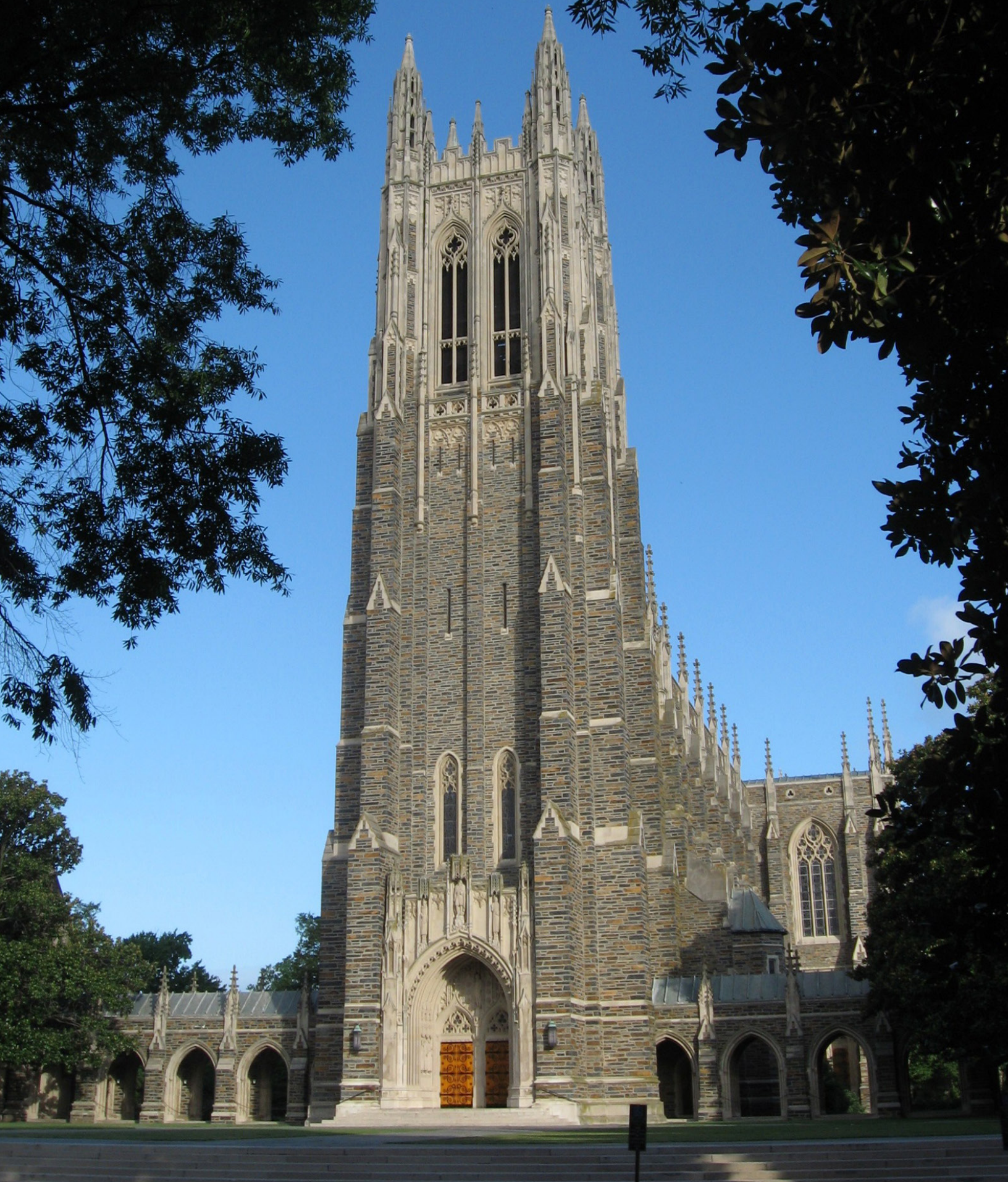


American Institute of Organbuilders

40th Annual Convention



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American Institute of Organbuilders 40th Annual Convention

October 6-9, 2013

Embassy Suites

460 North Cherry Street - Winston-Salem, NC

Marriott Hotel

425 North Cherry Street, Winston-Salem, NC

Convention Committee

Stephen Spake, Chairperson

Nathan Bryson, John & Kristin Farmer

David Beck, Convention Overview Chairperson

Sean O'Donnell, Education Committee Chairperson

Charles Eames, Treasurer

Robert Sullivan, Executive Secretary (Registration & Exhibits)

AIO Board of Directors and Committee Structure

Board members are responsible for communicating with the committee(s) in their columns.

Committees are chaired by the first person listed. Board and some committee terms expire following the annual convention in the year listed.

President '15

Matthew M. Bellocchio
978-686-9600 w
mmbell.1950@gmail.com

Vice President '15

Patrick J. Murphy
610-970-9817 w
pjm@pjmorgans.com

Treasurer

Charles Eames
217-352-1955
crebuzco@aol.com

Secretary '14

Louis Patterson
415-307-1429
louis@schoenstein.com

Membership


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

Patrick J. Murphy
Michael Lauffer
Brian M. Fowler

Resolutions

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

Louis Patterson
Mark Hotsenpiller
John Panning

Board Member '14	Board Member '14	Board Member '13	Board Member '13	Board Member '13
Andrew Forrest 450-774-2698 w andrew@letourneauorgans.com	William F. Czelusniak 413-586-7600 w czelusniak@verizon.net	Joseph Rotella 781-893-7624 w jrotella@spencerorgan.com	Joseph O'Donnell 503-238-3987 w setwork1@msn.com	John Nolte 414-671-5646 w john@nolteorgans.com
Education Administer training program and plan educational content of conventions and mid-year seminars. Sean O'Donnell '14 Edward M. Odell '14 Bryan Timm '14 Joseph G. Zamberlan '13 Michael Lauffer '14 Brian Davis '15 Environmental Regulations and Safety Committee Draw up guidelines to help all AIO members to better understand and comply with environmental and workplace safety regulations.	Examinations Establish criteria, scope and procedure for annual exams. William Visscher '13 Christopher Nagorka '15 Joseph G. Zamberlan '14 Convention Overview Hold review session in February to evaluate previous convention. Help new convention committees with organization and hotel negotiations. David Beck Convention Coordinator davebeck@sbcglobal.net Sean O'Donnell Robert Sullivan Charles Eames	Ethics Receive complaints and inquiries regarding ethics matters. Recommend action to board of directors Frederick L. Beal Michael L. Bigelow Dennis P. Milnar 	Journal Procure and review articles, administer literary awards. Scot Huntington Richard Houghten John Panning Fredrick W. Bahr Website Resources Develop a comprehensive online website resource for pipe organ service information Bryan Timm Christopher Nagorka Dennis P. Milnar Auditing Review AIO financial records and report to the membership at annual business meeting. John Seest Rick Swanson	Outreach- AIO/APOBA Exhibits Further the goals of the AIO through outreach projects. Coordinate and staff the organ industry display booth at AGO and NPM conventions. Edward M. Odell John Nolte Michael Lauffer Nominating Select candidates for election at annual business meeting. 2013 Edward Odell Andrew Forrest William Czelusniak Joseph G. Zamberlan William Catanesye

Executive Secretary

Robert Sullivan
PO Box 35306, Canton, OH 44735
330-806-9011; e-mail: robert_sullivan@pipeorgan.org

Journal Editor

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

American Institute of Organbuilders

About the AIO

The American Institute of Organbuilders is an educational organization dedicated to advancing the art of organ-building “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 Canton, Ohio office at \$24.00 per year, or \$65 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. The membership roster includes links to the websites of companies employing individual AIO members. Members can change personal contact information 24/7, as well as search for information of AIO colleagues, by signing into their individual accounts. Past and present convention information, seminar descriptions, past copies of the AIO Journal and a copy of the membership application can also be found on our website. Inquiries may be made to Robert Sullivan, Executive Secretary, PO Box 35306, Canton, OH 44735 or robert_sullivan@pipeorgan.org.

American Institute of Organbuilders
PO Box 35306, Canton, OH 44735

Convention Information

Convention Hotel

The convention will be held at the Twin City Quarter in Winston-Salem, NC. The Twin City Quarter offers two hotels from which you may choose. These two hotels are a one minute walk from each other, joined together via an enclosed bridge.

Embassy Suites, 460 North Cherry Street, Winston-Salem, NC (336) 724-2300 - Group Code **ORG**. \$155.00 per night - single or double occupancy (suite, two complimentary drink coupons, and cooked breakfast. Additional coupons and breakfast available for double occupancy).

Marriott Hotel, 425 North Cherry Street, Winston-Salem, NC (336) 725-3500 - Group Code **ORGORGA**. \$135.00 per night - single or double occupancy (1 king or 2 queen beds - breakfast and drinks NOT included).

Hotel Parking

One complimentary self-parking pass per room (\$12 value). Passes issued at check-in.

Driving Directions

If you plan on driving, Winston-Salem is located just minutes off of Interstate 40.

Coming from the West

Take I-40 east to Exit 188, exit will be on your left. Merge on to BUS I-40/ US 421 toward downtown Winston-Salem. Take exit 5C toward Cherry St. Downtown Convention Center. Left onto High St. SW then left onto Cherry St. The Embassy Suites will be 1/2 mile on your left, the Marriott to your right.

Coming from the East

Take I-40 West to Exit 206, merge on to BUS I-40/ US 421 toward downtown Winston-Salem. Take exit 5C toward Cherry St. Downtown Convention Center. Right onto Cherry St. The Embassy Suites will be 1/2 Mile on your left, the Marriott to your right.

Arriving by Train

High Point (HPT) is the closest Amtrak Station, located 30 minutes from the Twin City Quarter. Bus transfer service is available through the Piedmont Authority for Regional Transportation (PART).

<http://www.partnc.org/shuttle-amtrak.html>

Arriving by Air

The closest airport to Winston-Salem is Piedmont Triad (GSO), approximately 30 minutes from the Twin City Quarter. Most airlines and car rental agencies service this airport. There is NO hotel shuttle to and from the airport. Estimated taxi fare is \$49.

Charlotte Douglas International Airport (CLT) is a larger airport and a hub for US Airways. It is located a pleasant a 1 1/2 hour drive southwest of Winston-Salem.

Raleigh Durham International Airport (RDU) is 1 1/2 hours to the east of Winston-Salem.

Exhibits

Our exhibitors make tremendous efforts to attend our convention and we are certainly appreciative of their contribution. The convention committee has made every effort to arrange ample time for you to visit exhibitor booths each day. Exhibits will open on Sunday evening and close Wednesday at the end of lunch.

Registration Information

All activities associated with the convention require an official name badge.

Please return the enclosed registration form and your check (US Funds made payable to AIO Convention Account) or credit card information (Visa/MasterCard only) to the Executive Secretary as soon as possible.

All meals (lunch and dinner) with the exception of Tuesday evening (a free night) are included with your registration (Sunday evening through the Wednesday evening banquet). Breakfast will not be included this year because it is complimentary at the Embassy Suites. If you have a restricted diet, please indicate so on your registration form.

The convention has been organized by the AIO Convention Overview Committee, David Beck, Chairperson. General inquiries can be made to Robert Sullivan, Executive Secretary by calling (330) 806-9011 (during normal business hours) or by email: robert_sullivan@pipeorgan.org. Please mail completed registration forms to:

American Institute of Organbuilders
PO Box 35306
Canton, Ohio 44735



Convention Schedule

Saturday, October 5

8:00 AM Early Registration
 8:30 AM Travel
 9:00 AM Exam Review Session
 10:00 AM Carolinas Aviation Museum
 12:30 PM Travel
 1:00 PM Lunch & Shop Tour
 1:00 PM Exam Review/Exams
 2:15 PM Travel
 4:00 PM Reynolda House Tour
 and hors d'oeuvres
 7:00 PM Hotel

Sunday, October 6

8:00 AM Exhibitor Setup
 8:00 AM Board of Directors Meeting
 10:30 AM Convention Planning Meeting
 12:00 PM Registration Desk Opens
 1:00 PM Travel
 1:30 PM Group 1: A look at Fisk
 Borrow Actions & Demo
 Group 2: Shop Tour:
 J. Allen Farmer, Inc.
 2:45 PM Travel
 3:15 PM Group 1: A look at Fisk
 Borrow Actions & Demo
 Group 2: Shop Tour:
 J. Allen Farmer, Inc.
 4:30 PM Travel
 5:30 PM Evensong - St. Paul's Episcopal
 6:30 PM Travel to Hotel
 7:00 PM Dinner
 7:30 PM Exhibitors' Night
 11:00 PM Exhibits Close

Monday, October 7

7:30 AM Registration Desk - Opens
 8:00 AM AIO Membership Meeting
 8:45 AM Exhibit Time
 10:00 AM Working with a Consultant
 11:00 AM Free Time and Exhibits
 12:00 PM 35 and Under Luncheon
 12:00 PM Lunch
 1:00 PM Pedal Borrows on
 Mechanical Actions
 2:00 PM Saving Green by Going Green
 3:00 PM Exhibit Time
 4:30 PM When the Client Asks....
 6:00 PM Dinner
 7:00 PM Exhibit Time
 10:00 PM Exhibits Close

Tuesday, October 8

7:30 AM Registration Desk Opens
 8:00 AM Exhibits Time
 8:30 AM Load Buses to Old Salem
 9:00 AM Restoring the Tannenberg
 10:00 AM Break
 10:30 AM Lecture - The Moravian
 Influence on the Organ
 11:30 AM Singstunde
 12:00 PM Box Lunch
 12:00 PM Self-Guided Tour of Old Salem
 3:00 PM Home Moravian Church
 4:00 PM Travel
 4:30 PM St. Timothy's Episcopal Church
 Setting up a Historic
 Instrument in a new
 location
 5:30 PM Load Buses for Hotel
 6:00 PM Dinner on your own
 7:30 PM Evening at the NC School
 of the Arts (optional)

Wednesday, October 9

7:30 AM Registration Desk Opens
 8:00 AM Membership Meeting
 8:00 AM Spouse Tour - Pottery & Winery
 9:00 AM Hearing Protection
 10:00 AM Exhibit Time
 11:30 AM Lunch
 12:30 PM Scales and Why We Use
 What We Do
 1:30 PM Portable Technology for Business
 2:30 PM Break
 3:00 PM Finishing Techniques
 5:00 PM Free Time
 6:00 PM Cocktail Hour
 7:00 PM Closing Banquet and Awards

Thursday, October 10

7:00 AM Travel
 9:30 AM Duke University
 12:30 PM Lunch
 1:30 PM Travel
 2:00 PM Church of the Nativity
 3:00 PM Travel
 3:30 PM St. Michael's Episcopal Church
 4:30 PM Travel
 4:45 PM Hayes-Barton United Methodist
 Church
 6:00 PM Travel
 7:30 PM Return to Hotel

Convention Committee



Stephen Spake, John Farmer, Kristin Farmer, Nathan Bryson

Welcome to Winston-Salem NC. We are honored to host the 40th annual American Institute of Organbuilders Convention in this beautiful city. When Dave Beck and I began visiting hotels Winston-Salem could not have been more excited about the opportunity to host the AIO in 2013. I find it fitting a city known for its love and promotion of the arts is the host of our convention. We look forward to sharing with you the rich history of an area of the country that is dedicated to the preservation of our craft during this event. We also can not thank our charter members enough for their foresight in founding this great organization and setting up the the structure to help us reach 40 years. We also thank all of our members, organizations, and suppliers for the opportunity to showcase this wonderful area during a beautiful time of the year.

