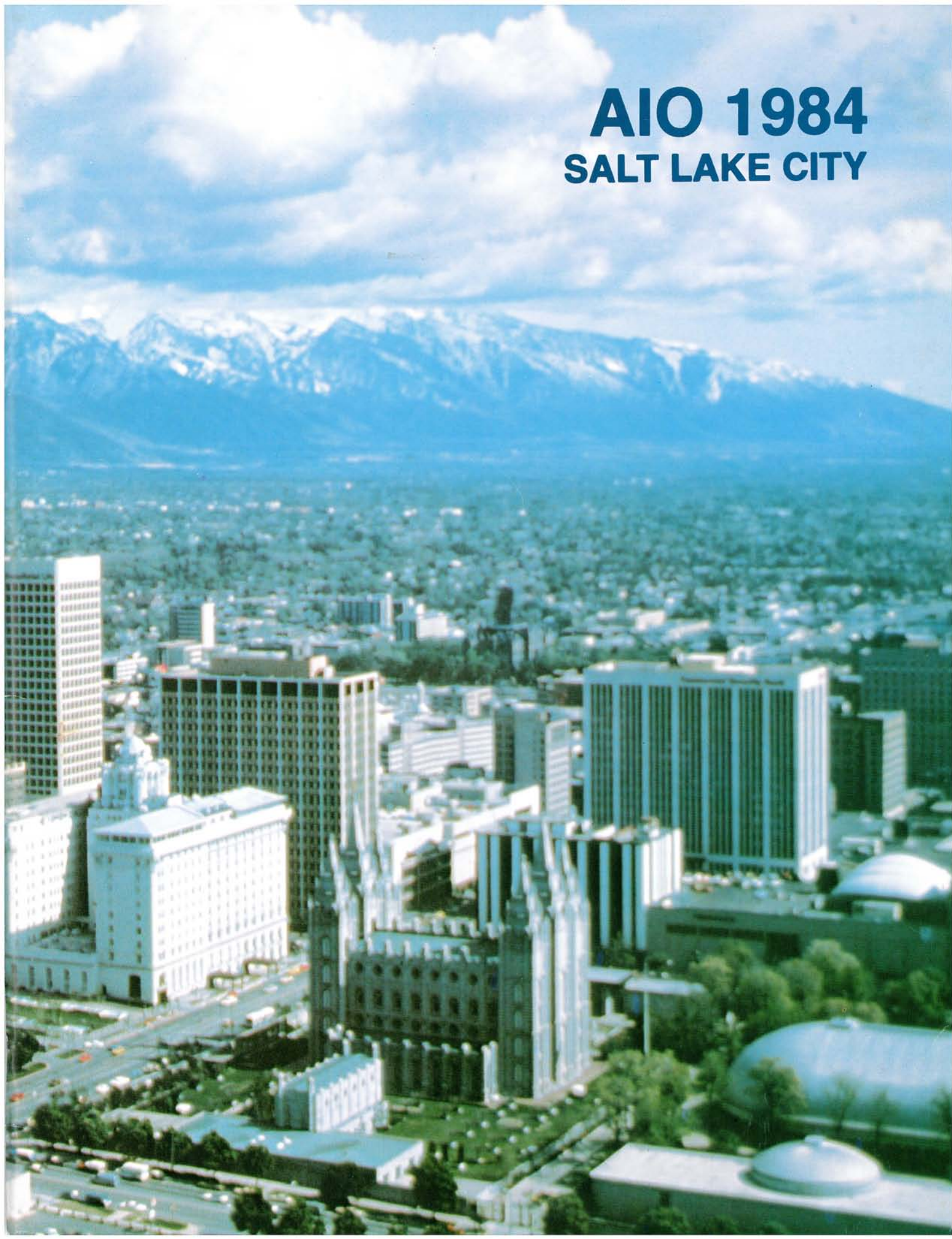


# AIO 1984

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# THE AMERICAN INSTITUTE OF ORGANBUILDERS



**Annual Convention**  
**October 7-10, 1984**  
**The Hotel Utah**  
**Salt Lake City, Utah**

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Program .....	Melvin Dunn
Registration .....	Mervin Brown
Special Activities .....	Daniel K. Smith
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Member at Large .....	Michael Bigelow

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Cover photo courtesy of the Salt Lake Valley Convention and Visitors Bureau.

Photos on pages 24, 29 & 30 © The Church of Jesus Christ of Latter-day Saints. Used by permission.



## OBJECTIVES AND HISTORY

The American Institute of Organbuilders (A.I.O.) is made up of professional organbuilders who actively wish to advance the science and practice of Organbuilding in America by discussion, inquiry, research, experiment, and other means. We further wish to disseminate this knowledge by lectures, publications, and the exchange of information.

In 1973, a group of professional organbuilders met in Washington, D.C. to explore the possibility of a viable professional organization. A provisional board of directors was established and a constitution committee was appointed. In September 1974, a convention was held in Dayton, Ohio which adopted a constitution and bylaws, signed charter members, and elected a Board of Directors.

The annual conventions of the A.I.O. conduct pertinent business and sponsor technical lectures and symposiums by distinguished members of the profession. Suppliers to the industry are given an opportunity to display their materials and sufficient time is available for individuals to meet and exchange useful information.

## MEMBERSHIP

There are two classes of membership. Regular Membership is open to those individuals who have five (5) or more years professional experience in organbuilding. They must subscribe to the objectives of the organization and sign the permanent register. Regular members are eligible to vote and hold office in the A.I.O.

Associate Membership is open to those individuals who are professionally engaged in organbuilding but have less than five (5) years full time professional experience. Associate members will also sign the permanent register and subscribe to the objectives, but shall not vote.

## DUES

Membership dues for Regular and Associate members is \$31.00 payable in the quarter of the year in which the member joined. A Joining Fee of Fifty Dollars (\$50.00) is required of all Members. Membership dues include a subscription to "The Diapason", the official journal of the A.I.O. **Do not send money with the application.** You will be invoiced for joining and membership fees upon acceptance of membership.

## AN INVITATION

We invite all qualified organbuilders to write for an application.

## AMERICAN INSTITUTE OF ORGANBUILDERS

Thomas F. Turner  
3746 Lake Street  
Houston, TX 77098

# CONVENTION INFORMATION

**TIME** The 1984 Annual Convention of the American Institute of Organbuilders begins on Sunday afternoon, October 7, 1984 and continues through Wednesday evening, October 10, 1984.

**PLACE** All sessions of the convention will be held at the official convention hotel, which is the Westin Hotel Utah. It is not necessary to be registered at the hotel to attend the convention. See enclosed information about reserving one of the rooms being held at a reduced rate for attendees.

**COST** A.I.O. members in good standing (i.e. with 1984 dues paid) will be charged a registration fee of \$140 for the entire convention or \$48 per day. All other attendees will be charged \$170 for the convention or \$58 per single day. Spouses, children, or other companions who do not attend sessions will be charged \$75 for meals, etc.

**MEALS** Your registration fee includes meals as follows: Dinner on Sunday, lunch on Monday, lunch and dinner on Tuesday, lunch and the banquet on Wednesday, and all scheduled breaks. Not included: all breakfasts and dinner on Monday.

**TRANSPORTATION** As all activities have been arranged within walking distance of the official hotel, no transportation has been provided. Free courtesy limousine service is available from the airport to the official hotel and back.

**LECTURES** Lectures have been scheduled so that you will be able to attend all of them. Recordings will be made which will be available to A.I.O. members through the Education Committee. The Education Committee has arranged for all lectures and is solely responsible for their content.

**MANAGEMENT** The 1984 Annual Convention of the American Institute of Organbuilders is an official activity of the A.I.O. It is managed by the Convention Committee, chaired by H. Ronald Poll, under the auspices of the A.I.O. Board of Directors.



## **SUNDAY, October 7, 1984**

---

**1:00 pm** – Registration desk opens.

**4:00 pm** – Exhibits open.

**5:00 pm** – Buffet dinner; Grand Ballroom 3.

**7:30 pm** – Exhibits close.

**7:40 pm** – Prelude music begins; Assembly Hall.

**8:00 pm** – **ECUMENICAL SERVICE** – A sacred service of music and readings, jointly sponsored by the AIO and the Salt Lake City Chapter of the American Guild of Organists, will be the official opening activity of the 1984 Convention. This service will be in the newly restored Assembly Hall on Temple Square, and will feature the new Robert Sipe organ, the University of Utah Chorale under the direction of Dr. Will Kesling, and a guest brass ensemble from Brigham Young University.

**After the service** – Reception for the musicians in the Empire Room. (Cash bar)

# THE DIAPASON

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Devoted to the Organ,  
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2 yrs—\$18.00  
3 yrs—\$26.00**



## **MONDAY, October 8, 1984**

---

**7:30 am** – Registration Desk opens.

**8:15 am** – Welcome & Opening Ceremonies; Invocation by the Rev. Peter Brenner, First Congregational Church, Salt Lake City, Utah.

**8:30 am** – AIO Business meeting.

**9:30 - 9:45 am** – Coffee break

**9:45 - 10:45 am** – RED & BLUE: A Brief History of the Salt Lake Valley; Dr. Leonard Arrington

**11:00 am - 12:30 pm** – Lunch at the hotel; Grand Ballroom 2

**12:30 - 2:00 pm** – RED: *The Eclectic Organ - An Historic Approach*; David J. Dickson, M.B., and Manuel J. Rosales. The builders will demonstrate through recordings and slides their attempts to create an eclectic organ suitable for American churches which is founded upon historic scaling, voicing and construction practices from the pre-Baroque through the Romantic periods.

BLUE: *Scaling an Organ for American Churches and Getting the Results You Want*; Thomas F. Turner, M.B.



David J. Dickson, M.B.

