NINETY FIVE
San Jose
The American Institute of Organbuilders 1995 Convention
IN THE MOVIES A WHITE HAT HELPS YOU SPOT THE GOOD GUYS.

IN THE ORGAN INDUSTRY
THE A.R.S. LOGO
DOES THE SAME THING.

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American Institute of Organbuilders
Twenty-Second Annual Convention
October 6-12, 1995

The Hyatt San Jose
San Jose, California

The 1995 Convention Committee

Stephen H. Leslie, Chairman
William Visscher, Tours
J. Stephan Repasky, Program
Scott Nelson, Program
Roger L. Inkpen, Registrar
John Hupalo, Exhibits
Mark Hotsenpiller, Treasurer
Mark Austin, Promotion/Brochure

The cover art consists of technical drawings from Rosales Opus 16, Schantz Opus 2016, and Visscher Associates Opus 5.

AIO '95 Convention 2075 Bering Drive # Q San Jose, California 95131
About the AIO
The American Institute of Organbuilders is an educational organization dedicated to advancing the art of organbuilding “by discussion, inquiry, research, experiment and other means.” AIO members are professional organbuilders, service technicians, and suppliers who subscribe to the Institute’s objectives and its Code of Ethics.

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

The AIO midyear seminars provide further opportunities for professional growth. These weekend seminars are held in organ shops throughout the country and are structured to provide hands-on training in a variety of small group settings. Unlike the annual conventions, seminar registration is open to AIO members only.

Journal of American Organbuilding
The Institute also publishes a quarterly journal featuring technical articles, product and book reviews, and a forum for the exchange of building and service information and techniques. Subscriptions are provided free to AIO members, and are available to non-members through the Houston office at $12.00 per year, or $32.00 for three years.

Membership
AIO membership is open to those currently engaged full time in organbuilding or organ maintenance work. Prospective members must obtain the nominating signature of a current AIO member and provide a brief summary of their work history on the nomination form. These forms may be requested from the Houston office, and they are also available at each convention. Further details about membership categories and annual dues are provided on the form.

To receive a membership nomination form or further information about Journal of American Organbuilding subscriptions and advertising, please contact executive secretary Howard Maple at the address below. Questions about convention attendance and registration should be addressed to the registrar at the address given on the convention registration form.
# Board of Directors and Committee Structure

**PRESIDENT '97**  
Roy A. Redman  
6812 Robinhood Lane  
Fort Worth TX 76112

**VICE PRESIDENT '97**  
Dennis P. Milnar  
3165 Hill Road  
Eagleville TN 37060

**TREASURER '97**  
James E. Miller  
1291 Bardstown Road  
Louisville KY 40204

**SECRETARY '96**  
John Panning  
PO Box 101  
Lake City IA 51449

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

Dennis Milnar  
Matthew Belloccio  
Brian M. Fowler  
Charles W. McManis  
Patrick J. Murphy

**BOARD MEMBER '95**  
Leonard G. Berghaus  
900 N. 7th Avenue  
Maywood IL 60153

**BOARD MEMBER '96**  
Steven A. Dieck  
9 Woodward Avenue  
Glocester MA 01930

**BOARD MEMBER '96**  
Matthew Belloccio  
7 Prospect Place  
Taunton MA 02780

**BOARD MEMBER '95**  
Burton K. Tidwell  
PO Box 397  
Orville OH 44667

**BOARD MEMBER '95**  
René A. Marceau  
1307 SE Gideon Street  
Portland OR 97202

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

Manuel J. Rosales '95  
Richard B. Parsons '96  
Jack L. Sievert '96  
Charles E. Kegg '97  
Mark E. Nelson '97

**Examinations**  
Establish criteria, scope and procedure for annual exams.

Steven A. Dieck '96  
John Paul Buzard '95  
David K. Wigton '97

**Conventions Overview**  
Compile statistics and update handbook. Hold review session in January to evaluate previous convention.

Dennis Unks

**Convention Startup**  
Help new convention committees with organization and hotel negotiations.

Randall S. Dyer

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

William F. Czelusniak  
John Dower  
H. Ronald Poll

**Journal**  
Procure and review articles, contribute to journal content.

George Bozeman, Jr.  
Robert C. Colby

**Outreach**  
Further the goals of the AFO through independent and cooperative projects.

René A. Marceau  
Frederick L. Beal  
Calvin Parsons  
T. Grant Sprague  
William A. Visscher

**Nominating**  
Select candidates for election at annual business meeting, provide biographies of candidates to the membership.

Tim Henry  
David Melrose  
Art Schleuter  
Jack Sievert  
René Marceau

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**EXECUTIVE SECRETARY AND JOURNAL EDITOR**  
Howard Maple, PO Box 130982, Houston TX 77219

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

REGISTERING FOR THE CONVENTION
To receive a discount on your convention registration, please return the enclosed registration form and your check in U.S. Dollars postmarked no later than September 8, 1995. Instructions for registration are on the form. This year's convention offers many interesting side trips, both organ and non-organ related. Please be sure to indicate your interest in participating on these tours on the form!

REGISTERING AT THE HYATT SAN JOSE
The Hyatt San Jose was selected for the convention site this year. The hotel offers excellent convention spaces and rooms designed around a wandering central courtyard. The Hyatt offers an economical convention rate of $77 for a single or a double. Please use the enclosed hotel registration form or contact the hotel by phone at 408/993-1234.

DRESSING FOR THE CONVENTION
October is a wonderful time to be in San Jose! The temperature is typically in the mid 70's during the day, cooling into the 50's at night. The hotel offers an outdoor swimming pool and a fitness complex which are available for your use. You will want to bring some warmer clothing as some of the tours spend time at the ocean.

MEALS
Continental breakfast, lunch and dinner will be provided during Monday, Tuesday, and Wednesday of the convention with the exception of dinner on Tuesday night. Continental breakfast is served just outside the exhibit hall. Please indicate any special dietary requirements on the registration form. The ID badge presented to you at registration will admit you to all hotel meals.

EXHIBITS
Time for suppliers to the organbuilding community has been greatly expanded this year with exhibits opening on Saturday, October 7 and offering early morning, and late evening hours through the convention. Exhibitors' night will be on Sunday, October 8 following the "Welcome Western Barbeque" to be held next to the hotel pool. As at the meals, the ID badge presented at registration is required to gain entry to the exhibits.

MANAGEMENT
The 1995 American Institute of Organbuilders Convention has been organized in cooperation with the AIO Convention Startup Committee, Randall S. Dyer, Chairman and the AIO Convention Overview Committee, Dennis Unks, Chairman. Inquiries should be directed to Stephen H. Leslie, Chairman, AIO '95 Convention, 2075 Bering Drive #Q, San Jose, CA 95131.
**TRAVEL INFORMATION**

**GETTING TO THE HYATT SAN JOSE**

The hotel is located at 1740 North First Street in San Jose. It is very convenient to the San Jose International Airport where shuttle service to the hotel and back is provided free of charge. By car, the hotel is immediately off the North First Street exit of US-101. Interstates 280 and 880 are also nearby. The map below is for your convenience. There is ample free parking at the hotel for registered guests.

![Map of Hyatt San Jose](image)

**TRAVEL DISCOUNTS**

All Points Travel in San Jose has arranged airline and rental car discounts just for this convention. Special air discounts are available through American Airlines, and information regarding rental car discounts are included in your registration packet. For further assistance or more information about traveling to the convention, call All Points Travel directly at 800/313-3280.
October 7, 1995

American Institute of Organ Builders

Dear Friends,

It is a pleasure to welcome you to the American Institute of Organ Builders Conference on October 7 through 12.

A special greeting is extended to those traveling from across the United States and Europe. San Jose, Capital of Silicon Valley, boasts a beautiful year-round climate, historical sites, wineries, museums, fine restaurants and a thriving nightlife. We hope you will have the opportunity to use the light rail to visit our dynamic Downtown.

On behalf of the citizens of San Jose and my colleagues on the City Council, I commend you for your contributions through preserving an instrument that has provided enjoyment for many centuries. We wish you a productive assemblage and a wonderful stay in San Jose.