Nathan Bryson, John Farmer, Kristen Farmer and myself formed a host committee two years ago to begin the preparations for your arrival. After many stressful months trying to decide which lectures to provide and venues to visit we have put together a top notch plan to provide the highest level of education and entertainment for you over the next few days. If at any point you have a question or problem please feel free to contact me either through email (sspake1@gmail.com) or phone (704-280-3538). We hope you find your time in Winston-Salem full of wonderful experiences and we are honored to have you intrusted with this time together.

Stephen Spake
2013 Convention Chair



8:00 AM	Registration
9:00 AM	Exam Review Session
12:00 PM	Lunch on your own
1:00 PM	AIO Professional Exam and Review Session Continues

Pre-Convention Tour

8:00 AM	Registration
8:30 AM	Buses Depart
10:00 AM	Carolinass Aviation Museum <i>Home of Flight 1549 "Miracle on the Hudson" - see up close this historic airplane. Hop aboard a DC-7 and see a Link flight simulator.</i>
12:00 PM	Travel
12:30 PM	Lunch and Shop Tour (Cornel Zimmer) <i>Lunch will be provided by the shop of Cornel Zimmer Organ Builders featuring North Carolina BBQ.</i>
2:30 PM	Travel
4:00 PM	Reynolda House Tour and Hors d'oeuvres ** <i>Join us for this special private tour of the Reynolda House Museum of American Art, home to the founder of R.J. Reynolds Tobacco Co. and his wife, Katharine. At the Museum, guests will be able to see and hear the organ, Opus 1404 of the Aeolian Company, including a demonstration by Ray Ebert; house organist since 1967. Following the tour guests are invited to the gallery to enjoy hors d'oeuvres and drinks.</i>
	<p><i>**We will stop by and pick up afternoon "arrivers" to Winston-Salem who would like to join us. There may be limited space on the bus. Reynolda is easily accessed by car from the hotel. Please refer to the Registration Form.</i></p>
7:00 PM	Return to the Hotel

Convention Overview Chairperson

Dear Friends and Colleagues,

Welcome to North Carolina's version of the Twin Cities, Winston-Salem.

I find it fitting that the AIO is holding its 40th convention in a part of the United States it has not visited before, and yet is within a beautiful day's drive for so many of our members.

I know you will find both instruments and topics of great interest in the events Stephen Spake and his committee have arranged for you. The day we'll spend experiencing Old Salem with its historic Tannenberg organs is one you will never forget, and the downtown location of our two hotels in the beautiful "Twin City Quarter" offers a selection of shops, galleries, restaurants, and bars within short walking distance. It has been some time since the AIO has been able to find a facility just right for our needs in a vibrant city center.

Winston-Salem has been an enthusiastic partner in this event from the start, and I am sure you will enjoy their own version of southern hospitality.

As always, Convention Overview's Education Chair Sean O'Donnell, Treasurer Chuck Eames, and Executive Secretary & Registrar Robert Sullivan have exceeded expectations in preparation for this event. Our exhibitors and advertisers deserve tremendous credit for their support of the AIO as well. Please take the time to express appreciation for everything they do as you visit with them in the exhibit hall.

Best wishes for a wonderful time in Winston-Salem.

David Beck



The Church of the Ascension in the City of New York

In preparation for installation of the new pipe organ by French builder Pascal Quoirin, this historic congregation undertook a significant infrastructure upgrade and sanctuary restoration. The new organ required enlarged chambers with additional tone openings, damaged plaster walls were repaired, the original interior decoration scheme was recreated, and new lighting and sound systems installed. In spite of these changes, music director Dennis Keene was adamant the church's acoustical signature not be changed. Acoustical measurements showed us what our ears had already discerned: the sanctuary is very kind to the full range of human voice, not harsh or strident, boomy or muddy. In a large stone church, as in a concert hall, the ideal sound covers the full frequency range, with plenty of bass as befits organ and orchestra. But at Ascension—which we discovered bears much acoustical similarity to an opera house—the low-frequency range is purposefully less substantial, tailored to accentuate singers' mid-range warmth and vocal clarity. We designed solid, sound-reflecting chambers for the new organ, and were strong advocates for preservation of Ascension's signature acoustics. The church's illustrious tradition of great pipe organs, noted musicians, fine liturgical music and the resident choral ensemble Voices of Ascension continues anew in a rejuvenated home beautiful to both eye and ear.



Welcome to AIO 2013!
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8:00 AM	Exhibitor Setup
8:00 AM	Board of Directors Meeting
10:30 AM	Convention Planning Meeting
12:00 PM	Registration Desk Opens
1:00 PM	Buses Depart
	We will divide into two groups.
1:30 PM	Group 1 - will travel to St. Paul's Episcopal Church to see and hear the Fisk/Schreiner Organ. We will see an example of how pedal stops can be borrowed from other divisions on mechanical action organs.
	Group 2 - will visit the J. Allen Farmer, Inc. Organ Shop. Light snacks will be served.
2:45 PM	Travel
3:15 PM	Group 1 - will visit the J. Allen Farmer, Inc. Organ Shop. Light snacks will be served.
	Group 2 - will travel to St. Paul's Episcopal Church to see and hear the Fisk/Schreiner Organ. We will see an example of how pedal stops can be borrowed from other divisions on mechanical action organs.
4:30 PM	Travel
5:30 PM	Evensong at St. Paul's Episcopal Church with local AGO Chapter <i>(1928 Skinner Organ, Opus 712)</i>
6:30 PM	Travel to Hotel
7:00 PM	Dinner
7:30 PM	Exhibitors' Night <i>cash bar in exhibit area</i>
11:00 PM	Exhibits Close



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7:30 AM	Registration Desk Opens
8:00 AM	AIO Membership Meeting
8:45 AM	Exhibit Time <i>coffee & refreshments in exhibit area</i>
10:00 AM	Working with a Consultant <i>Scott Riedel, owner of Scott R. Riedel & Associates discusses lessons learned as a consultant.</i>
11:00 AM	Free Time and Exhibits Open
12:00 PM	35 and Under Luncheon <i>All organ builders 35 and under are invited to a special luncheon. We will begin discussing what organ builders in this age range may be facing in the future. President Matthew Bellocchio will serve as host.</i>
12:00 PM	Lunch
1:00 PM	Pedal Borrows on Mechanical Actions <i>John Schreiner, owner of Schreiner Pipe Organs, Ltd., discusses the borrow action on the Chapel Organ at St. Paul's Episcopal Church.</i>
2:00 PM	Saving Green by Going Green: <i>The economic and social benefits of instituting sustainability practices.</i> <i>Joseph Rotella, owner of Spencer Organ Company will be the lecturer. He will discuss his experience of setting up a shop to be more environmentally friendly and the effects it has had on his shop.</i>
3:00 PM	Exhibit Time <i>coffee & refreshments in exhibit area</i>
4:30 PM	When the Client Asks <i>Charles Kegg, owner of Kegg Pipe Organ Builders and C. Joseph Nichols, president of Nichols & Simpson, Inc. are the panelists. The purpose of this presentation is to objectively discuss and learn from situations some members have experienced involving digital stops. What steps were taken when prospective clients requested digital additions? We will discuss some pros, some cons, what information to offer the client if the subject comes up, and how to advise a good plan of action that will not detract from the eloquence and tonal qualities of the original pipe installation. At the same time our organization is to remain neutral on the subject and refrain from promoting or endorsing a particular style and/or vendor.</i> <i>The two panelists will discuss how they, from two different perspectives, handled clients' inquiries. There will be an opportunity for questions and comments.</i>
6:00 PM	Dinner
7:00 PM	Exhibit Time <i>cash bar in exhibit area</i>
10:00 PM	Exhibits Close



City of Winston-Salem

OFFICE OF THE MAYOR ~ ALLEN JOINES



October 6 - 9, 2013

Greetings from the Office of Mayor Allen Joines:

On behalf of the Winston-Salem City Council, I am happy to welcome you to the 40th Annual American Institute of Organ Builders Convention. We are privileged to host your event.

During your stay, I hope that you will take the opportunity to discover the many unique attractions that make our City such an exciting place to live, work and play!

Known as the "City of the Arts and Innovation", Winston-Salem enjoys a long heritage of nurturing and celebrating artistic achievement. In addition to our impressive art galleries, I invite you to stroll through historic Old Salem Museums and Gardens and/or take in an action-packed baseball game at BB&T Ballpark, home of the DASH. You will also find some of the best restaurants in the state are located in Winston.

Best wishes for a wonderful Convocation!

Sincerely,

Allen Joines
Mayor

pal

7:30 AM	Registration Desk Opens
8:00 AM	Exhibit Time
8:30 AM	Load Buses to Old Salem
9:00 AM	Lecture - Restoring the Tannenberg <i>John Boody talks about the restoration of the 1800 Tannenberg Organ</i>
10:00 AM	Break <i>(with refreshments)</i>
10:30 AM	The Moravian Influence on the Organ <i>Mrs. Lou Carol Fix will speak about her chapter "The Organ in Moravian Church Music" as published in The Music of the Moravian Church in America.</i>
11:30 AM	Singstunde - A Moravian Song Service <i>Reverend Nola Reed Knouse, Ph.D., Director of the Moravian Music Foundation has put together music based on the Moravian daily text for this day. Mrs. Lou Carol Fix, Moravian College, will play the 1800 Tannenberg Organ.</i>
12:00 PM	Box Lunch on Old Salem Grounds
12:00 PM	Self Guided Tour of Grounds and Organs with Demonstrations <i>Enjoy the grounds of Old Salem. Organ demonstrations will be available at the Single Brothers' House by Scott Carpenter and across the green at the Single Sisters' House by Susan Bates (located on the Campus of Salem College).</i>
3:00 PM	Home Moravian Church Organ Demonstration
4:00 PM	Travel
4:30 PM	St. Timothy's Episcopal Church Lecture - Setting up a Historic Instrument in a New Location <i>John and Kristen Farmer talk about some of the lessons they have learned in setting up the 1890 Hook and Hastings Organ in a new, modern building.</i>
5:30 PM	Load Buses to Hotel
6:00 PM	Dinner on your own
7:30 PM	Evening at the North Carolina School of the Arts (Optional) <i>Timothy Olsen, Professor of Organ at the North Carolina School of the Arts, as well as a few of his students will play lively tunes to close out the evening.</i>



Wednesday

7:30 AM Registration Desk Opens

8:00 AM Membership Meeting

8:00 AM Spouse Tour - Seagrove Pottery and Richard Childress Winery

Seagrove in central North Carolina is home of some of the country's best potters. A tour of the Richard Childress Winery will end the day.

9:00 AM Hearing Protection

David Pillsbury, retired director of the Audiology and Speech Pathology Department at Wake Forest Baptist Hospital, will be the lecturer. He will explain a little about our ears and what we can do to protect them.

10:00 AM Exhibit Time

coffee & refreshments in exhibit area.

11:30 AM Lunch

12:30 PM Scales and Why We Use What We Do

Bryan Timm and Randy Wagner, Organ Supply Industries, give a brief history of why we have gravitated to particular pipe scales.

1:30 PM Portable Technology for Business

Bob Young, Jr., COO, Square International, will introduce us to ways we can bill and collect data to better serve our clients.

2:30 PM Break

coffee & refreshments

3:00 PM Finishing Techniques

Greg Williams, lecturer, will offer solutions to dealing with finish damage caused by water, as well as finishing with water based products.