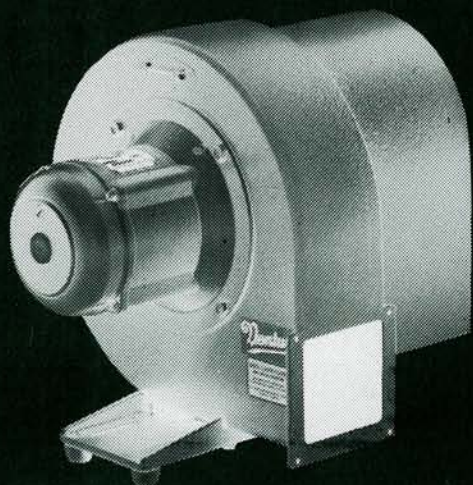
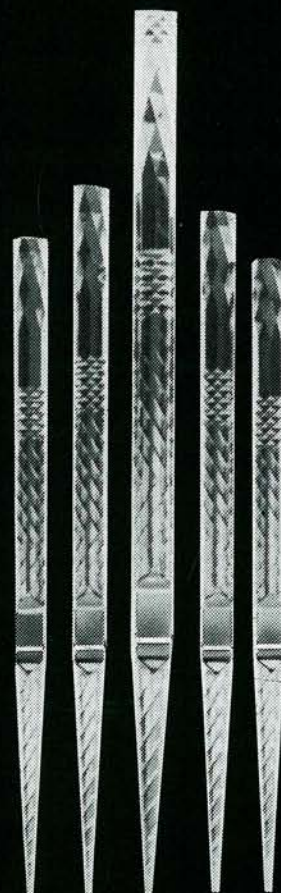
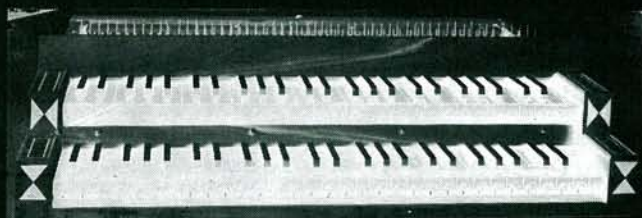
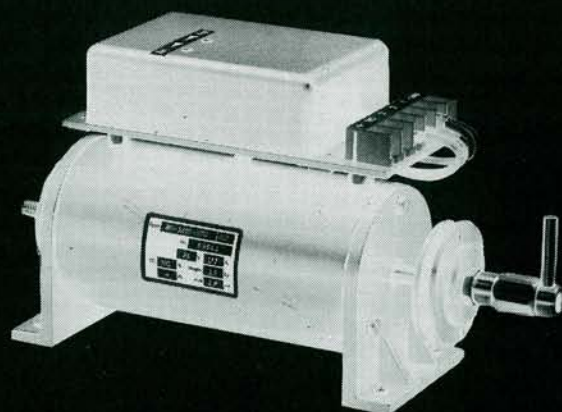
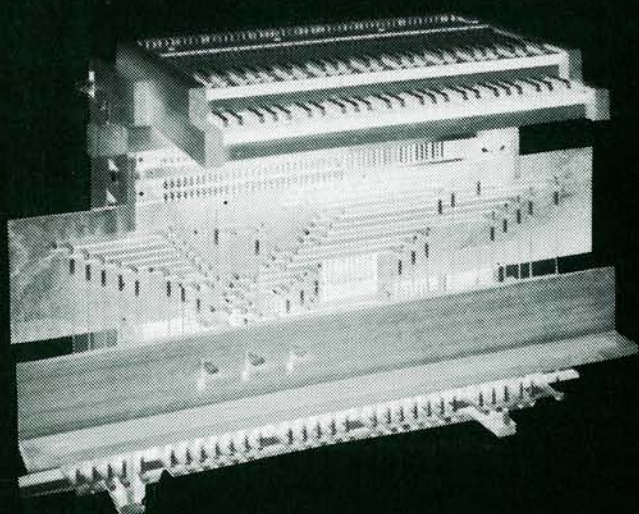


Manuel J. Rosales



Thomas F. Turner, M.B.





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## **MONDAY, October 8, 1984** (continued)

---

**2:00 - 2:15 pm** – Coffee break.

**2:15 - 3:45 pm** – RED: *Scaling an Organ for American Churches and Getting the Results You Want*; Thomas F. Turner, M.B.  
BLUE: *The Eclectic Organ - An Historic Approach*; David J. Dickson, M.B., and Manuel J. Rosales. The builders will demonstrate through recordings and slides their attempts to create an eclectic organ suitable for American churches which is founded upon historic scaling, voicing and construction practices from the pre-Baroque through the Romantic periods.

**3:45 - 4:00 pm** – Coffee break.

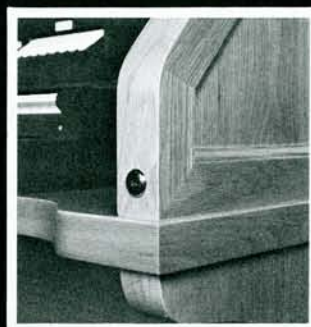
**4:00 - 5:30 pm** – RED: *Structure of Facades and Chamades*; Randall E. Wagner, M.B. Do you know the forces on the structure when you mount an en chamade or when you build a tower which extends from the case? Learn the engineering which applies to these situations.  
BLUE: *Wind; the Theory of Aerodynamics from Blower through Organ Pipes*; Pieter A. Visser, M.B. This session will explain things you should understand about aerodynamics, especially in and around the organ pipe. This will provide a theory of voicing and pipe speech.

**Evening** – Free time; dinner on your own; exhibits open.



Pieter A. Visser, M.B.

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## **TUESDAY, October 9, 1984**

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**7:45 am** – Registration Desk opens.

**8:00 - 9:30 am** – RED: *Wind, the Theory of Aerodynamics from Blower through Organ Pipes*; Pieter A. Visser, M.B.

BLUE: *Structure of Facades and Chamades*; Randall E. Wagner, M.B.

**9:30 - 9:45 am** – Coffee break.

**9:45 - 11:15 am** – RED: *Solid State; Beginning Theory*; Dick Houghton. If you're still in the dark on solid state systems, this session will give you a solid grounding ... basic electronics will be covered.

BLUE: *Little Organs*; Charles R. Eames. Little organs are as hard to build as very large organs, so logical reasoning is important. Approaches and solutions will be discussed.

**11:15 - 12:30 pm** – Lunch at the hotel; Grand Ballroom 2

**12:30 - 2:00 pm** – RED: *Little Organs*; Charles R. Eames

BLUE: *Solid State; Beginning Theory*; Dick Houghton

**2:00 - 2:15 pm** – Coffee break, co-sponsored by Klann & Reisner, Kimber-Allen; see their advertisements on pages 12 & 14.



Charles R. Eames



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## **TUESDAY, October 9, 1984** (continued)

---

**2:15 - 3:15 pm** – RED & BLUE: *History of the Tabernacle Organs*; Robert V. Poll. A look at the instruments which have served in the historic Mormon Tabernacle on Temple Square.

**3:30 - 4:45 pm** – RED: *Organ Crawl; Assembly Hall*  
BLUE: *Organ Crawl; Tabernacle*

**4:45 - 6:00 pm** – RED: *Organ Crawl; Tabernacle*  
BLUE: *Organ Crawl; Assembly Hall*

**6:00 - 7:30 pm** – Dinner at the hotel; Grand Ballroom 2

**8:00 pm** – *Recital; The Tabernacle*; Clay Christiansen. A recital by Tabernacle Organist Clay Christiansen on the five manual 191 rank AEolian-Skinner, including the world premiere performance of a work commissioned by the 1984 Convention Committee – EXULTATE by Utah composer Daniel E. Gawthrop.

**After the recital** – *Reception for Mr. Christiansen* at the hotel; Junior Ballroom.



Robert V. Poll



Clay Christiansen

# *R. A. Colby, Inc.*

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Suppliers To  
The Organ Builder

Box 4058, C.R.S.  
Johnson City, TN 37602  
(615) 282-4473

Dear Builders,

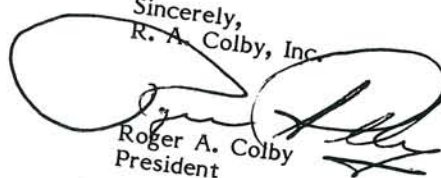
We have seen a great deal of change in 1984 and, as far as we are concerned, it has been entirely positive. We are now pleased to offer an expanded range of supplies and have had the pleasure of adding many items in response to customer requests.

Our goal in establishing R. A. Colby, Inc., has been to provide you with the most reliable and cost effective materials and supplies for pipe organ building which are available throughout the world today. We are conscientious in this endeavor and are always open to your comments and suggestions in regard to our business operations.

This year has also seen the addition of three quality cabinet makers to our staff. These individuals have allowed us to develop a full line of cabinet designs that range from the clean, simple lines of our Contemporary consoles through the elaborate hand carving of our Ornate Gothic style. We are also pleased to design custom consoles and specialty casework for difficult installations. The balance of our wood product line has continued to develop and we appreciate your support in this area.

We thank the tremendous number of you who have given us your support and encouragement during a difficult ten months and we hope that we will now be able to begin repaying your confidence with unequalled performance in the organ supply business.

Sincerely,  
R. A. Colby, Inc.



Roger A. Colby  
President

RAC/jlg

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## **WEDNESDAY, October 10, 1984**

---

**8:00 am** – Registration desk opens.

**8:30 - 10:00 am** – *Organ Industry Promotion*; Panel Discussion;  
Walter Holtkamp, Moderator

**10:00 - 10:15 am** – Coffee break, sponsored by R.A. Colby, Inc.

**10:15 - 11:45 am** – **RED & BLUE: Sales**; Panel Discussion; Jack Sievert, Moderator

**11:45 - 1:00 pm** – Lunch at the hotel; Grand Ballroom 2

**1:00 - 2:30 pm** – **RED: *Tuning & Servicing, A Logical Approach***; Patricia Hockman, M.B. This discussion will help you get your service department organized and profitable.  
**BLUE: *Troubleshooting Solid State Equipment***; Rick Ratcliffe. Beginning guidelines for repair of solid state relays and combination actions.

**2:30 - 2:45 pm** – Coffee break.

**2:45 - 4:15 pm** – **RED: *Troubleshooting Solid State Equipment***; Rick Ratcliffe.

**BLUE: *Tuning & Servicing, A Logical Approach***; Patricia Hockman, M.B.

**4:15 - 5:30 pm** – Business meetings.

**6:00 - 7:00 pm** – Host bar, Grand Ballroom 2, sponsored by Solid State Logic Ltd; see their advertisements on pages 20-21 and 26-27.