Sincerely,

Susan Hammer
Mayor
FRIDAY, OCTOBER 6
7:00pm-9:00pm  Registration Desk Open

SATURDAY, OCTOBER 7
8:30am - 8:00pm  Registration Desk Open

Western B-B-Q Train
9:00am  Busses leave for a Steam Locomotive Trip
8:30pm  Busses return to hotel

Berkeley-Oakland Organ Tour
10:00am  Busses leave
5:00pm  Busses return to hotel
10:00am-Noon  Exam Review Session
1:00-5:00pm  Exam
1:00-4:00pm  Exam Review Session
5:30-11:00pm  Exhibits Open
Dinner on your own

SUNDAY, OCTOBER 8
8:30-9:00am  Breakfast for Board of Directors
9:00am-1:00pm  Board of Directors Meeting
Noon-3:30pm  Registration Desk Open
Noon-1:00pm  Lunch on your own
1:15pm  Busses leave for Los Gatos & Santa Cruz
5:30pm  Busses return to hotel
5:30-8:00pm  Welcome Western Barbecue at Hotel
5:30-11:00pm  EXHIBITORS' NIGHT

MONDAY, OCTOBER 9
7:30-9:30am  Continental Breakfast
7:30-11:30am  Exhibits Open
8:00-9:00am  AIO Business Meeting
9:00-9:15am  Coffee Break
9:15-10:15am  "Bay Area Organs & Organbuilding"
10:15-10:30am  Coffee Break
10:30-11:30am  "The Odel Restoration at St. Joseph"
11:45am-12:30pm  Lunch at hotel
12:45pm  Board busses for St. Joseph Cathedral
1:30-2:30pm  RECITAL by James Welch
2:45pm  Board busses for Hotel
3:30-4:15pm  "Improving Acoustics"
4:15-4:30pm  Break
4:30-5:15pm  "MIDI Made Practical"
5:30-6:30pm  Dinner at hotel
7:15pm  Busses leave for Campbell
8:00-9:00pm  "MIDI Demonstrated"
9:30pm  Busses return to hotel
9:30-11:00pm  Exhibits Open

TUESDAY, OCTOBER 10
7:30-9:00am  Continental Breakfast
8:00-9:00am  "Acoustical Terminology"
9:00-9:15am  Coffee Break
9:15am  Board busses for San Francisco
10:30am  "The Organ of the Choeur"
11:30am  Board busses for Schoenstein Shop
Noon-12:45pm  Buffet Lunch in Schoenstein Shop
1:00-2:00pm  Schoenstein Shop Tour
2:15pm  Board busses for Stanford University
3:30-4:00pm  "Structural & Tonal Design of the Fisk Organ"
4:00-4:30pm  "Rediscovering the Murray Harris Organ"
4:30-4:45pm  Break with Munchies
4:45-5:45pm  "Three Organs, Four Temperaments"
5:45-6:00pm  Organ Crawl
6:15pm  Board busses for Hotel
Dinner on your own
7:30pm  APOBA Dinner
7:00-11:00pm  Exhibits Open

WEDNESDAY, OCTOBER 11
7:30-9:00am  Continental Breakfast
7:30am-12:30pm  Exhibits Open
8:00-8:45am  "Secrets of Successful Restoration"
8:45-9:30am  "Demystifying/Restoring Skinner Chests"
9:30-9:45am  Coffee Break
9:45-10:30am  "Tonal Restoration of the Skinner Organ"
10:30-10:45am  Coffee Break
10:45-11:45am  Business Meeting Conclusion
Noon-12:45pm  Lunch at hotel
1:00-2:30pm  Panel Discussion on Restoration
2:30-2:45pm  Coffee Break
2:45-3:45pm  "Time Management"
3:45-4:00pm  Coffee Break
4:00-6:00pm  TABLE TALKS
I  ORGAN BUILDER IN A TUBE
II  AVOIDING MELTDOWN
III  ALL THINGS BEING EQUAL
IV  SCREAMING UPHILL
6:30-7:30pm  Attitude Adjustment
7:30pm  CLOSING BANQUET

THURSDAY, OCTOBER 11
9:00am  Monterey Bay Tour
Busses leave
5:30pm  Busses return to hotel

SKINNERAMA
9:00am  Busses leave for San Francisco
5:15pm  Evensong at Grace Cathedral
6:00pm  Board busses for hotel
7:30pm  Busses return to hotel

GENERAL LOCATION INFORMATION

Continental Breakfast  Mediterranean Lobby
Exhibits  Mediterranean Room A
Lectures  Mediterranean Room B
Table Talks  Governor's House & Woodside Room
Banquet  Mediterranean Room A & B
AIO
1996

Come and savor all that is San Antonio!

October 13-16, 1996

Don't miss this one!

For the eye—
• 17th-century Chapel designed by Christopher Wren at the College of William and Mary
• Colonial Williamsburg historic district
• A tour of the Colonial Williamsburg conservation laboratory

For the ear—
• Colonial musicians performing on period instruments
• Three 18th-century English organs
• Other organs by Æolian-Skinner, Andover, von Beckerath, Casavants Frères, Henry Erben, Kenneth Jones, Létourneau, Noack, Petty-Madden, Rosales, and Taylor & Boody

For the brain—
• Case design examined by an architect
• Acoustical properties of organ pipes examined by a scientist
• Revealing insight into the Alain family organ
• Philosophy of instrument restoration and conservation

For the body—
• Superb hotel accommodations within walking distance to everything
• World-class dining and shopping
• Busch Gardens amusement park
• No buses
PROGRAM - SATURDAY & SUNDAY

SATURDAY, OCTOBER 7

8:30am - 8:00pm  Registration Desk Open

OPTIONAL TOURS

Option I  Western B-B-Q Train
9:00am  Buses leave for a Steam Locomotive trip to Santa Cruz with a visit to the Boardwalk and a festive B-B-Q
8:30pm  Buses return to hotel

Option II  Berkeley-Oakland Organ Tour
10:00am  Buses leave for St. John’s Presbyterian and St. Joseph of Aramaitea, Berkeley
Noon  Carillon Recital at U.C. Berkeley
1:00pm  Visit U.C. Berkeley Organs
2:30pm  First Presbyterian Church, Oakland
        LECTURE by Manuel Rosales
        DEMONSTRATION by Ron McKean
5:00pm  Buses return to hotel

10:00am - Noon  Exam Review Session  Location TBA
1:00pm - 5:00pm  Exams - Service Certificate, Colleague, & Fellow
1:00pm - 4:00pm  Exam Review Session

5:30pm - 11:00pm  Exhibits Open  Mediterranean Room A
                  Dinner on your own

SUNDAY, OCTOBER 8

8:30am - 9:00am  Continental Breakfast for Board of Directors
9:00am - 1:00pm  Board of Directors Meeting

Noon - 3:30pm  Registration Desk Open

Noon - 1:00pm  Lunch on your own

1:15pm  Buses leave for LECTURE/Demonstrations
        St. Luke’s Episcopal, Los Gatos, by Charles Rus
        First Congregational, Santa Cruz, by Fred Barr
5:30pm  Buses return to hotel

5:30pm - 8:00pm  Welcome Western Barbecue at Hotel  Poolside

5:30 - 11:00pm  EXHIBITORS’ NIGHT  Mediterranean Room A
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MONDAY, OCTOBER 9

7:30am - 9:00am  Continental Breakfast                          Mediterranean Lobby
7:30am - 11:30am  Exhibits Open                                Mediterranean Room A
8:00am - 9:00am  AIO Business Meeting                         Mediterranean Room B
9:00am - 9:15am  Coffee Break                                 Mediterranean Lobby
9:15am - 10:15am  LECTURE                                     Mediterranean Room B
                  "History of Bay Area Organs & Organbuilding" - Jonathan Ambrosino
10:15am - 10:30am  Coffee Break                                Mediterranean Room B
10:30am - 11:30am  LECTURE                                     Mediterranean Room B
                  "The Odell Restoration at St. Joseph" - Edward Millington Stout III
11:45am - 12:30pm  Lunch at Hotel                              Mediterranean Room B
12:45pm  Board busses for St. Joseph Cathedral, San Jose        Mediterranean Room B
1:30pm - 2:30pm  RECITAL at St. Joseph by James Welch          Mediterranean Room B
2:45pm  Busses return to hotel                                 Mediterranean Room B
3:30pm - 4:15pm  LECTURE                                     Mediterranean Room B
                  "Improving Acoustics" - Ewart 'Red' Wetherill
4:15pm - 4:30pm  Break                                       Mediterranean Room B
4:30pm - 5:15pm  LECTURE                                     Mediterranean Room B
                  "MIDI Made Practical" - James Gruber
5:30pm - 6:30pm  Dinner at hotel                              Mediterranean Room B
7:15pm  Busses leave for First United Methodist Church, Campbell
8:00pm - 9:00pm  LECTURE/Demonstration                        Mediterranean Room B
                  "MIDI Demonstrated" - Dr. Roger Nyquist
9:30pm  Busses return to hotel                                 Mediterranean Room B
9:30pm - 11:00pm  Exhibits Open                              Mediterranean Room A
THE BOSTON UNIVERSITY SYMPHONIC ORGAN
Aeolian Opus #1783 and E.M. Skinner Opus #764
(with a few additions)
play from vintage rolls and computer sequencing
PROGRAM - TUESDAY

