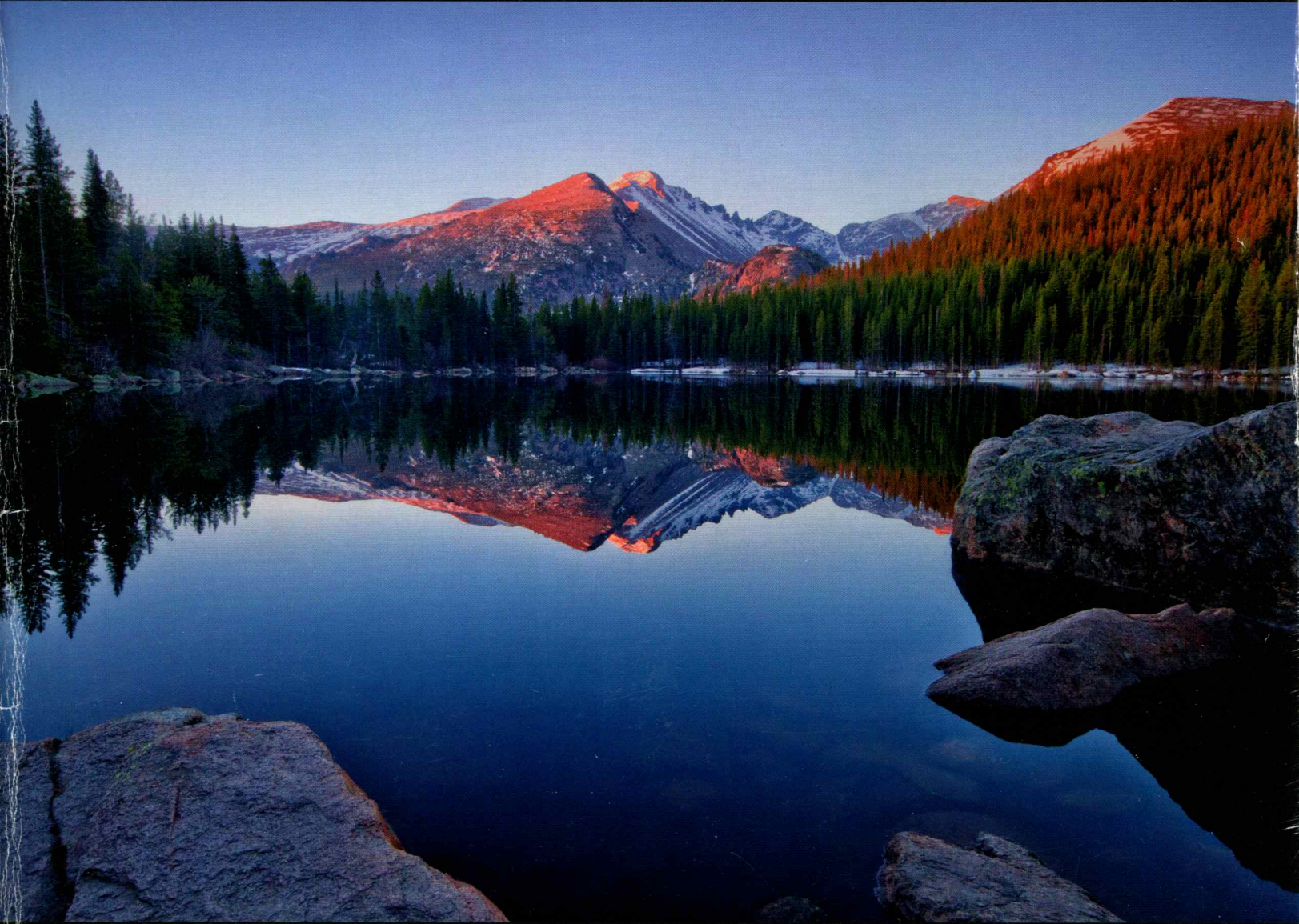


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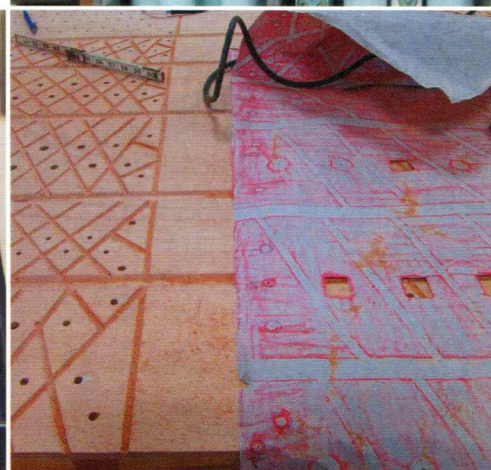
2017 Annual Convention
Fort Collins, Colorado



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Welcome to the Choice City! Nestled against the Rocky Mountain foothills on the edge of the high plains, Fort Collins boasts of a temperate climate, with great agricultural lands to the east and recreational opportunities to the west.

Since the 1870 founding of Colorado Agricultural College (now Colorado State University), Fort Collins has attracted employers seeking access to the pool of high-quality graduates. In the early days, the interest was in agriculture and forestry. A shift started in the late 1950s when Woodward Governor opened a plant here. A few years later, a local dentist teamed up with a hydraulic engineer from CSU and invented the oral irrigator, founding Aqua Tec (later Water Pik). Today, Hewlett-Packard, Intel, AMD, Broadcom, OtterBox, and other high-tech companies have facilities and headquarters in Fort Collins.

As Coloradans, we value the surrounding natural beauty. From the fifty-three soaring "Fourteeners" in the Rocky Mountains to the depths of the Black Canyon of the Gunnison to the cliff dwellings of Mesa Verde to Bent's Old Fort on the southeastern plains, there is a great variety of natural and cultural treasures in Colorado. Local commitment to nature includes the City purchasing Open Space to the north, west, and south, permanently separating Fort Collins from other cities.

We have developed a program of interesting educational content. See the following pages for the detailed schedule of presentations. These include such diverse topics as 19th century organ restoration, mixture design, climate control, project management, and organ history. We believe there are valuable insights that each person will find useful.

We will visit organs that run the gamut from an 1869 E. & G. G. Hook - the oldest organ in Colorado - to a 2011 Quimby Pipe Organs instrument. In between are organs by Roosevelt, Kimball, Casavant, Marcussen & Søn, Viss-er-Rowland, Martin Ott., and Patrick J. Murphy. You will sample a variety of different style tracker actions, as well as electropneumatic and Blackinton-style slider chest instruments.

The pre-convention tour is a ride on the "Far Famed" Georgetown Loop Railroad, with other stops in historic Georgetown, CO. Wednesday's Spouses' Tour will climb high into Rocky Mountain National Park on Trail Ridge Road, prior to lunch and a tour of the Stanley Hotel. On the post-post-convention event, you will enjoy a "hardhat" tour of the Union Pacific Steam Locomotive shop in Cheyenne, and a visit to perhaps the world's finest HO-scale railroad layout at the Colorado Model Railroad Museum in Greeley.

If you need a break from convention activities (or even better, extend your stay), you can take advantage of the recreational opportunities that abound. Take a walk on the Spring Creek recreational trail, which runs very near the hotel. There are several Open Space hiking areas on the city outskirts. If you come early and head into the high country, you're likely to see our version of fall color: the dark green conifers run through with veins of golden aspen trees.

I hope we have included several things of interest to everyone. There is so much to do here; Colorado would be a perfect place for your Fall vacation, in addition to an excellent convention!

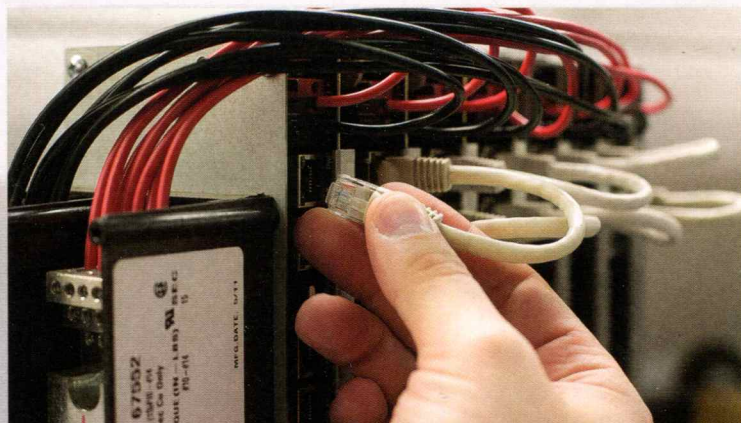
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AIO Board of Directors and Committee Structure

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 '18

Phillip Parkey
770-368-3216 w
philparkey@parkeyorgans.com

Vice President '18

Michael Lauffer
614-279-2211 w
michaellauffer@peeblesherzog.com

Treasurer

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

Secretary '17

Joseph O'Donnell
503-329-3445 m
setwork1@msn.com

Membership

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

Resolutions

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

Joseph O'Donnell
Mark Hotsenpiller
John Panning

Board Member '17	Board Member '19	Board Member '17	Board Member '19	Board Member '19
Stephen Spake 704-280-3538 m sspake1@gmail.com	Matthew J. Parsons 585-229-5888 w mjp@parsonsgans.com	Richard B. Parsons 585-229-5888 w ric@parsonsgans.com	Cameron Couch 330-877-8800 w cameronsofa@icloud.com	William E. Catanesye, III 781-858-5087 w william@williamcatanesye.com
Education Administer training program and plan educational content of conventions and mid-year seminars. Brad Jones '19 Fredrick Bahr '19 Michael Lauffer '19 John Boody '19 Stephen Spake	Examinations Establish criteria, scope and procedure for annual exams. Bryan Timm '18 Christopher Nagorka '18 Joseph G. Zamberlan '17	Ethics Receive complaints and inquiries regarding ethics matters. Recommend action to board of directors Michael L. Bigelow C. Joseph Nichols Roger Inkpen	Journal Procure and review articles, administer literary awards. Scot Huntington Richard Houghten John Panning Fredrick W. Bahr Christoph Wahl	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. Viktoria Franken Michael Lauffer
Workplace Safety & Environmental Sustainability Draw up guidelines to help all AIO members to better understand and comply with environmental and workplace safety regulations. Joseph Rotella Robert Rusczyk Andrew Forrest	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 Stephen Spake Brad Jones Robert Sullivan Charles Eames	Auditing Review AIO financial records and report to the membership at annual business meeting. James Steinborn	Website Resources Develop a comprehensive online website resource for pipe organ service information Bryan Timm Christopher Nagorka Dennis P. Milnar	Nominating Select candidates for election at annual business meeting. 2017 Stephen Spake Jonathan Ross Charles Eames John Riester Scot Huntington

Executive Secretary

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PO Box 35306, Canton, OH 44735
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Journal Editor

Jonathan Ambrosino
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Convention Hotel

The convention will be held at the Hilton Fort Collins, 425 West Prospect Road, Fort Collins, CO 80526. (970) 482-2626. Group code: **AIO**

Hotel Parking

Self parking is normally \$8 per day, but we have negotiated free parking for convention attendees.

Weather

In early October, the weather is likely to be crisp and sunny days with cool nights. Expect high temperatures in the mid-60s, and lows in the mid-30s. If you're going to be out after sunset, it's advisable to carry a jacket.

Driving Directions

Fort Collins is located west of I-25, about an hour north of Denver (I-70), or 45 minutes south of Cheyenne (I-80). Prospect Road is Exit 268; drive 4.3 miles west. The hotel is on the south side of the road, two blocks past College Avenue.

Arriving by Air

Denver International Airport is northeast of Denver. From your arrival concourse, go downstairs and take the train to the Jeppesen Terminal building. Baggage claim is on level 5, with Carousels 1 through 9 on the West side, and 10 through 19 on the East side.

Green Ride¹ is the airport shuttle service between DIA and Fort Collins. The fare to the Hilton Fort Collins is \$38 (\$5 senior discount). Pick up at DIA is on the East side of the Terminal, on Island 5, exit Door 507. The trip takes about 90 minutes.

Car rental agencies are accessed via shuttle buses from Level 5. Driving to the hotel takes about 65 minutes via the E-470 toll road. The northbound toll is \$5.90, but check with your car rental agency about additional fees they add.²

Arriving by Train

Amtrak's³ *California Zephyr* stops at Denver Union Station. Westbound Train No. 5 arrives at 7:15 AM, and you can use the 11:55 AM Amtrak Thruway Bus No. 8105 to get to the Fort Collins Harmony Transfer Center. From there, taxis and ride sharing services are available.

Eastbound Train No. 6 arrives in Denver at 6:38 PM. At that time of day, the best options are car rental (book it through Amtrak, as this is outside normal operating hours), or a ride sharing service (est. \$60 to \$80 to Fort Collins).

Another possibility is to ride the RTD A Line⁴ light rail to DIA (\$9 for the 37-minute trip), then take Green Ride to Fort Collins. The A Line departs Union Station every 15 minutes until 6:30 PM, then every 30 minutes afterwards.

Returning by Train

Eastbound Train No. 6 departs Denver at 7:10 PM. Thruway Bus No. 8106 leaves the Fort Collins Harmony Transfer Center at 4:55 PM. For those going on the Friday trip to the UP Steam Shop, Thruway Bus No. 8206 departs the Greeley Bus Terminal at 3:05 PM. You would miss the Model Railroad Museum part of the trip, though.

Westbound Train No. 5 departs Denver at 8:05 AM. The *Bustang*⁵ service has departures from the Harmony Transfer Center to Denver Union Station every 30 minutes from 5:30 AM until 7:00 AM Monday through Friday. The trip takes 65 minutes, and costs \$10.

Travel in Fort Collins

In addition to taxi and ride sharing services, TransFort's MAX Bus Rapid Transit⁶ (\$1.25 or 60¢ for seniors) offers quick and easy access to downtown Fort Collins. The nearest station is located two blocks to the east of the hotel, on the north side of Prospect Road, and is safely accessed via the new pedestrian underpass along the west side of the hotel.