**7:00 pm** – Banquet and Awards Ceremony, Grand Ballroom 2.



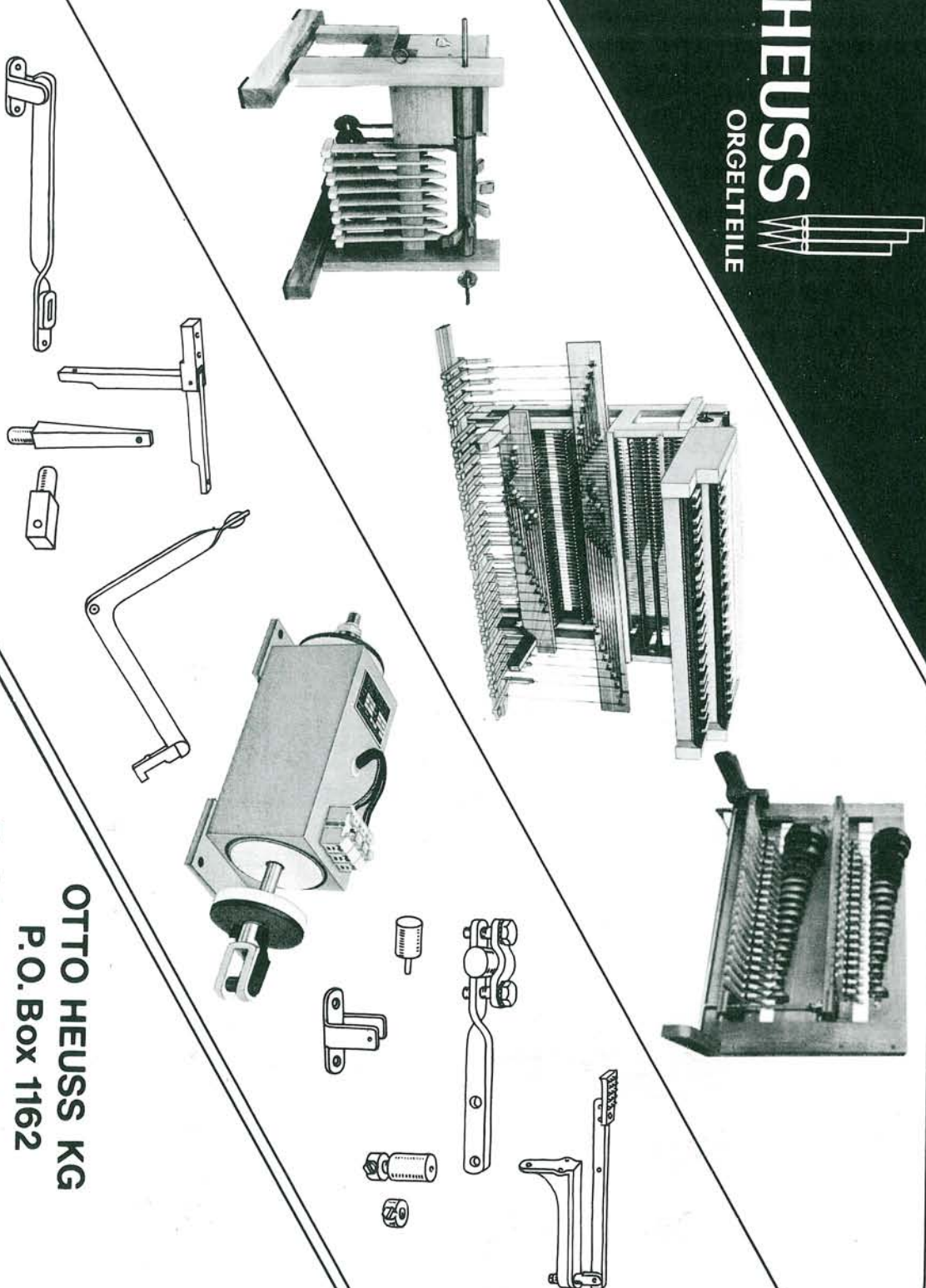
Walter Holtkamp



Jack Sievert

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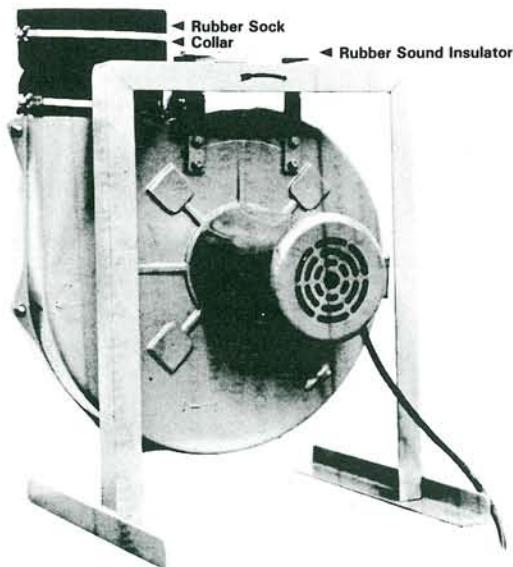
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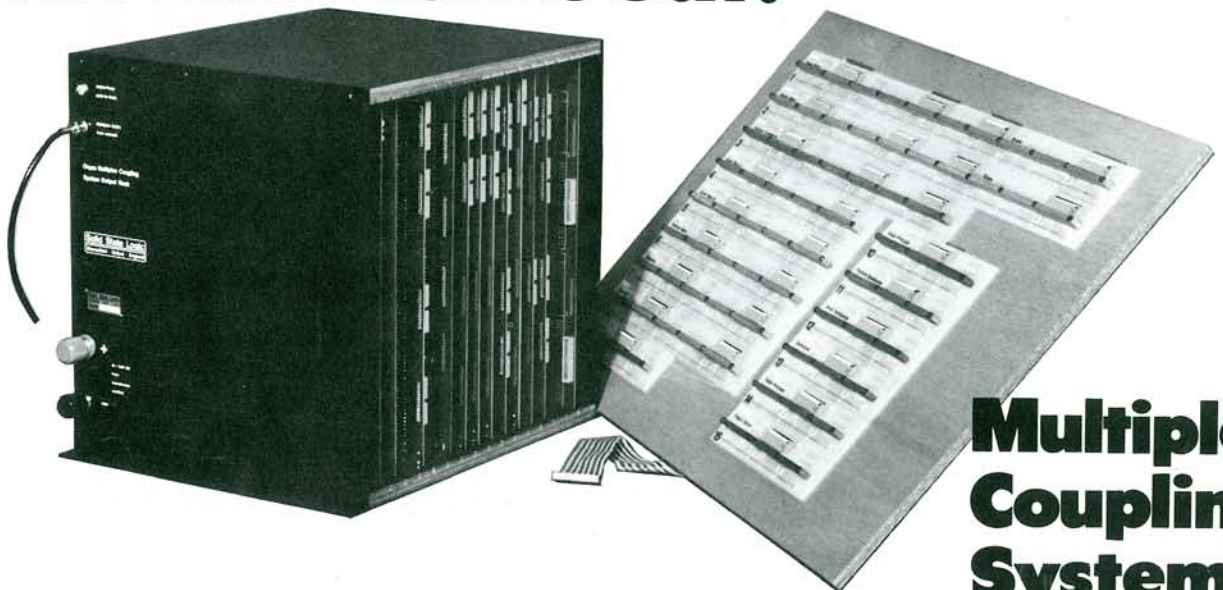
ORRVILLE, OHIO 44667, U.S.A.

# Look what's come

## What went in:

Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf  
Of the ravin'd salt-sea shark,  
Root of hemlock digg'd i' the dark  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew  
Sliver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangled babe  
Ditch-deliver'd by a drab,  
Make the gruel thick and slab.  
And thereto a tiger's chaudron,  
For the ingredients of our cauldron.  
Double, double, toil and trouble;  
Fire burn and cauldron bubble.

## and what came out:



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Coupling  
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# out of SSL's pot:



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Specifications easily modified for extra eye of newt or toe of frog.

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Scan rate about 250 Hz. (Cat licks each key 250 times every second!)

Charms firm and good 'til the end of time!

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# ICMI Organ Products

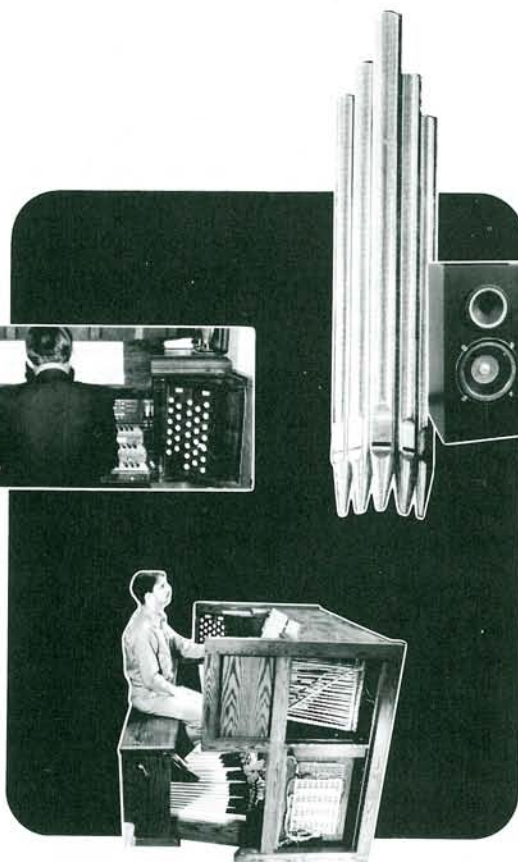
## Combination Action System

SSCA-2000,  
upgraded to in-  
clude choice of

eight- or 32-channel (inter-  
changeable) performance.  
Piston momentary latching.  
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retrofitability with all older  
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640 stops. Built in diagnostic LED pipe-stop  
verification.