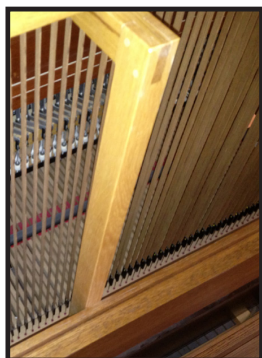
5:00 PM Free Time

6:00 PM Cocktail Hour

7:00 PM Closing Banquet and Awards



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7:00 AM	Buses Depart
9:30 AM	Duke Chapel - Duke University - Durham, North Carolina <i>Aeolian Organ</i> <i>Brombaugh Organ</i> <i>Flentrop Organ</i> Goodson Chapel - Duke Divinity School <i>Richards, Fowkes & Co., Organ</i>
12:30 PM	Lunch
1:30 PM	Travel
2:00 PM	Church of the Nativity - Raleigh, North Carolina <i>Andover Organ</i>
3:00 PM	Travel
3:30 PM	St. Michael's Episcopal Church - Raleigh, North Carolina <i>Nichols and Simpson Organ</i>
4:30 PM	Travel
4:45 PM	Hayes-Barton United Methodist Church - Raleigh, North Carolina <i>John-Paul Buzard Organ</i>
6:00 PM	Travel
7:30 PM	Return to Hotel



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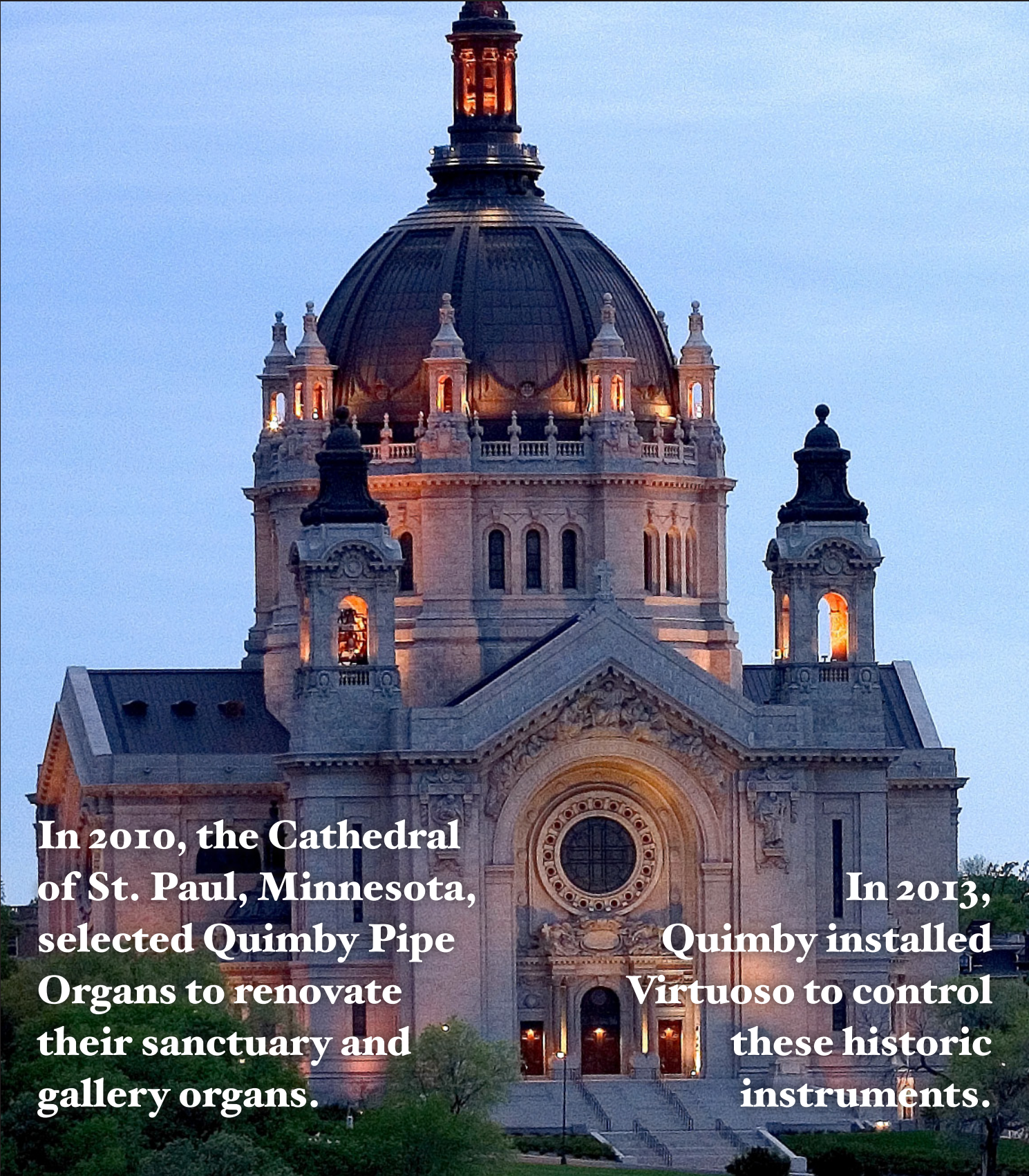
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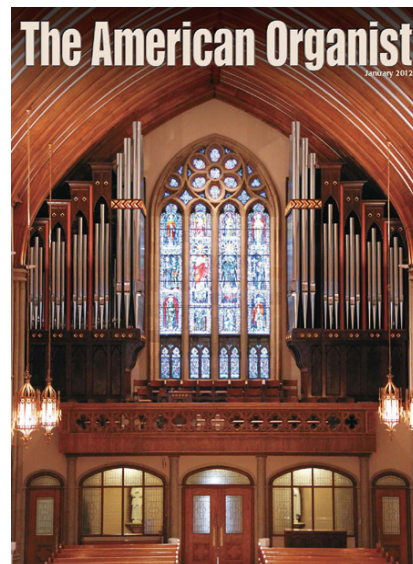
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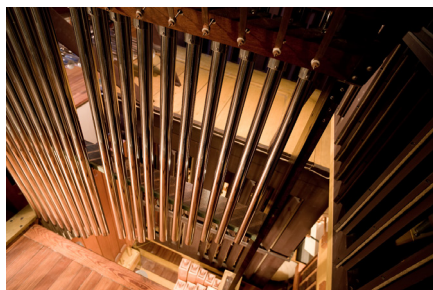
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Reynolda House

Winston-Salem, North Carolina

The Aeolian Company

Opus 1404 - 1918

40 Voices, 43 Ranks, 2,444 Pipes

Norman Ryan, 1990s ongoing restoration

Richard Houghten, 1999 Solid-State bypass of original relays

Player attached for 116-key Aeolian Solo Music Rolls



Great

(enclosed)

- 8' Diapason
- 8' Flute F
- 8' Flute P
- 8' String P
- 2' Piccolo
- 8' Trumpet

Swell

(enclosed)

- 16' Deep Flute
- 8' Diapason
- 8' Doppel Flute
- 8' Flute P
- 8' String F
- 8' String F Vibrato
- 8' String P
- 8' String P Vibrato
- 8' String PP
- 4' High Flute
- III String Mixture P
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- Tremolo

Choir

(enclosed with Great)

- 8' Diapason (GT)
- 8' Flute F (GT)
- 8' Doppel Flute (SW)
- 8' Flute P (GT)
- 8' String F (GT)
- 8' String F Vibrato (SW)
- 8' String P (GT)
- 8' String P Vibrato (SW)
- 8' String PP (SW)
- 4' High Flute (SW)
- 2' Piccolo (GT)
- 8' Clarinet
- Tremolo

Antiphonal

(enclosed)

- 8' Horn Diapason
- 8' Flute
- 8' String F
- 8' String P Vibrato
- 8' String PP
- 4' High Flute
- 8' Clarinet
- 8' Orchestral Oboe
- Tremolo

Solo

(enclosed)

- 8' Concert Flute
- 8' String Vibrato (2 rks)
- 8' Trumpet
- Tremolo

Echo

(enclosed)

- 8' Flute
- 8' String
- 8' Vox Humana

Pedal

(unenclosed)

- 16' Deep Diapason
- 16' Deep String
- 16' Deep Flute F
- 16' Deep Flute P
- 16' Antiphonal Flute
- 8' Flute

St. Paul's Episcopal Church

Winston-Salem, North Carolina

Skinner Organ Company

Opus 712 - 1928

50 Stops, 50 Ranks, 3,473 Pipes

A. Thompson-Allen Company, restoration



Great		Swell		Solo	
16'	Bourdon	(enclosed)		(enclosed)	
8'	First Diapason	16'	Bourdon	8'	Gamba
8'	Second Diapason	8'	Diapason	8'	Gamba Celeste
8'	Principal Flute	8'	Rohrflute	8'	Flauto Mirabilis
8'	Erzähler	8'	Salicional	8'	French Horn
4'	Octave	8'	Voix Celeste		Tremolo
2 ² / ₃ '	Twelfth	8'	Echo Gamba	8'	Tuba
2'	Fifteenth	8'	Flute Celeste		
8'	Trumpet	4'	Octave		Pedal
		4'	Flute Triangulaire	32'	Diapason
	Choir	2'	Piccolo	16'	Contra Bass
	(enclosed)	V	Cornet	16'	Bourdon
8'	Gamba	V	Chorus Mixture	16'	Echo Lieblich
8'	Concert Flute	16'	Waldhorn	8'	Octave
8'	Dulciana	8'	French Trumpet	8'	Gedeckt
4'	Flute	8'	Cornopean	8'	Still Gedeckt
2 ² / ₃ '	Nazard	8'	Oboe	32'	Bombarde
8'	English Horn	8'	Vox Humana	16'	Trombone
8'	Clarinet	4'	Clarion	16'	Waldhorn
	Tremolo		Tremolo	8'	Tromba
	Harp				
	Celesta				

St. Paul's Episcopal Church

One of the best known instruments in North Carolina is the 1928 Skinner organ in St. Paul's Episcopal Church in Winston-Salem. The instrument is located in two side-by-side chambers speaking into the elegant chancel of this Ralph Adams Cram building. Opus 712 is owned by a congregation with a strong sense of stewardship for their heritage. They have taken excellent care not only of the instrument, but also the furnishings and building in which they are placed.

Another factor contributing to the preservation of the instrument's integrity over the years is the lack of frequent turnover of musicians who have held the post of organist at the church.

Even for seasoned organ restorers, the opportunity to return an instrument such as Ernest M. Skinner's Opus 712 to its pristine glory comes along but rarely. At St. Paul's Church, all of the critical elements were in place; here was an unaltered major instrument by possibly America's greatest organ builder, installed in one of Ralph Adams Cram's finest parish churches. The organ had been carefully maintained and sympathetically played over the years, for a large and vital congregation with a keen sense of stewardship towards the many treasures entrusted to its care. The members of St. Paul's Church simply wanted to preserve this heirloom so that it might be passed on to those who someday will follow. In the eyes of the organ restorers, this was love at first sight.

To be sure, Dr. Cram and Mr. Skinner had conspired unwittingly to create a formidable task which eventually would have to be addressed. The instrument, almost 7 tons of it, has been tightly installed in two adjacent chambers; now, in an exacting and complex sequence, it would have to be removed piecemeal through two beautifully carved organ screens concealing the tone openings into the chancel. The narrow, winding cast-iron stairway to the organ chamber would be of little use in removing most of the instrument. Furthermore, the organ would have to be kept available for regular church services during the time it was being restored. Everything would have to be done while St. Paul's congregation continue to marry, bury and worship in their church: this giant Chinese puzzle would have to be solved under the watchful and protective eyes of its owners.

Work began in January 1996. Worshippers soon became accustomed to odd looking pieces of the organ, normally visible only to technicians, occasionally strewn all over the building during the comings and goings of the instrument. Because St. Paul's is such a busy place, a considerable amount of coordination was necessary to keep the project moving ahead without interfering unduly with the regular activities of the vigorous church. The entire process would take eighteen months, and except for a two month period when the organ's console was emptied for restoration, Mr. Skinner's versatile instrument continue to serve the daily needs of St. Paul's Church.

Back in New Haven, in what might be described as a kind of health spa for pipe organs, every part of Opus 712 was cleaned, renewed, polished and pampered back to its original 1928 condition. The beautifully handmade metal pipes were scrubbed spotless, repaired, and fitted with new tuning sleeves; wood pipes were cleaned and their finishes rejuvenated, carefully preserving the old-fashioned handwriting left by the Skinner firm's voicers many years ago. Of particular interest were the pipes of the 32' Bombarde stop in the pedal organ: customarily these huge floor shakers were made of thick sugar pine, but at St. Paul's they appear for the first time made of heavy gauge zinc, no doubt an experiment which proved successful for it later became the firm's standard practice.

Another discovery concerned the Trumpet pipes in the great organ. Each of these pipes has "764" scratched on it, which is the opus number for an organ built for the Greenwich, Connecticut, home of Percy Rockefeller, one of John D's nephews. We can only speculate, but it is likely that Mr. Skinner substituted these trumpets during the finishing process at St. Paul's, probably to obtain a different kind of sound than he had initially intended. No one knows where the original trumpet pipes Mark "712" eventually found their home.

While the 3,473 pipes were being restored, the mechanism of the organ was completely disassembled and renewed. Since the builder's design had proven so reliable and durable, no attempt was made to improve upon the time-tested technology of the instrument; rather, perished parts were replaced with only the finest quality new materials, painstakingly installed to the builders' exacting standards. Over 8,700 valves were cleaned and replaced along with the thousands of leather diaphragms which move them. Metal wind trunking was repaired and regasketed, all woodwork refinished, and all the ceilings, walls and floors of the chambers given two coats of paint to promote sound reflection into the church. Lastly the organ console, with its remarkably intricate and refined mechanism (actually an electropneumatic computer), was taken to pieces and rebuilt, scrupulously preserving its sophisticated machinery and the unmistakable "feel" of an original Skinner console.

An unusual challenge appeared in dealing with the Harp/Celesta in the Choir division. One of the most delightful (and expensive) stops in the organ, this is a percussion device which produces tones when tuned metal bars are struck by padded hammers, and its considerable bulk is thoroughly impacted in the most inaccessible corner of the chamber. Mr. Skinner doubtlessly assumed that the Harp would be taken out and overhauled along with everything else in the organ at some future time. Unfortunately the mechanism had been hideously damaged many years ago in a misguided attempt to extract the Harp without emptying the entire chamber first. About one third of its mechanism disappeared, and most of what remained languished in sad disarray. The Harp fell silent for many years and almost everybody forgot about it.

Fortunately the restorers had another Skinner Harp in storage, removed many years ago from the old St. Peter's Episcopal Church in Philadelphia (Skinner Opus 862). Except for the most subtle differences, it was identical to what remained of the St. Paul's Harp. The Winston-Salem Harp could have been scrapped and the Philadelphia Harp reconditioned and installed in its place, but in the spirit of restoration this was not done. Instead, the Philadelphia Harp was merged with what remained of the Winston-Salem material, in order to preserve as much of Opus 712's fabric as possible, or "robbing St. Peter's to play St. Paul's." As one person put it. Even the missing swell engine (which opens and closes the expression shades in front of the Harp) was replaced with an identical Skinner engine called out of retirement from the dead storage locker.

Throughout the project it was the intent to carry out a thorough, sensitive and transparent restoration, one which respected the integrity of the organ as well as the genius of the people who built it more than 70 years ago. This was done partly because, to paraphrase architecture critic Ada Louise Huxtable, the future will judge us not only by what we create, but also by what we allow to remain. More importantly, however, this was done as a gesture of faith between generations, in order that this extraordinary instrument, which has been carefully preserved and passed down to us, might continue to comfort and inspire others for many years to come.