¹ <http://www.greenrideco.com/>

² <http://tiny.cc/AIO-E470>

³ <https://www.amtrak.com>

⁴ <http://tiny.cc/AIO-RTD>

⁵ <http://www.ridebustang.com/north-line>

⁶ <http://www.ridetransfort.com/max>

Schedule at a Glance

Saturday - September 30

- 8:00 AM Registration Desk Open
- 8:00 AM Exam Review Session
- 12:00 PM Lunch on one's own
- 1:00 PM Exam Review & Exam
- 6:00 PM Dinner on one's own
- 7:30 PM AIO Board Meeting

Pre-Convention Tour

- 8:15 AM Bus departs for Georgetown
- 10:45 AM Train Trip
- 12:00 PM Rest stop
- 12:15 PM Bus departs for downtown
- 12:30 PM Lunch on one's own
- 1:45 PM Walk to Grace Church
- 2:00 PM Concert (Organ & Countertenor)
- 2:45 PM Walk to Georgetown Energy Museum
- 3:00 PM Tour, Visit Museum & walk around
- 4:00 PM Bus departs for Fort Collins
- 6:00 PM Dinner on one's own

Sunday - October 1

- 8:00 AM Exhibitor Setup
- 10:00 AM Convention Planning Meeting
- 12:00 PM Registration Desk Open
- 1:00 PM Lecture: Roosevelt Restoration
- 2:00 PM Bus or walk to University Center for the Arts
- 2:30 PM Casavant Organ Concert
- 3:30 PM Bus or walk back to Hilton Fort Collins
- 4:00 PM Welcome Reception in the Hotel
- 6:00 PM Dinner and Exhibits
- 11:00 PM Exhibits close

Monday - October 2

- 7:00 AM Registration Desk Open
- 8:00 AM AIO Membership Meeting I
- 8:30 AM Break and Exhibits
- 9:30 AM Lecture: AIO Exam Topic
- 10:45 AM Panel: Micro-climates for Organs
- 12:15 PM Lunch and Exhibits
- 12:15 PM APOBA Lunch
- 1:30 PM Lecture: Kimball History
- 2:45 PM Lecture: Sympathetic Augmentation
- 3:45 PM Break and Exhibits
- 4:30 PM Lecture: Electrical Code
- 5:30 PM Free Time
- 6:00 PM Dinner and Exhibits
- 6:00 PM 35 & Under Dinner
- 10:00 PM Exhibits Close

Tuesday - October 3

- 7:00 AM Registration Desk Open
- 8:00 AM Bus departs for FUMC - Boulder
- 9:30 AM Roosevelt Demonstration
- 10:30 AM Bus departs for Holy Comforter - Broomfield
- 11:15 AM E. & G. G. Hook Demonstration
- 12:15 PM Box Lunch

- 1:15 PM Bus departs for Church of the Ascension - Denver
- 2:00 PM Patrick J. Murphy & Associates Demonstration
- 3:00 PM Bus departs for St. John's Cathedral
- 3:30 PM Kimball Demonstration
- 5:00 PM Bus departs for Fort Collins
- 6:30 PM Dinner on one's own

Wednesday - October 4

- 7:30 AM Registration Desk Open
- 8:00 AM AIO Membership Meeting II
- 9:00 AM Break and Exhibits
- 10:00 AM Lecture: Community-based Restoration
- 11:15 AM Lecture: Mixtures for Difficult Rooms
- 12:15 PM Lunch and final Exhibit Time
- 1:30 PM Lecture: Shop Project Management
- 2:45 PM Lecture: Colorado Organ History
- 3:45 PM Break
- 4:00 PM Lecture: Business Liability
- 5:30 PM Free Time
- 6:00 PM Cash Bar
- 7:00 PM Banquet and Awards

Spouses' Tour

- 8:00 AM Bus departs for Rocky Mtn. Nat'l Park
- 9:30 AM Beaver Meadows Visitor Center Orientation
- 10:00 AM Bus departs for Trail Ridge Road
- 11:00 AM Alpine Visitor's Center
- 11:30 AM Bus departs for Stanley Hotel
- 12:45 PM Lunch - Stanley Hotel
- 2:00 PM Tour - Stanley Hotel
- 4:00 PM Bus departs for Fort Collins
- 5:30 PM Bus arrives at hotel

Thursday - October 5

- 8:00 AM Bus departs for St. Mary's Cathedral - Cheyenne
- 9:00 AM Visser-Rowland Demonstration
- 10:15 AM Bus departs for Ascension Lutheran Church
- 10:45 AM Martin Ott Demonstration
- 11:45 AM Box Lunch on bus
- 12:00 PM Bus departs for First Congregational UCC - Greeley
- 1:30 PM Quimby Demonstration
- 2:45 PM Bus departs for FUMC - Fort Collins
- 3:45 PM Marcussen & Søn Demonstration
- 5:00 PM Bus departs for Hilton Fort Collins
- 5:30 PM Dinner on one's own

Friday - October 6

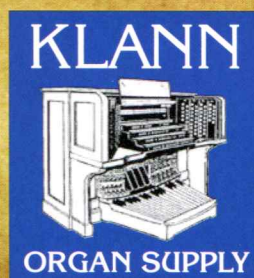
- 8:00 AM Bus departs for Union Pacific Steam Shop - Cheyenne
- 9:00 AM Tour Steam Shop and Depot Museum
- 11:45 AM Lunch on one's own
- 1:15 PM Bus departs for CO Model RR Museum - Greeley
- 2:45 PM Tour and Explore Museum
- 5:00 PM Bus departs for Hilton Fort Collins
- 6:00 PM Dinner on one's own

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Saturday, September 30

8:00 AM	Registration Desk Open
8:00 AM	Exam Review Session
12:00 PM	Lunch on one's own
1:00 PM	Exam Review & Exam
6:00 PM	Dinner on one's own
7:30 PM	AIO Board Meeting

Pre-Convention Tour

8:15 AM	Bus departs for Georgetown
10:45 AM	<p>Train Trip</p> <p>One of Colorado's earliest tourist attractions, the "Far Famed" Georgetown Loop Railroad connects the historic towns of Georgetown and Silver Plume. A mere 4 miles apart as the crow flies, they differ in elevation by 640 feet, necessitating the line crossing over itself on the spectacular 95-foot-high Devil's Gate High Bridge. If we're lucky, the trip will be powered by one of their Shay geared locomotives.</p>
12:00 PM	Rest stop
12:15 PM	Bus departs for downtown
12:30 PM	Lunch on one's own
1:45 PM	Walk to Grace Church
2:00 PM	<p>Concert (Organ & Countertenor)</p> <p>This Carpenter Gothic church from 1870 is home to the oldest organ built in Colorado. Organist Lyn Loewi and countertenor David Yang will present a short program using Charles Anderson's one-manual, seven-stop instrument built in 1873.</p>
2:45 PM	Walk to Georgetown Energy Museum
3:00 PM	<p>Tour, Visit Museum & walk around</p> <p>Opened in 1900, this hydro-electric power plant has been home to a wide variety of electricity-generating equipment over the decades. Currently, it houses two Pelton-design water-wheels, still delivering 1.5 megawatts. The plant also houses a museum of exhibits and artifacts relating to the early use of electricity.</p>
4:00 PM	Bus departs for Fort Collins
6:00 PM	Dinner on one's own

Somers Congregational Church

Somers, Connecticut

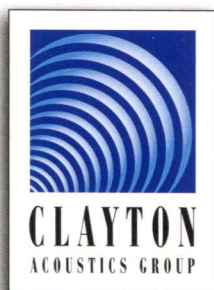
Somers Congregational Church was gathered in 1727, and by 1842 had built its third meeting house in the Georgian style. The interior was given a sleek, shallow, curved-vault ceiling and other "moderne" details in a 1920s renovation, and a formal chancel was later added to the sanctuary, replacing the original central pulpit and platform. In spite of these changes, the original "New England meeting house" character of the building remained firmly intact.

On 1st January 2012 the 170-year-old meeting house was destroyed by fire. The congregation rallied to replace the lost building with a new church in similar style and appearance, but

brought up to code and constructed with modern fire-resistant materials.

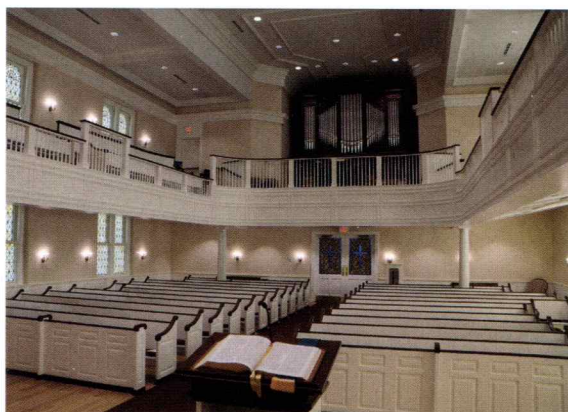
The fourth meeting house of Somers Congregational Church was completed at Easter 2014. Installation and voicing of the Richards Fowkes & Co. mechanical-action pipe organ in the rear-balcony choir loft was finished that Summer.

The new sanctuary is optimized for music and congregational participation. A speech-reinforcement sound system is essential for intelligibility of the spoken word. In this sense, the acoustics are well balanced, with neither music nor speech favored to the detriment of the other. Acoustical goals included power and clarity of choir, organ and instrumental music, strong early sound to support congregational singing and responsive readings, a pleasing sense of reverberance (where the eye and ear are in agreement), full-range frequency response to provide warmth and envelopment, and intelligible speech. Acoustician, architect and pipe organ builder all contributed to the "sound" of the new meeting house.



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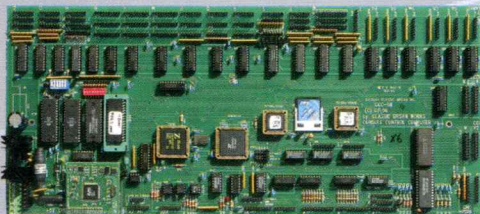
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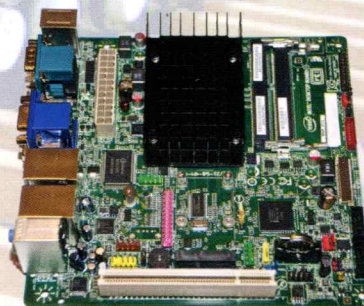
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- 8:00 AM Exhibitor Setup
- 10:00 AM Convention Planning Meeting
- 12:00 PM Registration Desk Open
- 12:00 PM Lunch on one's own
- 1:00 PM Lecture: Roosevelt Restoration
Moved to FUMC Boulder in 1960 and largely forgotten for decades, Frank Roosevelt Opus 382 is now one of the most original and intact large Roosevelt organs. Joe Townsend of Morel & Associates in Denver will discuss their 2014 restoration, and the challenges that inspired interesting solutions.
- 2:00 PM Bus or walk to University Center for the Arts
- 2:30 PM Casavant Organ Concert - Joel Bacon, recitalist
Casavant Organ - Opus 2955 - 1968



Colorado State University

- 3:30 PM Bus or walk back to Hilton Fort Collins
- 4:00 PM Welcome Reception hosted by the hotel, with complimentary beer, wine and hors d'oeuvres.
- 6:00 PM Dinner and Exhibits
- 11:00 PM Exhibits close



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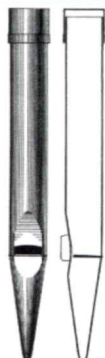
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- 7:00 AM Registration Desk Open
- 8:00 AM AIO Annual Membership Meeting I
- 8:30 AM Break and Exhibits
- 9:30 AM Lecture: **See-saws, Wheelbarrows and Tweezers: Simple Levers and Mechanical Actions** (AIO Exam Topic)
Joseph G. Zamberlan will speak about his experience with ratios in mechanical action organ design, including center-pivot versus rear-pivot keys, backfalls and squares.
- 10:45 AM Panel: **Micro-Climates for Organs**
Andrew Forrest, Ric Parsons, Phil Browning and Jim Steinborn: Since many churches aren't heated or cooled during the week, how about creating a stable environment just for the organ itself? Panel members Andrew Forrest and Ric Parsons will discuss designing such systems. Phil Browning will relate his experience caring for an instrument with its own micro-climate. Jim Steinborn will give information on logging temperature data with respect to tuning.
- 12:15 PM Lunch and Exhibits
- 12:15 PM APOBA Lunch
- 1:30 PM Lecture: **Cramming for Deadlines: the Kimball Organ at St. John's Cathedral**
Jonathan Ambrosino reviews the history of W.W. Kimball as a prelude to exploring that company's final large organ, the 1938 four-manual for St John's Cathedral.
- 2:45 PM Lecture: **Drawing Lines in the Sand: One Person's Opinion on When and How to Make Additions to Existing Instruments.**
Joseph Rotella will be looking at the sometimes controversial topic of additions and augmentations. This lecture will examine some of the pitfalls and benefits of adding to existing instruments in ways that are sympathetic to the original builder's style. Discussion will include not only tonal consideration, but mechanical issues as well.
- 3:45 PM Break and Exhibits
- 4:30 PM Lecture: **The US National Electrical Code for Organ Builders**
Bill Landolina will dive into NEC 70, the US National Electrical Code as it applies to pipe organs. We will start with Section 650 of the code, dedicated to pipe organs, then tour other applicable areas of the code. By understanding the electrical code you will be better prepared to work with electrical inspectors to achieve acceptance.
- 5:30 PM Free Time
- 6:00 PM Dinner and Exhibits
- 6:00 PM 35 & Under Dinner
- 10:00 PM Exhibits Close



DAVID R. BECK

Convention Coordinator
American Institute of Organbuilders

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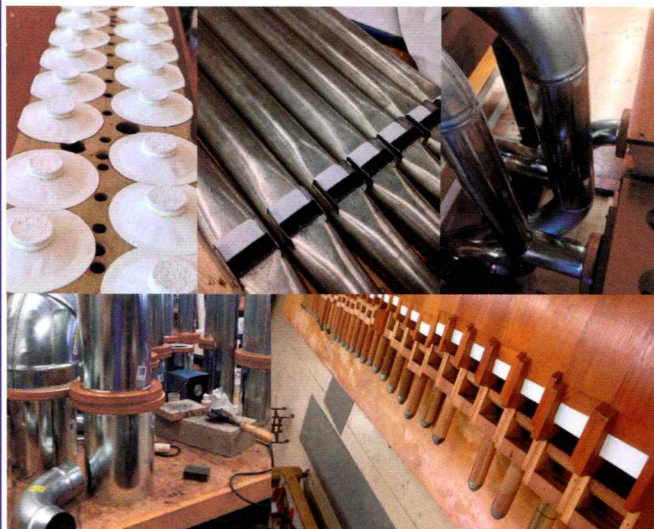
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- 7:00 AM Registration Desk Open
- 8:00 AM Bus departs for First United Methodist Church - Boulder
- 9:30 AM Roosevelt Demonstration
Frank Roosevelt - No. 382 - 1888
- 10:30 AM Bus departs for Church of the Holy Comforter - Broomfield
- 11:15 AM E. & G. G. Hook Demonstration
E. & G. G. Hook - No. 476 - 1869
- 12:15 PM Box Lunch
- 1:15 PM Bus departs for Church of the Ascension - Denver
- 2:00 PM Patrick J. Murphy & Associates Demonstration
Patrick J. Murphy & Associates - Op. 52 - 2009
- 3:00 PM Bus departs for St. John's Cathedral - Denver
- 3:30 PM Kimball Demonstration
W.W. Kimball - K.P.O. 7231 - 1938
- 5:00 PM Bus departs for Fort Collins
- 6:30 PM Dinner on one's own in Fort Collins
The Max (Bus) is located one block from the Fort Collins Hilton. This bus will take you downtown and back. Please see the handout of local restaurants available at the registration desk.