TUESDAY, OCTOBER 10

7:30am - 9:00am  Continental Breakfast

8:00am - 9:00am  LECTURE
"Acoustical Terminology" - Robert Mahoney

9:00am - 9:15am  Coffee Break

9:15am  Board busses for St. Agnes Church, San Francisco

10:30am  LECTURE/DEMONSTRATION
"The Orgue du Choeur" - Matthew Dirst

11:30am  Board busses for Schoenstein Shop
Noon - 12:45pm  Buffet Lunch in Annex of Schoenstein Shop
1:00pm - 2:00pm  Schoenstein Shop Tour

2:15pm  Board busses for Stanford University

3:30pm - 4:00pm  LECTURE
"The Structural and Tonal Design of the Fisk/Nanney Organ" - Steve Dieck

4:00pm - 4:30pm  LECTURE
"Rediscovering the Murray Harris Organ" - Mark Austin

4:30pm - 4:45pm  Break with Munchies

4:45pm - 5:45pm  DEMONSTRATION
Robert Bates - "Three Organs, Four Temperaments"
Demonstrations of the Fritz, Fisk, & Harris Organs

5:45pm - 6:00pm  Organ Crawl

6:30pm  Board busses for hotel

Dinner on your own

7:00pm  APOBA Dinner

7:00pm - 11:00pm  Exhibits Open

Optional Theater Organ Recital

8:15pm  Board busses for the Towne Theater, San Jose
8:40pm - 9:50pm  Theater Organ Program featuring Jack Gustaffson and Warren Lubich
10:00pm  Busses return to hotel
A greeting to the participants in the 1995 AIO Convention from

Rosales Organ Builders
Los Angeles, California
Celebrating our work in the San Francisco Bay Area

St. Francis of Assisi Catholic Church
Concord, CA
Opus 13, 1986
2 manuals, 22 stops, 25 ranks

Mission San José
Fremont, CA
Opus 14, 1989
1 manual, 16 stops, 19 ranks
in the Spanish style

First Presbyterian Church
Oakland, California
Opus 16, 1993
3 manuals, 59 stops, 77 ranks

Memorial Church
Stanford University
1982 New 3-Manual Console for the 1901 Murray M. Harris
Collaboration for the restoration of the organ
and
Design and voicing consultation on the 1984 C.B. Fisk Opus 85

The Episcopal Church of St. John the Evangelist
San Francisco, CA
Collaboration on the
Moeller-DeCamp 1902/1984
2 manuals and 21 stops
Wednesday, October 11

7:30am - 9:00am  Continental Breakfast  Mediterranean Lobby
7:30am - 12:30pm  Exhibits Open  Mediterranean Room A
8:00am - 8:45am  LECTURE  Mediterranean Room B
"Secrets of Successful Restoration" - Nelson Barden
8:45am - 9:30am  LECTURE  Mediterranean Room B
"Demystifying & Restoring the Skinner Pitman Chest" - Joseph Dzedza
9:30am - 9:45am  Coffee Break
9:45am - 10:30am  LECTURE  Mediterranean Room B
"Tonal Restoration of the Skinner Organ" - Nicholas Thompson-Allen
10:30am - 10:45am  Coffee Break
10:45am - 11:45am  AIO Business Meeting Conclusion  Mediterranean Room B
Noon - 12:45pm  Lunch at hotel
1:00pm - 2:30pm  PANEL DISCUSSION ON RESTORATION  Mediterranean Room B
Nelson Barden, Joseph Dzedza, Nicholas Thompson-Allen
moderated by Edward Millington Stout III
2:30pm - 2:45pm  Coffee Break
2:45pm - 3:45pm  LECTURE  Mediterranean Room B
"Time Management" - Gene Bedient
3:45pm - 4:00pm  Coffee Break
4:00pm - 6:00pm  TABLE TALKS  Governor's House & Woodside Room
   I  ORGANBUILDER IN A TUBE
      "Glues and Adhesives in Organbuilding" - Ric Parsons
   II  AVOIDING MELTDOWN
      "Metal Pipe Repair on the Road" - John Hupalo
   III  ALL THINGS BEING EQUAL
      "Setting and Tuning with Equal Temperament" - Robert Rhoads
   IV  SCREAMING UPPERWORK
      "Tuning Mixtures and Cornets" - Bill Visscher
6:30pm - 7:30pm  Attitude Adjustment  Hotel Lounge
7:30pm  CLOSING BANQUET with guest speaker John Tyrell  Mediterranean A&B
Tools for organ builders

We offer many items not generally available such as:

- Forstner Bits: 15 sizes from 3/8" to 2-1/8"
- Multispar Bits: 40 sizes from 1/2" to 2" in 1/16 increments, 2" to 4" in 1/8 increments
- Bradpoint Bits: in 8 and 12 bit sets: 1/8" to 1"
- Tuning Cones: in 10 sizes and styles (steel & brass)
- Tuning Knives: in 8 sizes (steel or brass)
- Voicing Tools: 9 sizes of spatulas, 4 sizes of languid rods, 3 sizes tochole deburrers, 3 sizes of toe cones, 3 styles of foothole gauges, 7 styles of cutup knives, & many special tools for reed voicing.
- Pipe Making Supplies: Gum Arabic, Styrene, Whiting Tools: pipe metal cutters and scrapers

#65701 1/16" x 1.0" x 75'
#65702 1/16" x 1.5" x 75'
#65703 1/8" x 1.0" x 75'
#65704 1/8" x 1.5" x 75'
#65705 1/8" x 0.5" x 75'
#65706 1/8" x 0.75" x 75'

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Order Line: (800) 886-0236
### Optional Tours

<table>
<thead>
<tr>
<th>Option I</th>
<th>Monterey Bay Tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00am</td>
<td>Busses leave for Monterey Bay Aquarium, 17-mile drive, Carmel Mission, and Gilroy Wineries</td>
</tr>
<tr>
<td>5:30pm</td>
<td>Busses return to hotel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Option II</th>
<th>Skinnerama (and friends)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00am</td>
<td>Busses leave for San Francisco, visiting:</td>
</tr>
<tr>
<td></td>
<td>St. Patrick E.M. Skinner</td>
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<tr>
<td></td>
<td>St. Boniface Aeolian-Skinner (Harrison)</td>
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<td></td>
<td>Trinity Episcopal E.M. Skinner</td>
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<td></td>
<td>St. Luke’s Episcopal Aeolian-Skinner (Whiteford)</td>
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<td></td>
<td>Old First Presbyterian Visscher</td>
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<tr>
<td>5:15pm</td>
<td>Evensong at Grace Cathedral Aeolian &amp; Aeolian-Skinner</td>
</tr>
<tr>
<td>6:00pm</td>
<td>Board busses for Hotel</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Busses return to Hotel</td>
</tr>
</tbody>
</table>

### Convention Personalities

**Jonathan Ambrosino** chronicles the history of 20th-century American organ building, and occasionally contributes to it. After six years with Nelson Barden Associates, Mr. Ambrosino spent a year building chests and helping on installations for Austin Organs, and later worked in Los Angeles as an administrator for Rosales Organ Builders. Upon returning East last Spring, he began working for Douglass Hunt in New York City, doing maintenance and restoration. • Mr. Ambrosino has written extensively on the 20th-century American organ. In addition to articles for the major organ journals, he edits his own publication, the *Erzahler: Journal of the Symphonic Organ Society*. Last year, he produced *A Skinner Photo Album*, and assisted with Mr. Skinner’s *Home Movies*. Other projects include a forthcoming critical analysis of Skinner and Aeolian-Skinner and the writing of Carlo Curley’s autobiography. • Mr. Ambrosino serves as a Councilor of the Organ Historical Society; sits on the advisory board of the American Pipe Organ Museum; works actively on the Pipe Organ Film Committee; and is helping to develop the A.I.O.’s service manual in conjunction with Howard Maple. A Boston native, he now lives in Connecticut with an architect, two cats, and three phone lines.