St. Paul's Episcopal Church - Chapel

Winston-Salem, North Carolina

C.B. Fisk

Opus 131 - 2004

Built in collaboration with Schreiner Pipe

Organs, Opus 6

17 Voices, 20 Ranks, 1,160 Pipes

	Great
16'	Bourdon
8'	Prestant
8'	Spire Flute
4'	Octave
4'	Chimney Flute
2'	Superoctave
IV	Mixture
8'	Trumpet
	Swell
	(enclosed)
8'	Violin Diapason
8'	Voix Céleste
8'	Stopt Diapason
4'	Traverse Flute
2 ² / ₃ '	Nasard
2'	Gemshorn
1 ³ / ₅ '	Tierce
8'	Oboe

	Pedal
16'	Bourdon (GT)
8'	Prestant (GT)
8'	Spire Flute (GT)
4'	Octave (GT)
16'	Trombone
8'	Trumpet (GT)

Tremulant



St. Paul's Episcopal Church in Winston-Salem, North Carolina has a long history of quality instruments associated with its distinguished music program. When the main church was built in 1928, the parish commissioned a landmark four-manual E.M. Skinner Organ. As St. Paul's began designs for a new chapel, which was to include an organ, the organ committee, led by consultant John Mueller, made a field trip to the Fisk workshop in Massachusetts. Impressed with the workshop, the instruments, and the staff, St. Paul's contracted C.B. Fisk to build the Samson-Loetzer Memorial organ for their new chapel.

To help decrease the construction and delivery time, it was agreed to make the project a collaborative effort between C.B. Fisk, Inc. and Schreiner Pipe Organs, Ltd., of Schenectady New York. The organ was originally conceived along the lines of Opus 107 in Dover, Massachusetts, with a console on the floor and pipework in the balcony. When the balcony was removed from the chapel plans, our work in the scale model of the building led to a freestanding design that reflected the chapel's simple elegance. Opus 131's case of quarter-sawn white oak stands more than twenty-seven feet in height and includes two manuals and 17 stops.

The organ's 8' foundation stops surround the congregation with a warm, singing tone. The great Prestant 8' of hammered lead, en facade, is an especially vocal stop, which encourages congregational singing. Gently voiced brighter stops and an effective swell box allow for maximum versatility when congregations are small. Opus 131 serves the congregation as a vehicle for musical excellence and liturgy and is a pleasing addition to its surroundings.

Old Salem Visitor's Center

Winston-Salem, North Carolina
1800 Tannenberg Organ
Restoration by Taylor and Boody
Opus 40 - 2003
644 Pipes



Hauptwerk

- 8' Principal
- 8' Gross Gedackt
- 8' Quintadena
- 4' Principal Octav
- 4' Flauta
- 2²/₃' Quinte
- 2' Sub Octav

Hinterwerk

- 8' Flauta Amabile
- 8' Viol di Gamba
- 4' Flauta Douce
- 4' Salicet

Pedal

- 16' Subbass
- 16' Violon Bass



Single Sisters' House

Old Salem, North Carolina
Salem Academy and College
Henry Erben - 1830

Restoration by Taylor and Boody
Opus 58 - 2008
210 Pipes

Manual

8'	Stop'd Diapason Bass
8'	Stop'd Diapason Treble
8'	Dulciano
4'	Violano
8'	Clarionet



History of the 1830 Henry Erben Organ

Thanks to Gwynne Taylor of Salem Academy and College and Paula Locklair of Old Salem, Inc. for providing the historical information.

- 1830 One manual, four stop residence organ built by Henry Erben in New York for a gentleman in the north, but was removed because it was too large for his home. The gentleman has not yet been identified, and the production date of this organ was determined to be 1830 based on a signature inside of the case.
- 1839 March 18: Sister Frederica Hueffel, the pfliegerin (spiritual leader) of the Single Sisters in Salem, North Carolina, made a request to purchase a pipe organ for the chapel in the Single Sisters' House, because "the present instrument, a grand piano, does not stay in tune and also seems to be weak for the size of the room." -Records of the Moravians in North Carolina, Vol 9, 1839
- 1839 June 29: The organ, located in the Saal of the Single Sisters' House, is dedicated "with a happy Singstunde and a prayer for its use in the holy place." -Records of the Moravians in North Carolina, Vol 9, 1839
- 1896 Organ removed from Single Sisters' House and given to the Wachovia Historical Society. The organ was then exhibited in the Boys' School.
- 1978 The organ was moved from the Boys' School to the Boys' School Annex by Norman Ryan, an organbuilder in Winston-Salem, North Carolina.
- 1986 The Boys' School Annex was to be demolished, so the organ was moved again by Norman Ryan to the MESDA building in Old Salem for storage.
- 2005 The Wachovia Historical Society agreed to give the organ to Salem Academy and College if the organ is restored and used in the Single Sisters' House.
- 2008 February: The organ is re-installed in the Single Sisters' House after restoration.

The organ was restored in memory of Maggie Mae Thompson Stockton, Salem College Class of 1919, and
Sudie Miller Hancock, Salem College Class of 1911, both of whom were music majors.

Single Brothers' House

Old Salem, North Carolina
David Tannenberg - 1798

Restoration by Taylor and Boody
Opus 47 - 2007
258 Pipes



Manual

8'	Gedackt
8'	Quintadena
8'	Viol di Gamba
4'	Principal
4'	Flauta



The Principal 4' pipes in this organ were added to the 1800 Home Church organ during one of the "renovations" of that instrument. This included the original 1798 facade pipes, and the organbuilder that did the work scribed the name of the new stop (Viola) into the upper lips of the pipes. Tuning slots were also cut into the front of the facade pipes and the pipes were cut short. It was decided that since these are facade pipes, the inscriptions had to be removed, along with the tuning slots soldered shut and the pipes lengthened. The repairs also would have to be disguised, so that the pipes have the "look" that they had before they were damaged. Christoph Metzler from Switzerland removed the dents from the pipes in 2003, and Robbie Lawson from Taylor and Boody removed the inscriptions from the upper lips and "disguised" the tuning slot repair done by Metzler. The metal that the pipes are made of was analyzed so we could accurately recreate the lead/tin alloy, which was done in our foundry. The metal was cast and the pipes were lengthened. The extensions were also disguised as well.

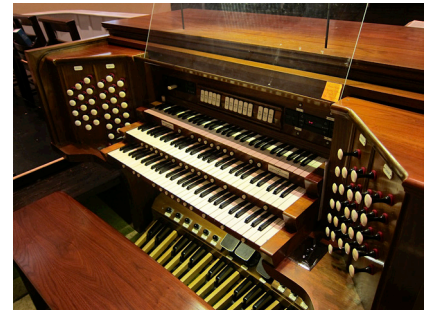
Home Moravian Church

Winston-Salem, North Carolina

Aeolian-Skinner

Opus 1340 - 1959

43 Stops, 39 Ranks, 2,382 Pipes



Great

16'	Quintaton
8'	Principal
8'	Holz Bourdon
4'	Octave
4'	Rohr Flöte
2'	Super Octave
IV	Fourniture
8'	Trumpet
	Chimes

Choir
(enclosed)

8'	Spitz Viol
8'	Pommer Gedackt
8'	Flauto Dolce
8'	Flute Celeste
4'	Koppel Flöte
2 ² / ₃ '	Nazard
2'	Octavin
1 ³ / ₅ '	Tierce
8'	Cromorne
8'	Trumpet

Swell
(enclosed)

16'	Gedackt
8'	Viola Pomposa
8'	Viola Celeste
8'	Dolcan
8'	Rohr Gedackt
4'	Octave Geigen
4'	Flute Harmonique
2'	Block Flöte
III	Plein Jeu
16'	Fagot
8'	Trompette
8'	Fagot
8'	Vox Humana
4'	Hautbois

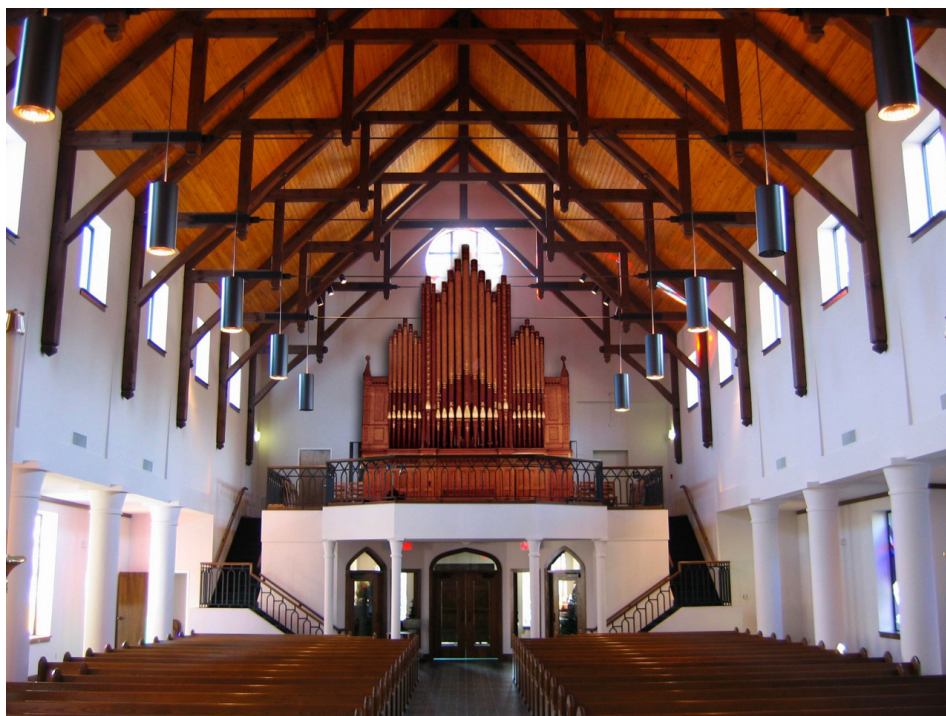
Pedal

32'	Resultant
16'	Contre Bass
16'	Bourdon
16'	Gedackt (SW)
16'	Quintaton (GT)
8'	Principal
8'	Bourdon
4'	Choral Bass
4'	Bourdon
II	Mixture
16'	Bombarde
16'	Fagot (SW)
8'	Trompette
4'	Clairon

St. Timothy's Episcopal Church

Winston-Salem, North Carolina
Hook and Hastings
Opus 1801 - 1898

Restoration and Installation by John Farmer, 2013



Great	
16'	Double Open Diapason
8'	Open Diapason
8'	Viol da Gamba
8'	Viola
8'	Doppelflute
4'	Octave
2 ² / ₃ '	Twelfth
2'	Fifteenth
III	Mixture
8'	Trumpet

Choir	
(unenclosed)	
8'	Geigen Principal
8'	Dulciana
8'	Melodia
4'	Flute d'Amour
4'	Fugara
2'	Piccolo Harmonique
8'	Clarinet

Swell	
(enclosed)	
16'	Bourdon
8'	Open Diapason
8'	Salicional
8'	Voix Celeste
8'	Stopped Diapason
8'	Aeoline
4'	Flauto Traverso
4'	Violina
2'	Flautino
III	Cornet
8'	Oboe
8'	Cornopean
8'	Vox Humana

Pedal	
16'	Double Open Diapason
16'	Bourdon
8'	Violon Cello
16'	Trombone

North Carolina School of the Arts

Winston-Salem, North Carolina
C.B. Fisk, Inc
Opus 75 - 1977

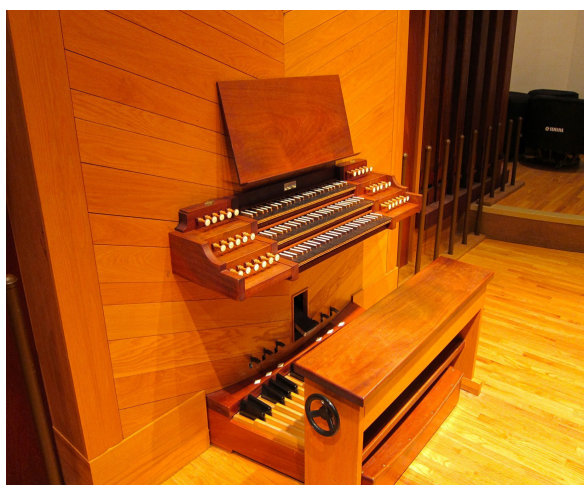
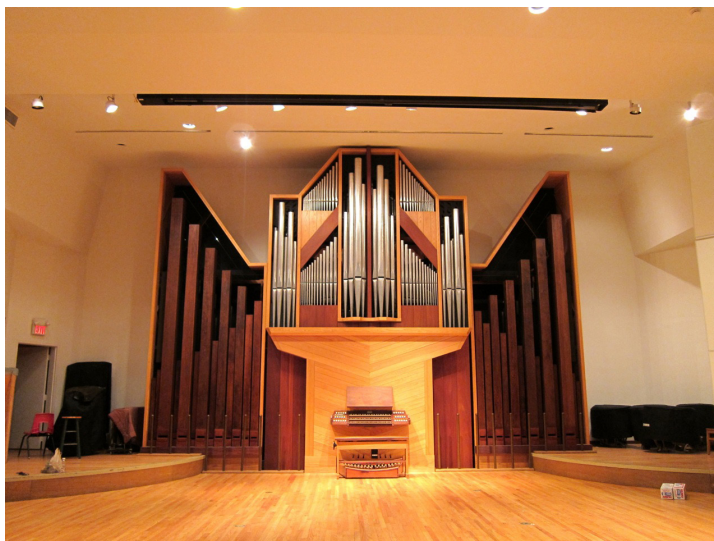
	Great
16'	Bourdon
8'	Prestant
8'	Spire Flute
4'	Octave
2'	Super Octave
2'	Blockflöte
II	Cornet
IV-VI	Mixture
8'	Trumpet
4'	Clarion
8'	Voix Humaine

	Choir
	(unenclosed)
8'	Gedackt
4'	Prestant
4'	Chimney Flute
2 ² / ₃ '	Nazard
III	Sesquialtera
2'	Doublet
IV	Sharp
8'	Cromorne

	Swell
	(enclosed)
8'	Violin Diapason
8'	Stopt Diapason
4'	Spizflute
2'	Fifteenth
1 ¹ / ₃ '	Larigot
III-IV	Cornet
III	Fourniture
8'	Trumpet
8'	Hautbois

	Pedal
16'	Prestant
8'	Octave
4'	Superoctave
IV	Mixture
16'	Bassoon
8'	Trumpet
4'	Shawm

Tremblant doux (GT)
Tremblant fort
(whole organ)



The Sarah Graham Kenan Memorial Organ, Opus 75, is a fitting testament to Mrs. Kenan and the seven generations of her family that have worked for the welfare of North Carolina and its citizens. Thomas S. Kenan III, in consultation with Dr. James G. Ferguson, and John Mueller, organist at NCSA, selected Charles Fisk as the builder.