**Recent Installation:** St. John Lutheran • Minneapolis,  
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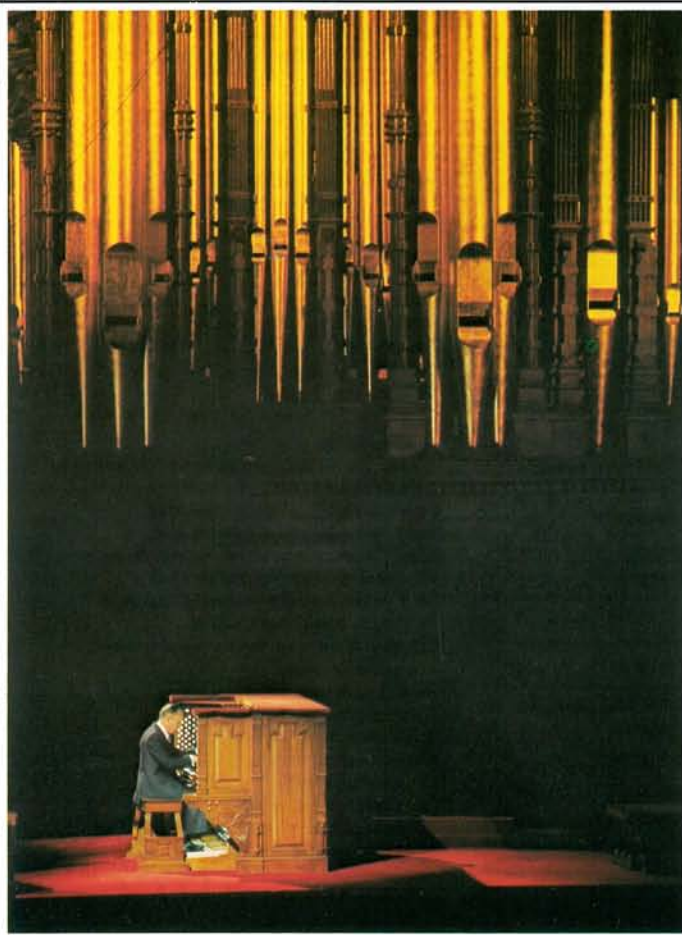
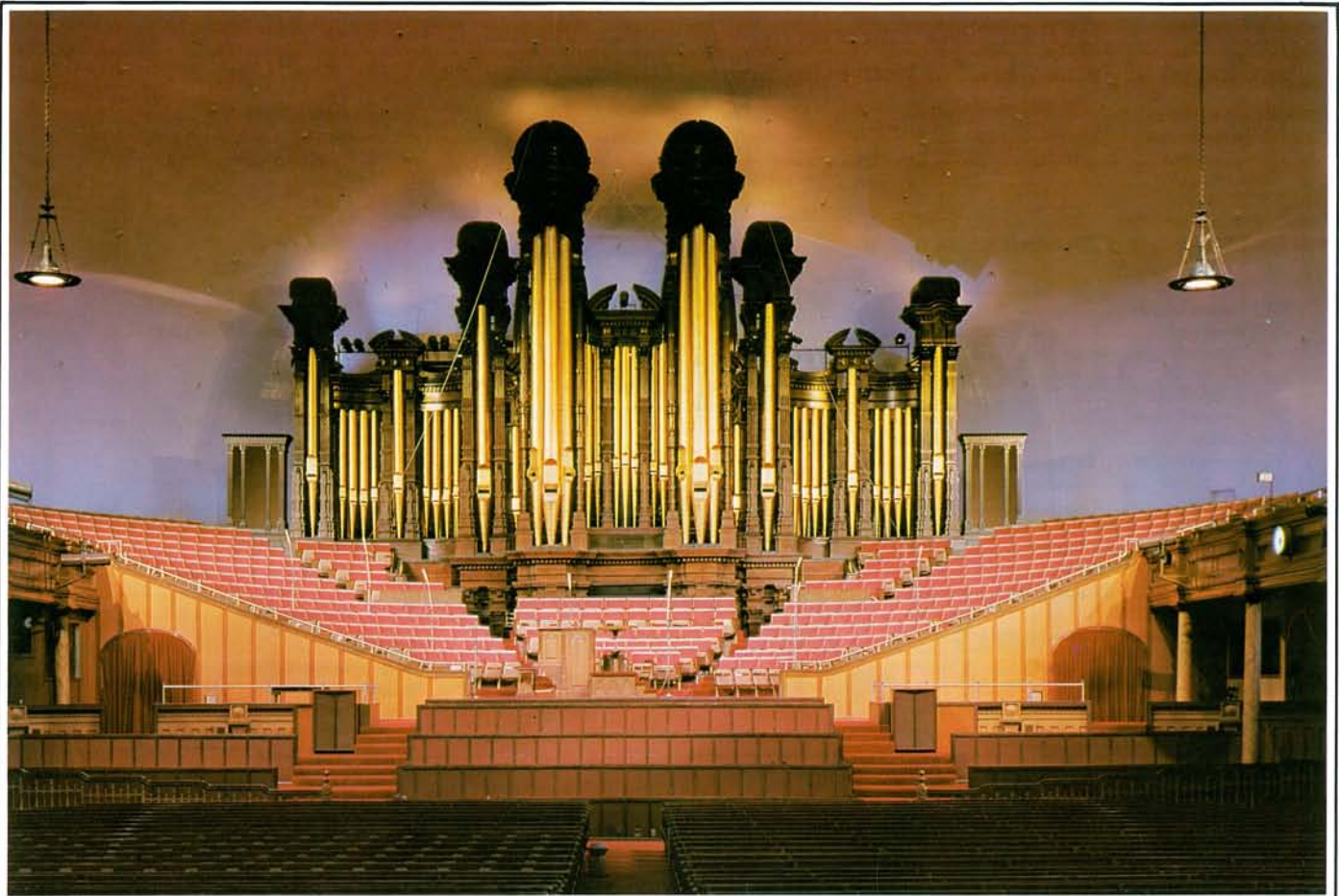
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16'	Quintaten	61	4'	Clairon	61	8'	Liebllich Gedeckt (Swell)		
8'	Principal	61		Tremulant		5-1/3'	Quinte	32	
8'	Diapason	61		Swell to Swell 4'		4'	Choral Bass	32	
8'	Spitzflöte	61		Swell to Swell 16'		4'	Nachthorn	32	
8'	Bourdon	61	<b>Positiv Organ (unenclosed, 1st manual)</b>				4'	Gamba (Choir)	
8'	Flüte Harmonique	61	8'	Cor de Nuit	61	4'	Liebllich Gedeckt (Swell)		
8'	Bell Gamba	61	8'	Quintade	61	2'	Blockflöte	32	
5-1/3'	Grosse Quinte	61	4'	Principal	61	10-2/3'	Grand Harmonics—V Ranks	160	
4'	Principal	61	4'	Nachthorn	61	5-1/3'	Full Mixture—IV Ranks	128	
4'	Octave	61	2-2/3'	Nazard	61	1-1/3'	Cymbale—IV Ranks	128	
4'	Gemshorn	61	2'	Principal	61	32'	Bombarde	32	
4'	Koppelflöte	61	2'	Spillflöte	61	32'	Contra Fagot (Swell)		
3-1/5'	Grosse Tierce	61	1-3/5'	Tierce	61	16'	Ophicleide	32	
2-2/3'	Quinte	61	1-1/3'	Larigot	61	16'	Trombone	32	
2'	Super Octave	61	1'	Sifflöte	61	16'	Fagot (Swell)		
2'	Blockflöte	61	1-1/7'	Septerz—II Ranks	98	16'	Dulzian (Choir)		
1-3/5'	Tierce	61	1'	Scharf—III Ranks	183	8'	Posaune	32	
1-1/7'	Septième	61	1/2'	Zimbel—III Ranks	183	8'	Trumpet	32	
2-2/3'	Full Mixture — IV Ranks	244	16'	Rankett	61	8'	Cromorne (Choir)		
2'	Fourniture — IV Ranks	244		Tremulant		4'	Clairon	32	
1-1/3'	Kleine Mixtur—IV Ranks	244	<b>Solo Organ (enclosed)</b>				4'	Chalumeau	32
1'	Acuta—III Ranks	183	8'	Gamba	68	2'	Kornett	32	
	Chimes (P-F) (Dampers on and off)		8'	Gamba Celeste	68	<b>Couplers</b>			
	32 Tubes		8'	Flauto Mirabilis	68	Choir—Positiv to Pedal			
<b>Choir Organ (enclosed)</b>			4'	Concert Flute	68	Great to Pedal			
16'	Gamba	68*	2-2/3'	Nazard	61	Swell to Pedal			
8'	Principal	68	2'	Blockflöte	61	Solo—Bombarde to Pedal			
8'	Viola	68	1-3/5'	Tierce	61	Antiphonal to Pedal			
8'	Viola Celeste	68	8'	French Horn	68	Solo to Pedal 4'			
8'	Dulet—II Ranks	136	8'	English Horn	68	Swell to Pedal 4'			
8'	Kleine Erzähler—II Ranks	124	8'	Corno-di Bassetto	68	Choir—Positiv to Great			
8'	Concert Flute	68	8'	Tuba	68	Swell to Great			
4'	Prestant	68		Tremulant		Solo—Bombarde to Great			
4'	Gambette	68		Chimes		Antiphonal to Great			
4'	Zauberflöte	68	8'	Harp		Swell to Choir			
2'	Piccolo Harmonique	61	4'	Celesta		Solo—Bombarde to Choir			
2-2/3'	Carillon—III Ranks	183		Solo to Solo 4' > also affect Bombarde		Great Tutti to Solo			
2'	Rauschpfeife—III Ranks	183		Solo to Solo 16'		Pedal to Swell			
16'	Dulzian	61	<b>Bombarde Organ (unenclosed, 4th manual)</b>				Choir to Great 4'		
8'	Orchestral Oboe	61	8'	Diapason	61	Swell to Great 4'			
8'	Cromorne	61	4'	Octave	61	Solo—Bombarde to Great 16'			
8'	Trompette	61	2-2/3'	Grosse Cornet—IV Ranks	306	Solo—Bombarde to Great 4'			
4'	Rohr Schalmel	61	2-2/3'	Grande Fourniture—VI Ranks	366	Swell to Choir 4'			
	Tremulant		16'	Bombarde	61	<b>Combinations</b>			
8'	Harp		8'	Trompette	61	Great		0, 1-8	
4'	Celesta		4'	Clairon	61	Swell		0, 1-8	
	Choir to Choir 4'*		<b>Antiphonal Organ (enclosed, 5th manual)</b>				Choir-Positiv		0, 1-8
	Choir to Choir 16'		8'	Diapason	68	Solo-Bombarde		0, 1-8	
<b>Swell Organ (enclosed)</b>			8'	Gedeckt	68	Antiphonal		0, 1-4	
16'	Gemshorn	68	8'	Salicional	68	Pedal		0, 1-8	
16'	Liebllich Gedackt	68	8'	Voix Celeste	68	General		0, 1-20	
8'	Geigen Prinzipal	68	4'	Principal	68	Eight pistons duplicated by toe studs			
8'	Claribel Flute	68	2'	Kleine Mixture—III Ranks	183	<b>Mechanicals</b>			
8'	Gedeckt	68	8'	Trompette	68	All manual to pedal unison couplers controlled by reversibles			
8'	Viole de Gambe	68	8'	Vox Humana	68	Great to Pedal reversible toe stud			
8'	Viole Celeste	68		Tremulant		Swell to Pedal reversible toe stud			
8'	Orchestral Strings—II Ranks	136		Antiphonal to Antiphonal 4'		Solo—Bombarde to Great reversible toe stud			
8'	Salicional	68	<b>Pedal Organ (unenclosed)</b>				32' Bombarde reversible toe stud		
8'	Voix Celeste	68	32'	Flute Ouverte	12	32' Contre Bourdon reversible toe stud			
8'	Flauto Dolce	68	32'	Montre	12	Sforzando reversible toe stud			
8'	Flute Celeste TC	56	32'	Contre Bourdon	12	Coupler: Choir expression pedal to Swell expression pedal			
4'	Prestant	68	16'	Flute Ouverte	32	Swell expression pedal			
4'	Fugara	68	16'	Principal	32	Choir expression pedal			
4'	Flauto Traverso	61	16'	Contre Basse	32	Solo expression pedal			
2-2/3'	Nazard	61	16'	Violine	32	Antiphonal expression pedal			
2'	Octavin	61	16'	Bourdon	32	Crescendo pedal			
2-2/3'	Cornet—III Ranks	183	16'	Gemshorn (Swell)		Combination setter button			
2-2/3'	Plein Jeu—VI Ranks	366	16'	Liebllich Gedeckt (Swell)		Tremolo cancel on crescendo pedal			
2/3'	Cymbale—IV Ranks	244	10-2/3'	Grosse Quinte	32	30-horsepower blower			
8'	Hautbois	68	8'	Principal	32	Wind pressures: 2-3/4, 3-3/4, 5, 7, 10, 15 inches			
8'	Voix Humaine	68	8'	Violoncello	32				
8'	Melos Anthropon	68	8'	Spitzprinzipal	32				
8'	Harmonic Trumpet	68	8'	Flute Ouverte	32				
32'	Contra Fagot	61							
16'	Contre Trompette	61							

\*Super couplers affect 68-pipe ranks only.





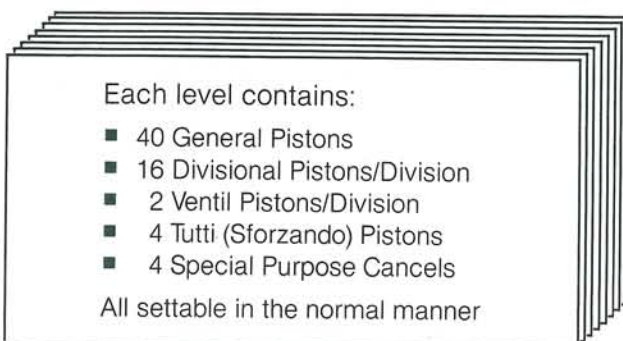




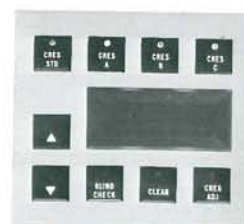
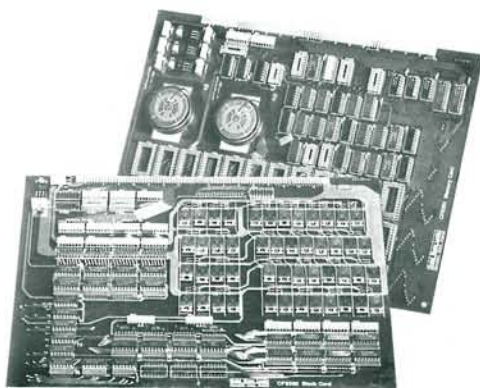


# New from SSL: Multilevel

The principal feature of the Multilevel Capture System is its many levels of memory—each of which remembers a complete set of piston settings.