American Institute of Organbuilders

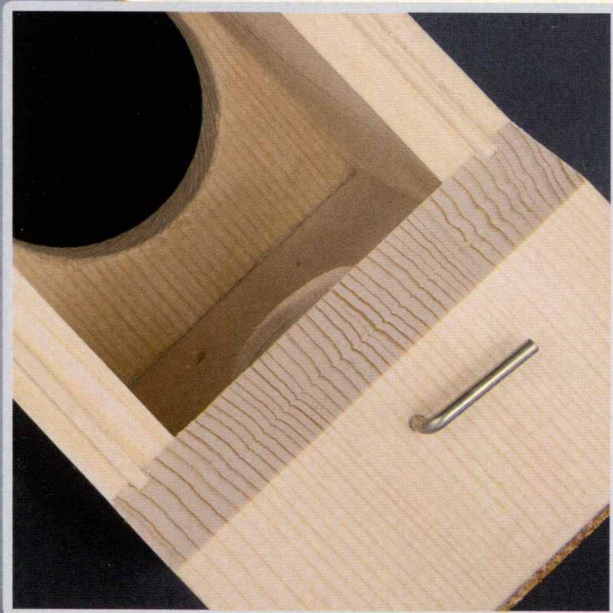
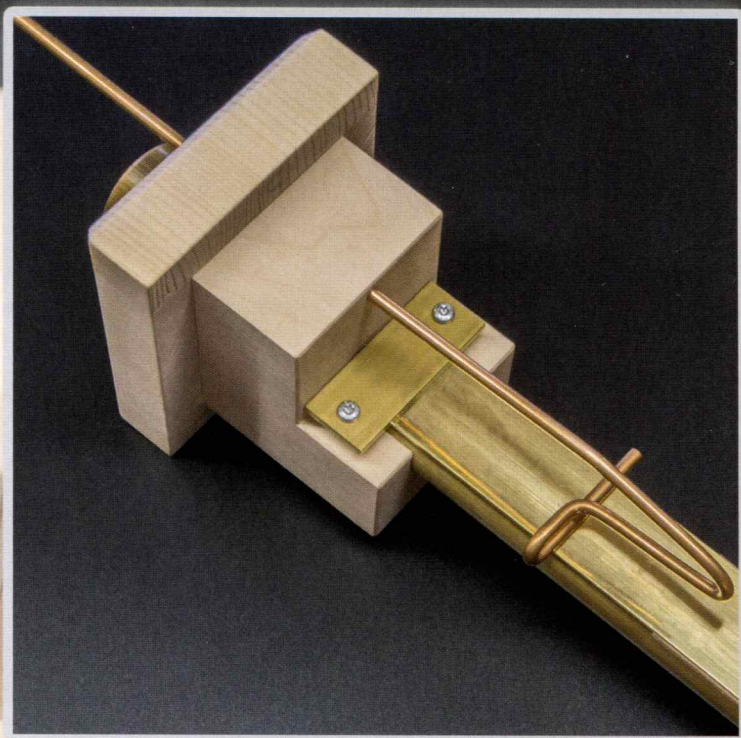
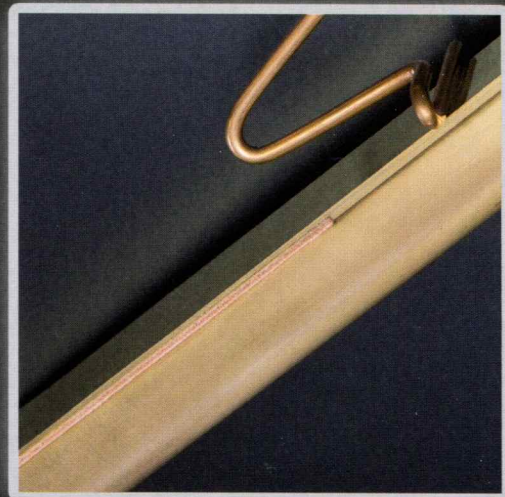
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- 7:30 AM Registration Desk Open
- 8:00 AM AIO Annual Membership Meeting II
- 9:00 AM Break and Exhibits
- 10:00 AM Lecture: **Community-based Restoration: Hooked in Denver**
Susi Tattershall will talk about the condition of the organ when it arrived, the work that was done, the importance of community involvement.
- 11:15 AM Lecture: **Mixtures for Difficult Rooms**
Sebastian Glück will respond to the attempted resurgence of the an anti-mixture cult with his experience designing, voicing, and finishing mixtures for acoustically challenging rooms.
- 12:15 PM Lunch and Final Exhibit Time
- 1:30 PM Lecture: **Shop Project Management: On Time and on Budget . . .What?!**
Matt Farrell will share his methods of developing both long and short term production schedules in a small shop environment along with the tracking of the project costs as it goes from inception to completion. Also planning of the staff's daily and weekly work assignment will be discussed.
- 2:45 PM Lecture: **Music in the Mountains and Plains:
A Brief History of the Pipe Organ in Colorado**
Daniel Romero will speak on how Colorado's historic boom and bust economy, along with the region's geographic isolation has had a great impact on organ building in the state. This, coupled with the work of early organ builders and organists, has shaped the unique history of the organ in Colorado.
- 3:45 PM Break
- 4:00 PM Lecture: **Business Liability: The Legal Particulars of the Pipe Organ Business**
Brian Hanning will discuss the number of inherent risks in the pipe organ building industry. From the daily activities side some may be well known or understood, such as the risk of injuries due to sharp features of the equipment or their size. From the management perspective, there are legal risks in running the operations of the business.

Come hear what legal risks may exist and learn how to mitigate those risks through appropriate foundational documents, service contracts and agreements, and more. Learn from a licensed business attorney how properly protecting your business protects your assets and bottom line, in turn leading to running a more successful business. Bring your questions for a substantial question and answer period during the presentation.
- 5:30 PM Free Time
- 6:00 PM Cash Bar
- 7:00 PM Banquet and Awards

Spouse and Partner Page



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Spouses and Partners Tour Wednesday, October 4, 2017

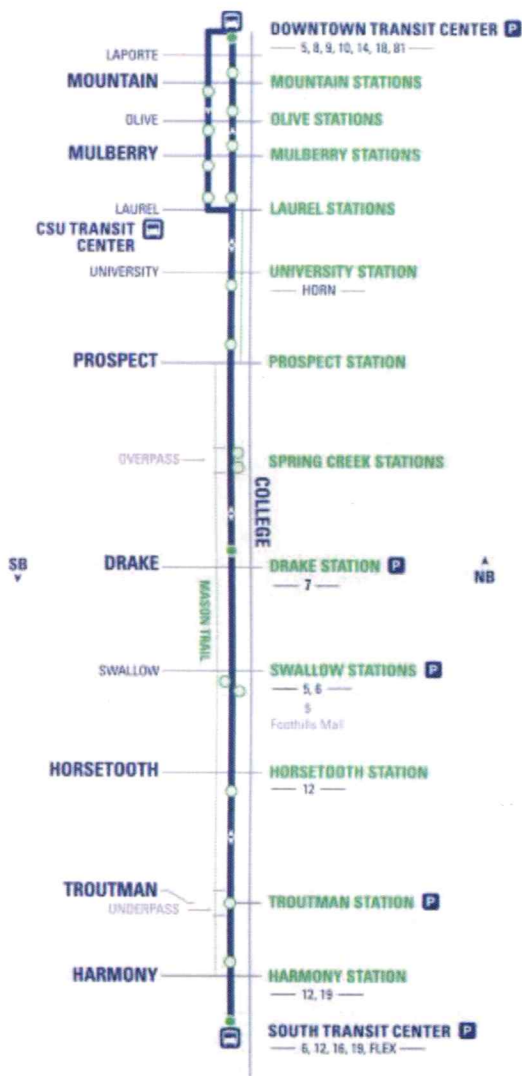
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|----------|---|
| 8:00 AM | Bus departs for Rocky Mountain National Park |
| 9:30 AM | Beaver Meadows Visitor Center Orientation
<i>Rocky Mountain National Park is one of the crown jewels of the National Park System. A Ranger-Naturalist will narrate the ride up Trail Ridge Road – The highest paved through road in the United States. Enjoy the spectacular scenery as we climb through the various ecosystems up to the summit at 12,183 feet altitude.</i> |
| 10:00 AM | Bus departs for Trail Ridge Road |
| 11:00 AM | Alpine Visitor's Center |
| 11:30 AM | Bus departs for Stanley Hotel |
| 12:45 PM | Lunch - Stanley Hotel |
| 2:00 PM | Tour - Stanley Hotel
<i>This Colonial Revival hotel achieved pop-culture fame as the inspiration for Stephen King's The Shining. Opened in 1909 by Freelan O. Stanley of steam car fame, it has been a major draw for visitors to Estes Park. We will have lunch in the Cascades dining room, followed by a 90-minute tour of the hotel and grounds, including the new hedge maze.</i> |
| 4:00 PM | Bus departs for Fort Collins |
| 5:30 PM | Bus arrives at hotel |

Information for Spouses

Fort Collins, with its abundance of restaurants, museums, galleries, and recreational opportunities has a lot to offer visitors. Here are just a few ideas.

TransFort MAX Bus Rapid Transit

\$1.25 or 60¢ for seniors. The nearest station is two blocks east, on the north side of Prospect Road, via the pedestrian underpass just west of the hotel.



Recreation

You can borrow a bicycle, walk or ride on the trail near the hotel, or stroll in the gardens:

- Fort Collins Bike Share <http://tiny.cc/AIO-bikes>
- Spring Creek Trail: just to the south of the hotel
- CSU Annual & Perennial Test Gardens at the University Center for the Arts

Downtown/Old Town Square

Shops, galleries, restaurants, street art, etc.

MAX stations: Olive, Mountain, or Downtown Transit Center

Museums & Galleries

There are many interesting museums and galleries:

- Gregory Allicar Museum of Art, University Center for the Arts, 1400 Remington St., Tue – Sat 10A – 6P
- Avenir Museum of Design and Merchandising, Textiles, dress, and interior decor, 216 E. Lake St., Mon-Fri 11A – 5P
- Avery House, 328 W. Mountain Ave., Sat & Sun 1P – 4P
- Center for Fine Art Photography, 400 N. College Ave., Tue – Sat 11A – 5P
- Downtown ARTery, 252 Linden St., 8A – 5P
- Fort Collins Museum of Art, 201 S. College Ave., Wed – Fri 10A – 5P, Sat noon to 5P
- Global Village Museum of Int'l Folk Art, 200 W. Mountain Ave., Tue – Sat 11A – 5P
- Lincoln Center, 417 W. Magnolia St., Tue – Sat, 12P – 6P
- Trimble Court Artisans, 118 Trimble Ct., 10A – 6P

Beer

With about 20 breweries, Fort Collins is the craft beer capital of Colorado. From large brewers like New Belgium to very small operations, there is a quaff for everyone's taste. Most of them give tours and have tasting rooms.

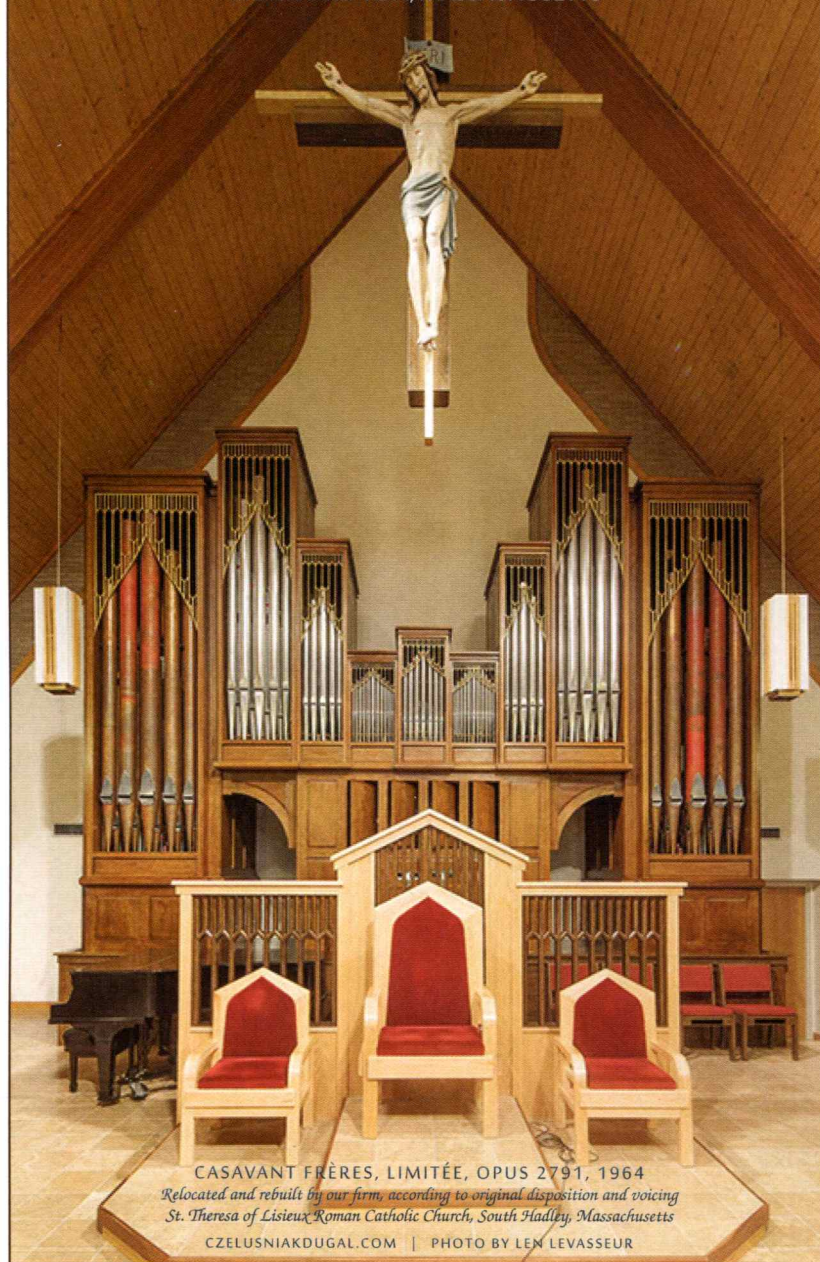
Consult www.fortcollinsbreweryguide.com for the most up to date information.

"MAX Beer Tour"

These breweries, taprooms, and pubs are all within a few blocks of the MAX rapid transit line:

- Coopersmith's Pub & Brewing, 5 Old Town Sq.
- Mainline Ale House Tavern, 125 S. College Ave.
- Equinox Brewing, 133 Remington St.
- Freedonia Brewing, 208 Remington St.
- The Mayor of Old Town, 632 S. Mason St.
- Black Bottle Brewery & Pub, 1611 S. College Ave.
- Maxline Brewing, 2724 McClelland Dr. #190
- Gilded Goat Brewing, 3500 S. College Ave. #194
- Zwei Brewing, 4612 S. Mason St. #120

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- 8:00 AM Bus departs for St. Mary's Cathedral - Cheyenne
- 9:00 AM Visser-Rowland Demonstration
Visser-Rowland Associates - Op. 92 - 1991
- 10:15 AM Bus departs for Ascension Lutheran Church
- 10:45 AM Martin Ott Demonstration
Martin Ott - Op. 105 - 2005
- 11:45 AM Box Lunch on the bus
- 12:00 PM Bus departs for First Congregational UCC - Greeley
- 1:30 PM Quimby Demonstration
Quimby Pipe Organs - Op. 67 - 2011
- 2:45 PM Bus departs for FUMC - Fort Collins
- 3:45 PM Marcussen & Søn Demonstration
Marcussen & Søn - No. 987 - 1987
- 5:00 PM Bus departs for Hilton Fort Collins
- 5:30 PM Dinner on one's own

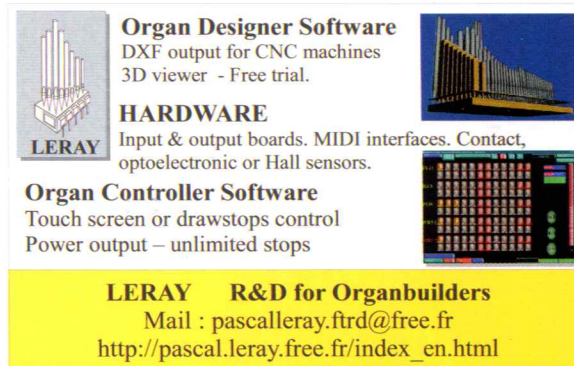


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Friday, October 6

8:00 AM Bus departs for Union Pacific Steam Shop - Cheyenne

9:00 AM Tour Steam Shop and Depot Museum
Union Pacific Steam Locomotive Shop and Roundhouse

The Steam Locomotive Shop and Roundhouse in Cheyenne is home to Union Pacific's Heritage Operations motive power. UP 4-6-6-4 Challenger No. 3985 and the never-retired 4-8-4 Northern No. 844 have recently been joined by 4-8-8-4 "Big Boy" No. 4014 – the largest steam locomotive in the world. The American Locomotive Works in Schenectady, NY built 25 of these behemoths for UP in 1941 and 1944. Eight still remain. All of them are on static display except for the 4014, which is being restored to operation. We will have a "hard hat" tour of this working locomotive shop, and the nearby roundhouse, which houses the DDA40X Centennial No. 6936 – the largest diesel-electric locomotive in the world – and UP's A-B-A set of E-9s.

11:45 AM Lunch on one's own

1:15 PM Bus departs for CO Model RR Museum - Greeley

2:45 PM Tour and Explore Museum

"The finest model railroad I've ever seen" says Jim Hediger, senior editor of Model Railroader magazine. The 5,500-square-foot Oregon, California, and Eastern Railroad layout took 30,000 hours of volunteer labor to build. With 4200 feet of track altogether, the OC&E has a 1244-foot main line (20.5 scale miles). The extremely realistic scenery has 24,000 hand-made trees of several species, streams, towns, mills, and rugged mountains including the 1072-foot-high Gearhart Mountain.