The organ is situated at the back wall of the stage of Crawford Hall. The low ceiling of the stage area presented challenges both aesthetic and practical. The Swell division could not be placed over the Choir division, so was instead mounted immediately behind the Choir with the swell shades placed in the angles of the upper case.

The organ's contemporary case is built of red oak with oiled Honduras mahogany trim and keydesk. While modern in appearance, the central section is designed with the same proportions as the Gottfried Silbermann organ at Grosshartmannsdorf, Germany. Designed as both a teaching and a concert instrument, the organ has the versatility necessary for playing the repertoire of all periods. Silbermann's free winding maxims were followed to give the early literature a human dimension and liveliness. There is a system for stabilizing the wind to meet the demands of the Romantic and Contemporary chordal literature.

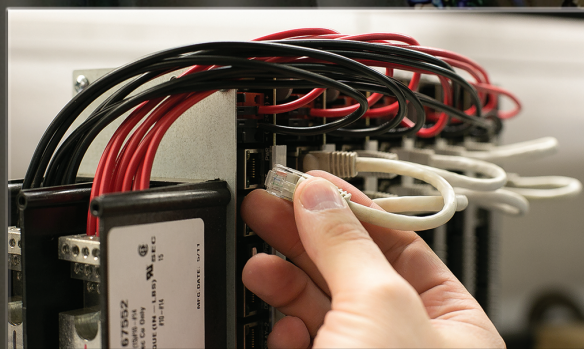
The key action, suspended mechanical, was designed to provide students the most sensitive action possible. The trackers are installed at a ten-degree angle, permitting the keyboards to be placed outward from the case, giving performers aural contact with the instrument not possible at a keydesk within the case. Opus 75 is the first organ in which C.B. Fisk used a substantial amount of hammered lead as pipe metal, resulting in a warm, dark, and cohesive sound. The use of tin mixture pipes added a characteristic brilliance to the choruses of both the Great and the Positive.



Discover the MS8400 Master System

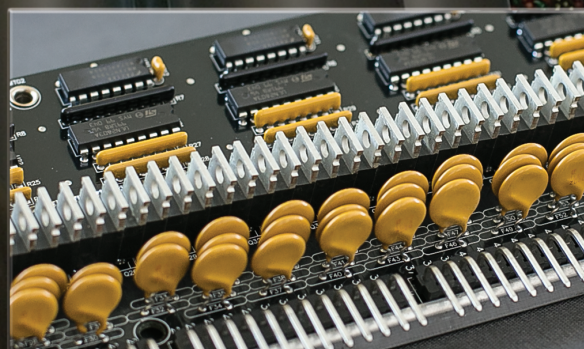
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**Durham, North Carolina
Memorial Chapel
Kathleen Upton Byrns McClendon Organ
The Aeolian Company
Opus 1785 - 1932**

Solo

(enclosed)

8'	Stentorphone
8'	Flauto Mirabilis
8'	Gamba
8'	Gamba Celeste
4'	Octave
4'	Orchestral Flute
V	Mixture
8'	French Horn
8'	English Horn
16'	Contra Tuba
8'	Tuba
4'	Tuba Clarion
8'	Tuba Mirabilis
	Chimes
	Tremulant

Pedal

32'	Diapason
16'	Diapason
16'	Diapason (GT)
16'	Contrabass
16'	Bourdon (GT)
16'	Gamba (CH)
16'	Echo Lieblich (SW)
10 ² / ₃ '	Gedeckt Quint
8'	Octave
8'	Principal
8'	Gedeckt
8'	Still Gedeckt (SW)
5 ¹ / ₃ '	Quint
4'	Flute
V	Harmonics
32'	Bombarde
32'	Fagotto (CH)
16'	Trombone
16'	Tuba (SO)
16'	Fagotto (CH)
10 ² / ₃ '	Quint Trombone (GT)
8'	Trombone
4'	Clarion
	Chimes

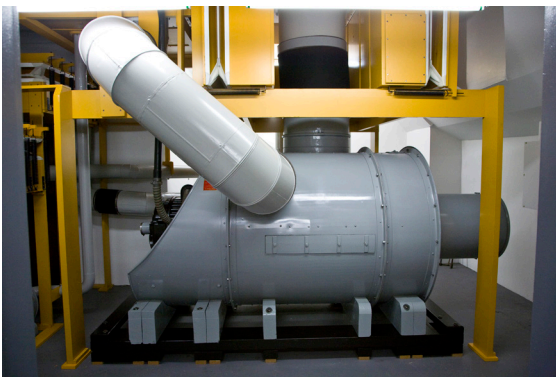
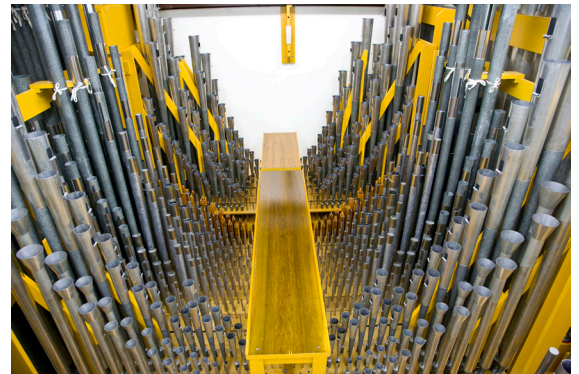
(collective)

16'	Bourdon
8'	Diapason
8'	Geigen Diapason
8'	Rohrflute
8'	Cor de Nuit
8'	Flauto Dolce
8'	Flute Celeste
8'	Gamba
8'	Gamba Celeste
8'	Salicional
8'	Voix Celeste
4'	Octave
4'	Flute Triangulaire
4'	Fugara
2 ² / ₃ '	Nazard
2'	Flautino

4'	Flute Harmonique
4'	Violin
2 ² / ₃ '	Twelfth
2'	Piccolo
1 ³ / ₅ '	Tierce
1 ¹ / ₇ '	Septieme
16'	Fagotto
8'	Trumpet
8'	Corno di Bassetto
8'	Orchestral Oboe
	Chimes
	Harp
	Celesta
	Tremulant

34

Duke University



Kathleen Upton Byrns McClendon Organ

Behind the façade pipes and carved oak screens, the Kathleen Upton Byrns McClendon Organ is lodged in chambers on both sides of the chancel. It remains Duke Chapel's original organ, built and installed in 1932 by the Aeolian Organ Company of New York. This remarkable instrument was the last major organ made by Aeolian before it merged with the E.M. Skinner Organ Company, and is the firm's only significant organ built for a church.

Designed in the post-Romantic tradition with electro-pneumatic action, the organ is known for its extremes of dynamic expression and the orchestral voicing of its individual stops. The pipes visible from the nave only hint at the Aeolian's size, for approximately 6,600 pipe are located in the large chambers. In 2008 the organ was completely reconditioned by Foley-Baker, Inc. The original four-manual console has been replaced by a new one in similar style, built by Richard Houghten as part of the renovation.

Duke University

Durham, North Carolina

Memorial Chapel

Brombaugh Organ

Opus 34 - 1997

23 Stops, 21 Ranks, 960 Pipes

Great

16'	Bourdon*
8'	Principal*
8'	Rohrflöte
8'	Voce Umana
4'	Flauto in Octave
2'	Fifteenth+
1 ¹ / ₃ '	Nineteenth+
1'	Twenty Second+
2 ² / ₃ '	Twenty Sixth+
1 ¹ / ₂ '	Twenty Ninth+
3'	Flauto in Twelfth†
2'	Flauto in Fifteenth†
III	Cornetto
8'	Trumpet

Brustwerk

8'	Oak Gedackt
4'	Oak Flute
2'	Querfloitlein
8'	Regal

Pedal

16'	Bourdon
8'	Principal
8'	Trumpet

+ Ripieno registers that are added to registration by depressing Tiratutti Pedal.

† Cornetto forms discant Cornet III by using Flautos in 12th, 15th & 17th.

* Manual stops playable in Pedal by transmission.



Located in a "swallow's nest" gallery on the middle of north wall of the Memorial Chapel, the organ is modeled after Renaissance Italian instruments. Modified to accommodate other schools of organ music as well, this two-manual and pedal instrument of nearly 1,000 pipes produces gentle, sparkling tone on very low wind pressure. The organ is tuned in meantone temperament, the tuning system used for most keyboard instruments in the 16th and 17th centuries. Carved pipe shades are made from centuries-old Appalachian oak, while the Duke family crest is visible at the very top of the richly polychromed organ case.

Perhaps the most significant feature of the Brombaugh organ is its use of the historical "meantone" tuning system. In the modern "equal temperament" tuning system, the octave is divided into twelve equal half-steps, rather than being based on the natural scale. This allows modern keyboard instruments to play in any key, but it means that most intervals are not "pure," according to the natural scale.

In contrast, the meantone system of the Chapel's Brombaugh organ uses pure tuning for major thirds, offering choices of E-flat/D-sharp and G-sharp/A-flat. This means that it favors certain intervals, chords, and keys, while making others unusable. In the 'good' keys, the contrast between consonance and dissonance is enhanced. Early music that might seem bland when played on modern instruments "springs to life," in the words of University Organist Robert Parkins. Only a handful of modern meantone organs exist in the United States, and its early Italian design makes the Brombaugh even rarer.

AIO Charter Members

Larry Abbott †2001

Abbott & Sieker [Closed]

Philip A. Beaudry †2003

Philip A. Beaudry Co. [Closed]

Earl J. Beilharz †2006

Lima Pipe Organ Co.

Matthew-Michael Bellocchio

Roche Organ Co., Inc. [Closed]
Andover Organ Co. [employer]

A. W. Brandt, Jr. †2005

A. W. Brandt & Co.
[continues as Peebles-Herzog Co.]

Mervin G. Brown – Retired

Latter-Day Saints Church
Building Operations & Maintenance

Julian E. Bulley †2004

Toledo Pipe Organ Co.

Jack Burger †1992

Burger & Schafer [Closed]

Paul D. Carey

Paul Carey Organ Co.

Joseph Chapline †2001

Chapline Organs [Closed]

David W. Cogswell †1998

Berkshire Organ Co., Inc. [Closed]

Harry J. Ebert

H. J. Ebert Organ Co.

Rubin S. Frels

Rubin S. Frels Co.

John C. Gumpy

Lehigh Organ Co.

Edward H. Holloway †2005

Holloway Pipe Organs [Closed]

Walter Holtkamp, Jr. – Retired

The Holtkamp Organ Co.

Lance E. Johnson

Johnson Organ Co., Inc.

J. E. Lee, Jr. – Retired

J. E. Lee Organ Service [Closed]

Donald L. Lewis - Retired

Mudler-Hunter Co.

Homer Lewis, Jr.

Trivo Corporation

Charles W. McManis †2004

McManis Organs Inc. [Closed]

Franklin Mitchell †1998

The Reuter Organ Co.

Robert J. Muller †1995

H. W. Muller & Son

Donald H. Olson

Andover Organ Co., Inc.

H. Ronald Poll †2007

Latter-Day Saints Church
Building Operations & Maintenance

Roy A. Redman

Redman Organ Co.

Robert F. Roche

Roche Organ Co., Inc. [Closed]

Clarence Roggmann †2006

Klann, Inc.

Jan Rowland

Visser-Rowland Associates [Closed]

James K. Shawhan

J. K. Shawhan Pipe Organs
[now AAA Pipe Organs, Waco TX]

Robert Schopp

A.R. Schopp's Sons, Inc.

Pete Sieker †2011

Abbott & Sieker [Closed]

Jack L. Sievert – Retired

Schantz Organ Co.

Phares L. Steiner – Retired

Steiner Organs, Inc. [Closed]

Pieter Visser

Visser-Rowland Associates [Closed]

Randall E. Wagner – Retired [from OSI]

Reisner, Inc. [acquired by OSI]

Harold W. Weaver †1994

A. W. Brandt & Co.
[continues as Peebles-Herzog Co.]

Dean Woodhull – Retired

Pipe Organ Sales & Service [Closed]

†Deceased

This list was compiled by AIO Member
Randall Wagner in April 2013

Duke University

Durham, North Carolina
Memorial Chapel
Flentrop Organ
66 Ranks, 5,033 Pipes



Hoofdwerk

16'	Prestant
16'	Bourdan
8'	Octaaf
2 ² / ₃ '	Quint
1 ³ / ₅ '	Terts
2'	Mixtuur
1'	Scherp
	Cornet
16'	Bombarde
8'	Trompette
4'	Clairon
8'	Trompet
16'	Trompete Magna
8'	Clairon
4'	Trompete Batalla

Rugwerk

8'	Prestant
8'	Gedekt
4'	Octaaf
4'	Fluit (gedekt)
2 ² / ₃ '	Nasard (roerfluit)
2'	Fluit
1 ³ / ₅ '	Terts
1 ¹ / ₃ '	Larigot
2 ² / ₃ '	Sesquialter
1 ³ / ₅ '	Sesquialter
2'	Mixtuur
1'	Scherp
8'	Cromorne
8'	Schalmey
4'	Trompet

Echo

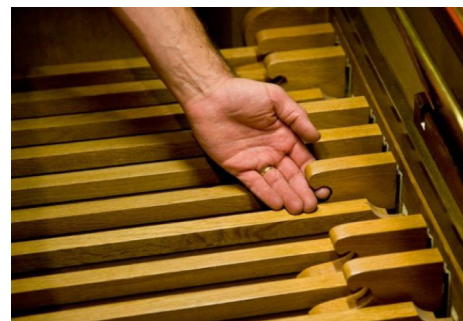
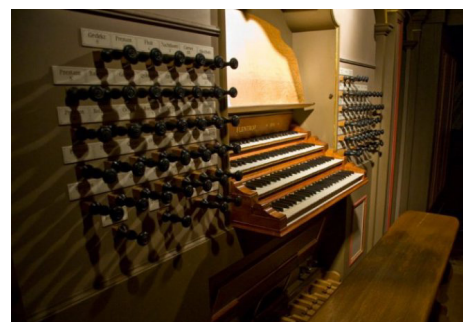
8'	Gedekt
4'	Prestant
4'	Fluit
2'	Nachthoorn
	Cornet
8'	Hautbois

Bovenwerk

8'	Prestant
8'	Baarpijp
8'	Gedekt
8'	Quintadeen
4'	Octaaf
4'	Roerfluit
2 ² / ₃ '	Nasard
2'	Fluit
1 ³ / ₅ '	Terts
1'	Sifflet
2'	Mixtuur
8'	Trompet
8'	Hobo
8'	Vox Humana

Pedaal

16'	Prestant
16'	Subbas
10 ² / ₃ '	Quint
8'	Octaaf
5 ¹ / ₃ '	Quint
4'	Octaaf
2'	Nachthoorn
4'	Mixtuur
16'	Bazuin
8'	Trompette
8'	Trompet
4'	Clairon
2'	Zink





Built by Dirk A. Flentrop of Holland, the Benjamin N. Duke Memorial Organ was completed in 1976, and is located in the great arch separating the narthex and the nave. Both tonally and visually, the Flentrop organ reflects the techniques of Dutch and French organ building in the 18th century.