Each system has a minimum of 8 levels, and may be inexpensively expanded to as many as 256 levels!



Control Panel

**Solid State Logic** is pleased to present a new combination action based on microprocessor technology, which allows the creation of a "multilevel" system. Each level is like the page of a book on which the settings of all pistons are recorded. The basic system provides eight levels: effectively eight complete, separate combination actions, each of which can be set independently and differently.

Where an instrument is used heavily (eg, in a concert or teaching situation), the number of levels can be inexpensively increased in groups of 8 to a total of 256 levels. A locking key switch can be provided to lock the settings of any level.

Since the system is 'software' based, its electronics are relatively simple and hence, inexpensive. Many previously unavailable features are included free of charge. These include:

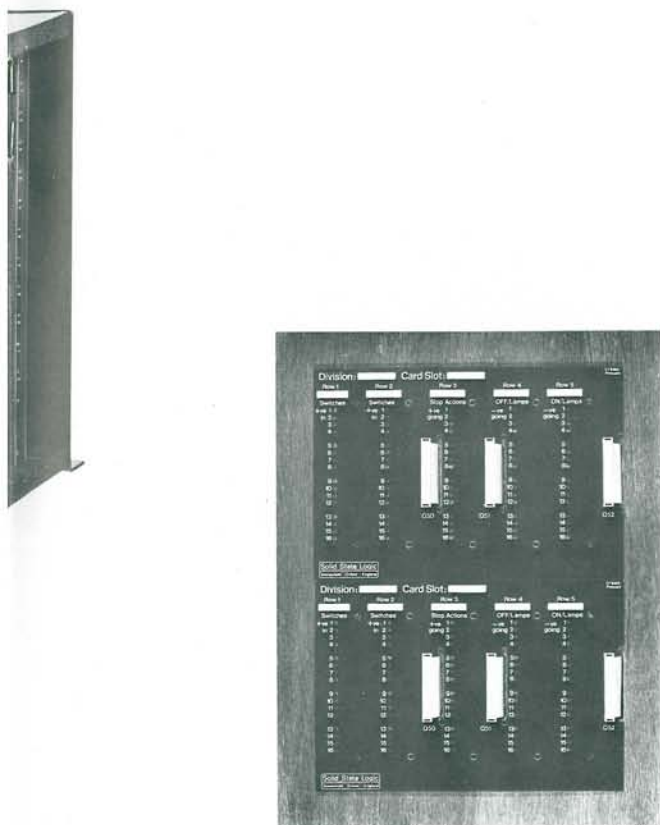
*Settable Crescendo:* Four ve organist using the drawknobs crescendo pedal.

*Settable Sforzando:* Up to four which can be adjusted separately can either be 'inclusive' (ie, on off any stops already in use), Cancel and to inter-cancel with

*Settable Ventil Pistons:* Two V French tradition to silence of can easily modify which stop again by use of the drawknob



# Level Capture System



Pinboard

## STANDARD FEATURES:

- Operates on 12-24 volts DC
- Specifications easily changed if required
- Based on standard interchangeable cards with gold plated edge connectors
- Inputs and outputs on a pinboard with cable registers
- Self-contained memory backup
- No special power supply needed
- Small size: typically 13x11¼x11½"
- Adjustable Piston Holding Time
- Reversibles available for all stops
- Autocanceling of reversible sub & super couplers if desired
- "No Impulse" Function (no current wasted on drawknobs not required to move)
- "Autoset" available if required
- Memory Lock Function (locks settings of any particular level)
- Piston Transfer (divisional pistons interchange to follow Manual Transfer if required)
- Settable Crescendo (four versions)
- Settable special purpose Cancel Pistons (eg, Pedal 32's Off, Reeds Off, etc.)
- Settable Ventil Pistons (eg, Reeds & Mixtures Off)
- Four settable Tutti (Sforzando) Pistons —may inter-cancel or cancel with Gen Cancel —may be inclusive or exclusive of stops drawn
- "Freeze" or "Prufen" Functions (after the European tradition)
- General and Divisional Cancel Pistons

## AVAILABLE OPTIONS:

- Analog or Digital Crescendo Readout
- Up/Down General Pistons
- Presettable sequencing of General Pistons

versions are provided, each of which can be set by the stops. A potentiometer is provided for fitting to the

our Sforzando pistons can be provided, the settings of separately on each level, using the drawknobs. Their action add stops to those already in use) or 'exclusive' (ie, cut). They can be arranged to cancel with the General where more than one Sforzando piston is provided.

Ventil pistons are available per division and act in the certain stops, typically reeds and mixtures. The organist's stops are affected by the Ventil on a level-by-level basis, stops.

Yet in spite of its amazing versatility, the system costs no more than SSL's present highly-respected combination action. Please write for an illustrated brochure.

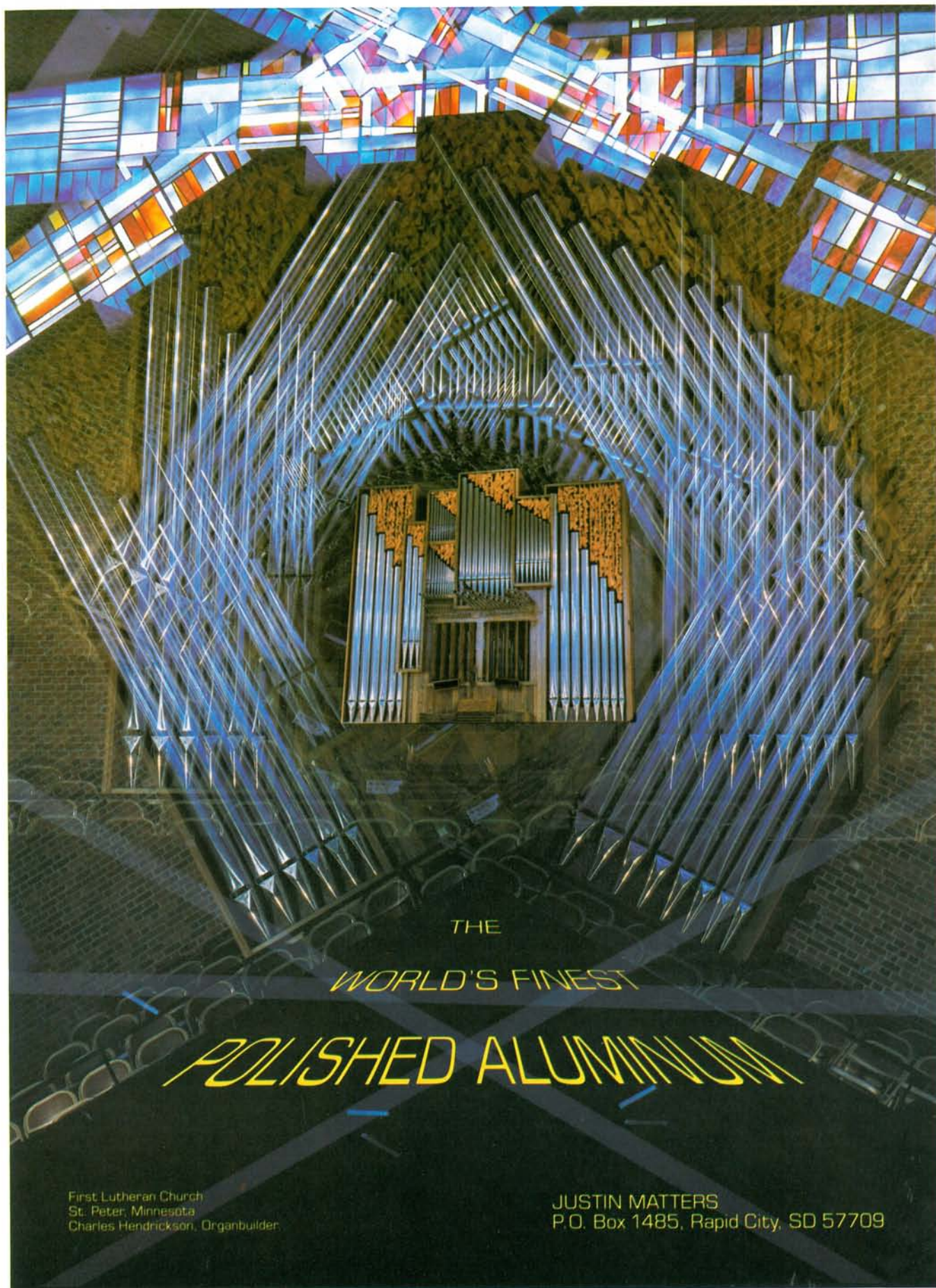
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# Specification: THE ASSEMBLY HALL ORGAN

Temple Square, Salt Lake City, Utah (Robert L. Sipe, 1983)

Mechanical key action  
Electric stop action

## Great (unenclosed)

16'	Quintaton	61
8'	Principal	61
8'	Gedeckt	61
8'	Gemshorn	61
4'	Octave	61
4'	Spillflöte	61
2'	Super Octave	61
	Sesquialtera II	122
1-1/3'	Mixture IV	244
1/2'	Cymbel III	183
16'	Contra Trompete	61
8'	Trompete	61
	Tremulant	

## Swell (enclosed)

8'	Viole de Gambe	61
8'	Viole Céleste (FF)	56
8'	Bourdon	61
4'	Principal	61
4'	Flûte Ouverte	61
2'	Blockflöte	61
2'	Doublette	61
	Cornet II (Ten. C)	98
1'	Fourniture IV	244
16'	Basson	61
8'	Hautbois	61
8'	Regal	61
4'	Clairon	61
	Tremulant	

## Positive (unenclosed)

8'	Flûte Conique (1-12 common with H. Ged.)	49
8'	Holzgedeckt	61
4'	Principal	61
4'	Rohrflöte	61
2-2/3'	Nasard	61
2'	Octave	61
2'	Gemshorn	61
1-3/5'	Tierce	61
1-1/3'	Larigot	61
2/3'	Scharf IV	244
8'	Cromorne	61
8'	Trompette en Chamade	61
	Tremulant	

## Pedal (unenclosed)

16'	Principal	32
16'	Subbass	32
8'	Octave	32
8'	Spitzflöte	32
4'	Choralbass	32
4'	Nachthorn	32
2'	Super Octave	32
2'	Mixture IV	128
32'	Contra Fagott	32
16'	Posaune	32
8'	Trompete	32
4'	Rohrschalmel	32
	Tremulant	

## Couplers

Swell to Pedal  
Positiv to Pedal  
Great to Pedal  
Swell to Great  
Positiv to Great  
Swell to Positiv  
Chamade Sub Coupler

## Optional Electric Couplers

Swell to Great  
Swell to Positiv

## Solid State Combination with Dual Memory

Swell 1-6  
Positiv 1-6  
Great 1-6  
Pedal 1-6, toe studs only  
General 1-10; 1-5 duplicated by toe studs  
Memory Select Button

## Mechanicals

All manual to pedal couplers controlled by reversible thumb pistons and toe studs.  
32' Contra Fagott reversible toe stud  
Tutti I,II,III thumb pistons and toe studs  
Swell expression pedal (mechanical)  
Combination setter button  
Wind pressures: manuals 2-1/4", pedal 2-1/2", Trompette en Chamade 5".