**Mark C. Austin** operates a pipe-organ service business based in San Francisco working as a technician, restorer and voicer. His training in organbuilding began while working for Rosales Organ Builders and continued under the guidance of Manuel Rosales, John DeCamp, and Mark Lively. • Mr. Austin is curator of organs at Stanford University where he and John DeCamp have recently completed a thorough restoration of the 1901 Murray Harris organ. He is also curator of Rosales Opuses 10, 13 & 16. • Mr. Austin holds a M.M. in choral music from New England Conservatory and has performed as singer and conductor with several early music groups. He is currently Choirmaster for Holy Innocents Episcopal Church, serves on the local board of the AGO in San Francisco, and is a member of the OHS and AIO.
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CONVENTION PERSONALITIES

Nelson Barden is president of Nelson Barden Associates, Inc., a Boston restoration firm whose work includes the 1936 Kimball at First Church Scientist, Cambridge, the 1921 E.M. Skinner at Old South Church, and ongoing restoration of G. Donald Harrison's early American Classic Instruments at Church of the Advent and Groton School. Since 1957, Mr. Barden has been a champion of 20th-century American instruments and a pioneer in museum-quality restoration techniques for electro-pneumatic action. In 1972, his "live" recordings of pre-WWI Welte Philharmonic organ rolls opened a new perspective on authentic Symphonic performance practice. In 1986, his biography of virtuoso transcription organist Edwin H. Lemare was published simultaneously in England and America, and helped revive interest in transcription playing on both sides of the Atlantic. In addition to current restoration projects in Brooklyn, Jacksonville, Philadelphia, and the renowned 1949 Aeolian-Skinner in Boston's Symphony Hall, Mr. Barden is Restorer-in-Residence at Boston University and Curator of the Boston University Symphonic Organ.

Frederick W. Barr is a graduate of Andrews University in Michigan, where he majored in Organ Performance. He has served as organist-choirmaster for several churches, most recently St. Andrew's Episcopal in College Park, Maryland. Currently he is interim director of the Canton Civic Opera Chorus. He has been involved with many aspects of organbuilding, from chest construction to chest layouts and mechanical and electric actions. He now specializes in tonal finishing. In March of this year he moved to Ohio where he is employed by Kegg Pipe Organ Builders. He has been a member of AIO since 1979.

Robert Bates is Organist of Memorial Church, Stanford University, where he received a Ph.D. in musicology in 1986. He has won top prizes in organ performance in numerous cities, including San Antonio, Bruges and Chartres. He was awarded the French Prix d'Excellence and the Prix de Virtuosité from the class of Marie-Claire Alain. He is currently Director of the Organ Consortium at Stanford and on the executive board of the American Organ Academy. Dr. Bates is a specialist in 17th-century French organ music and in early tuning systems; his articles have appeared in Organ Yearbook, Music and Letters and Performance Practice Review. He has recorded for Arkay Records and the Organ Historical Society, and has just completed two new recordings in Memorial Church – one of his own compositions and the other of organ trios by J.S. Bach.

Gene Bedient, a native of Nebraska, worked for the Charles W. McManus Company in Kansas City from 1967 until 1969, at which time he founded the Bedient Pipe Organ Company in Lincoln, Nebraska. Mr. Bedient has always had a keen interest in music and traditional craftsmanship. At the Bedient workshop, 14 employees custom design and build all the parts for their instruments. As a result of Mr. Bedient's study of historic instruments, he has been commissioned to build many one-of-a-kind instruments in addition to the standard line of instruments that the company builds. Mr. Bedient is Adjunct Associate Professor of Organ Design and Construction at the University of Nebraska, and is also active in the AGO, APOBA, AIO, OHS, ISO, and the Westfield Center.

Steven Dieck, President of C. B. Fisk, Inc., became interested in the organ at an early age and soon after was playing church services in his home town of Indianapolis. His mechanical inclinations led him to a job with a local technician/builder so that he could spend his school vacation days learning more about the organ. After completing a B.M. degree in organ performance at DePauw, Mr. Dieck began an apprenticeship with Charles Fisk where he had an active role in the design and construction of the instruments. In 1983, he was appointed Executive Vice President of the company and assumed the role of President in September of 1993. Mr. Dieck was the project manager for Opus 85 at Stanford and as such was responsible for the coordination and oversight of the design and construction of the instrument. Charles Fisk died on December 16, 1983, the day before the installation crew for the Stanford instrument was to have left to go home for Christmas.
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Matthew Dirst is the first American musician to win international prizes in both organ and harpsichord, including first prize at the American Guild of Organists Young Artists Competition and second prize at the inaugural Warsaw International Harpsichord Competition. A native of Illinois, he holds degrees from the University of Illinois, Southern Methodist University, the Conservatoire National de Rueil-Malmaison (France), and is currently a Ph.D. candidate at Stanford University, where he is completing a dissertation on the reception history of Bach’s Well-Tempered Clavier. • In addition to pursuing an active concert career, Mr. Dirst has published several articles on the organ and keyboard music of J.S. Bach and gives frequent master classes and lectures. His first recordings feature harpsichord music of Francois and Armand-Louis Couperin and organ music of J.S. Bach.

Joseph F. Dzeda and Nicholas Thompson-Allen are Co-Directors of the A. Thompson-Allen Company, a firm which specializes in the restoration of Skinner Organs of all periods, and Associate Curators of Organs for Yale University. Additionally, they are two of the Founding Members of the Symphonic Organ Society, an organization dedicated to the study and preservation of the American Symphonic Organ.

James E. Gruber, a Chicago native, has been actively involved with the pipe organ for over 30 years. As organist in high school he developed a great interest not only in organ performance but in organbuilding as well. In 1974 he received a B. M. degree from Sherwood Music School. During college he began an apprenticeship with William Hansen, and in 1976 founded Gruber Pipe Organs. During the next 15 years the company grew to care for well over 250 organs, and completed many major rebuilding projects. In 1992, Mr. Gruber joined Peterson Electro-Musical Products, Inc. to expand all aspects of customer service, sales and marketing. Since then he has been involved with product design, advertising, seminars and specifications of solid state control systems including over 100 MIDI interfaces. • An A.I.O. member since 1979, Mr. Gruber has served in several capacities including president. He has been an organist/music director for over 25 years.

John N. Hupalo, a native of New York, attended Hartt College of Music where he studied piano. In 1972, John began his apprenticeship in pipe making with Stuart S. Skates at the Austin Organ Company. In 1980, Mr. Hupalo opened his own pipe making business. Seven years later he relocated to San Francisco and began managing the pipe shop at Schoenstein & Company. • In his career he has provided pipes and pipe repairs for many notable organs across the country. John is serving as Exhibits Chairman for this year’s convention.

Robert F. Mahoney started his musical career with piano studies as a child. These studies led to a two year stint at Juilliard that was interrupted when the U.S. Army forcefully proposed a career change. • Mr. Mahoney earned a B.S. in Physics from Fordham University in New York and a Master of Architecture degree from the University of Colorado. For several years he practiced as an architect and earned professional registration in Colorado and California. • As an acoustical consultant he has worked with Chris Jaffe for two years and Larry Kirkegaard for nine, ending his association with the latter firm as a principal consultant in charge of the Colorado office. In 1992 Robert F. Mahoney & Associates was established, specializing in worship spaces, arts facilities and public assembly spaces. • Mr. Mahoney has collaborated with many of the outstanding organbuilders in North America and Europe. He was the acoustician for organ installations at Christ Church Cathedral, Indianapolis; St. James Episcopal Church, Los Angeles; the University of Saint Thomas, Saint Paul; The Wooddale Church, Minneapolis; the University of Alabama at Tuscaloosa; the University of Iowa and many others.
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Ronald McKean is Director of Music and Organist at First Presbyterian Church in Oakland, where he has recently dedicated Opus 16 of Rosales Organ Builders Inc. • Recognized as a leader in improvisation, he has competed nationally and internationally, winning prizes at the San Anselmo Festival, Haarlem Festival, Holland, and the AGO convention in Boston. • Mr. McKean has given improvisation workshops and concerts at Stanford University, MusicSources, and for the AGO in San Francisco, Los Angeles, San Diego, and most recently, on the Marseich organ at Wichita State University, Kansas. • As a composer, Mr. McKean has been commissioned by the Accord Ensemble of Indianapolis to write solo, chamber and symphonic works. He has also written Three Etudes (1993) for organ, of which a scheduled release on CD is expected this fall.