The Flentrop is a tracker-action instrument that contains 5,033 speaking pipes, controlled by four manual keyboards and pedal. The main case houses four divisions of pipes; it rises approximately 40 feet above the gallery floor and is about 4 1/2 feet deep. A smaller Rugwerk division, located on the gallery rail, houses one division of pipes; it is 10 feet high and 4 feet deep. The cases are made of solid African mahogany, painted and decorated in gold leaf and various hues. The gallery, designed and built in Durham by William T. Muirhead, is constructed of solid oak in the classical style.

At Mr. Flentrop's suggestion, the acoustics of the Chapel were improved to provide an ideal environment for the organ. When the Chapel was first built, its acoustics were deliberately deadened through the use of special sound-absorbing stone tiles. The absorptive tile was sealed, increasing the maximum reverberation time, and a time-delay speech-reinforcement system was installed to accommodate the spoken word.

The organ was first played publicly in an informal preview for Duke University students on December 6, 1976, and in the Sunday morning worship service on Founders Day, December 12, 1976. An inaugural recital was played at 5:00 PM that afternoon by then-University Organist Fenner Douglas.

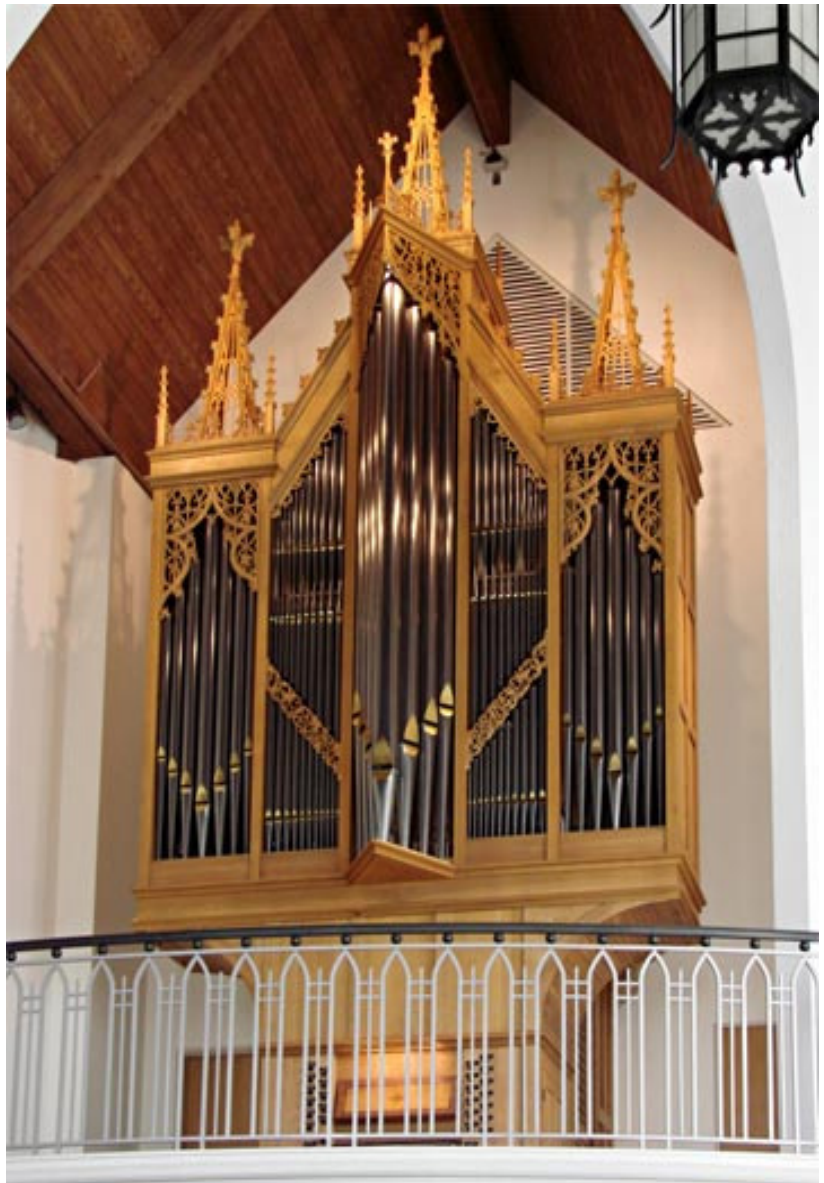
Duke Divinity School

Durham, North Carolina
Duke Divinity School
Goodson Chapel
Richards, Fowkes & Co.

	Great
16'	Principal
8'	Octave
8'	Doppelflöte
8'	Viol d'Gambe
4'	Octave
4'	Flöte
2'	Octave
V	Cornet
	Mixture
8'	Trompet
8'	Vox Humana

	Swell
8'	Principal
8'	Salicional
8'	Hohlflöte
8'	Gedackt
4'	Octave
4'	Rohrflöte
4'	Viol
3'	Quint
2'	Waldflöte
	Tierce
	Scharff
16'	Dulcian
8'	Oboe

	Pedal
16'	Subbaß
8'	Octave
8'	Gedackt
4'	Octave
16'	Posaune
8'	Trompet



Discussions began in 2000 concerning an organ for a new chapel at the Duke University Divinity School. Agreeing with Divinity School Organist, David Arcus, the primary goal of the organ was to train future clergy and musicians. It is also asked to lead daily services (often with choir), and to complement the notable and diverse organs already on campus.

The Good Chapel, replete with gothic details and stonework was a dream project for organ builder and musicians. We explored early gothic instruments for inspiration that would complete the vision of the architect and the timeless feel of the chapel. With the help of acoustician Dana Kirkegaard, the room presents a warm acoustical environment for both music and speech. The organ contains narrower pipe scaling, a variety of color stops, and projects a solid but unforced sound into the room.

The façade pipes are made of scraped 98% lead, the interior metal pipeworks except the mixtures are 98% lead, and the remainder are either 28% tin or 90% tin. The Doppelflöte is patterned after a late 18th century Swedish stop and the Hohlflöte (tapered open wood pipes) is after the Arp Schnitger stops in Norden and Jacobikerker, Hamburg.

Church of the Nativity

Raleigh, North Carolina
Andover Organ Company
Opus 115 - 2007
47 Stops, 57 Ranks



Great

- 8' Open Diapason
- 8' Chimney Flute
- 4' Principal
- 4' Flute
- 2' Fifteenth
- III Mixture
- 8' Trumpet
- Zimbelstern

Swell

(enclosed)

- 8' Stopped Diapason
- 8' Viola
- 8' Celeste
- 4' Silver Flute
- 2²/₃' Nazard
- 2' Principal
- 1³/₅' Tierce
- 8' Hautboy
- Tremolo

Pedal

- 16' Bourdon
- 8' Flutebass (ext)
- 4' Chorale (ext)
- 16' Trombone
- 8' Tromba (ext)

It was a bright Sunday morning in Raleigh, North Carolina when a North American moving van pulled into the parking lot of Church of the Nativity. Soon parishioners began to arrive to attend the morning service. Shortly after the service ended, a pot luck lunch was served -- a sumptuous feast that was to repeat itself in the days to come. Once the lunch dishes were cleaned up and the food put away, Mother Diane Corlett, Rector of Nativity, approached the moving van and with much fanfare received the first piece of Nativity's new Andover organ. She processed into the sanctuary. Parishioners of all ages followed, each taking parts of the organ and depositing them in the sanctuary under the supervision of the Andover crew. After only an hour, the van was completely unloaded and the sanctuary was filled with hundreds of organ parts. The organ had arrived.

The following week and a half saw the organ being assembled in the front of the sanctuary. Team leader, Matthew Bellocchio and his crew, consisting of David Zarges, Tony Miscio and Craig Seaman, completed the mechanical installation and traveled back to Lawrence. Two weeks latter, Tonal Director John Morlock and voicer Don Glover arrived to begin the tonal finishing. Tonal work was completed in two weeks.

This instrument has tracker key and stop action. The case is made from solid red oak and is stained to match the woodwork of the Church. The case pipes are made of 70% polished tin. The keyboards are covered with cow bone naturals and ebony sharps and the drawknobs are made of Pau Ferro with faux ivory labels. The solid walnut pipe shades were designed and carved by Tony Miscio. The organ has a Zimbelstern and a star that turns when the stop is put on. It is a fitting addition for Church of the Nativity.

The dedication of the organ was on Friday, November 16, 2007 with Brian Jones, Organist, playing works by Lefébure-Wely, Bach, Reinken, Sweelinck, Arne, White, Schumann, Rawsthorne and Saint-Saens.

Brian was joined by the Nativity Choir directed by Waltye Rasulala in *When In Our Music God is Glorified* and the Nativity Bell Choir directed by Ruth Brown in Beethoven's *Hymn to Joy*. The audience joined in singing hymns *Come, Ye Thankful People Come* and *Ye Watchers and Ye Holy Ones* with descants by the choir on the last verses.

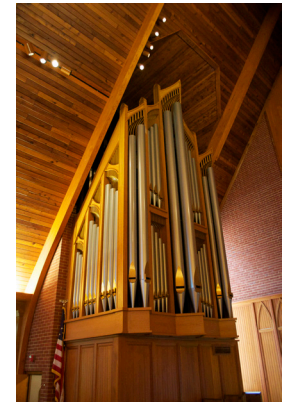
Nativity is a small, but very active and growing congregation and is known locally as Church of the Nativity.

St. Michael's Episcopal Church

Raleigh, North Carolina

Nichols and Simpson

47 Stops, 57 Ranks, 3,385 Pipes



Great

16'	Violone
8'	Principal
8'	Flûte Harmonique ¹
8'	Bourdon
8'	Violone
4'	Octave
4'	Nachthorn
2 ² / ₃ '	Twelfth
2'	Fifteenth
1 ³ / ₅ '	Seventeenth
IV-V	Fourniture
8'	Tuba Mirabilis
8'	Festival Trumpet†
8'	Tromba (CH)
8'	Trumpet (SW)
	Tremolo
	Chimes*

Swell

(enclosed)

16'	Lieblich
8'	Open Diapason
8'	Chimney Flute
8'	Salicional
8'	Voix Céleste (CC)
8'	Flauto Dolce (ANT)
8'	Flute Céleste (ANT) (CC)
4'	Principal
4'	Flûte Octavante
2 ² / ₃ '	Nasard
2'	Octavin
1 ³ / ₅ '	Tierce
II	Plein Jeu
III	Petit Plein Jeu
16'	Double Trumpet
8'	Trompette Harmonique
8'	Trumpet
8'	Hautbois
8'	Vox Humana
4'	Clarion
	Tremolo
8'	Tuba Mirabilis
8'	Festival Trumpet†

Choir

(enclosed)

16'	Gemshorn
8'	Geigen Diapason
8'	Gedeckt
8'	Gemshorn
8'	Gemshorn Céleste (1-7*)
4'	Principal
4'	Koppelflöte
2'	Flautino
IV	Mixture
8'	Clarinet
8'	Muted Trumpet (ANT)
	Tremolo
	Harp*
	Celesta*
	Cymbelstern
8'	Tuba Mirabilis
8'	Festival Trumpet†
16'	Trombone
8'	Tromba
4'	Tromba Clarion

Pedal

32'	Violone*
32'	Contra Bourdon*
16'	Open Wood
16'	Principal
16'	Subbass
16'	Violone (GT)
16'	Lieblich (SW)
16'	Gemshorn (CH)
16'	Gedeckt (ANT)
8'	Octave
8'	Grosse Bourdon
8'	Violone (GT)
8'	Chimney Flute (SW)
8'	Gemshorn (CH)
4'	Choral Bass
4'	Bourdon
32'	Ophicleide
16'	Trombone (CH)
16'	Double Trumpet (SW)

Pedal

(continued)

8'	Tuba Mirabilis
8'	Festival Trumpet†
8'	Tromba (CH)
8'	Trumpet (SW)
4'	Tromba Clarion (CH)
4'	Clarion
	Chimes*

Antiphonal

8'	Principal ³
8'	Gedeckt
8'	Flauto Dolce
8'	Flute Céleste (CC)
4'	Octave
8'	Muted Trumpet
	Tremolo

* digital voices

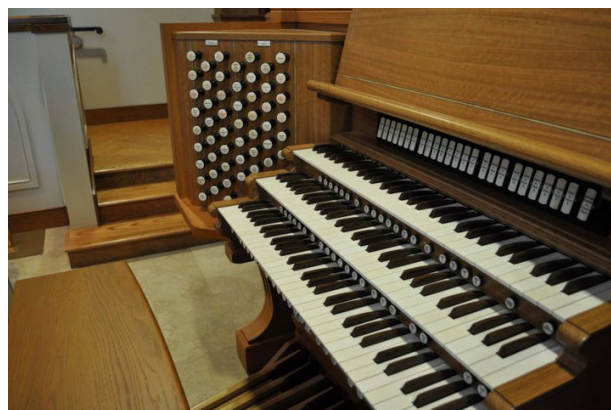
† located with Antiphonal

¹ 1-12 common bass with bourdon

² enclosed with Choir

³ unenclosed

St. Michael's Episcopal Church



The new pipe organ at St. Michael's Episcopal Church replaces an instrument completed in 1977 by M. P. Möller, Inc., repaired and updated in 1996 by the Schantz Organ Company.