The OC&E utilizes a dispatcher at the Centralized Traffic Control desk and multiple operators. Time and speed are both scaled for prototypical operation. At a scale 20 mph, a train takes over an hour to complete a circuit of the main line. In addition to the layout itself, there are more than 600 artifacts of railroad history. Collections of lanterns, keys and timetables are joined by a semaphore, crossing signals, a track speeder, an actual Colorado & Southern wooden caboose, and hundreds of other items of interest.

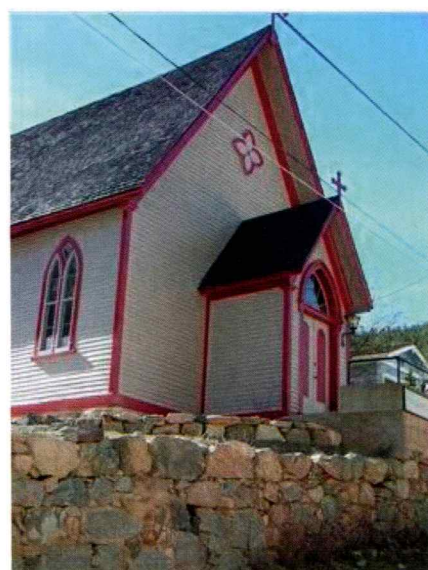
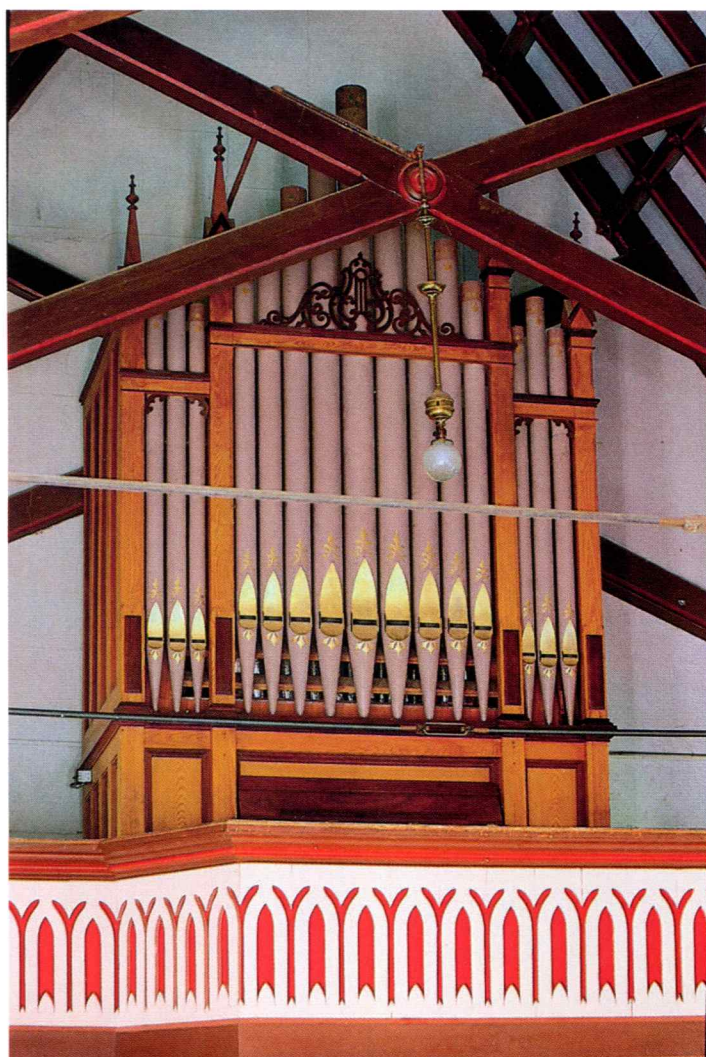
5:00 PM Bus departs for Hilton Fort Collins

6:00 PM Dinner on one's own



Grace Episcopal Church, Georgetown

Charles Anderson
Denver 1876



In response to the booming population in the Clear Creek silver mining district, Grace Church was organized in Georgetown in 1867. But for the "Great Wind of '69," it would be the oldest Episcopal Church building in Colorado. Due to the subsequent rebuilding, Grace Church wasn't consecrated until 1872. Seeking to improve the church commensurate with "our progress in population, wealth, and social refinement," the church engaged Charles Anderson of Denver to replace their harmonium with a pipe organ, which was installed in 1877.

The instrument appears to be of less refined construction than other contemporary Anderson instruments, giving rise to speculation that it may have been the first organ Anderson constructed, originally installed at H Street Presbyterian Church in Denver in 1872. Additionally, Norman Lane reports that during restoration, he found the following inside the bellows: "This pair of bellows was once in another organ, Charles Anderson, July 4th, 1875." Norman suggests that explains that these compensating bellows were recycled from another instrument, as Anderson otherwise seemed to only use double-inward-folding bellows.

Manual

- 8 Open Diapason
- 8 Stopped Diapason TC
- 8 Bass (12 notes)
- 8 Dolce TC
- 4 Principal TC
- 4 Bass (12 notes)
- 4 Flute TC
- 2 Fifteenth

Pedal

- 16 Sub Bass

References:

- OHS Organ Handbook 1998
- email from Norman Lane 28 March 2017

Colorado State University

Casavant Frères

Op. 2955 - 1968



Hauptwerk

16	Quintaden
8	Prinzipal
8	Rohrflöte
4	Oktav
4	Spitzflöte
2 $\frac{2}{3}$	Nasat
2	Octav
1 $\frac{1}{3}$	Mixtur IV
8	Trompete

Positiv

8	Bourdon
4	Prinzipal
4	Koppelflöte

2	Gemshorn
1	Sifflöte
2 $\frac{2}{3}$	Sesquialtera II TC
$\frac{1}{2}$	Scharf III
8	Krummhorn
	Tremulant

Brustwerk

8	Holzgedackt
4	Rohrflöte
2	Prinzipal
2	Waldflöte
1 $\frac{1}{3}$	Quinte
$\frac{1}{4}$	Zimbel II
8	Regal
	Tremulant

Pedal

16	Prinzipal
16	Subbass
8	Oktav
8	Gedacktflöte
4	Choralbass
2	Nachthorn
2	Mixtur III
16	Fagott
8	Trompete
4	Schalmei



In the summer of 1968, Lawrence Phelps oversaw the completion of the Colorado State University organ, following a decade of pioneering work in the Casavant shop. He had charted a new course in electro-pneumatic organs, and established a department devoted solely to mechanical action. The first such organ was built in 1961; the CSU organ was the 22nd of the 45 tracker organs built during Phelps's tenure as artistic director. The CSU instrument, which was heard following the AGO's National in the Rockies biennial convention, received praise from critics as unlikely as the 20th century consultant and author of *The Contemporary American Organ*, William Harrison Barnes.

CSU organ professor Robert Cavarra initially approached Phelps with the hope of building an all-purpose teaching organ. Phelps soon convinced Cavarra that the intimate room demanded, and therefore the students would benefit most from, an instrument designed in a strict manner rather than attempting an eclectic stop list with the right stops for a large-scale Romantic works, which would have been out of place in such an intimate setting. The result is a straight-forward *werk prinzip* instrument based on a 16' Pedal in towers flanking three manual divisions. The relatively low ceiling of the original

room dictated dividing the Hauptwerk on either side of the console and placing the Positiv above the Brustwerk. Scaling of the chorus members is narrow (-4 HT NM @ c' of the HW Prinzipal) to wed the organ to the room and to ensure a comfortable power level through long hours of practice and teaching. Wind pressures throughout are well under 2". As in all work of Lawrence Phelps, the goal was a truly responsive mechanical action, with pipework voiced to sing naturally.

Forty-nine years later, that decision and its impact on students, teachers, and listeners alike has long since proven its point. And in many respects, it was the beginning of the movement to install mechanical action instruments at prominent conservatories and universities in the United States. Myriad workshops and master classes with artists including Anton Heiller, Mare-Claire Alain, Luigi Tagliavini, Gillian Weir, Lionel Rogg, and E. Power Biggs became a feature of summers in Fort Collins for many years. One of the most notable was the "Little Haarlem" workshop of 1973 with Heiller, Alain, and Tagliavini presenting together.



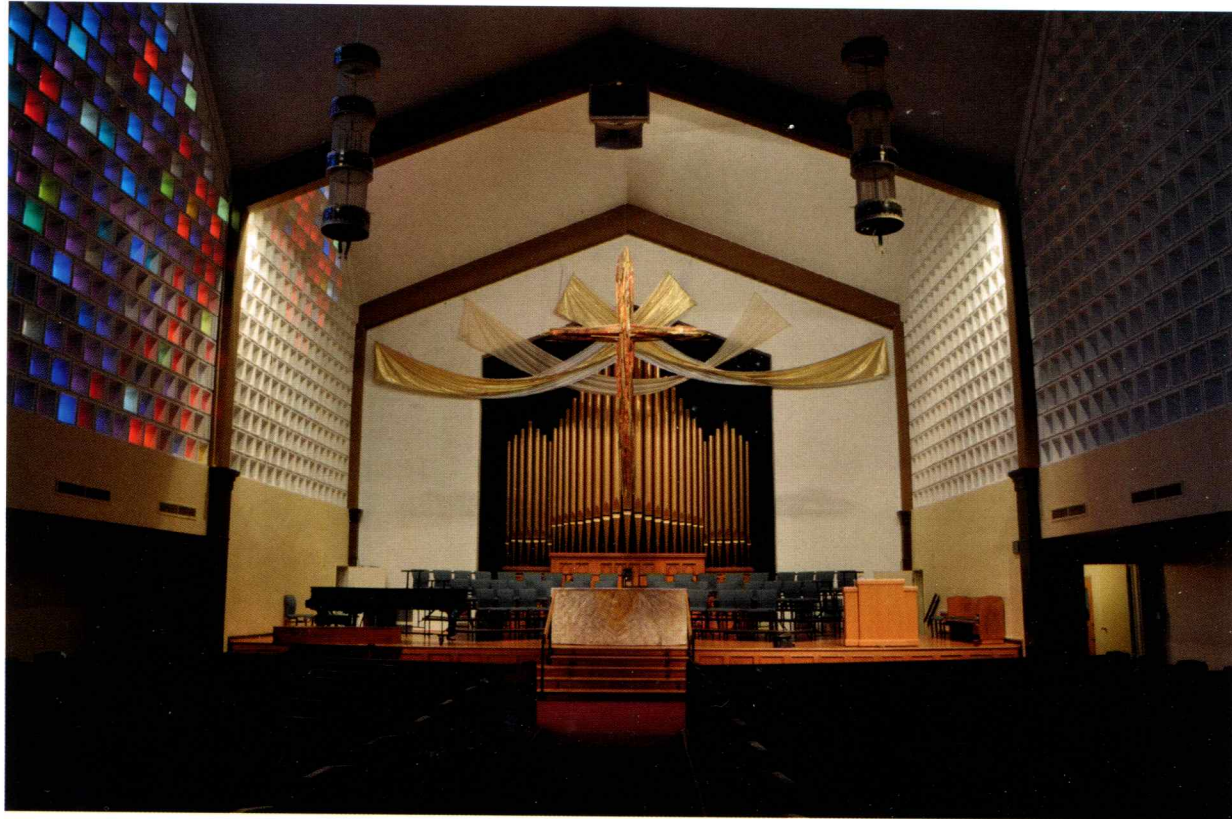
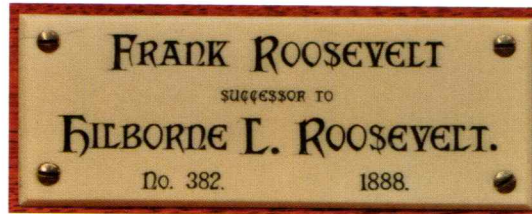
Originally installed in a small lecture-style room in the old Music Building used for instruction, classes, and recitals, Parsons Pipe Organ Builders restored and moved the Casavant in 2008 to the new University Center for the Arts. Careful tonal regulation was entrusted to Olaf and Halfdan Oussoren of Marcussen & Søn, longtime collaborators with Professor Cavarra. Its continued care is handled by Jim Steinborn, who himself was inspired to become an organ builder through his early experiences with this instrument.

In 1974, the Casavant was complemented by Lawrence Phelps & Associates' Opus 1 at St. Luke's Episcopal Church in Fort Collins — this unique instrument being one realization of the Phelps synthesis of French Classic and North German organs. Neither organ is eclectic, but both bring to life a wealth of music given their careful scaling, efficiently built pipework, very low wind pressures, and open-toe voicing. One is drawn to spending long periods of time playing the Hauptwerk Prinzipal or Grand Orgue Montre for their easy, singing beauty, as well as the careful buildup of chorus work and supple, singing flutes.

-Burton K. Tidwell, organbuilder and author "Lawrence Phelps Organbuilder" (OHS Press 2015)

First United Methodist Church, Boulder

Frank Roosevelt
No. 382 - 1888



Great

- 16 Double Open Diapason
- 8 Open Diapason
- 8 Gemshorn
- 8 Viola di Gamba
- 8 Doppel Flöte
- 4 Octave
- 4 Flute Harmonique
- 2 $\frac{2}{3}$ Octave Quint
- 2 Super Octave
- Mixture 3 & 4 Ranks
- 8 Trumpet

Swell

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason

- 8 Spitz Flöte
- 8 Salicional
- 4 Octave
- 4 Hohl Flöte
- 2 Flageolet
- Cornet 3 ranks
- 8 Cornopean
- 8 Oboe
- Swell Tremulant

Choir

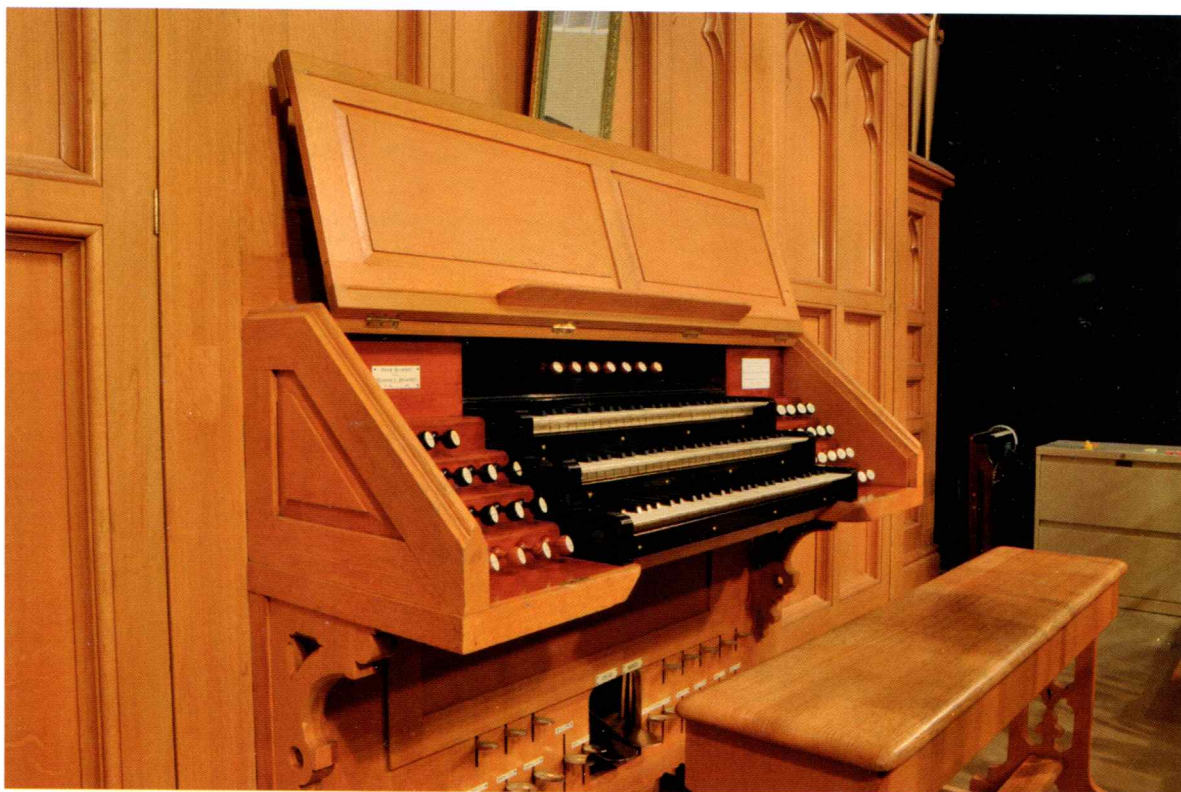
- 8 Geigen Principal
- 8 Dolce
- 8 Concert Flute
- 8 Quintadena
- 4 Fugara
- 4 Flute D'Amour

- 2 Piccolo Harmonique
- 8 Clarinet
- Choir Tremulant

Pedal

- 16 Open Diapason
- 16 Bourdon
- 10 $\frac{2}{3}$ Quint
- 8 Violoncello
- Bellow Signal
- (Zimbelstern)

First United Methodist Church, Boulder



In 1888, Grace Methodist Church and Trinity Methodist Church both ordered new instruments from the Roosevelt Organ Works. Opus 380 is the four-manual electropneumatic organ with its Audsley-designed façade at Trinity, while Grace's Opus 382 is a three-manual 34-stop tracker-pneumatic instrument. The same crew installed both instruments, with Roosevelt employee George T. Foote deciding to remain in Denver. Succeeding Charles Anderson, Foote later built the original instrument in the current St. John's Cathedral, and also helped install Wurlitzer's 37-rank Opus 154 in the Denver Municipal Auditorium in 1918.