Dr. Roger Nyquist, an internationally known organ virtuoso and recording artist, is in continual demand as a recitalist and teacher. He brings to his performances a technical mastery, rhythmic energy and power of musical expression that make his concerts among the outstanding performances on the organ scene today. • A native of Rockford, Illinois, Dr. Nyquist earned the B.M. degree, from Augustana College; he holds the M.M. Degree from Syracuse University, studying with Arthur Poister; and received the D.M. degree from Indiana University as a student of Oswald Ragatz. • Dr. Nyquist has been on the faculty of Southwestern College, the University of California at Santa Barbara, and from 1968-1992 was Professor of Music and University Organist at Santa Clara University. • Dr. Nyquist has recorded several albums with Century, Chapel-Bridge, Orion Master Recordings, Arkay Records, and Digital Audio Disc Corporation.

Richard B. Parsons is president of Parsons Pipe Organ Builders of Canandaigua, NY, where he is responsible for design engineering and sales. The firm employs ten people and primarily builds and remanufactures mechanical action pipe organs. Mr. Parsons is active in the American Institute of Organbuilders and is a member of the Organ Historical Society.

Robert D. Rhodes has a long interest in engineering, musical and acoustical matters. He installed his first organ in 1957. In 1960 he started his own organ service firm. A year later, he became the M.P. Moller representative in the San Francisco Bay Area. In 1970, he sold the service business and worked full time as a broadcast engineer; later becoming technical director of a radio network. • Mr. Rhodes reentered the organ business in 1974 and four years later combined his business with Schoenstein & Company, becoming the factory manager where he is responsible for mechanical design, layout, all phases of construction, installation and finishing.

Manuel J. Rosales served an organbuilding apprenticeship with Hermann Schlicker from 1969-1975; other study was with J. Leland Haggard, Charles B. Fisk, and Susan Tattershall. He founded Rosales Organ Builders in 1976. • He has made several study trips including Spain, Mexico, Belgium, The Netherlands, Germany, five trips to France and several study tours of the United States. • Mr. Rosales has been successful in the preservation and restoration of several historic American organs. He was a founder of the Pacific-Southwest Chapter of the OHS, a past National Councilor of the Organ Historical Society and currently serves on the Friends of the Wanamaker Organ Technical Advisory Board for the restoration of the world’s largest organ. Mr. Rosales’ professional affiliations include the ISO, AIO, APOA and the AGO.

Charles Rus, a native of Grand Rapids, Michigan, has given concerts throughout Austria, Germany, and the United States. In 1990 he represented the United States as a recitalist at the Internationale Orgelwoche in Bonn, Germany. He performs regularly with the San Francisco Symphony and has toured Asia, Europe, and the United States with them. • Mr. Rus began his involvement with the organ by working with George Bozeman Organbuilders in New Hampshire. He received his B.M. degree and The Performer’s Certificate from The Eastman School of Music. His Master of Music degree comes from the University of Michigan at Ann Arbor. In 1987 he was a Fulbright Scholar at the Folkwang Hochschule für Musik in Essen, Germany. • Mr. Rus is on the Organ Faculty at the San Francisco Conservatory of Music. He is also organist and choir director at Temple Emanu-El and at The Episcopal Church of St. John the Evangelist, both in San Francisco.
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John J. Tyrrell, a mid-westerner by birth, was trained both as an organist (B.A., Beloit College) and as an architect (B.S. Arch, University of Illinois) spending four years in the Navy during World War II between the two degrees. He is a registered architect. * Beginning his organbuilding career in January, 1952, as a trainee in the Boston factory of Aeolian-Skinner, he was associated with this firm in engineering, design/sales, and administrative capacities until 1970, serving as the company's president from 1960 to 1966. Mr. Tyrrell left the organization to become Southern Sales Representative for Casavant Frères, then in 1979 returned to the north to represent M. P. Moller, and was appointed as their National Sales Director in 1986. Retirement to Florida in 1989 allowed him to do occasional organ consulting, subsequently joining Randall Dyer as a part-time Sales Associate.

William Visscher received his Bachelor's Degree from Susquehanna University, Pennsylvania, where he studied organ building with Dr. James Boeringer. He has worked for the organ building firms of James McFarland & Co., Bozeman-Gibson Co., Inc., and Rosales Organ Builders, Inc. He now owns Visscher Pipe Organ Builders, a company which he formed in 1983.

James Welch holds the position of University Organist and Lecturer in the music department of Santa Clara University. Formerly he was on the music faculty of the University of California, Santa Barbara. He received his D.M.A. from Stanford University, where he studied with Herbert nanney. * He has performed in such diverse locations as the University of Rio de Janeiro, the Carillon Tower of the YMCA in Jerusalem, the Buddhist Hongwanji Temple in Hilo, Hawaii, Notre Dame Cathedral in Paris, and the Heare Castle carillon, in addition to the more traditional venues. He has released several recordings on instruments ranging from the Murray M. Harris at Stanford's Memorial Church to the Flentrop at St. Mark's Cathedral in Seattle. In recent years he has concertized in New Zealand, Prague, Poznan (Poland), and at the Leipzig Gewandhaus. As a guest professor at the Taiwan Theological College in Taipei, he gave recitals in Hong Kong and Macau. In 1992 he presented a recital at the Beijing Concert Hall, the first American to perform on the hall's Rieger-Kloss organ. * Mr. Welch serves as organist at St. Mark's Episcopal Church in Palo Alto, and is also accompanist for the Santa Clara Chorale, now in its 30th year.

Ewart 'Red' A. Wetherill, AIA is responsible for architectural acoustics in a wide range of building types. Representative projects before joining Paoletti Associates have included: Roy Thomson Concert Hall, Toronto; Victorian Arts Centre, Melbourne, Australia (Opera/ Ballet, Drama Theatre and Concert Hall); NOVA Headquarters Building, Calgary; San Jose Convention Center; Lougheed Building, Banff Centre for the Arts; Memorial Church Renovation, Stanford University; and remodeling of the Orpheum Theatre, Vancouver and Blaisdell Concert Hall, Honolulu. * Before joining Paoletti Associates Mr. Wetherill was Principal at Wilson, Ihrig, & Associates in Oakland, California. He was responsible for all aspects of architectural acoustics with major emphasis on performing arts and worship facilities.
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In 1973, a group of organbuilders met in Washington, D.C. to explore the possibility of forming a professional association. A provisional board was established and a constitution committee was appointed. In September of 1974, a convention was held in Dayton, Ohio, which adopted a constitution and bylaws, signed charter members and elected a board of directors. Since that time, conventions have been held each year in cities throughout the United States and Canada. These meetings are structured around a full schedule of technical lectures, visits to local organ shops and instruments, product exhibits and business meetings. AIO midyear seminars provide another valuable opportunity for professional growth. Held in organ shops throughout the country, these sessions provide hands-on training in a variety of small group settings.

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## St. John's Presbyterian Church, Berkeley

John Brombaugh - 1979

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<tr>
<td>1 2/3 Tierce</td>
<td>III Scharff</td>
<td></td>
</tr>
<tr>
<td>2 Octave</td>
<td>8 Dulcian</td>
<td></td>
</tr>
<tr>
<td>III-V Mixture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Trumpet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Gallery Organ - Herz Hall - University of California, Berkeley

Greg Harrold - 1982

<table>
<thead>
<tr>
<th>Haupwerk</th>
<th>Oberwerk</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bordun</td>
<td>8 Rohrflöte</td>
<td>16 Bordun Bass(HW)</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Quintadena</td>
<td>8 Principal Bass(HW)</td>
</tr>
<tr>
<td>8 Gedackt</td>
<td>4 Principal</td>
<td>4 Octaven Bass</td>
</tr>
<tr>
<td>4 Octav</td>
<td>4 Hohlflöte</td>
<td>8 Trompeten Bass(HW)</td>
</tr>
<tr>
<td>3 Nasat</td>
<td>2 Octave</td>
<td></td>
</tr>
<tr>
<td>2 Flöte</td>
<td>II Terzian</td>
<td></td>
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<tr>
<td>Terz discant</td>
<td>III Scharff</td>
<td></td>
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<tr>
<td>V Mixtur</td>
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</tr>
<tr>
<td>8 Trompete</td>
<td>8 Regal</td>
<td>Couplers</td>
</tr>
<tr>
<td>8 Krummhorn</td>
<td>Zimbelstern</td>
<td>OW/HW</td>
</tr>
<tr>
<td></td>
<td>Nachtigall</td>
<td>OW/PED</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HW/PED</td>
</tr>
</tbody>
</table>
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Bon R. Smith
President

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217 352 1955
## CONVENTION ORGANS - PRE CONVENTION