The pedal pipes visible in the organ's facade are made of flamed copper; those of the Great and Positiv divisions are of burnished metal containing 90% tin.

The organ contains forty-nine stops (sixty-five ranks with 3,489 individual pipes) in three manual divisions plus a complete pedal division. The detached console is situated between the main and Positiv cases, with the organist facing the main case. The key action is mechanical (tracker); the stop action is electric. The organ is tuned in equal temperament.

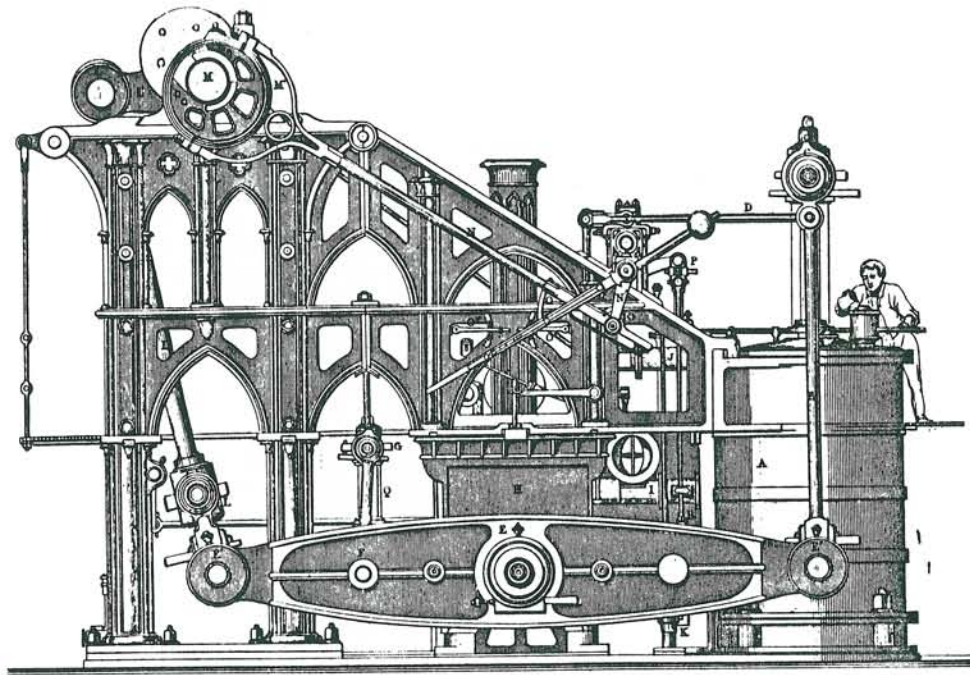


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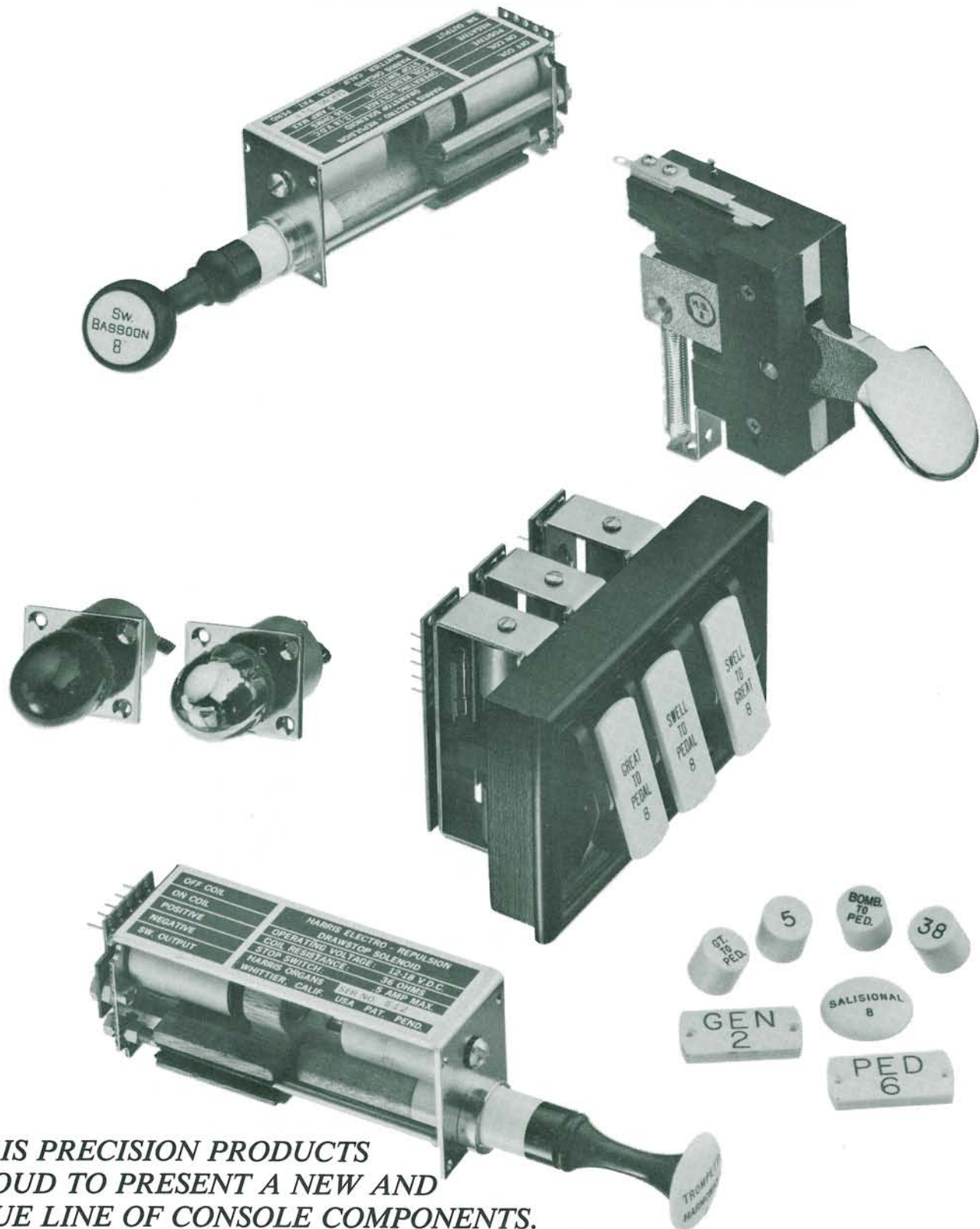
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Enter your brainchild in the 1984 Millenial Dumb Inventions Contest! Entries (operating models or drawings) should be brought to the AIO Convention. Judging will be by a panel of highly unaccredited experts in the field of organ design. Prizes will be awarded on the basis of originality, uselessness, neatness, and Miss Congeniality. Entries must have application to the field of pipe organs, although interpretation of this rule will be liberal if your entry is clever enough. Should you or any member of your organization be caught or captured, the AIO will disavow any knowledge of your actions. Winners will be announced at the closing banquet Wednesday evening.

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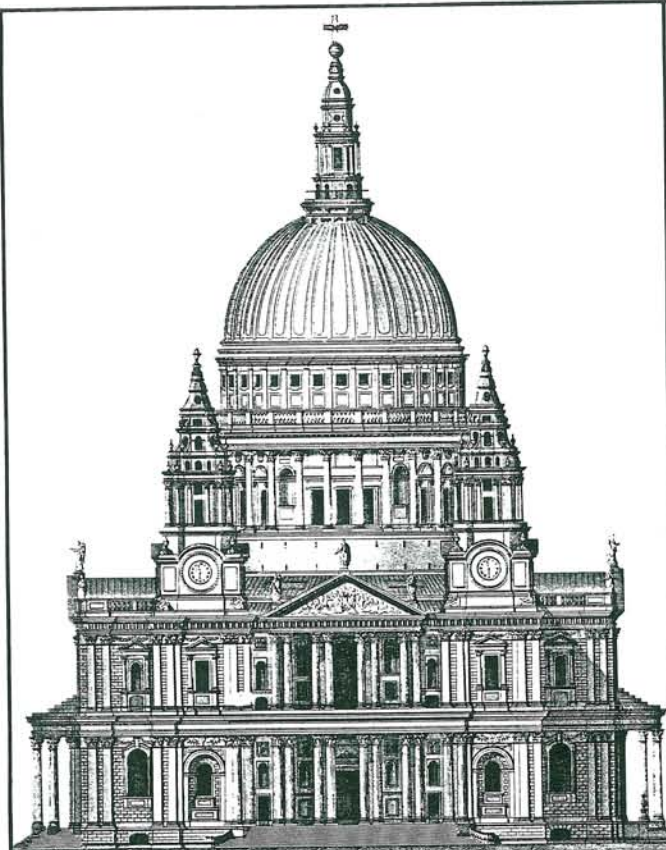
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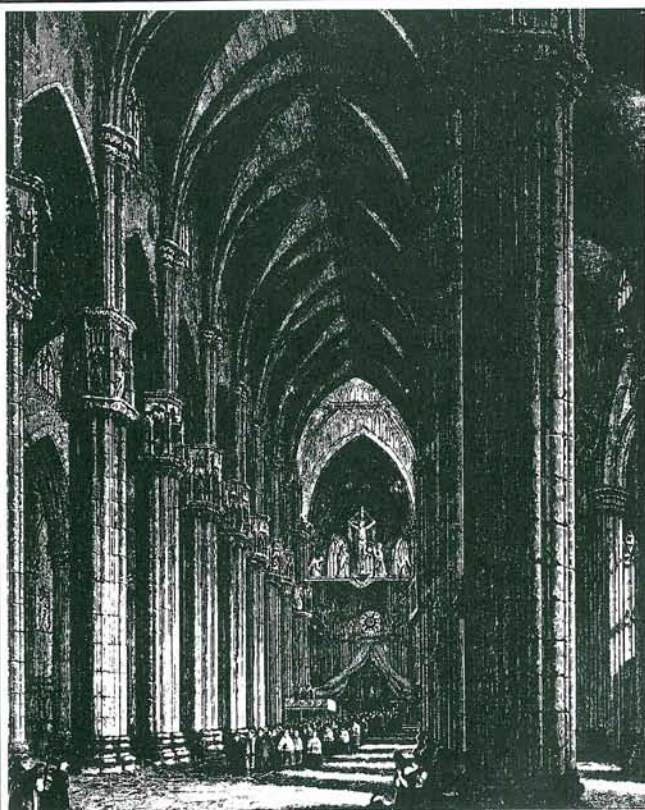
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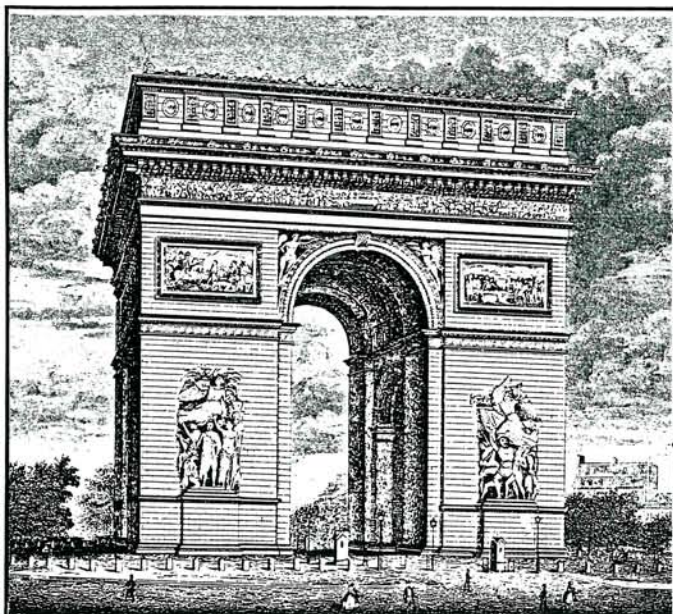


