational change, conflict, performance management, and planning. He is also well acquainted with the world of church music, having had seventeen years of piano and organ lessons. He has guided the formation of hymnal committees for seven denominations, and was a board member of The Hymn Society of America for four years.



Kathy Revell had a thirty-year career as an executive in managed care and mental health services. She holds a master's degree in human relations and business, and is also a registered nurse. Her specialties include interpersonal communication, executive coaching and operational assessment. As a musician, Kathy plays the bassoon, guitar, Irish drum, and has sung alto in Kansas City *Messiah* performances for over 25 years. She is also president of an international music charity which provides hearing aids to needy hearing-impaired children.

### John Panning

*Lecturer - "Details and Construction of the Kimmel Center Organ"*

John A. Panning began studying organ in high school and has regularly played for church services ever since, providing him experiences with organs of all kinds. After graduating from high school he worked for Milwaukee area organbuilders Hammes-Foxe, acquiring his first taste of the organbuilding business. After two years with this small builder of mechanical action organs, he joined the Dobson firm and moved to Lake City in January of 1984. The shop was small at the time of John's arrival and so he was engaged in all areas of organbuilding as well as service and tuning. From the outset he was interested and involved in the tonal aspects of organs and worked closely with the late Robert Sperling in voicing and tonal finishing. Beginning with Opus 59, in 1993, John was asked to assist with tonal design of new instruments and determine the pipe scales. This eventually led to his appointment as Tonal Director. John's interests range from American bridge building to theology. John has studied many historic organs in Europe as well as important instruments by American builders. He has served two terms as the OHS Secretary, two terms as the AIO Secretary, and, since 1991, has served as North American Editor for the *Journal of the International Society of Organbuilders*.



### Stephen L. Pinel

*Lecturer - "A History of Philadelphia Organbuilding"*

Stephen L. Pinel holds two degrees from Westminster Choir College in Princeton, NJ, and did further graduate study in historical musicology at New York University. His organ teachers have included James H. Lazenby, Eugene Roan, and Joan Lippincott, and his articles on organ history have appeared in many journals published both here and abroad. This fall, 2004, marks his twentieth anniversary as Archivist of the Organ Historical Society, and as Organist-Choirmaster at St. Cecelia's R. C. Church in Iselin, New Jersey. Stephen has been an enthusiastic member of the OHS since 1973, and has served the organization under many guises; in 1989, he received the society's Distinguished Service Award.



### Joseph Rotella

*Shop talk - "Spencer Blower Rebuilding"*

Joseph K. Rotella received his bachelor's degree in music at Boston University in 1992. While in school, he apprenticed with renowned Boston organ restorer Nelson Barden. In that capacity, Mr. Rotella worked on many notable Skinner and Æolian-Skinner organs in Boston (Church of the Advent, Old South Church, Symphony Hall) and elsewhere (the Groton School Chapel; Hill Auditorium, University of Michigan). In 1995 Mr. Rotella formed the Spencer Organ Company, which now has seven employees and concentrates on restoring electro-pneumatic organs, as well as sub-contracted restoration work and parts supply for organbuilding colleagues. Another company specialty is the overhaul of Spencer Orgoblo blowers (no relation). In this regard, the summer of 2001 saw completion of a thorough blower room renovation at Westminster Presbyterian Church in Minneapolis, and the installation of an overhauled vintage blower for Chicago's Orchestra Hall.





## Convention Personalities

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### **Jack Serdy**

*Shop talk - "Curved Toe Stud Bolsters"*

John Serdy is an engineer at Patrick J. Murphy & Associates in Stowe, Pennsylvania. He studied mechanical engineering at Drexel University and has a wealth of knowledge and experience in many related fields. Upon graduation from college he was employed by Westinghouse as an engineer in the Nuclear Power Department designing steam generators for Navy nuclear submarines. From here he went to work at General Electric's Space Division as a Thermodynamics Specialist and was responsible for the design of the environmental control system for the biosatellite program which put the first primate into orbit. He founded a highly successful consulting engineering and land surveying company which continues to operate in the Pottstown area. He is registered as an engineer and land surveyor, and is also a superb cabinetmaker. His engineering skills have helped solve many difficult situations involving new instruments. Jack is a member of the OHS, AIO, The Music Box Society, Reed Organ Society and his hobbies include restoring reed organs, player pianos and other automated musical instruments.



### **Randall Wagner**

*Roundtable Discussion - Möller Pitman Chest Repair*

Randall Wagner has had a life-long love affair with the pipe organ. He started his practical organ building experience in high school. Upon graduation from Ohio Wesleyan University with a degree in English, he began his full-time career in the craft of organ building. He is a founding member of the Lorain County AGO chapter, the OHS, and AIO. He has served the AIO as president and exam committee chair. As vice-president of Organ Supply Industries, he provides technical expertise to organ builders on specific projects as well as overseeing technical aspects of shop production. After hours, when not involved in a good book, playing the pipe organ provides relaxation.

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## AIO SCHOLARSHIP APPLICATION

*for reimbursement of the American Institute of Organbuilders convention registration fee*

1. This scholarship is for organbuilders or maintenance technicians with more than one year of full-time (or equivalent part-time) experience. Applicants may be Associate or Affiliate AIO members or non-members.
2. Applicants will need a letter of recommendation from a current Regular or Charter AIO member to include with this form. Mail this completed form and the letter to: American Institute of Organbuilders, PO Box 130982, Houston TX 77219.
3. **Applicants must also fill out the convention registration form found in the convention brochure booklet.** That form is to be mailed directly to the convention registrar along with the full registration payment. Associate/Affiliate AIO members pay the discounted member rate. Following the convention, scholarship recipients will receive a registration reimbursement from AIO.
4. **DEADLINES:** mail this form to the Houston office before August 10; mail the convention registration and payment to the convention registrar before September 1. Applicants will be notified late in August regarding this award. The reimbursement check covers only the early (discounted) registration fee, so early registration is required to receive a full reimbursement.
5. Those who miss the deadline or are not awarded a scholarship may apply again next year. This blank form may be photocopied in order to have extras on hand for future use. Scholarships are given only once—recipients may not apply in subsequent years.
6. Non-members applying for this scholarship may also wish to apply for AIO membership. The AIO member who writes the letter of recommendation may also sign the new member nomination form.

name	title
company name	
company telephone	applicant's E-MAIL address
brief summary of your work experience as a builder or service person (use the back of this form if needed):	
<p>I have enclosed with this application a letter of recommendation from a current Regular or Charter AIO member. If awarded a scholarship, I agree to make every effort to attend this convention in October. I agree to notify the Houston office by September 1 if I am unable to attend. I understand that unless circumstances beyond my control occur, failure to notify by September 1 will render me ineligible for a future scholarship.</p> <p>I understand that this scholarship is provided as a reimbursement of the discounted early registration fee. I agree to send in my own convention registration and payment directly to the convention registrar. I agree to pay for all travel expenses including hotel room and any meals not included in the convention program.</p>	
signature of applicant	
date of application	

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date received	date forwarded	<input type="checkbox"/> Associate member	<input type="checkbox"/> Affiliate member	<input type="checkbox"/> Non-member
applicant notified				



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