**FRONT ORGAN - HERZ HALL - UNIVERSITY OF CALIFORNIA, BERKELEY**  
**WALTER HOLTKAMP - 1958**

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>Swell Organ</th>
<th>Positiv Organ</th>
<th>Pedal Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Quintadena</td>
<td>8 Flute à Cheminée</td>
<td>8 Copula</td>
<td>16 Principal</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Dulciane</td>
<td>4 Praestant</td>
<td>16 Subbass</td>
</tr>
<tr>
<td>8 Gedackt</td>
<td>8 Gambe</td>
<td>4 Rohrflöte</td>
<td>16 Quintadena(G)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Voix Celeste</td>
<td>2³/₄ Nazard</td>
<td>8 Octave</td>
</tr>
<tr>
<td>4 Spitzflöte</td>
<td>4 Octave Geigen</td>
<td>2 Octave</td>
<td>8 Gedackt</td>
</tr>
<tr>
<td>2 Doublette</td>
<td>4 Bourdon</td>
<td>2 Flute</td>
<td>4 Choralbass</td>
</tr>
<tr>
<td>1³/₄ Octave Quint</td>
<td>2 Flautino</td>
<td>1³/₄ Tierce</td>
<td>4 Hohlflöte</td>
</tr>
<tr>
<td>IV Plein Jeu</td>
<td>1 Piccolo</td>
<td>III Fourniture</td>
<td>2 Nachthorn</td>
</tr>
<tr>
<td>III Scharf</td>
<td>III Cymbale</td>
<td>8 Cromorne</td>
<td>III Mixture</td>
</tr>
<tr>
<td>16 Dulzian</td>
<td>V Cornet</td>
<td>Glockenzimbel</td>
<td>32 Cornet</td>
</tr>
<tr>
<td></td>
<td>16 Basson</td>
<td></td>
<td>16 Posaune</td>
</tr>
<tr>
<td></td>
<td>8 Fagott</td>
<td></td>
<td>16 Dulzian</td>
</tr>
<tr>
<td></td>
<td>4 Clarion</td>
<td></td>
<td>8 Trumpet</td>
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<tr>
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<td>4 Schalmey</td>
</tr>
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</table>

The Following Organs are all part of the Edmond O'Neill Memorial Organ Trust at the University of California, Berkeley

## CONTINUO ORGAN  
**AHREND & BRUNZEMA - 1968**

<table>
<thead>
<tr>
<th>Manual</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Holzgedackt</td>
</tr>
<tr>
<td>4 Holzgedackt</td>
</tr>
<tr>
<td>2 Prinzipal</td>
</tr>
<tr>
<td>II Zimbel</td>
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## CONTINUO ORGAN  
**AHREND - 1975**

<table>
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<td>4 Holzgedackt</td>
</tr>
<tr>
<td>2 Prinzipal</td>
</tr>
<tr>
<td>I Zimbel</td>
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## PRACTICE ORGAN  
**AHREND - 1980**

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>8 Rohrflöte</td>
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<td>4 Prinzipal</td>
</tr>
<tr>
<td>2 Spitzgedackt</td>
</tr>
<tr>
<td>I Zimbel</td>
</tr>
<tr>
<td>Tremolo</td>
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</table>

<table>
<thead>
<tr>
<th>Manual II</th>
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<tbody>
<tr>
<td>8 Holzgedackt</td>
</tr>
<tr>
<td>4 Holzgedackt</td>
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<tr>
<td>1³/₄ Nasat</td>
</tr>
<tr>
<td>8 Rankett</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual I</td>
</tr>
<tr>
<td>Manual II</td>
</tr>
</tbody>
</table>
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ANTIQUE CHAMBER ORGAN
CA. 1750

Manual
4 Quintade
2 Principal
11/3 Flöte

Pedal
8 Holzgedackt

ANTIQUE CHAMBER ORGAN
1783

8 Gedact
4 Principaal
4 Fluit
3 Quinta
2 Octaav
1 Octaav
8 Quintadena (discant only)
Tremulant

ANTIQUE ITALIAN ORGAN
CA. 1750

8 Principal 8 p.
4 Ottava
2 Quintadecima
11/3 Decimanona
1 Vigesimaseconda
22/3 Flauto in 12
8 Voce Umana
Terza mano
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ROSALES ORGAN BUILDERS
OPUS 16 - 1993

Great (I)
32  Prestant
16  Prestant
 8  Principal
 8  Flûte harmonique
 8  Chimney Flute
 8  Gamba
 4  Octave
 4  Spire Flute
2\textsuperscript{2/3}  Octave Quint
 2  Super Octave
1\textsuperscript{3/5}  Tierce
 5  Cornet (mc)
VIII  Mixture
16  Bombarde
 8  Trumpet
 4  Clarion
16  Chamade (tc)
 8  Chamade
 4  Chamade

Swell (III)
16  Bourdon
 8  Geigen Principal
 8  Flûte traversière
 8  Bourdon
 8  Viole de gambe
 8  Voix céleste
 4  Principal
 4  Flûte octavante
2\textsuperscript{2/3}  Nasard
 2  Octavin
1\textsuperscript{3/5}  Tierce
 1  Piccolo
IV  Mixture (prep)
16  Bombarde
 8  Trumpet
 8  Hautbois
 8  Clarinet
 8  Vox Humana

Positive (II)
16  Bourdon
 8  Principal
 8  Gedeckt
 4  Octave
 4  Rohrpipe
3\textsuperscript{1/5}  Grosse Tierce
2\textsuperscript{2/3}  Nasard
1\textsuperscript{3/5}  Larigot
VI  Mixture
 8  Trumpet
 8  Cromorne
 4  Clarion

Pedal
32  Open Wood
32  Prestant
21\textsuperscript{1/3}  Prestant Quint
16  Open Wood
16  Prestant
16  Bourdon
10\textsuperscript{2/3}  Quint
 8  Octave
 8  Flûte
 8  Bourdon
 4  Super Octave
 5  Mixture (prep)
32  Bombarde
16  Bombarde
16  Posaune
 8  Trumpet
 4  Clarion
 8  Chamade (G)
 4  Chamade (G)

Antiphonal (I)
 8  Principal
 8  Stop’d Diapason
 4  Octave
 2  Fifteenth

  Cymbelstern
  Great Tremolo
  Postivie Tremolo
  Swell Tremolo
  Pedal Tremolo
  Wind Stabilizer Cutout
## Convention Organs - Convention

**St. Luke Episcopal Church, Los Gatos, CA**  
**Visscher Associates, Opus V - 1992**  

<table>
<thead>
<tr>
<th>Great - II</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Prestant</td>
<td>16 Double Open □</td>
</tr>
<tr>
<td>8 Chimney Flute</td>
<td>16 Subbass §</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Open Bass □</td>
</tr>
<tr>
<td>4 Spire Flute</td>
<td>8 Stopped Bass §</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>4 Choral Bass □</td>
</tr>
<tr>
<td>IV Mixture</td>
<td>16 Contra Bassoon •</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8 Bassoon •</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Swell - III</th>
<th>Manual I</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Gemshorn</td>
<td>Coupler Manual-Swell to Great</td>
</tr>
<tr>
<td>8 Celeste</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>8 Gedeckt</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>4 Spindle Flute</td>
<td>Zimbelstern</td>
</tr>
<tr>
<td>2 Principal</td>
<td>Swell Expression</td>
</tr>
<tr>
<td>11/3 Quint</td>
<td>Mechanical Key and Stop Action</td>
</tr>
<tr>
<td>II Sesquialter</td>
<td></td>
</tr>
<tr>
<td>8 Oboe</td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>