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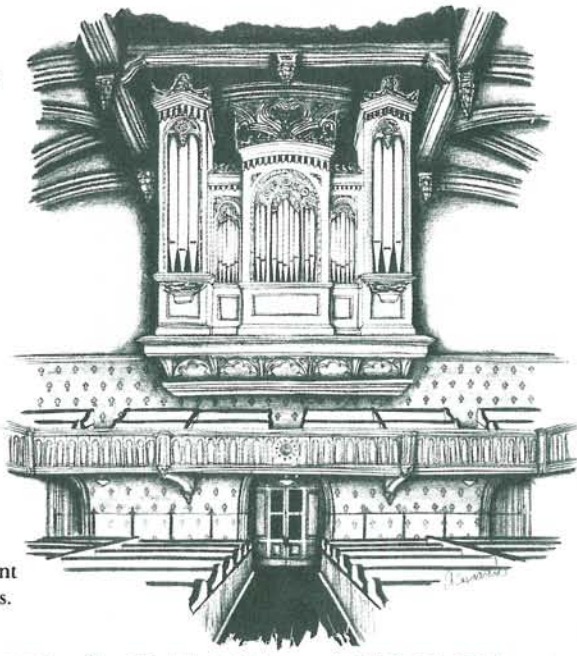
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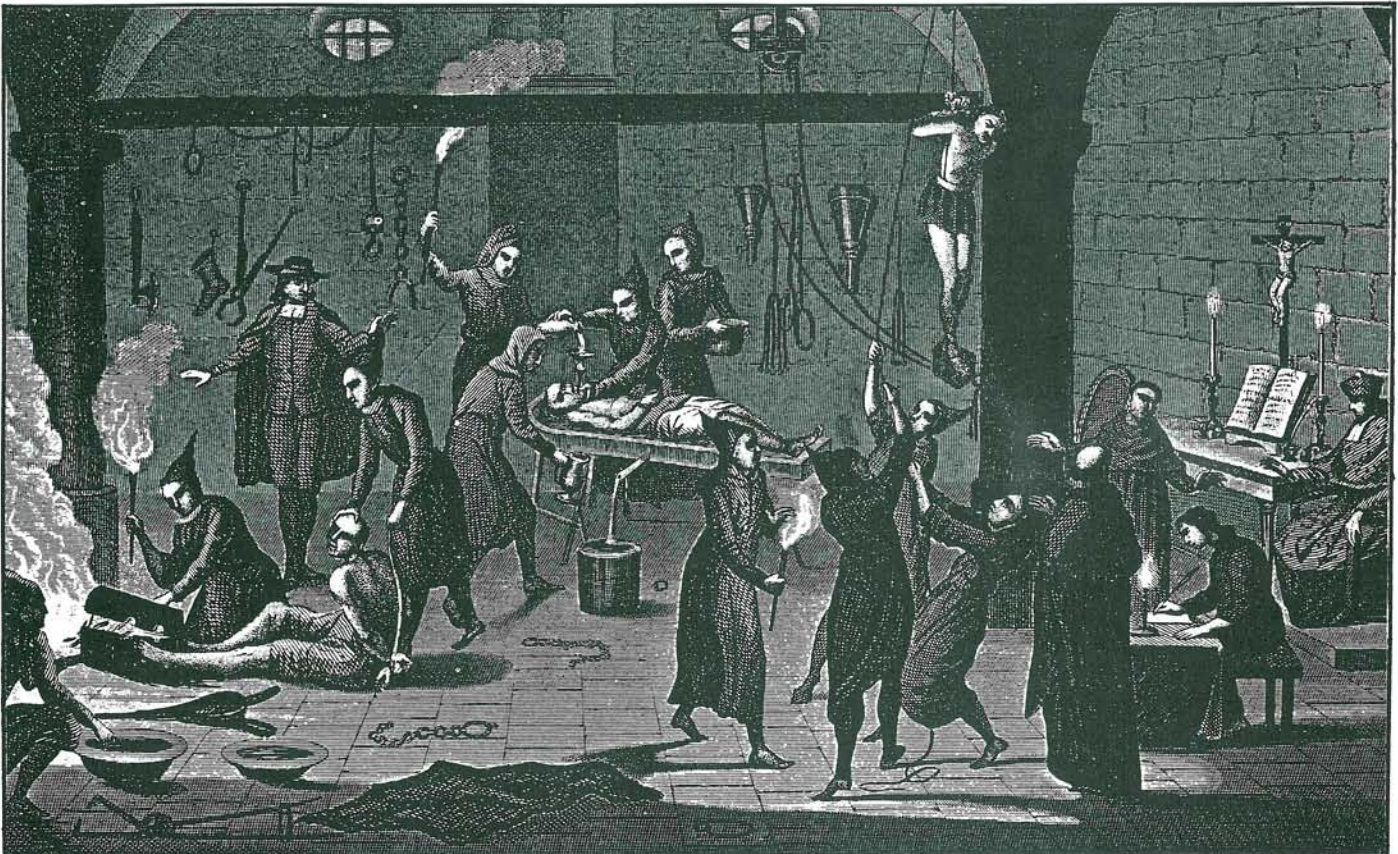


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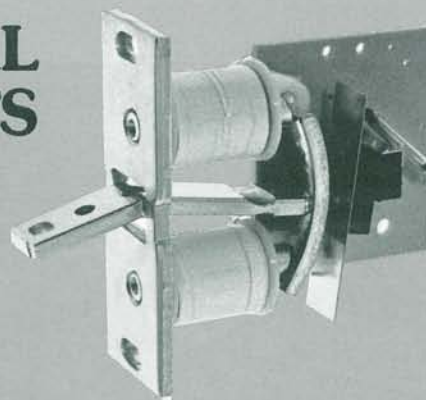
The Organ Committee interviews several builders.



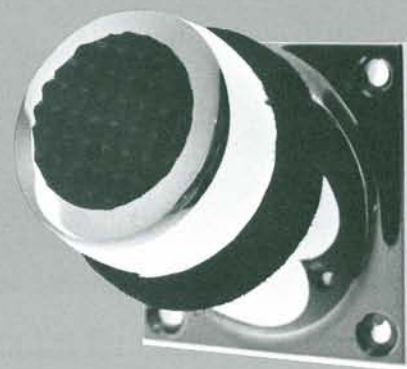
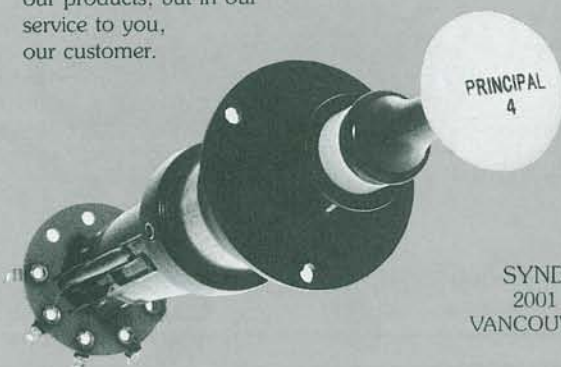
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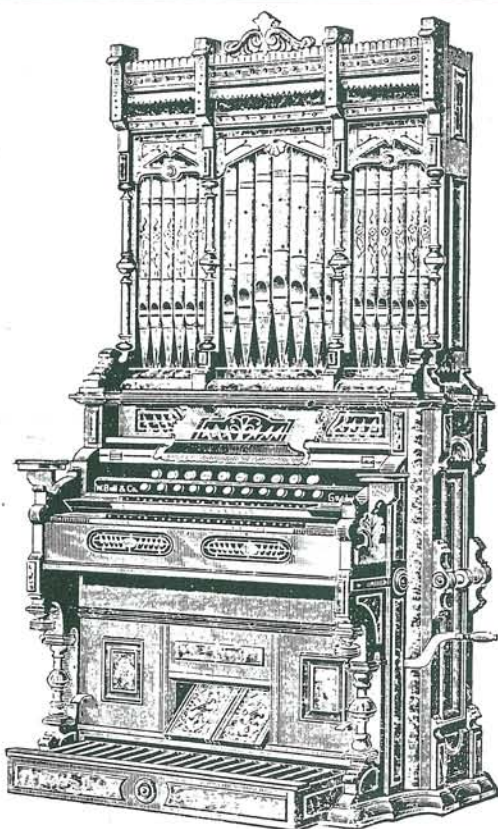
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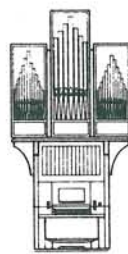
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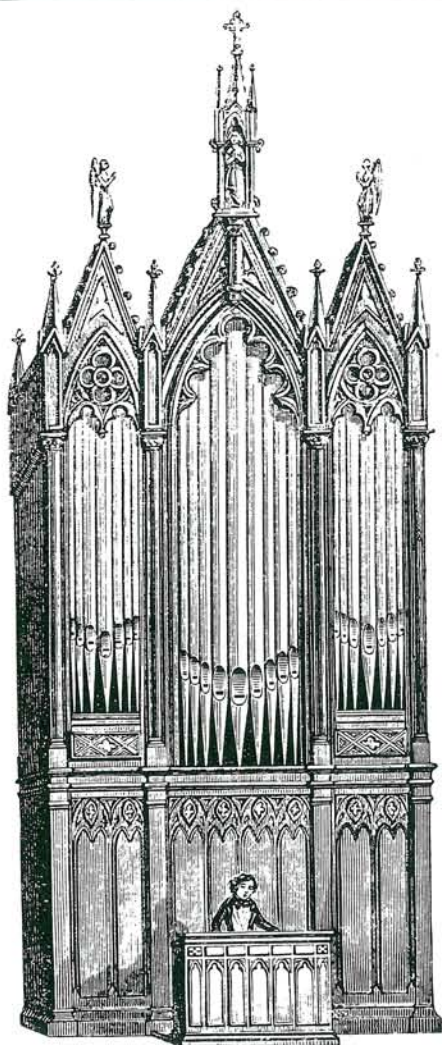
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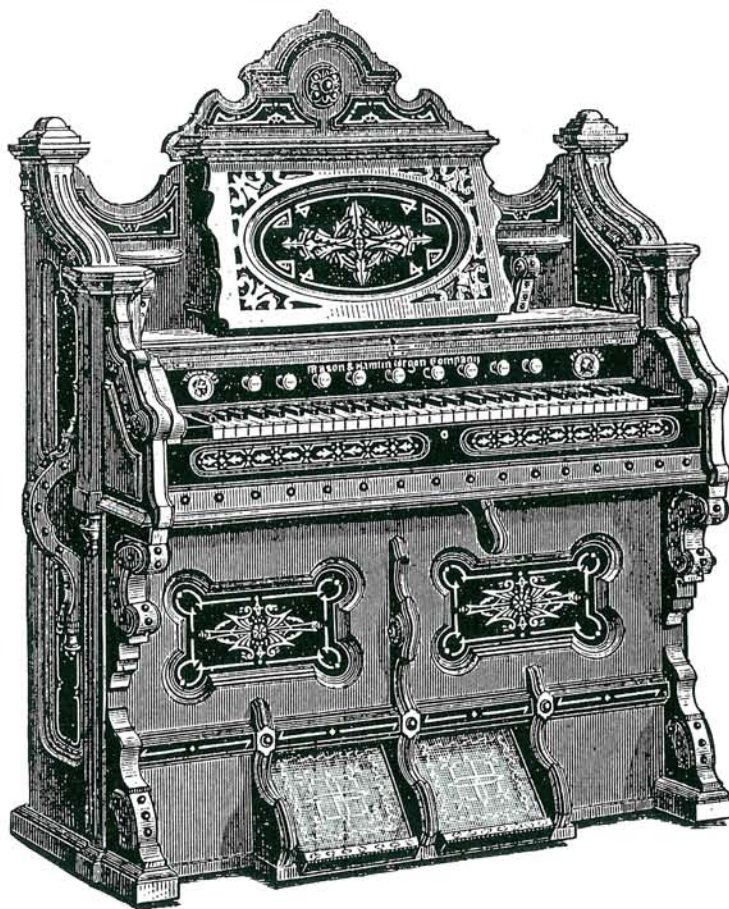
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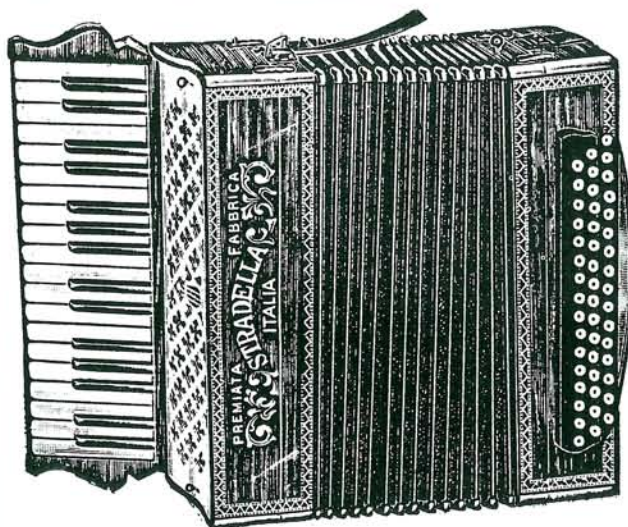