Post-World War II, Grace Church abandoned their downtown Denver location, and the facility was sold to another church. This congregation repainted the originally-stenciled façade pipes with gold radiator paint, and used floor varnish on the console, but otherwise left the organ as is. In the late 1950s, that church too moved out of the inner city, with the church building slated for demolition.

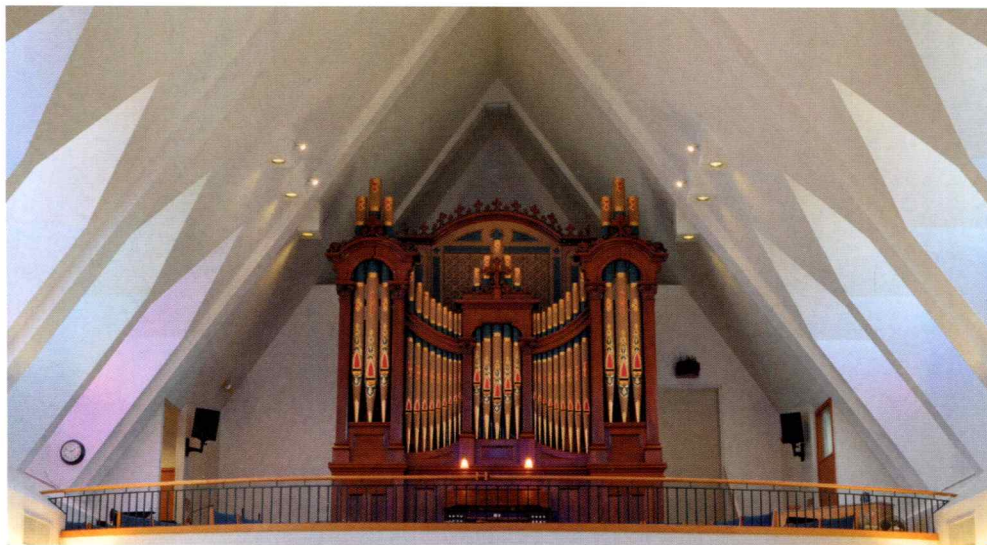
In 1959, First United Methodist Church in Boulder dedicated their new sanctuary building, which was built at right angles to their previous edifice of 1892. Budget constraints prevented commissioning a new pipe organ to replace their 1907 Hope-Jones instrument, so a used organ was sought. University of Colorado organ professor Everett J. Hilty and Norman Lane informed the Board of Trustees of the availability of the Roosevelt. Norman tuned the organ for the committee, and after a demonstration and singing some hymns, a deal was struck.

Fred H. Meunier and Associates of Denver removed, cleaned, and reinstalled the organ in the new church, where it went behind a speaker cloth-covered grid. Hugh Turpin and Ivan Morel were responsible for the tonal finishing. Hidden from view, the organ was used for worship, but was essentially forgotten for many years. At some point, the cloth and grid were removed, and the case restored by a woodworking conservator.

In 2014, the organ was restored by Morel and Associates of Denver. As an essentially-intact large Roosevelt, it is a well-preserved example of fine Victorian organbuilding.

Church of the Holy Comforter, Broomfield

E. & G. G. Hook
No. 476 - 1869



This instrument was originally built for First Methodist Church in Lawrence, Massachusetts. The building itself changed hands several times over the decades. The latest congregation there used the organ strictly as a conveyance for the power and audio cords of the praise band, and to support the screen for the projected music.

The organ had been modified in the first decades of the 20th century. This included replacing the hitch-down Swell with a balanced mechanism, and converting the Pedale to tubular-pneumatic action. Tonal alterations in the 1960s involved replacing the Swell Keraulophon and Violina with a Nasard and 2' Piccolo, respectively. In the Great, a Flute d'Amour displaced the Bourdon, which was moved to a jump slide over the walkboard.

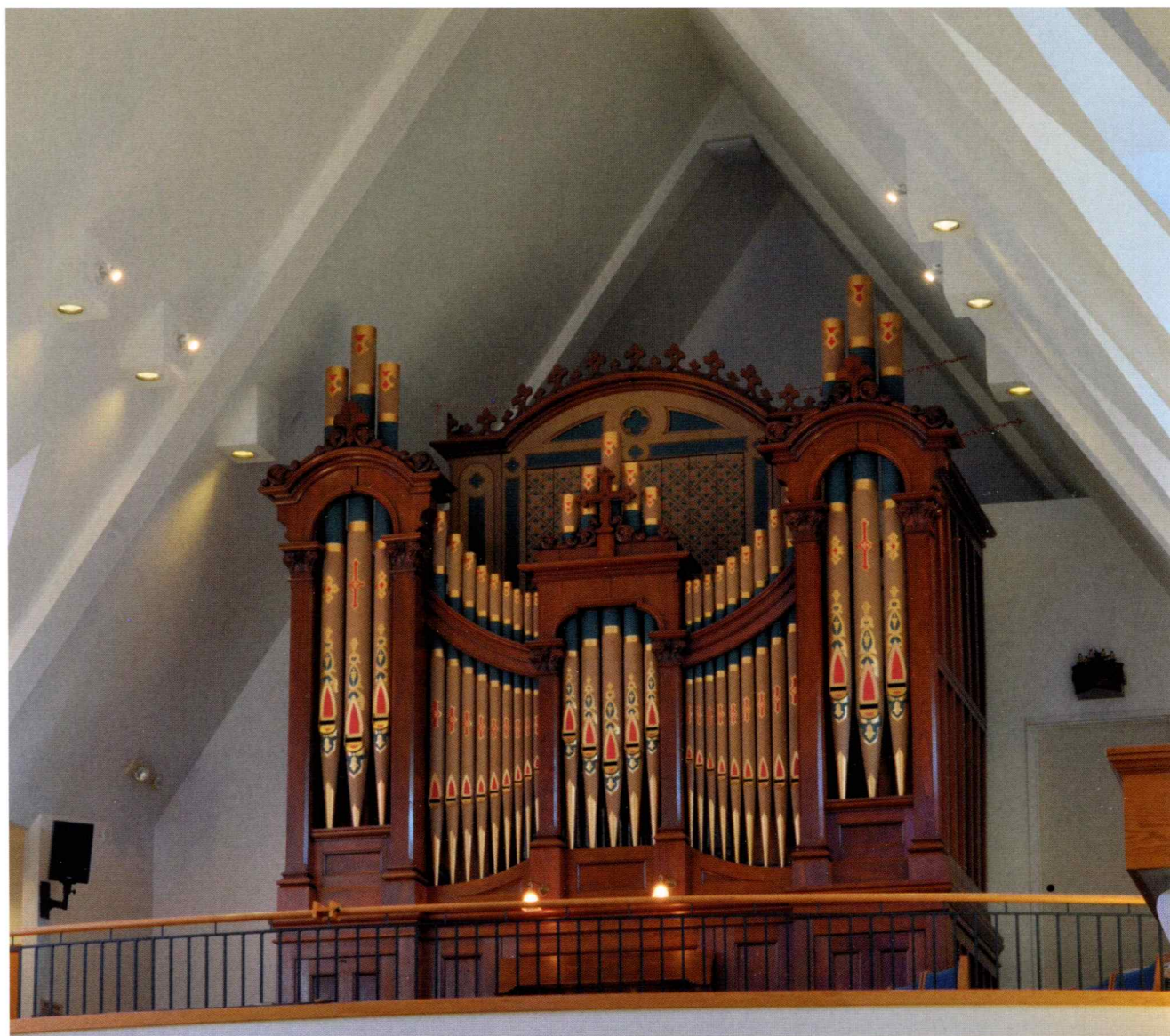


Purchased by St. John's Cathedral in Denver to support congregational singing while the Kimball was out of service, the Hook was restored by Susan Tattershall and Richard Hamar, with additional labor and materials from other organ builders and volunteers.

Fortunately, the Keraulophon pipes were found inside the Swell box, so they were restored and placed back on their toeboard. Sadly, the Violina pipes are long gone, so the Piccolo remains. The Flute d'Amour was removed, and the Bourdon returned to its original position, on a modified toeboard. The American Walnut case has been given a new shellac finish, and the façade pipes restored to their original design. One of the original swell shades - used as a pulley support in the wind system - revealed the original design for the shade stenciling.

New Pedale rollerboards in the Hook style were made, as well as all new trackers, restoring the organ to its original action. In 2016, the instrument was relocated to Holy Comforter by Steinborn Pipe Organs, assisted by Susan Tattershall, Joseph Rotella, and volunteers from both congregations.

Church of the Holy Comforter, Broomfield



Great

16	Bourdon (TC)
8	Open Diapason
8	Gamba (TC)
8	Stopped Diapason Bass
8	Melodia (TC)
4	Octave
2	Fifteenth
	Mixture 2 ranks

Swell

8	Keraulophon (TC)
8	Stopped Diapason Bass
8	Stopped Diapason Treble
8	Flute Harmonique
2	Piccolo
	(original 4 Violina)
8	Bassoon
8	Oboe
	Tremulant

Pedale

16	Sub Bass
8	Flöte
	Bellows Signal
	(Zimbelstern)

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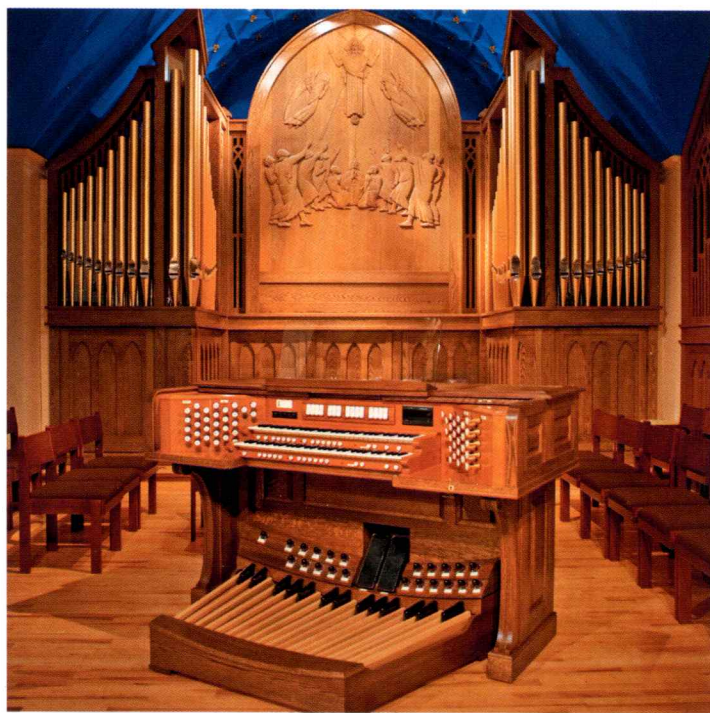
Church of the Ascension

Patrick J. Murphy & Associates
Op. 52 - 2009

In early 2008, the Organ Task Force of The Church of the Ascension, Denver, CO, chose Patrick J. Murphy & Associates to design and build a new organ for their active congregation. This selection committee included Ms. Patti Chandler, Chair; Ms. Lucia Cowperthwaite; Mr. Lee Johnstons, esq.; Ms. Molly Martin; Mr. Bob Riegel; Ms. Alice Bosworth; Mr. Greg Larsen, Organist and the Reverend James Harlan, Rector. This vibrant congregation reflects its neighborhood and represents a wonderful mix of older singles and couples, families with children, and young adults.

The new Patrick J. Murphy & Assoc. Opus 52 instrument, which was installed in the summer of 2009, replaced a circa 1912 Hall pipe organ. The new organ consists of 2 manuals, 24 stops, 29 ranks, and includes Blackinton-style electric slider windchests, and a multi-function Peterson ICS-4000 control system incorporated into our signature low profile vertical drawknob movable console.

The new organ façade at Church of the Ascension incorporates a wood carving depicting the Ascension of Christ created by Arnold Ronnebeck in 1931. PJM designer Frank Friemel, incorporated this carving as an architectural element within the new design as shown in the picture below. The room was also remodeled and upgraded to provide improved acoustics and lighting to enhance the worship experience at the Church of the Ascension.