## First Congregational Church, Santa Cruz, CA

** Aeolian-Skinner, Opus 1341 - 1959 ~ Newton Pipe Organ Services - 1990

<table>
<thead>
<tr>
<th>Great</th>
<th>IV Plein Jeu 2'</th>
<th>Pedal</th>
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</thead>
<tbody>
<tr>
<td>16 Quintaton</td>
<td>16 Hautboy</td>
<td>32 Resultant</td>
</tr>
<tr>
<td>8 Principal</td>
<td>8 Trumpet</td>
<td>16 Contra Bass (56 notes)</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>4 Clarion</td>
<td>16 Subbass (44 notes)</td>
</tr>
<tr>
<td>4 Octave</td>
<td>Tremolo</td>
<td>16 Rohrbass (S)</td>
</tr>
<tr>
<td>4 Spitz Flute</td>
<td></td>
<td>8 Octave (ext.)</td>
</tr>
<tr>
<td>2 Super Octave</td>
<td></td>
<td>8 Subbass (ext.)</td>
</tr>
<tr>
<td>IV Fourniture 1'</td>
<td>8 Cor du Nuit</td>
<td>8 Rohrflute (S)</td>
</tr>
<tr>
<td>8 Tpt</td>
<td>8 Spitz Viole</td>
<td>4 Choralbass (ext)</td>
</tr>
<tr>
<td>Chimes</td>
<td>8 Erzähler</td>
<td>4 Rohrflute (S)</td>
</tr>
<tr>
<td></td>
<td>8 Erzähler Celeste</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4 Koppelflute</td>
<td>16 Posaune (G)</td>
</tr>
<tr>
<td></td>
<td>2³/₃ Nasard</td>
<td>16 Hautbois (S)</td>
</tr>
<tr>
<td></td>
<td>2 Blockflute</td>
<td>8 Trumpet (G)</td>
</tr>
<tr>
<td></td>
<td>1³/₅ Tierce</td>
<td>4 Clarion (S)</td>
</tr>
<tr>
<td></td>
<td>8 Clarinet</td>
<td></td>
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<tr>
<td></td>
<td>4 Rohr Schalmei</td>
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<tr>
<td></td>
<td>Tremolo</td>
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</table>

<table>
<thead>
<tr>
<th>Swell</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Rohrflute</td>
<td></td>
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<tr>
<td>8 Viola Pomposa</td>
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<tr>
<td>8 Viola Celeste</td>
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<tr>
<td>4 Prystant</td>
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<tr>
<td>4 Harmonic Flute</td>
<td></td>
</tr>
<tr>
<td>2 Principal</td>
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</tbody>
</table>
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## CONVENTION ORGANS - CONVENTION

**St. Joseph Cathedral, San Jose, CA**  
**Odell Organ - 1886**  
**Restored by Edward Millington Stout III - 1992**

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Double Open Diapason 16 Bourdon</td>
<td></td>
</tr>
<tr>
<td>8 Open Diapason 8 Open Diapason</td>
<td></td>
</tr>
<tr>
<td>8 Melodia 8 Salicional</td>
<td></td>
</tr>
<tr>
<td>8 Dulce d’Amour 8 Vox Celeste</td>
<td></td>
</tr>
<tr>
<td>8 Gamba 8 Stopped Diapason</td>
<td></td>
</tr>
<tr>
<td>4 Octave 4 Violina</td>
<td></td>
</tr>
<tr>
<td>4 Wald Flute 2 Flautino</td>
<td></td>
</tr>
<tr>
<td>22/3 Twelfth III Coronet</td>
<td></td>
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<tr>
<td>2 Fifteenth 8 Oboe</td>
<td></td>
</tr>
<tr>
<td>III Mixture 8 Tremolo</td>
<td></td>
</tr>
<tr>
<td>8 Trumpet</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Open Diapason 16 Bourdon</td>
<td></td>
</tr>
<tr>
<td>Great to Pedal 16 Open Diapason</td>
<td></td>
</tr>
<tr>
<td>Swell to Pedal 8 Violincello</td>
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## FIRST UNITED METHODIST CHURCH, CAMPBELL, CA  
**Schantz Pipe Organ, Opus 2016**

<table>
<thead>
<tr>
<th>Great</th>
<th>Koppelflöte</th>
<th>Choir (Expressive)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Violone 4 Gedackt 32 Subbass</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Principal 2 Gemshorn 16 Principal</td>
<td></td>
<td></td>
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<tr>
<td>8 Harmonic Flute 13/5 Gemshorn Celeste 16 Subbass</td>
<td></td>
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</tr>
<tr>
<td>8 Rohrflöte V Plein Jeu 16 Violone (G)</td>
<td></td>
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</tr>
<tr>
<td>8 Violone 16 Basson-Hautbois 16 Bourdon (S)</td>
<td></td>
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</tr>
<tr>
<td>4 Octave 8 Trompete 8 Octave</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4 Nachthorn 8 Hautbois 8 Subbass</td>
<td></td>
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<td></td>
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<tr>
<td>2 Super Octave 4 Schalmei 8 Bourdon (S)</td>
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<tr>
<td>IV Fourniture 4 Tromulant 8 Violone (G)</td>
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<tr>
<td>8 Trompete 2 Choral Bass 4 Choral Bass</td>
<td></td>
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</tr>
<tr>
<td>8 Festival Trumpet (C) 4 Weitflöte</td>
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<tr>
<td>Tremulant 2 Choral Bass</td>
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<td></td>
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<tr>
<td>Chimes 2 Weitflöte</td>
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<td>Great 16 32 Contre Posaune</td>
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<tr>
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<td>Great 4 16 Basson-Hautbois (S)</td>
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<td>MIDI on Great 8 Posaune</td>
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<table>
<thead>
<tr>
<th>Swell</th>
<th>Choir (Expressive)</th>
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<tr>
<td>16 Bourdon</td>
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<td>8 Geigen Principal 8 Basson-Hautbois (S)</td>
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<tr>
<td>8 Bourdon 8 Posaune</td>
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<tr>
<td>8 Viola Pomposa 8 Hautbois (S)</td>
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<td>8 Viola Celeste 8 Festival Trumpet (C)</td>
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<tr>
<td>4 Præstant 4 Schalmei (S)</td>
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<tr>
<td>MIDI on Great</td>
<td>MIDI on Choir</td>
<td>MIDI on Pedal</td>
</tr>
</tbody>
</table>
"Craftsmen’s art and music’s measure for thy pleasure all combine"

1. Cor de Nuit. This wide scaled flute with a very narrow mouth (1/16th) is usually encountered at 4-ft. or 2-ft. pitch on the Pedals. It has a very pure tone and its function is to give point and definition to the pedal line chiefly in Fugues and other contrapuntal applications.

2. Orlos. Basically an 8-ft. Regal. This stop originates from the early Spanish Organ. Often mounted “en chamade”, regulation is by means of a series of small holes in the solid top. Considering its length - some 4" (102mm) at 8-ft. C - it produces a hollow tone with strong fundamental combined with great stability in tuning.

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OPUS 116, INSTALLED 1991

Front Great (Manual I) 2\(\frac{2}{3}\) Nazard
16 Bourdon
8 Montre
8 Flute Harmonique
4 Prêtant
4 Flute douce
2 Octavin

Front Pedal
8 Trompette
Great 4
Swell to Great 16
Swell to Great 4

Front Swell (Manual II)

8 Montre
8 Bourdon
8 Voix Celeste (T.C.)
4 Flute douce

8 Trompette
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4

MEMORIAL CHURCH
STANFORD UNIVERSITY, STANFORD CA
PAUL FRITTS & CO. - 1995

Manual
8 Gedackt
4 Blockflöte
4 Rohrflöte
II Nasat/Cornet (c’)
2 Genshorn
16 Rankett
8 Krummhorn
4 Schalmei

Coupler
Permanent Manual to Pedal

Manual 54 notes
Pedal 29 notes
Variable Tremulant

Stop divided at c’

Photograph is of greatly similar “Compentius” organ built for the residence of Jeff Smith.
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**Memorial Church, Stanford University, Stanford, CA**

**Murray M. Harris Organ Company - 1901**
**Johnston Organ Company, Echo - 1915**
**E. M. Skinner, Additions & Console - 1925**
**Aeolian-Skinner, Solo Division - 1933**
**Rosalet Organ Builders, Console - 1982**
**John DeCamp & Mark Austin, Restoration - 1995**

**The Fisk-Nanney Organ**
**C.B. Fisk, Opus 85 - 1984**

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<td>8</td>
<td>Swell to Choir - 8</td>
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<tr>
<td>8</td>
<td>Choir to Great - 16, 8</td>
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<td>8</td>
<td>Great, Swell &amp; Choir to Pedal</td>
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<tr>
<td>8</td>
<td>Solo to Great - 16, 8, 4</td>
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<tr>
<td>4</td>
<td>Solo to Choir - 8, 4</td>
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<tr>
<td>4</td>
<td>Solo to Pedal - 8</td>
</tr>
</tbody>
</table>

The photo at the right shows the Fisk Organ in the center of the gallery with the Harris organ flanking either side.
THEATER ORGAN RECITAL

THE TOWNE THEATER, SAN JOSE, CA
WURLITZER STYLE 240, OPUS 1773 (1927)