The new organ consists of 47 stops and 57 ranks of pipes with four manual divisions and a pedal division, played from a three-manual moveable console, the outer case of which is constructed of oak to match the other furnishings, and the interior of which is made of burl eucalyptus. The manual keys are of polished bone and rosewood, the pedal keys are of maple and rosewood, and the drawknobs which control the stops are made of rosewood with bone faces engraved with the stop names. The combination action features 100 levels of memory, a record/playback sequencer and USB port. There are approximately 3,385 pipes ranging in size from 32-feet long to the size of a pencil.

The case work fronting the three locations of the organ was designed to fit the space visually and to lend aesthetic enhancement to the worship space. The inspiration for the pipe shade motif behind the tops of the facade pipes came from the angels' wings in the stained glass window surrounding the Antiphonal organ. The Swell division is located in the right case with the Pedal upperwork just behind the facade. The Great and Choir divisions are located in the left case together with the 16' Open Wood and 32' Ophicleide. The pipes of the commanding Tuba Mirabilis stop are located above the Choir chamber and are enclosed in their own expression chamber.

The Antiphonal division, which may be played from any of the console's three keyboards, is located in the rear of the Church, and features a polished brass Festival Trumpet (horizontal trumpet stop).

Hayes Barton United Methodist Church

Raleigh, North Carolina
Buzard Organ Company
Opus 39 - 2010
43 Stops, 52 Ranks

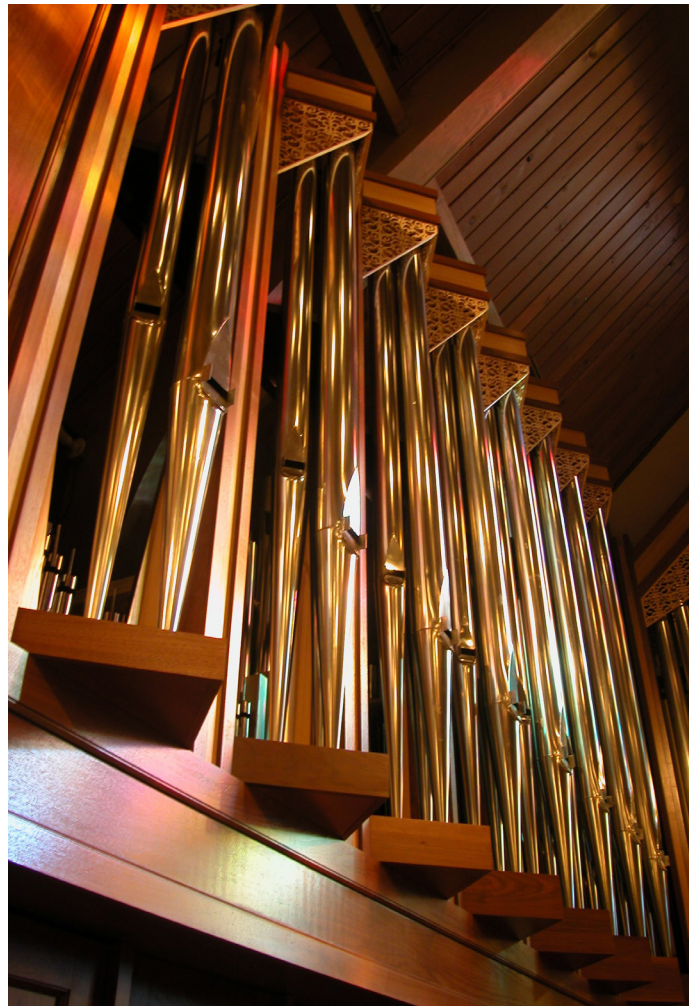
Great

16'	Lieblisch Gedeckt
8'	Open Diapason
8'	Viola da Gamba
8'	Flute Harmonique
8'	Bourdon
4'	Principal
4'	Spire Flute
2 ² / ₃ '	Twelfth
2'	Fifteenth
IV	Mixture (1 ¹ / ₃)
8'	Trompete
	Tremulant
	Cymbalstern
	Chimes*
8'	Trombas (PED)
8'	Major Tuba (CH)
8'	Tuba Solo
	(Melody Coupler)

Swell

(enclosed)

16'	Gedeckt Pommer
8'	Violin Diapason
8'	Stopped Diapason
8'	Salicional
8'	Voix Celeste (CC)
8'	Flute Coelestis II
4'	Principal
4'	Harmonic Flute
2 ² / ₃ '	Nazard
2'	Recorder
1 ³ / ₅ '	Tierce
IV	Mixture (1 ³ / ₅)
16'	Bassoon
8'	Trompette
8'	Oboe
4'	Clarion (EXT)
	Tremulant
	Chimes*
8'	Major Tuba (CH)



Choir

(enclosed)

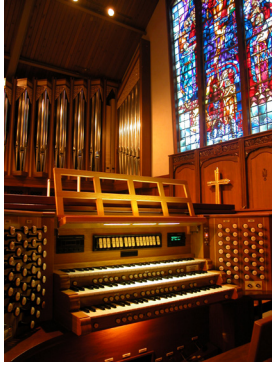
8'	English Open
	Diapason
8'	Flute a Biberon
8'	Dulciana
8'	Unda Maris
4'	Principal
4'	Block Flute
2'	Doublette
1 ¹ / ₃ '	Larigot
IV	Fourniture (1')
8'	Clarinet
	Tremulant
	Chimes*
	Harp*
	Celesta*
8'	Trombas (PED)
4'	Trombas Clarion
8'	Major Tuba

Pedal

32'	Double Open
	Diapason*
32'	Subbass*
32'	Lieblisch Gedeckt*
16'	Open Diapason
16'	Bourdon
16'	Lieblisch Gedeckt
8'	Open Bass
8'	Principal
8'	Bourdon
8'	Violoncello
4'	Choral Bass
4'	Open Flute
16'	Trombone
16'	Bassoon
8'	Trumpet (EXT)
4'	Clarion (EXT)
8'	Major Tuba (CH)
	Chimes*

* Digital

Hayes Barton United Methodist Church



The Church had an Austin Organ which was built in the 1970s. It was shoe-horned into every conceivable inch of space behind screens on either side of the choir. No pipes were visible. The Church was filled with a sea of red carpeting, the walls were soft, and the front of the Church sported a brick wall, the rectilinear mortar lines of which fought with the unusual angle-shaped stained glass window. The air-conditioning system sounded like a jet engine upon take-off.

Contemporary worship expression had been accommodated by installation of all the latest equipment in the Fellowship Hall. The Pastoral and Music staff wisely understood that traditional worship has a very important and timeless place in our collective souls, and acknowledged that the Church building in its then form could not support it. The Congregation undertook a tremendously successful campaign to completely re-design, re-outfit, and rebuild the Sanctuary. Their renovations, under the artistic eye of Consultant Terry Byrd Eason, and the critical ear of Acoustician Dana Kirkegaard, transformed the “1970’s show” into a holy space which encourages music making and easy understanding of the spoken word. The new Buzard Organ was the jewel in their crowning achievement.

Our challenge was to design and install a rather large three manual organ into a space in which a much smaller instrument had called home – oh yes, and allow space on the first floor for a Sacristy, where the Pedal pipes had once been! Although we were able to bargain for some of the Chancel’s “real estate,” and although the new organ’s large metal pipes were to be displayed in the façade, it was really up to Executive Vice-President and Chief Engineer Charles Eames to make the seemingly impossible happen.

The old organ’s sound didn’t project well, due in part to the fact that its pipes were simply crammed up into the rafters and dormers within the chamber spaces, with no cases to reflect sound. The new instrument is actually installed in two free-standing cases, of very unusual shape, designed and built to follow and hug the roof lines of the complicated chamber areas. This was complicated planning and woodworking on a very large scale. When it all went into place, everything fit perfectly and in fact, we were able to draw the twin facades in a bit to occupy a bit less space than originally planned. The facades were designed by John-Paul Buzard to relate to the unusual shape of the central window. All of the angles present in the facades are in mathematical relation to the angles in the window and roof line. The façade toeboards gradually increase in thickness as their height increases, for example; each façade frame is roughly shaped like the window when viewed head-on.

The organ is tonally typical of John-Paul Buzard’s instruments, which are accompanying organs that play literature extremely well. Yes, ours are “romantic” organs, in that the sounds are warm, smooth, and blending; our organs can easily provide several varieties of seamless crescendos and decrescendos; and there is a wide variety of orchestral colors in each. But because of our classic discipline, our classic notions about scaling, and the hierarchical relationships between stops and divisions (and the fact that our organs do have “divisions” in which certain families of sound, certain ensembles and tonal forces are “at home”), the organ plays all the literature musically and convincingly. Without a truly classic discipline, pipe organs resort to expensive fun machines of over-voiced tonal colors, none of which has any real relationship to anything else. These organs may be said to have “ultimate flexibility” but to us, they border on the naïve.

To this end, our mechanical systems all serve the tonal result. Everything works together and becomes greater than the sum of its parts. Electrically operated Slider & Pallet windchests provide mechanical reliability and encourage musical blend, eliminating leather while providing gentle wind to the pipes through their key channels. Beautifully made winding systems, including reservoirs with double gussets, are strong, silent, and provide copious wind at perfectly regulated pressures for musically solid response. Rock hard casework reflects sound out to the listeners.

The pipes themselves are beautifully made, and well-supported in their racking. All the metal pipes are of high tin-content pipe metal, of generous thicknesses, so that the pipe walls do not vibrate with the pitches they are producing. Pipes are secured in pin-and-hook scallop traces from 4’ E and longer; all the reeds are secured in European reed racking systems. Tonal Director Brian K. Davis brings his years of experience in all styles of voicing to bear on each of our instruments. Everything blends and balances with each other; there can be no “wrong” registrations if one simply uses one’s ears and reads the names on the drawknobs.

Our organs are elegant, but that elegance is not simply reserved for fancy console appointments which the organist and an Organ Committee see as their first impression. High quality runs throughout the entire instrument. Consultant Keith Shafer, upon inspecting the completed organ, was not only impressed but surprised to discover that the same level of sophistication in the console’s woodworking and finishing was carried into the organ itself. Winding system, passage boards, ladders, rack boards – all receive multiple coats of clear lacquer sanded between coats – not orange shellac.

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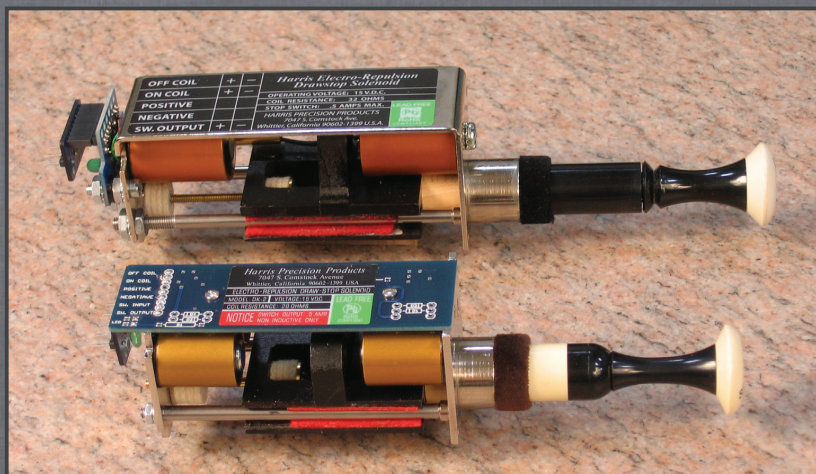
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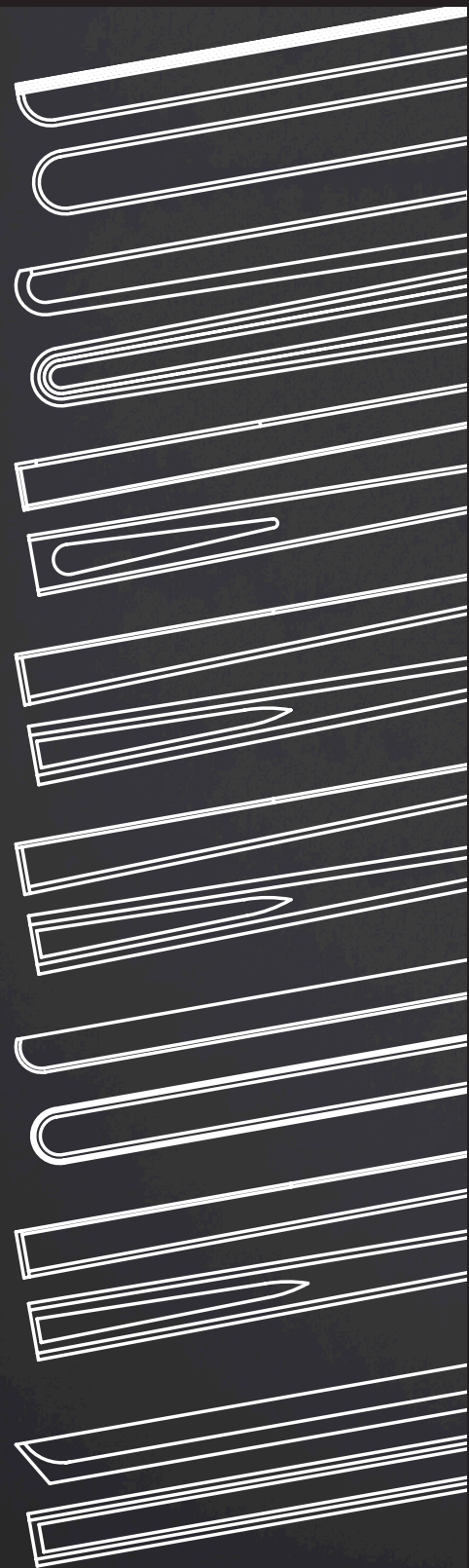
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Convention Personalities

Bellocchio, Matthew is a Project Team Leader and designer at Andover Organ Company, in Lawrence, MA, which he joined in 2003. He has held similar positions at Roche Organ Company in Taunton, MA, Marceau & Associates and Bond Organbuilders in Portland, OR, and Parsons Pipe Organs in Canandaigua, NY.