Great

16	Gedeckt (SW)
8	Principal
8	Bourdon
8	Harmonic Flute
8	Viola Pomposa (SW)
8	Viola Celeste (SW)
4	Octave
4	Nachthorn
2 2/3	Twelfth
2	Fifteenth
1 3/5	Tierce (TC)
	Mixture IV
16	Bassoon (SW)
8	Trumpet
8	Clarinet (SW)

Swell

16	Gedeckt
8	Diapason
8	Rohrflute
8	Viola Pomposa
8	Viola Celeste
4	Principal
4	Flute Traverso
2	Flageolet
1 1/3	Larigot
2	Plein Jeu III
16	Bassoon
8	Trompette
8	Oboe
4	Clarion
	Tremulant

Pedal

32	Resultant
16	Contra Bass
16	Subbass
16	Gedeckt (SW)
8	Principal
8	Subbass
8	Bourdon (GT)
8	Viola (SW)
4	Principal
4	Flute
16	Posaune
16	Bassoon (SW)
8	Trumpet (GT)
4	Clarion (GT)

St. John Cathedral, Denver

W.W. Kimball
K.P.O. 7231 - 1938

W.W.KIMBALL CO.
CHICAGO

Great

(Unenclosed)

- 16 Double Diapason
- 8 First Diapason
- 8 Second Diapason
- 4 Octave
- 2 $\frac{2}{3}$ Octave Quint
- 2 Super Octave
- 2 $\frac{2}{3}$ Full Mixture III-IV
- 1 $\frac{1}{3}$ Fourniture IV

(Enclosed)

- 16 Quintaton
- 8 Third Diapason
- 8 Harmonic Flute
- 8 Bourdon
- 8 Gemshorn
- 4 Second Octave
- 4 Flute Harmonique
- 16 Contra Tromba
- 8 Tromba
- 4 Clarion
- Tremolo
- Chimes (SO)

Swell

- 16 Contra Salicional
- 16 Echo Lieblich
- 8 Geigen Principal
- 8 Hohlflöte
- 8 Rohrflöte
- 8 Salicional
- 8 Voix Celeste
- 8 Flauto Dolce
- 8 Flute Celeste
- 8 Aeoline
- 8 Aeoline Celeste
- 4 Octave
- 4 Traverse Flute
- 2 $\frac{2}{3}$ Twelfth
- 2 Fifteenth
- 2 $\frac{2}{3}$ Cornet III

- 2 Plein Jeu V
- 16 Waldhorn
- 8 Trumpet
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo
- Chimes (SO)
- Harp (CH)
- 4 Celesta (CH)

Choir

- 16 Contra Dulciana
- 8 Diapason
- 8 Viola
- 8 Concert Flute
- 8 Dulciana
- 8 Unda Maris
- 4 Prestant
- 4 Viola
- 4 Lieblichflöte
- 2 $\frac{2}{3}$ Nazard
- 2 Piccolo
- 1 $\frac{1}{3}$ Tierce
- 16 Bassoon
- 8 Trompette
- 8 Clarinet
- 8 Orchestral Oboe
- Tremolo
- Chimes (SO)
- Harp
- 4 Celesta

Solo

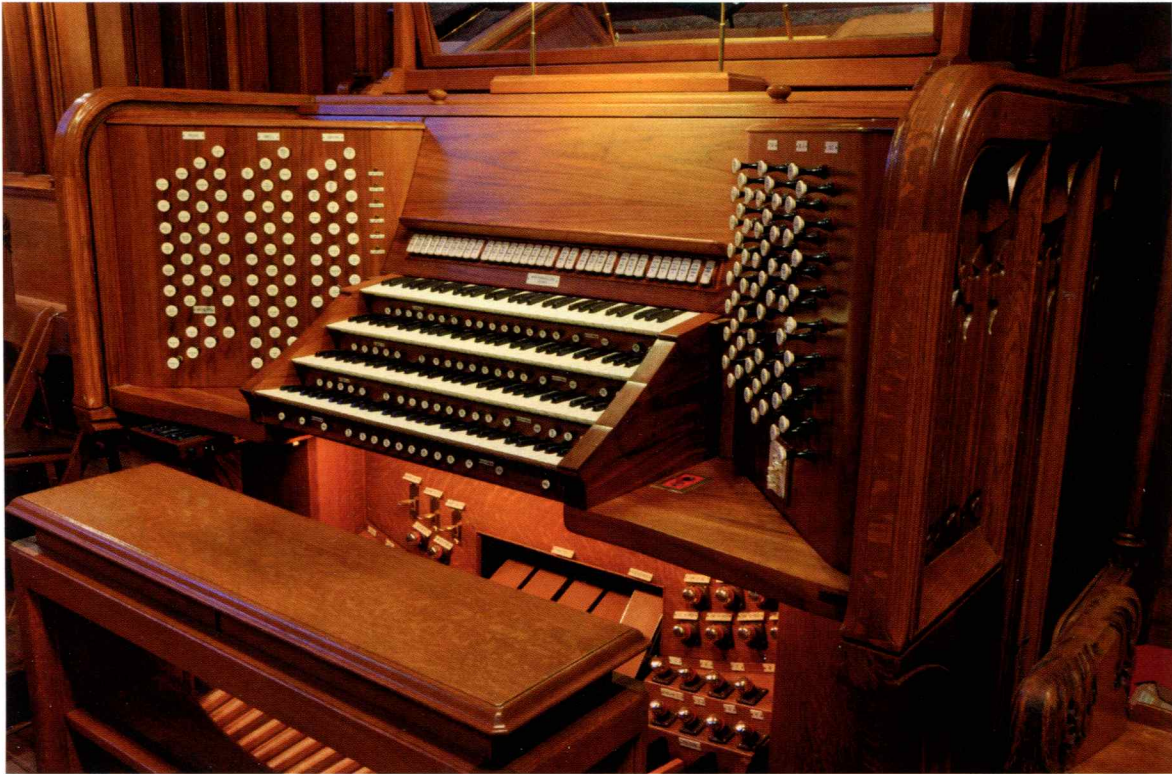
- 16 Contra Gamba
- 8 Flauto Mirabilis
- 8 Gamba
- 8 Gamba Celeste
- 4 Orchestral Flute
- 4 Gambette

- 2 Piccolo Harmonique
- 8 French Horn
- 8 Cor Anglais
- 8 Tuba Mirabilis
- 4 Clarion
- Tremolo
- Chimes
- Harp (CH)
- Celesta (CH)

Pedal

- 32 Open Diapason (metal)
- 16 Open Diapason (wood)
- 16 Principal (ext. 32)
- 16 Geigen (metal)
- 16 Violone (wood)
- 16 Bourdon
- 16 Double Diapason (GT)
- 16 Contra Gamba (SO)
- 16 Contra Salicional (SW)
- 16 Contra Dulciana (CH)
- 16 Echo Lieblich (SW)
- 8 First Octave (ext. Open)
- 8 Second Octave
- 8 Geigen (ext.)
- 8 Cello (ext. Violone)
- 8 Flute (ext. Bourdon)
- 8 Dulciana (CH)
- 8 Still Gedackt (SW)
- 4 Super Octave
- 4 Flute (ext. Bourdon)
- 5 $\frac{1}{3}$ Mixture IV
- 32 Waldhorn
- 16 Trombone
- 16 Waldhorn (ext. 32)
- 16 Tromba (GT)
- 16 Bassoon (CH)
- 8 Trumpet
- 4 Clarion
- Chimes (SO)

St. John Cathedral, Denver

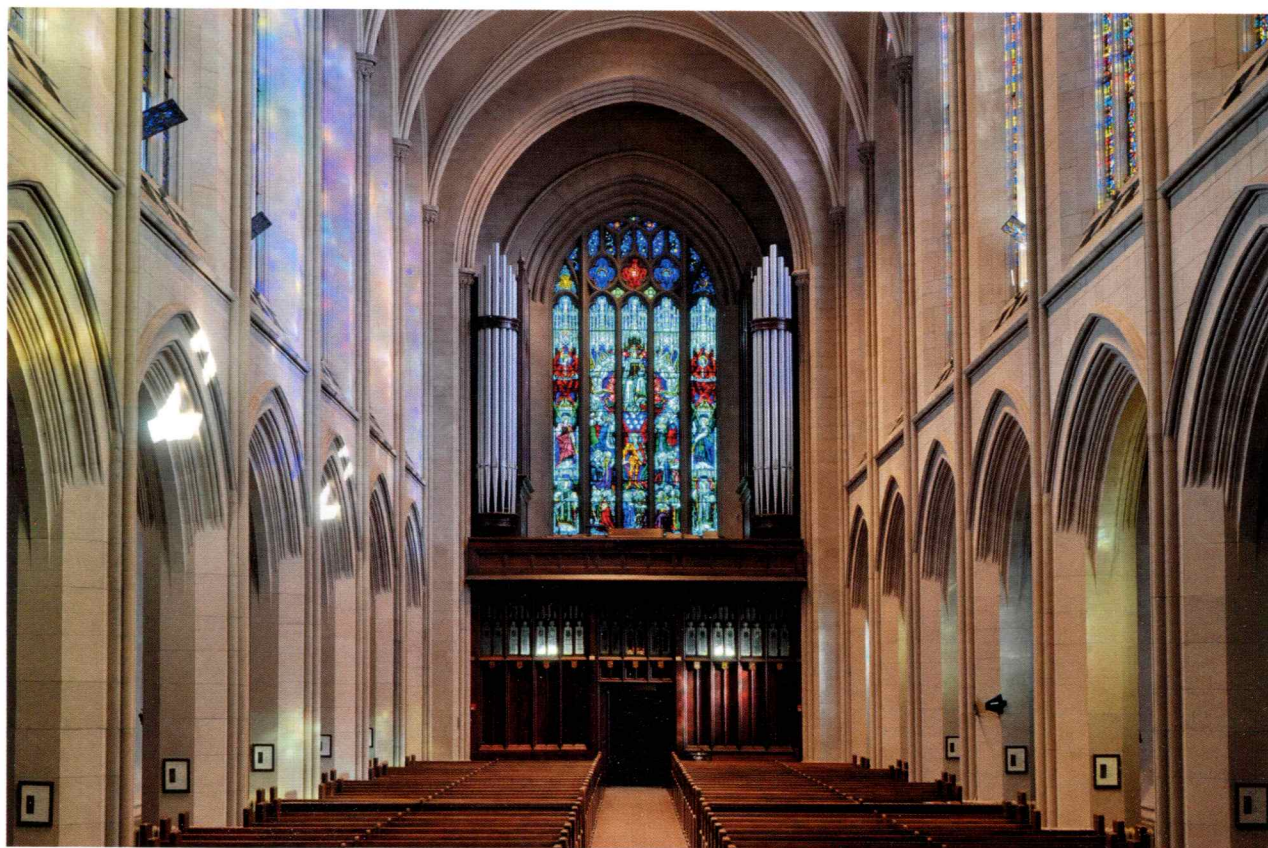


The 1938 W.W. Kimball at Saint John's Cathedral is the last large organ to come from that factory before they ceased pipe organ production in 1942. The instrument occupies one large loft on the east (liturgical south) side of the chancel, in four levels beginning below the façade impost. Behind the left façade, the basement relay room is surmounted by the Swell on three levels. Moving rightward, the Choir sits double-decked behind the center two flats, with the Solo on two levels above that. The Enclosed Great is on two levels next to the Solo in the chamber's upper rightmost portion. The Pedal fills the remaining L-shaped space in the rightmost section and in front of Choir and Solo. The Unenclosed Great is placed directly behind the façade reaching to the top of the chamber on three levels. All but three façade pipes speak, incorporating basses of the Great 8ft First Diapason, the Pedal 8ft Second Octave and the Pedal 16ft Principal. The four-manual console, built into the choir stalls, retains its pneumatic knob and tablet actions. After renovating the blower room in 2008, Spencer Organ Company, Inc., of Waltham, Mass restored the rest of the organ between 2009 and 2012, assisted by the Organ Clearing House, J. Zamberlan & Co., Jim Steinborn, Samuel C. Hughes (reed restoration), and Daniel Kingman and Jonathan Ambrosino (tonal work).

The new Antiphonal, completed in 2016, is a collaboration between Spencer Organ Company, Inc., of Waltham, Mass, and J. Zamberlan & Co. of Wintersville, Ohio. The case, chassis, and façade are new; a 1952 Aeolian-Skinner console has been renovated and put into use; A.R. Schopp's Sons, Inc. supplied the Tuba, façade and 32ft Bourdon. Great and Pedal occupy the west (liturgical north) case on two levels, with the Swell similarly situated opposite. Most pipes come from an 1899 W.W. Kimball first installed in Pittsburgh, Pennsylvania. The fully-speaking façade contains basses of the Pedal 16 Diapason, Great 8 Diapason and Pedal 16 Violone. Jim Steinborn, Samuel C. Hughes, Daniel Kingman and Jonathan Ambrosino were centrally involved; Christopher Broome voiced the new Tuba.

-Jonathan Ambrosino

St. John Cathedral, Denver



Antiphonal

(enclosed)

- 16 Violone
- 8 Open Diapason (unencl.)
- 8 Violin Diapason
- 8 Gemshorn
- 8 Gedackt
- 8 Echo Salicional
- 8 Voix Celeste
- 4 Octave (unencl.)
- 2 Fifteenth (unencl.)
- Mixture II-III (unencl.)
- 16 Double Trumpet
- 8 Trumpet
- 8 Oboe
- 8 Vox Humana
- Tremolo
- 8 Tuba (CH)
- 8 Tuba (SO)

Antiphonal Pedal

- 32 Bourdon
- 16 Open Diapason

- 16 Violone
- 16 Bourdon
- 8 Octave
- 8 Stopped Diapason
- 16 Double Trumpet

Gallery Console

Great

- 8 Open Diapason
- 4 Octave
- 2 Fifteenth (ext. 4)
- 2 Mixture II-III
- 8 Tuba (enclosed)
- 16 Gemshorn (ext.)
- 8 Gemshorn
- 8 Stopped Diapason
- 4 Flute d'Amour (ext. 8)
- 8 Oboe
- Tremolo

Swell

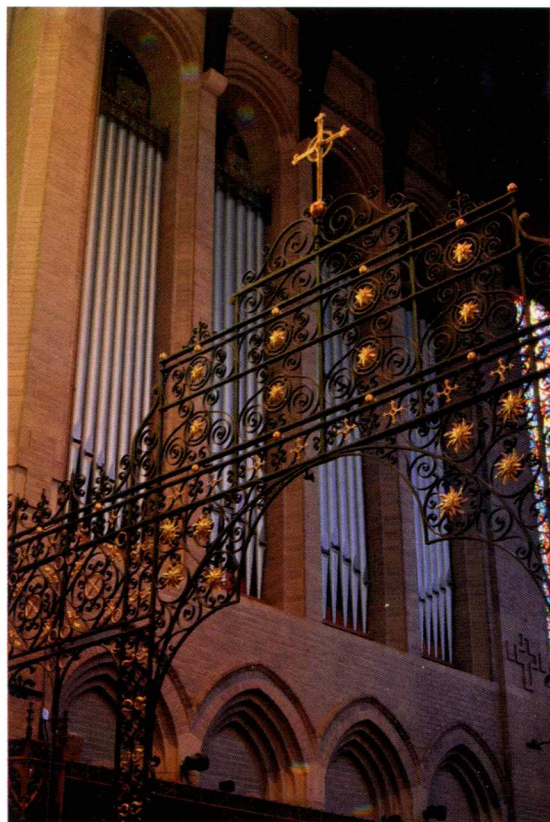
- 8 Violin Diapason
- 8 Echo Salicional

- 8 Voix Celeste
- 8 Gedackt
- 4 Harmonic Flute
- 2 Piccolo (ext. 4)
- 16 Double Trumpet (ext. 8)
- 8 Trumpet
- 8 Vox Humana
- Tremolo
- 8 Oboe (GT)
- 8 Tuba

Pedal

- 32 Bourdon (ext. 16)
- 16 Open Diapason
- 16 Bourdon (ext. GT)
- 16 Violone (ext. SW)
- 8 Octave (ext. 16)
- 8 Stopped Diapason (GT)
- 8 Gemshorn (GT)
- 4 Super Octave (ext. 8)
- 4 Flute (GT)
- 16 Trumpet (SW)
- 8 Trumpet (SW)
- 8 Tuba

St. John Cathedral, Denver



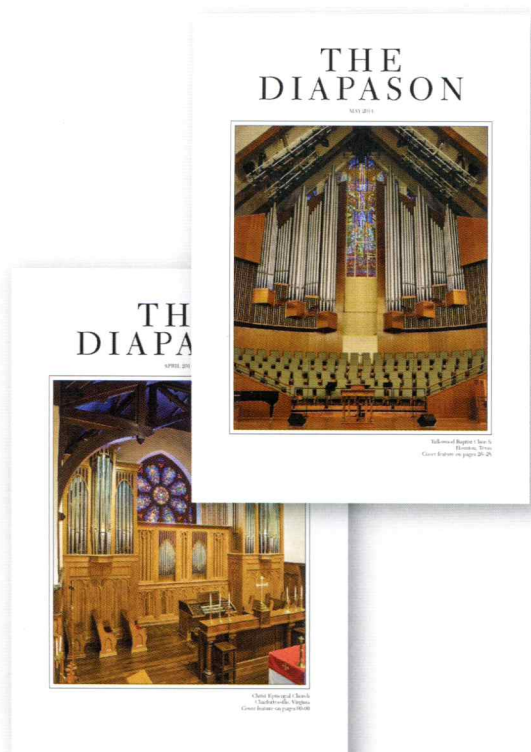
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St. Mary's Cathedral, Cheyenne

VISSER - ROWLAND

Visser-Rowland Associates
Op. 92 - 1991

The Visser-Rowland tracker pipe organ at St. Mary's Cathedral was dedicated to the glory of God in March, 1992, and stands as a visible symbol of the love and generosity of hundreds, both parishioners of the Cathedral and people of Cheyenne at large, who made this dream a reality.