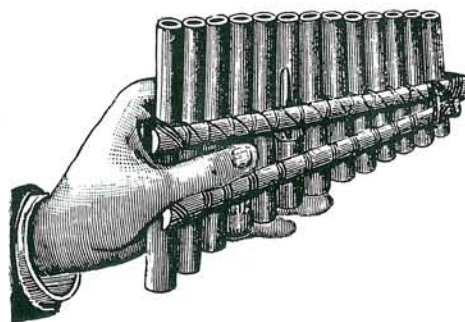
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# CONVENTION PERSONALITIES

**Clay Christiansen** Born February 28, 1949, Clay began organ studies at a very early age. He studied under J.J. Keeler, former head of the organ department at Brigham Young University, where he was awarded a BA in organ performance. Later he received an MM from the University of Utah where he studied with Dr. Alexander Schreiner. He served nearly 10 years as Organist/Choirmaster of St. Mark's Episcopal Cathedral in Salt Lake City and 5 years as Organist of Kol Ami - the Salt Lake valley's only Jewish Synagogue. In October 1982, he was appointed Tabernacle Organist. He has composed and published several organ and vocal works and concertized through most of the Western United States and Canada. Though not presently teaching, Clay has instructed many organists and pianists along the Wasatch Front, including the only three organists to ever perform on the Utah Symphony's "Salute to Youth" concerts. He currently studies privately with Dr. Robert Noehren while pursuing a PhD in composition at the University of Utah. Clay and his wife Diane are the proud parents of 6 girls and 4 boys.

**David J. Dickson** Having been trained in Electronics Technology, Dickson was bitten by the "organ bug" when he heard his first pipe organs as a beginning organ student. In 1966, upon graduation from high school, David apprenticed in organbuilding with L.W. Barnhardt Pipe Organs in his native West Virginia while studying organ at Marshall and Ohio Universities and serving as organist to churches in West Virginia and Ohio. In 1971 Dickson was employed by the Schlicker Organ Company to work primarily in the voicing department. With Louis Rothenbueger and Walter Guzowski, he assisted in the tonal finishing of over fifty organs throughout most areas of the United States. In 1976 he immigrated to California to join two other former Schlicker employees, Manuel Rosales and John DeCamp, in constructing the first new organ built by the firm Rosales had founded in 1972 upon his return to Los Angeles from Buffalo. Having built windchests, casework, actions, and most other portions of the firm's organs, Dickson presently tries to limit his duties to administration, layout, scaling, tonal finishing, and design responsibilities which he shares with Rosales. Dickson became a Master Organbuilder of the American Institute of Organbuilders in 1980.

**Charles Eames**, a native Kansas Citian, attended William Jewell College and the University of Missouri at Kansas City - Conservatory of Music. While at U.M.K.C., his organ study was with Carlene Neihart. He began his organbuilding apprenticeship with McManis Organs and later served as that firm's shop manager. In 1983, he joined Visser-Rowland Associates as manager of the Small Organ Division. He is a member of the American Guild of Organists, Phi Mu Alpha Sinfonia, has been a member of A.I.O. since 1979, and currently serves on the Board of Directors for White Harvest Music Corporation. Before moving to the Houston area, he served three Kansas City area churches as Organist.

Utah composer **Daniel E. Gawthrop** is the recipient of a commission to compose a major work for organ which is to be premiered as part of this year's convention. Mr. Gawthrop has composed many works for organ, chorus, and various instrumental combinations, and is published by Carl Fischer, Theodore Presser, Sacred Music Press, AMSI, and others. As Vice President for Sales of the firm of H. Ronald Poll & Associates, Mr. Gawthrop is also very closely involved with the field of organ building.

**Walter H. Holtkamp, Jr.**, known in the industry by his nickname of Chick, has been working in The Holtkamp Organ Company since 1956, taking over direction of the company in 1962 at his father's death. He went to college at The University of Chicago doing some work with architects and stage design. Following a four year tour as an Operations Officer on a destroyer in the U.S. Navy he went into the shop in 1956. As the President of The Holtkamp Organ Company he is the sole salesman for the company and is responsible for the visual and tonal designs of their instruments.

**Richard Houghton** is a President of Solid State Logic Inc. and is a Director of the parent company, Solid State Logic Limited, Oxford, England. He has been responsible for their North American operations since 1973. A native of Detroit, Michigan, Richard Houghton attended the University of Michigan and has been active in organ building since 1965. In addition to working closely with US and Canadian organbuilders on behalf of SSL, Mr. Houghton maintains relationships with a number of European builders and has studied historic instruments throughout Europe.

**Robert V. Poll** began his organbuilding and service tutelage under his brother H. Ronald Poll in July of 1980. Although he had no previous background in pipe organs, his instrumental and vocal musical training and experience provided him with a sound musical ear. His mechanical aptitude also allowed him to learn very quickly. After 27 months with Ron he was hired by the LDS Church to work full time on the Tabernacle Organ Maintenance Staff where he currently acts as supervisor. He has been an Associate Member of the AIO 4 years and is the secretary/treasurer for this year's convention.

**Richard Ratcliffe** is Sales & Service Manager for Solid State Logic Inc. He studied electrical engineering in Hartford, Connecticut and graduated from Westminster Choir College in Princeton with a BM in Organ Performance. Following graduation, Mr. Ratcliffe worked for the Schlicker Organ Company as an installer, technician and voicer and later operated his own rebuilding and maintenance business in Pennsylvania. From 1980-83 he was plant and organ products engineer at Reisner, Inc. Richard has been active as a church musician for 21 years.

**Manuel J. Rosales, Jr.** Born in New York City, 1947. Attended parochial schools and Immaculate Heart College in Los Angeles. Worked for Justin Kramer, Inc. 1967-1969. Apprenticed with Schlicker Organ Company 1969-1972. Established own firm in 1973 for maintenance and rebuilding which has grown into Rosales Organ Builders Inc. Presently working on their Opuses #11 and #12, the firm has completed 4 new trackers, 2 Historic trackers, 2 new slider chest instruments, and has also rebuilt some electro-pneumatic organs. The firm has recently contracted for their Opuses #13, #14 and #15.

**Jack Sievert** is currently Vice-president in charge of sales for Schantz Organ Company, Orrville, Ohio, having been with that firm for the past eleven years. Prior to joining Schantz, he spent seventeen years with the Reuter Organ Company, the early years in an apprenticeship capacity and the latter as sales manager and Vice-president for that firm. He holds a Bachelor of Music degree from Northwestern University, Evanston, Illinois. In addition to his work with Schantz, he is organist at St. John Lutheran Church, Massillon, Ohio.

**Thomas Turner** is tonal director and head voicer for Visser-Rowland Associates. He is a native of North Carolina and a graduate of Davidson College. A dedicated musician, Mr. Turner is music director of St. Dunstan's Church, Houston, and serves on the music commission of the Episcopal Diocese of Texas. He is Houston AGO's advisory board member to the Cultural Arts Council of Houston. He has brought many into contact with fine organbuilding through his lectures to school, church, and civic groups. In 1979 Mr. Turner was awarded the AIO Master Organbuilder title, and he is currently AIO's Vice President.

**Pieter A. Visser** (Pete) has been in organbuilding professionally since early 1954 and became a Master Organbuilder in late 1959 just before he emigrated to the United States. Pete is a Master of Masters, becoming an AIO Master Organbuilder in 1979. He has totally designed several hundred instruments, 65 for Visser-Rowland alone. He is presently on the Board of Directors of the AIO and ISO as well as chairman of the AIO Education and Examination Committees. Pete is president of Visser-Rowland Associates and is a charter member of AIO. He has lectured on many subjects at several AIO conventions. He is also on the faculty of Rice University of Houston and has lectured at many schools, colleges, and universities across the country. His name appears regularly on articles for "The American Organist."

**Randall E. Wagner** began his organbuilding apprenticeship with Homer Blanchard while still in high school. After graduation from Ohio Wesleyan University, he continued his career with Mr. Blanchard, Holtkamp Organ Company, and Reisner, Inc. Since 1976, he has been a member of the management team of Organ Supply Industries, Inc. Mr. Wagner is very active in various professional organizations associated with the pipe organ industry. In addition to being one of the founders of the Organ Historical Society, he is also a charter member of the American Institute of Organbuilders, holding the Master Organbuilder Certificate. He currently serves as President of AIO.



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