Matthew grew up in Brooklyn, NY, and began his career in 1969, while in college, as a part-time tuner with the Louis F. Mohr Company in the Bronx. He holds a B.A. degree from St. Francis College in Brooklyn and studied architecture at Pratt Institute. He studied organ privately, serving churches in New York and Massachusetts.

The youngest American Institute of Organbuilders (AIO) charter member, Matthew has chaired the AIO Education Committee (1997-2009), served two terms on the AIO Board of Directors (1993-1997; 2010-2012) and currently serves as AIO President. He served on convention committees for the AIO 1979 and 2001 Boston conventions, as well as the ISO 1992 Boston Congress, and co-chaired the Organ Historical Society (OHS) 2005 Southeastern Massachusetts Convention. He has lectured at four AIO conventions and at national conventions of the American Guild of Organist (AGO) and OHS.



Matthew met his wife, Lisa Compton, at the AIO 1979 Boston Convention, where each received an AIO Exam Certificate – she for Service Technician, he for Fellow. They have a grown daughter. An avid gardener, Matthew raises flowers and vegetables on their balcony overlooking the Merrimack River in the Downtown Historic District of Haverhill, MA. His other interests are stained glass, historic architecture and organ cases, and writing hymn parodies.

Boody, John - I am a native of Wakefield, Massachusetts, where I sang in the choirs at the First Baptist Church. The big thrill each year was the choir tour inside the 1861 Hook and Hastings organ. When I was 11 years old, I spent two summers in the New Hampshire White Mountains singing in the Bretton Woods Boy Singers at the Church of the Transfiguration, an Episcopal summer chapel. Because the church sat all winter unoccupied and unheated, I got to help the organist take out all the pipes and clean the squirrel debris out of the windchests and tune the organ. I think it was at that point that I decided to be an organ builder.



In 1964 I went to Orono, Maine, starting in the University of Maine School of Forestry and then later graduating as a music major. I lead the classical music programming at the campus FM station and started a program of organ music (40 watts of effective power!). In the basement of the radio station, I discovered the remains of the E. and G.G. Hook organ from the Unitarian Church in Bangor. I got the University to give me the pipes, which made me an instant organ expert and also an organ mover. A summer job with Fritz Noack in 1966 and 1967 gave me some great experience. After graduation in 1968, there was a short time with Noack and then the inevitable draft into the U.S. Army. Sent to Vietnam as infantry, a lucky break landed me a job as chaplain's assistant. Vietnam duty was 13 months of choir directing, typing the Sunday bulletin and re-voicing the G.I. Hammond. It was in my orders that if we were ever over-run by the Viet Cong, it was my job to blow up the Hammond to keep this valuable technology from falling into the enemy's hands. I only wish that I had gotten the chance!

In 1971 my family and I moved to Middletown, Ohio where I was a partner with John Brombaugh for 6 years. This experience put me in the center of historically-based mechanical action organ building. In 1977 George Taylor, also a Brombaugh partner, and I started our own business, first in Ohio then in Staunton, Virginia. Together with our 12 employees, we have built over sixty new instruments both here and in Japan. I have worked in all the crafts of organ building, but my particular interest has been in wood technology, especially the sawmilling and drying of wood. I am a member of APOBA, AIO, ISO, and the Allegheny Dry Kiln Club. I sing in the Trinity Church, Staunton choir. I am a relentless gardener and house renovator. Together with my wife Janet we enjoy 18 acres of farmland in the beautiful Shenandoah Valley. We have two grown children: Erik, who has worked with Taylor and Boody for 7 years and Kristin, who has also worked as an organ builder. Our son-in-law Aaron Reichert is a voicer with Taylor and Boody. We have four grandchildren who are already showing promise of musical and mechanical talents.

Kegg, Charles is President and Artistic Director of Kegg Pipe Organ Builders. He is past president of AIO and past Treasurer of APOBA. He chaired the 1999 AIO convention in Canton, Ohio and has presented talks on electric action and schwimmer design at the AIO conventions of 1993, 1999 and 2011. His hobbies include English cars, tower bells, automatic musical instruments, electric horology and Capehart record players. His recent purchase of a Chevrolet Volt caused a comment from a colleague that Charlie is "an electric kinda guy." Indeed.



Nichols, C. Joseph is a native of southwest Louisiana. He attended college as an organ major at McNeese State University in Lake Charles, Louisiana. He moved to Little Rock, Arkansas in 1979 to enter the organ business with a local builder. In 1983, Joe Nichols became a founding partner of Nichols & Simpson, Inc., together with Wayne E. Simpson III, and serves as its president. This firm is primarily involved in building organs utilizing electric action pallet-and-slider windchests. Joe is responsible for the mechanical and technical design of Nichols & Simpson organs as well as for tonal finishing. He has been a member of the American Institute of Organbuilders since 1984.



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Pillsbury, David was born and raised in the suburbs of Philadelphia, PA. My family attended the Bryn Mawr Presbyterian Church, which had a large, magnificent four-manual Aeolian-Skinner organ (now replaced by a Reger tracker). This is where my appreciation of organ music began.

I graduated from Randolph-Macon College near Richmond, Virginia in 1963. I worked at the Medical Society of Virginia until I was called up for military service in 1965 after the Gulf of Tonkin incident (another phony justification for war). I served for 5½ years in the U. S. Air Force, being discharged with the rank of captain. I attended Northwestern University on the GI Bill, receiving a master's degree in Audiology in 1973. My first job was at Doctors Memorial Hospital in Atlanta, where I split my time between seeing patients in the clinic and performing industrial hearing testing throughout the southeast, primarily at textile mills. I began employment at Wake Forest Baptist Medical Center in Winston-Salem, NC in June 1977, joining a department of one audiologist and one speech pathologist. I served as director of the Audiology and Speech Pathology Department, which grew to 26 employees by the time of my retirement in October, 2009.

I was fortunate to have received some community and professional recognition during my career. I received the Service to Mankind award from the Winston-Salem Sertoma West Club in 1979. I was a member of the Board of Directors of the N. C. Speech, Hearing, and Language Association from 1985-1989. I received the Association's Clinical Achievement award in 1996 and Honors of the Association in 1999. I was a member of the Governor's Council on Persons with Disabilities and, in 1992, was appointed by Governor James Martin to the N. C. Board of Examiners for Audiologists and Speech-Language Pathologists. I served on this licensing board from 1992 through 2001 and was the chair from July, 1994 to July, 2001.

Regarding my connection to pipe organ construction, I was the leader of the Sanctuary Renovation Task Force at the Lutheran Church of the Epiphany during a construction project in 1999-2000. I "boldly" suggested that we upgrade the organ as an in-house project to correct several problems in the difficult, pyramid-shaped pipe loft. What I expected to be a limited project turned into a whole-organ tear-out on the first day! This began an incredible, intense effort over nine months to refurbish and re-install the organ. Pipes, regulators, windchests, blower motor, and other components were stashed throughout the church. The façade pipes spent the summer lying in a section of pews, being turned occasionally to keep them round. We usually worked on the organ three or four nights a week until 1-2 AM, worked regular jobs the next day, and came back for more in the evening. I should write a book about this experience. I learned that there is a lot of bartering in the industry and we traded components. I had a lot of help along the way and (at the risk of omitting someone) will always be grateful for the many hours of consultation and support of Roger Daggy (our local consultant until he left the area), Joe Clipp at Trivo Company, Pat Quigley at QLF, Rick Morrison at Eastern Organ Pipes, John Dower of Dower & Company, and, for the current electronic expansion for an antiphonal organ, Mark Andersen at Artisan and the helpful staff at Peterson EMP. The rebuilt organ has become the centerpiece of our revitalized music program. When I hear the instrument played well, I often wonder not so much at its powerful sound, but that it plays at all!

Riedel, Scott is a consultant in acoustics and organ design from Milwaukee, Wisconsin. Projects under his consultation have included the design of acoustical environments, organs, and sound systems for new and renovated churches and auditoriums nationwide. He has served as Organist-Choirmaster at Sherman Park Lutheran Church in Milwaukee, and currently at Christ Church, Episcopal in Whitefish Bay, Wisconsin. Mr. Riedel taught the course, "Science of Acoustics" at Columbia College in Chicago, Illinois, and continues as a guest lecturer.

Mr. Riedel, a graduate of the University of Wisconsin School of Architecture and the Wisconsin Conservatory of Music, has served on many church music committees and boards, including the American Guild of Organists (past Dean, Milwaukee Chapter). He has been on the board of the Royal School of Church Music, is a member of the British Institute of Organ Studies, and holds associate membership in the Acoustical Society of America and the American Institute of Architects. He has been the Architectural and Acoustics reviewer for the GIA Quarterly Magazine. Concordia Publishing House, St. Louis, Missouri published his booklet, "Acoustics in the Worship Space". He has recently edited a special issue of CrossAccent, a journal published by the Association of Lutheran Church Musicians, which focused on church architecture, acoustics, and music.

Mr. Riedel has had numerous articles on acoustics and organ design published in The Diapason, Your Church, The Living Church, GIA Quarterly, and CrossAccent magazines. He has presented lectures on worship space acoustics, organ design and purchase to the Association of Lutheran Church Musicians, National Association of Pastoral Musicians, American Guild of Organists (various chapters and regions), Wisconsin Evangelical Lutheran Synod, Lutheran Church-Missouri Synod, The St. Olaf College, Episcopal Diocese of Milwaukee, American Institute of Architects, and the Lectures in Church Music at Concordia University.

Rotella, Joseph K. is founder and owner of Spencer Organ Company, Inc., located in the Boston suburb of Waltham, Mass. While earning his bachelor's degree in music at Boston University in 1992, Mr. Rotella apprenticed with Boston organ restorer Nelson Barden. After working several years with Mr. Barden on many Skinner and Aeolian-Skinner instruments, Mr. Rotella formed his own firm to specialize not only in similar sorts of restorations but also to supply restoration parts and services to the pipe organ industry.

In the past decade, Spencer's ten-member staff has completed several notable projects: the 96-rank 1938 Kimball in Saint John's Cathedral, Denver; the 144-rank 1930 Aeolian at Longwood Gardens; the 44-rank 1926 Skinner at First United Methodist, Oak Park, Illinois (in collaboration with Jeff Weiler); and several smaller restorations in the New England area. The firm maintains about 60 organs throughout New England, Pennsylvania and Tennessee. Spencer Organ Company is also a member of the Sustainable Business Network of Massachusetts, completing their Sustainable Business Leader Program in 2012.



Schreiner, John started his instrument building career with a Zuckermann harpsichord kit in high school. A harpsichord-building internship led to two college internships at C. B. Fisk, Inc. and a full apprenticeship, where he specialized in key action and design. John started Schreiner Pipe Organs, Ltd. after moving to Toledo, Ohio, building continuo and practice organs, and collaborating with Fisk on a variety of projects. He moved the business to Schenectady, New York following his wife's appointment at Union College in 2001. In addition to organbuilding, John is an active singer and occasional change ringer.



Wagner, Randy has had a lifelong love affair with the pipe organ. He started his practical experience in high school. Upon graduation from Ohio Wesleyan University, he began his full time career in the craft of organ building. He is a founding member of the Lorain County Chapter of the American Guild of Organists (AGO), the Organ Historical Society (OHS) and the American Institute of Organbuilding (AIO). He has been an AIO office holder, Exam Committee Chair and lecturer. He retired last year as vice president of Organ Supply Industries where he provided expertise to organbuilders on specific projects as well as overseeing technical aspects of shop production. After hours, if not involved in a good book, playing the pipe organ provides relaxation.



Williams, Greg is currently serving as a private consultant and contract instructor to the wood finishing and refinishing industry.

Greg is former Senior Instructor and former Director of Education and Product Support For Mohawk Finishing Products. He also served as Sales and Technical Advisor for H. Behlen and has been involved in product development for both of those companies.

Greg has served as sales and service representative for Mohawk Finishing Products, H. Behlen Bros., and Star Specialty Coatings for over 29 years, and has over 40 years' experience in finishing and touch-up of furniture and other decorative surfaces. He has served as consultant to manufacturers, retailers and finishers in the states of Alabama, Mississippi, Florida, Texas, North Carolina, Virginia and West Virginia.



He has conducted seminars and training programs around the country, and overseas for more than 30 years. Among the organizations which have enjoyed his seminars and workshops are the Architectural Woodwork institute, National Association of Professional Upholsterers, Professional Picture Framer's Association, the Piano Tuner and Technicians Guild, National Office Products Association, National Wood Technology Center, Federal Corrections Institute, American Society of Interior Designers, as well as many regional, state, and local groups.

He has authored technical articles for such publications as Professional Refinishing, Woodshop News, Modern Woodworking, Rental Dealer News, Decorative Laminate Products Association Newsletter, and Furniture Design and Manufacturing Magazine. Greg was named Man of the Year '98 by The Professional Refinisher's Forum. He currently lives in Hampton, Georgia.

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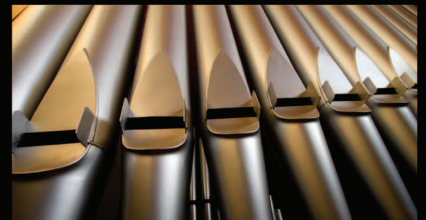
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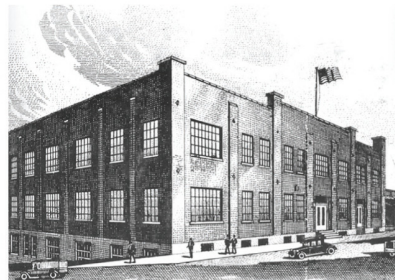
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