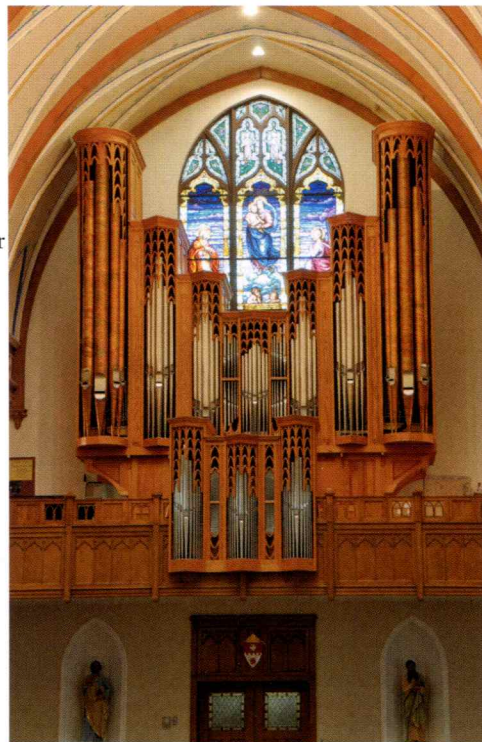
The placement of the organ in the Cathedral resulted in the reconfiguration and restoration of the Madonna window on the west wall. Because of the weight of the magnificent new organ (36,000 pounds), the gallery floor was reinforced prior to its installation.

Many different types of wood were used in the construction of the instrument. The casework is Appalachian red oak. Inside the organ, basswood and special plywood from the Baltics were used. The keyboards follow a historic color scheme with the naturals being of Macassar ebony and the sharps of maple.

The organ is housed in two cases: a main case containing the Hauptwerk, Schwellwerk, and Pedal divisions, and a secondary case on the gallery rail containing the Rückpositiv division. It is completely freestanding and enclosed, which both blends and projects the sound of the pipes forward, as well as protects them and the working elements of the instrument from sunlight, dust, and unauthorized access.

Chief among the many attributes of the organ is the use of mechanical ("tracker") key action for great musical sensitivity. Operating on basic mechanical principles of fulcrums and levers, this action consists of long, narrow strips of wood called trackers, which connect the keys with the pallets (valves) under the pipes.

The organ was thoroughly cleaned in 2011 and 2012 by Steinborn Pipe Organs, necessitated by the very dry, dusty, and windy conditions in Cheyenne. Significant repairs and regulation of the action were performed at the same time.



	Great
16	Quintaton
8	Prinzipal
8	Rohrflöte
4	Oktav
4	Spitzflöte
2 $\frac{2}{3}$	Quinte
2	Oktav
2	Mixtur V
8	Trompete
	Tremulant

Schwellwerk

8	Gedeckt
8	Salicional
8	Celeste (TC)

4	Prinzipal
4	Nachthorn
2 $\frac{2}{3}$	Nasat
2	Flachflöte
1 $\frac{3}{5}$	Terz
1 $\frac{1}{3}$	Scharff V
16	Dulzian
8	Oboe
	Tremulant
	Rückpositiv
8	Holzgedeckt
4	Prinzipal
4	Koppelflöte
2	Oktav
1 $\frac{1}{3}$	Larigot
	Sesquialtera II (TC)

1	Kleinmixtur IV
8	Krummhorn
	Tremulant
	Zimbelstern

Pedal

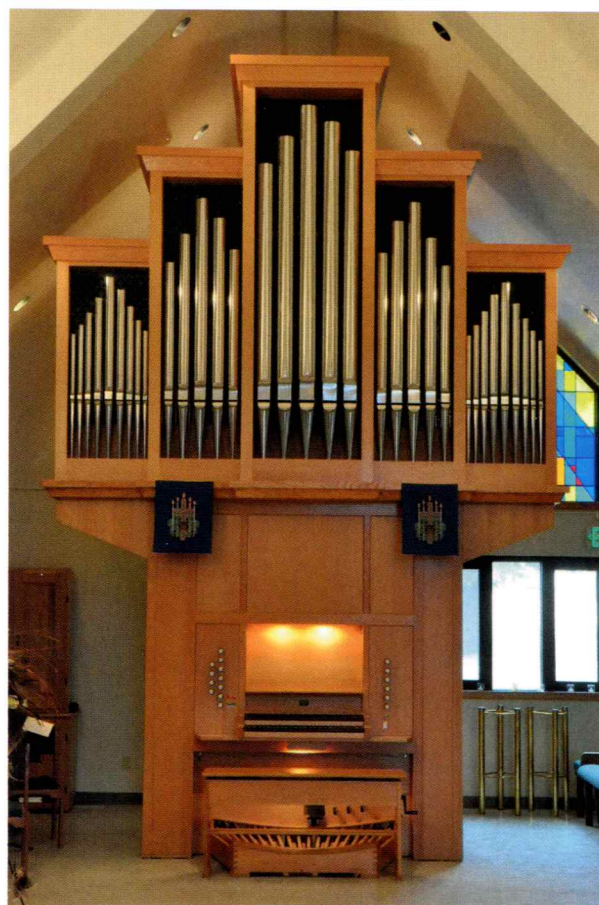
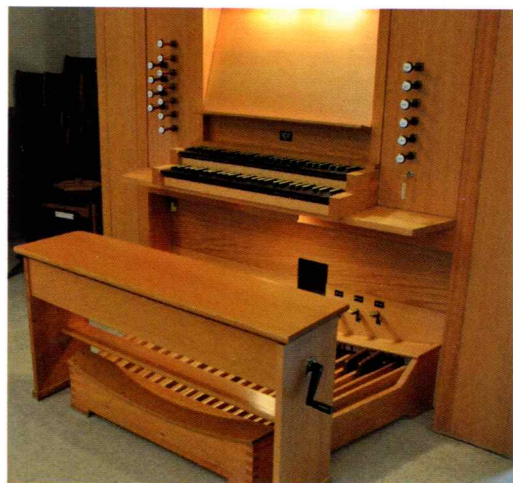
16	Prinzipal
16	Subbass
8	Oktav
8	Gedeckt
4	Choralbass
2 $\frac{2}{3}$	Mixture IV
16	Posaune
16	Fagott
8	Trompete
4	Schalmey

Ascension Lutheran Church

Martin Ott

Op. 105 - 2005

MARTIN OTT
SAINT LOUIS
OPUS 105
2005



Hauptwerk

- 8 Prinzipal
- 8 Rohrflöte
- 4 Oktave
- 2 Flöte
- Mixtur III-IV
- 8 Trompette

Schwellwerk

- 8 Viola
- 8 Celeste (TC)
- 8 Gedackt
- 4 Spitzflöte
- 2 Oktave
- 1 1/3 Quinte
- Tremulant

Pedal

- 16 Subbass
- 8 Pommer
- 4 Choralbass

All stops under expression except for the 8 Prinzipal and bottom octave of the Subbass.

For over three decades, the Martin Ott Pipe Organ Company has developed their style of tonal eclecticism, and the organ for Ascension Lutheran Church is an excellent example of the Ott style. The instrument is flexible, supporting congregational singing, choral anthems, and solo organ literature for preludes and postludes; it complements the strong musical tradition of the Lutheran Church. Since the size of the sanctuary dictates an instrument of modest size, there is just enough room for a practical stop list. The façade pipes are 75% tin and 25% lead, which contributes to their bright sound. The flute pipes, aided by their higher lead content, have a warmer sound. The wooden pipes are made of spruce and cherry.

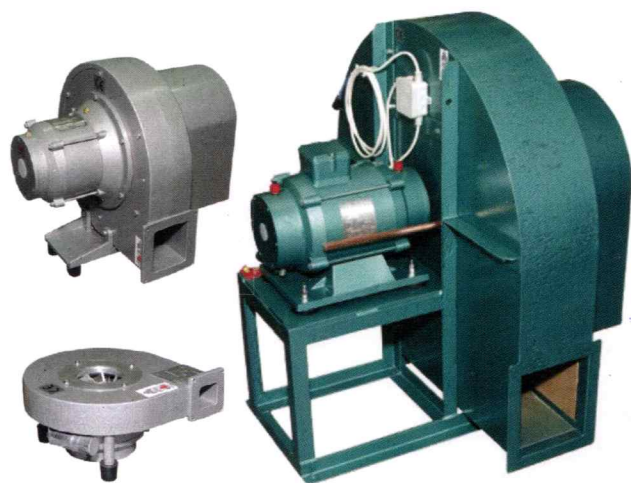
In late August 2005, organ builder James Cullen oversaw the installation of the organ. We are especially grateful to the congregation for its enthusiasm and assistance in spending a Sunday afternoon unloading the organ with our organ builder. Martin Ott and his assistant, William Dunaway, completed the tonal finishing in September 2005. We give thanks to the organ committee who facilitated the organ building process and to the many members of the congregation who made us feel at home.

On March 24, 2006 Martin Ott and Gretchen Barry got married in this church.

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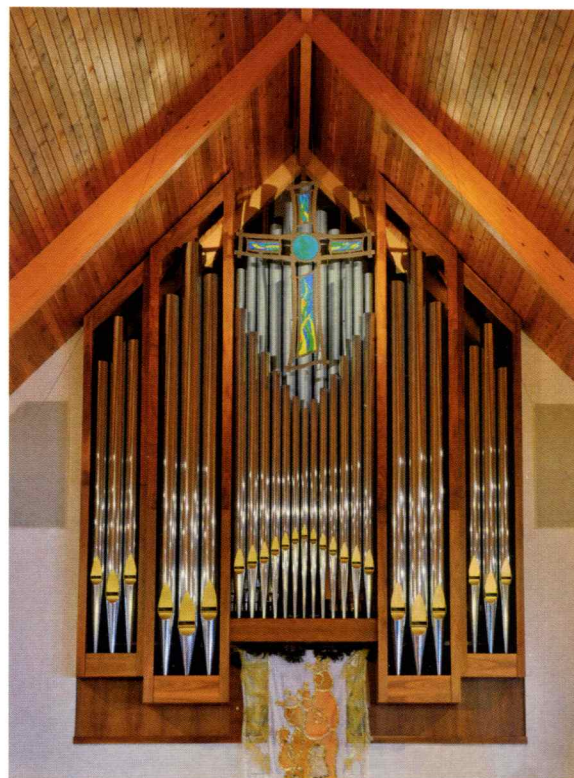
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First Congregational Church, Greeley

Quimby Pipe Organs Op. 67 2011

In 2004, our Centennial Organ Committee began research into a wide range of options for repairing, rebuilding or replacing our undersized and ailing 1907 Lyon & Healy organ, moved from Park Congregational Church to this location in 1957. Ultimately we entrusted to Quimby Pipe Organs, Inc., of Warrensburg, Missouri, the task of giving our sanctuary a new instrument worthy of our second century of song.

The Clara S. Witwer Memorial Pipe Organ was installed summer of 2011. This 3-manual, 38-rank instrument is versatile in design. Its dynamic range encompasses lush string stops as well as powerful reeds, and its color palette is equally varied, allowing the organ to accompany choral works, support congregational singing and perform all styles of organ literature. Thanks to the practicality of Quimby's design, it functions as would a much larger instrument and is a joy to play.



Great

16	Gedeckt (SW)
8	Principal
8	Hohlflute
4	Octave
4	Gedeckt
2 $\frac{2}{3}$	Quint
2	Super Octave
1 $\frac{1}{3}$	Mixture IV
16	Contra Oboe (SW)
8	Trumpet
8	Oboe (SW)
8	Cromorne (CH)
8	Solo Harmonic Trumpet (CH)
	Chimes
	Flute Tremolo
	Cymbelstern

Swell

16	Gedeckt
8	Geigen Principal
8	Gedeckt
8	Viole
8	Viole Celeste (TC)
4	Principal

4	Harmonic Flute
2	Fifteenth
2	Mixture IV
16	Contra Oboe
8	Trumpet
8	Oboe
4	Clarion
	Tremolo

Choir

8	Rohr Flute
8	Gemshorn
8	Gemshorn Celeste (TC)
4	Principal
4	Nachthorn
2 $\frac{2}{3}$	Nazard
2	Flageolet
1 $\frac{1}{3}$	Tierce
1	Mixture III
16	Cromorne
8	Cromorne
8	Solo Harmonic Trumpet
	Tremolo
	Chimes

Pedal

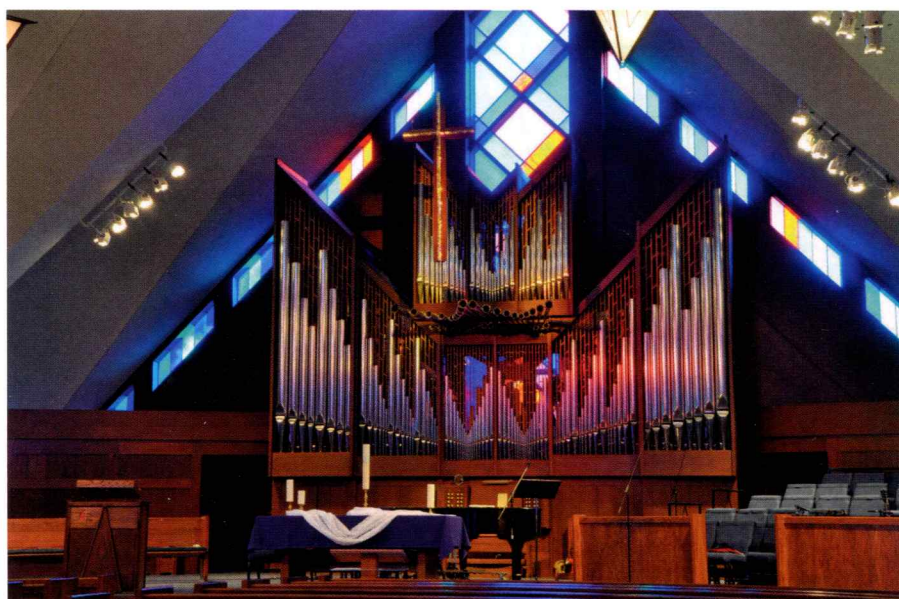
32	Bourdon (1-12 digital)
16	Principal
16	Bourdon
16	Gedeckt (SW)
8	Octave (ext.)
8	Bourdon (ext.)
8	Gedeckt (SW)
4	Octave (ext.)
4	Gedeckt (SW)
16	Contra Trumpet (ext. SW)
16	Contra Oboe (SW)
16	Cromorne (CH)
8	Trumpet (SW)
8	Oboe (SW)
4	Clarion (SW)
4	Cromorne (CH)

First United Methodist Church, Fort Collins

Marcussen & Søn
No. 987 - 1987

Having just celebrated its 30th anniversary, this Fort Collins instrument was delivered on St. Patrick's Day 1987, finished in June of that year, and dedicated during worship in September. The final concert in a year-long dedicatory series was performed by Marie-Claire Alain in October 1988. The organ has an eclectic tonal disposition, to play a great variety of literature. One interesting detail is the early sequencing combination system developed in-house. The organ has 256 general pistons, with 'Step' buttons and pedals. There are 16 pistons 'A' through 'P' and 16 numbered pistons. One can select the starting place, say 'A1' then step through them, the lighted pistons indicating which combination is active – along with the drawknobs, of course. 'A16' steps to 'B1' and continues on from there.

This instrument was designed in consultation with the late Colorado State University Professor of Organ Robert Cavarra. Other area instruments for which Mr. Cavarra was responsible include the CSU Casavant, the Lawrence Phelps and Associates' Opus 1 at St. Luke's Episcopal Church in Fort Collins, and the Visser-Rowland Associates' Opus 92 at St. Mary's Cathedral (RC) in Cheyenne.



Great	
16	Gedaktpommer
8	Principal
8	Hulfløjte
8	Rørgedakt
4	Oktav
4	Spidsfløjte
2	Oktav
8	Cornet V
1 1/3	Mixtur V
8	Trompet
	Tremulant

Swell	
8	Salicional
8	Vox Celeste (TC)
8	Rørfløjte
4	Principal

4	Blokkfløjte
2	Flachfløjte
2 2/3	Cornet II
2	Mixtur IV
16	Fagot
8	Spansk Trompet
8	Trompette
8	Obo
8	Vox Humana
	Tremulant

Positiv	
8	Quintatøn
8	Kobbelfløjte
4	Principal
4	Rørfløjte
2 2/3	Nasat
2	Waldfløjte

1 3/5	Terts
1 1/3	Quint
1	Scharf IV
8	Cromorne
	Tremulant
	Cymbelstjerne
	Chimes

Pedal	
16	Principal
16	Subbas
8	Oktav
8	Gedakt
4	Octav
2 2/3	Mixtur IV
16	Basun
16	Dulcian
8	Trompet
4	Skalmeje

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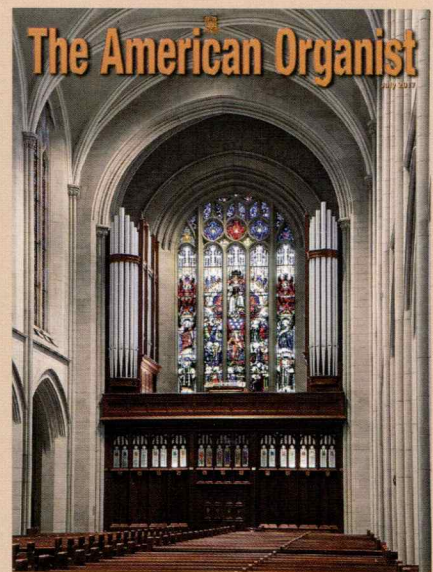
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Personalities



Jonathan Ambrosino is a Boston-area tuner-technician who also works nationally as a consultant and tonal finisher. Since 2013 he has been Editor of the *Journal of American Organbuilding* for AIO.

Joel Bacon is the Stewart and Sheron Golden Chair of Organ and Liturgical Studies at Colorado State University.

He earned degrees in mathematics and organ performance from Baylor University, and an artist diploma in organ from the Music and Arts University of the City of Vienna. With a dissertation on the use of organ in orchestral works, he earned his Ph.D. in historical musicology through a joint degree program of Vienna's University of Music and Performing Arts and the University of Vienna. His teachers included Joyce Jones and Michael Gailit.

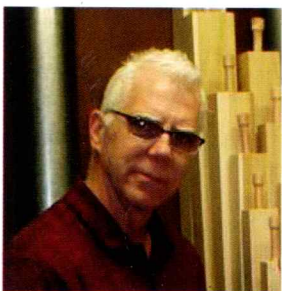


Joel Bacon has been heard in recital throughout Europe and North America, and live performances have been broadcast on Austrian Radio (Ö1) and Public Radio International. A specialist in music for organ and orchestra, his recent performances include: Saint-Saëns' *Symphony No. 3*; Herman Berlinski's *Sinfonia No. 6*; Aaron David Miller's *Concerto for Two Organists*; Stephen Paulus's *Concerto for Organ, Strings and Percussion*; François Poulenc's *Concerto for Organ, Strings and Timpani*; as well as numerous Baroque concertos by Handel and Bach (including the complete *Brandenburg Concertos* on harpsichord). His most recent recording project, "Denkmal an Martin Luther / Monument to Martin Luther" was recorded in Germany at St. Thomas in Grünwald (Munich), and features solo organ music by J. S. Bach.

Joel Bacon directs and teaches an annual summer course for young organists (CSU Organ Week), and has directed several Pipe Organ Encounters of the American Guild of Organists. He has taught at the Oundle International Festival (Cambridge, UK), at organ courses of the Music and Arts University of the City of Vienna, and at numerous other courses in the US and Canada. As a musicologist, he has lectured widely on topics related to the organ and liturgical music. In 2017, he presented a lecture at Colorado State University on the President's Community Lecture Series, which highlights the university's outstanding programs and faculty.

Joel Bacon is organist at St. John XXIII Catholic Church in Fort Collins, where he conducts a choir specializing in Gregorian chant and sacred polyphony.

Philip L. Browning was born in Farmington, New Mexico on October 30th, 1954. His family moved to northern California soon thereafter and stayed through early High School. Piano lessons began at age 6 and organ lessons 7 (long) years later. Teachers included Ruth Rockwood (of Redlands University), Constance Virtue (Union Theological Seminary) and Richard Unfried (USC). During studies at Biola College he began working for Blaine Ricketts, tuning pipe organs throughout the L.A. area. Graduating college with Bachelor of Music degree in Organ Performance in 1977 he and Dottie, his college sweetheart, married right after graduation and moved cross-country to Louisville, KY to continue studies at Southern Baptist Theological Seminary. In Kentucky Phil became Jim Miller's first full-time employee, sharing the tuning with Jim and overseeing other part-time and volunteer workers. Family and the Rickett's Organ Co. called regularly, and Phil & Dot moved back to LA in mid-1979. In the following So. Cal. years, Phil worked for Ricketts, Don Cover and Stu Goodwin, finally breaking away in 1985 on his own. Tiring of the southern California je ne se qua, in 1987 Phil applied for a position with Schoenstein & Co. in San Francisco, where he worked primarily as a tuner for two years. Having tasted independence, however, he was back in business for himself in 1990. He received much encouragement and letters of recommendation from Jack Bethards, Peter Moller Daniels, Bill Swain and Paul Rosendall. The geographical focus of the business was and is the central valley of California, but accounts in the Bay area, L.A., Eureka and Reno, NV stretch the "territory" enough to warrant a pilot's license in 2003 and



an aircraft in 2004. He joined the AIO in 2009 and earned the Service Certificate the following year. He has served as Dean and Sub Dean of the Stanislaus Chapter of the American Guild of Organists. He directs a small orchestra and plays bass, B3 or piano at his church in Turlock. He and Dottie have two grown daughters (two great sons-in-law) and 5 grandchildren. They celebrate 40 years of marriage in 2017.

Matt Farrell is the project manager and shop foreman for Patrick J Murphy and Associates in Stowe, PA. Prior to joining the staff at PJM in 1997 he worked for over a decade in high end residential construction as an on-site foreman. The knowledge and leadership skills acquired during this time, transferred quickly to pipe organ work. During his career at PJM he has had the opportunity to work in almost all areas of organ building. Matt is a specialist in mechanical action adjustment, pipe repair and winding. His skillset and years of experience have allowed him to successfully lead numerous restorations, rebuilds and new organ projects. His understanding and appreciation of the mechanics of a pipe organ make him an effective leader within the company to plan and implement on-site installations, problem solve, determine the long and short term production plan, and assign the daily work schedule to fellow team members. He has been a member of the AIO since 1998.



His passions outside of the organ shop include spending time with his wife and grandkids and long distance bicycle riding. He has ridden his bicycle in all 50 states and completed a lifelong dream of riding a bike coast to coast over a 4 ½ week span in 2016. His daughter Megan is following in his footsteps, as she joined the Murphy firm 5 years ago and is working in the tonal side of the shop.

Andrew Forrest began his career in organ building with Letourneau in 1999 and has risen through the company to the position of Artistic Director. He oversees all of the company's projects from preparing proposals to supervising onsite tonal finishing. An amateur organist, Andrew has an ongoing interest in pipe scaling and reed shallots; he has completed studies of the String division of the Wanamaker Organ and the 1955 Aeolian-Skinner pipe organ at Winthrop University, among others. He served as a member of the organizing committee for the 2010 joint AIO-ISO convention held in Montreal and later served from 2011 through 2014 on the Board of Directors of the American Institute of Organbuilders. Andrew is currently on the executive of the Montreal Centre of the Royal Canadian College of Organists as well as Vice President for the Associated Pipe Organ Builders of America.



Born in 1960, **Sebastian M. Glück** is Artistic and Tonal Director of Glück Pipe Organs. He is responsible for the visual and tonal design and final tonal finishing of twenty-two all-pipe organs, including several in national landmarks. At the age of 16, he was invited to study at The Juilliard School with Olivier Messiaen's disciple Jon Gillock, who remained his teacher until Dr. Gillock's departure for Paris in 1993.

Sebastian earned his AB in Architecture and MS in Historic Preservation from Columbia University's Graduate School of Architecture, Planning, and Preservation, as well as the Colleague's Certificate from the AIO. In graduate school, he worked as an architect until he established his organbuilding firm in 1985. He has served the OHS as National Councilor for Research and Publications, and on their Guidelines for Restoration and Conservation Committee, as well as the chair of that society's Historic Organ Award program. Mr. Glück is a member of the ISO and the Professional Circle of the New York Landmarks Conservancy (NYLC). In 2007, he was appointed Chair of the AGO Region II Convention, and is Secretary of the Executive Board of their New York City Chapter.

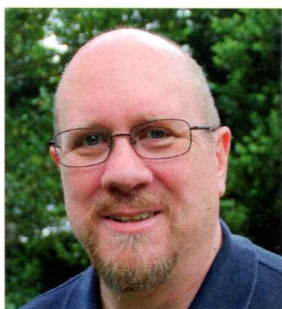


Sebastian has lectured and published dozens of articles about organ building, history, musicology, technology, and tonal structure for the OHS, the AIO, the ISO, the AGO, the NYLC, the AMIS, the College-Conservatory of Music of the University of Cincinnati, and in various journals worldwide. He is the only organbuilder invited to be an Artisan Lecturer of the General Society of Mechanics & Tradesmen since it was founded in 1785. A past editor of *The Journal of American Organbuilding*, Sebastian is presently completing an in-depth monograph on the history of the synagogue organ in The United States.

Personalities



Brian Hanning is an Associate Attorney with the Rocky Mountain Business Advocate Group (RMBA Group). He is a resident of Fort Collins and a graduate from Colorado State University College of Business. After graduating from Michigan State University College of Law, Brian returned to Colorado. He focuses primarily on helping businesses through drafting corporate structures, contracts, intellectual property, and more. Brian is the Vice President of the Larimer County Bar Association Young Lawyers Division. For more information, you can find him at his LinkedIn Page.



Bill Landolina, a SCUBA Certified electrical engineer, programmer, carpenter, and off-Broadway set designer, has over 40 years experience as a freelance electronic product developer, creating devices that meet a variety of codes including NEC, UL, and FCC in both industrial and consumer settings. In the organ world Bill often gets involved in deciphering legacy electronic systems and finding replacement parts for long forgotten electronics.



Richard B. Parsons (CAIO) is president of Parsons Pipe Organ Builders in Canandaigua, New York, and currently serving on the board of AIO.



Daniel Romero has been documenting and researching Colorado's pipe organs since 1998, and ultimately hopes to write a history of the organ in the state. Daniel is currently a graduate student at the University of Denver, where he studies organ with Dr. Joseph Galema. He holds a Bachelor of Music degree in organ performance from Metropolitan State College of Denver, where he studied with Dr. Joyce Shupe Kull, FAGO. Daniel also studied privately with award winning organist Christian Lane. Daniel is currently director of music at Church of the Ascension (Episcopal) in Denver and has served several Denver area churches, including eight years at Holy Ghost Catholic Church in Downtown Denver. From 2009 to 2012 he served as music director and organist at St. Mary's Episcopal Church in Barnstable, MA. Daniel holds the Colleague Certificate (CAGO) from the American Guild of Organists. Daniel's other interests include playing the theater pipe organ, organbuilding, running, travel, and history.



Joseph K. Rotella 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 113-rank 1938 Kimball in Saint John's Cathedral, Denver; the 144-rank 1930 Aeolian at Longwood Gardens; as well as a number of other restoration projects. The firm maintains about 60 organs throughout the Northeast. Spencer Organ Company is also a member of the Sustainable Business Network of Massachusetts and a founding member of Waltham Local First, a business organization promoting the importance of shopping at local, independent businesses.

Jim Steinborn is owner of Steinborn Pipe Organs LLC of Fort Collins, Colorado. As an unsuspecting Computer Science undergraduate, Jim discovered the organ during a chance encounter with Casavant's landmark instrument at Colorado State University.



Apprenticed at Visser-Rowland Associates, Jim learned many aspects of organbuilding, largely under the tutelage of Charles Eames and Patrick Quigley. Back in Colorado, Jim started a computer IT career, while at the same time building an organ maintenance business. Being outsourced at the end of 2010 was the catalyst to returning to organ work full time.

In addition to regular service work, Jim has done restoration and relocation, disassembly and cleaning, and freelance work such as supplying ongoing maintenance and warranty service for several builders, and helping the Spencer Organ Company with the W. W. Kimball restoration and new Antiphonal organ at St. John's Cathedral in Denver.

In his spare time, Jim enjoys long-distance bicycle rides, traveling with his husband Bill, riding trains, and driving his 1966 Corvair Monza in the Rocky Mountains.



Susi Tattershall is best known for her pioneering work in the restoration of Mexican organs. Susi has been trying to retire from the organ business for several years now. For a decade, she was the technical lead with the IOHIO's documentation of organs in Oaxaca. In 2009, serving as chair of St. John's Organ Task Force, she offered to coordinate the restoration of the 1869 E. & G.G. Hook organ. It was purchased to support the music program during the years the 1938 Kimball was under restoration. At around that time, Susi also became involved in organ installation projects in the state of Santa Cruz, Bolivia. At some point, she will get around to retiring so that she can restore her own collection. Susi works full time for Legal Aid, assisting low-income persons to obtain identity documents.

Joe Townsend joined Morel & Associates in March of 2013 after receiving his associate degree in Fine Woodworking at Red Rocks Community College. His first undertaking with Morel was the two-year rebuild of the historic Roosevelt Opus 382 organ. Although Joe specializes in woodworking and finishing at Morel, his experience includes many dedicated hours in the field, tuning and servicing pipe organs across the Rocky Mountain region. In his free time, Joe enjoys working on and riding his Harley Davidson motorcycle and spending time outdoors hiking and camping.

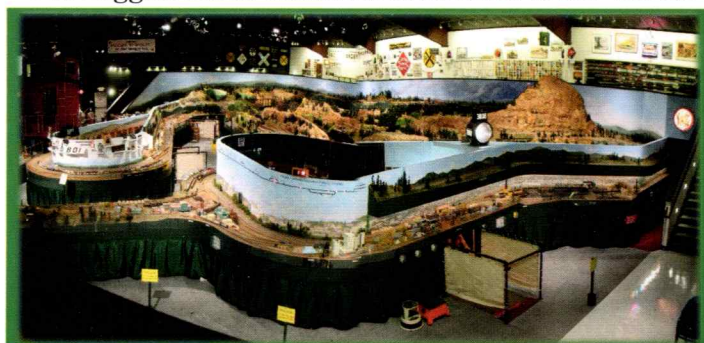
Personalities



Joseph G. Zamberlan began piano lessons at the age of 8 after discovering a Magnus chord organ in his grandparent's back room while visiting their house; this soon led to playing for daily Masses at his grade school. The organ bug receded into the background until his sophomore year of college, when he became the Assistant Organist at St. Paul's Cathedral in Pittsburgh, with its magnificent von Beckerath organ. After earning a B.S. in Physics with a Minor in Music, with honors, at Carnegie Mellon University in 1987, Joe began a 12-year association with the Noack Organ Company of Georgetown, Massachusetts, where he worked in almost every aspect of organbuilding; he concentrated in the technical design of the firm's instruments for his last 8 years there. He returned to his hometown in 1999 to establish his own workshop. In addition to the new instruments he and his crew have built, the firm has undertaken a variety of projects big and small, as well as maintaining several dozen organs. He served on the AIO Education Committee for a number of years, and has been a member of the Examination Committee since 2008, serving as its chair since 2013. Joe and his wife Lisa are both active church musicians and have two sons.



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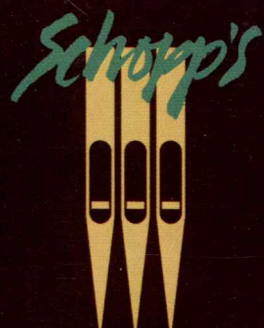
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