Main Chamber (Left) | Solo Chamber (Right)
---|---
Concert Flute | 97 pipes
Viol d'Orchestra | 73 pipes
Viol d'Orchestra Celeste | 73 pipes
Diaphonic Diapason | 73 pipes
Horn Diapason | 61 pipes
Clarinet | 61 pipes
Vox Humana | 61 pipes
Salicional | 85 pipes

Tibia Clausa | 97 pipes
Tuba | 73 pipes
Orchestral Oboe | 61 pipes
Kinura | 61 pipes
Bass Trumpet | 61 pipes
English Post Horn | 61 pipes
Xylophone, Chrysoglot, Glockenspiel, Wood Harp, Chimes, Tuned Sleigh Bells, Toy Counter

Jack Gustafson's interest in music began with the pumping of his aunt's player piano. Encouraged by his parents he began piano lessons at the age of eight. Interest in the organ began in high school, where he set his goals to be Assembly Hall Organist. Theater Pipe Organ was introduced to him by Mr. Kay McAbee, his second organ teacher. At the age of fifteen Jack built a pipe organ from a collection of dismantled, junked and broken-up theater organs found in the Chicago area. Originally a 2/5 basement installation in his hometown, Elmhurst, Ill., Jack's organ is now a 3/13 Wurlitzer/Kimball in his San Jose, California home. • Jack's organ styling has also undergone a metamorphosis. His self-taught piano style grew to Hammond Organ, High School Assembly Hall Style to Roller/Ice Rink Style, to Pizza Parlor Style and finally to the Theater Organ styling you will soon hear.

Warren Lubich began studying piano at the age of seven. After four years of classical training his interests turned to popular music and he continued with two years of study in harmony and arranging. The sound of the theatre organ could still be heard on occasions in San Francisco's movie palaces and Warren looked forward to the day when he might have a chance to play one. Upon graduation from college he became involved with the Avenue Theatre in San Francisco and its Wurlitzer and was soon named staff organist, performing interludes before the silent movies on Friday nights. When the theatre ceased operation in 1954, Warren and three partners who had purchased the organ to save it from removal, placed the organ in storage and have recently installed it in the Towne Theatre in San Jose where it is used for silent film revivals. In 1976 Warren became staff organist for Pizza and Pipes Restaurants and is currently the featured weekend organist at the Redwood City location. In 1980 Warren made his overseas concert debut in England and has since performed ten concerts there, ten in Australia and four in New Zealand. A number of silent film shows at Boise's Egyptian Theatre are included in his many stateside appearances.
From small parts to complete organs

Aug. Laukhuff
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ORGELBAU seit 1823

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<table>
<thead>
<tr>
<th>Great Organ</th>
<th>St. Boniface Church</th>
<th>Echo - IV</th>
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<tbody>
<tr>
<td>16 Bourdon (P)</td>
<td>8 Principal</td>
<td>8 English Diapason</td>
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<tr>
<td>8 Diapason</td>
<td>8 Spitzflöte</td>
<td>8 Kleine Erzahler - II</td>
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<tr>
<td>8 Harmonic Flute</td>
<td>4 Nachthorn</td>
<td>8 Cor de Nuit</td>
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<tr>
<td>8 Rohrflöte (S)</td>
<td>8 Vox Celeste - II</td>
<td>8 Vox Humana</td>
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<td>8 Echo Gamba (S)</td>
<td>8 Gedeckt</td>
<td>Tremolo</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Flauto Dolce</td>
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<tr>
<td>11 Grave Mixture</td>
<td>4 Octave</td>
<td></td>
</tr>
<tr>
<td>8 Trumpet (S)</td>
<td>4 Flute</td>
<td></td>
</tr>
</tbody>
</table>

| Swell Organ | St. Boniface Church |
|-------------|---------------------|----------|
| 8 Bourdon | 8 Viol |
| 8 Viola | 4 Prestant |
| 4 Flute Triangulaire | 1 Plein Jeu (III Rks.) |
| 2 Fifteenth | Swell 16, 4 |
| III Mixture | |
| 16 English Horn | |
| 8 Trumpet | |
| 8 Oboe | |
| 8 Vox Humana | |
| Tremolo | |

<table>
<thead>
<tr>
<th>Pedal Organ</th>
<th>TRINITY EPISCOPAL CHURCH</th>
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<tbody>
<tr>
<td>16 Bourdon</td>
<td>239 Nazard</td>
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<tr>
<td>8 Principal</td>
<td>8 Clarinet</td>
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<tr>
<td>8 Echo Gamba</td>
<td>8 Orchestral Oboe</td>
</tr>
<tr>
<td>4 Octave</td>
<td>8 Harp</td>
</tr>
<tr>
<td>4 Flute</td>
<td>8 Celesta</td>
</tr>
<tr>
<td>III Mixture</td>
<td>8 Celesta</td>
</tr>
<tr>
<td>8 Tromba</td>
<td>Tremolo</td>
</tr>
<tr>
<td>Chimes (Solo)</td>
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<th>Choir - I</th>
<th>TRINITY EPISCOPAL CHURCH</th>
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<tbody>
<tr>
<td>8 Viole D'Orchestre</td>
<td>32 Bourdon +</td>
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<tr>
<td>8 Viole Celeste</td>
<td>16 Diapason *</td>
</tr>
<tr>
<td>8 Dulciana</td>
<td>16 Bourdon +</td>
</tr>
<tr>
<td>8 Unda Maris</td>
<td>16 Violone</td>
</tr>
<tr>
<td>8 Concert Flute</td>
<td>16 Echo Bourdon (S)</td>
</tr>
<tr>
<td>4 Flute</td>
<td>8 Octave</td>
</tr>
<tr>
<td>239 Nazard</td>
<td>8 Gedeckt +</td>
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<tr>
<td>8 Clarinet</td>
<td>8 Still Gedeckt (S)</td>
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<tr>
<td>8 Orchestral Oboe</td>
<td>4 Flute +</td>
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<tr>
<td>8 Harp</td>
<td>16 Trombone □</td>
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<td>8 Celesta</td>
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<td>8 Clarinet</td>
<td>8 Tromba □</td>
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<td>Tremolo</td>
<td>4 Clarion □</td>
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<td>16 Contra Bass</td>
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<td>16 Octave</td>
<td>8 Flauto Mirabilis</td>
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<tr>
<td>16 Gedeckt</td>
<td>8 Gross Gedeckt</td>
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<tr>
<td>16 Flute</td>
<td>8 Tuba Mirabilis</td>
</tr>
<tr>
<td>16 Trombone</td>
<td>8 English Horn</td>
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<tr>
<td>16 English Horn (S)</td>
<td>8 French Horn</td>
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<tr>
<td>8 Tromba</td>
<td>Chimes (20 tubes)</td>
</tr>
</tbody>
</table>
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**Aeolian-Skinner Organ Co.**  
**Opus 1350 - 1960**  
**Mark Austin Pipe Organs - 1996**

## Great - II

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<th>Number</th>
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## Swell - III

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## Positiv (floating)

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<td>2²/₃</td>
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## Historic Old First

**Presbyterian Church**  
**San Francisco, CA**  
**Visscher Associates**  
**Opus VI - 1995**

## Great

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## Swell

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## Antiphonal (prepared)

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## Pedal

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**GRACE CATHEDRAL (EPISCOPAL), SAN FRANCISCO, CA**

**MAIN ORGAN**

* Aeolian-Skinner Organ Co.  
* Opus 910 - 1933  
* Opus 910A - 1952  
* Fratelli Ruffati,  
  Console Interior - 1968  
* Casavant Frères, Bombarde & Gallery Organs - 1974

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<th>Great - II</th>
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**Bombarde - V**

| 8 | Montre |
| 4 | Prestart |
| 2 | Doublette |
| 7 | Fourniture |
| 8 | Trompete |
| 4 | Clarion |

**Solo - IV**

| 8 | Gamba |
| 8 | Gamba Celeste |
| 8 | Flauto Mirabilis |
| 4 | Harmonic Flute |
| 8 | French Horn (tc) |
| 8 | English Horn |

**PORTATIVE ORGAN**

* Attr. Wm H. Davis  
* New York - c. 1860

| Manual - 54 notes | 8 | Open Diapason (tf) |
|                  | 8 | Stop Diapason Bass |
|                  | 4 | Principal (tf) |
|                  | 4 | Principal Bass |
|                  | 4 | Flute (tf) |
|                  | 2 | Fifteenth (tf) |

**CHAPEL ORGAN**

* Aeolian Company - 1928  
* Rbl. Aeolian-Skinner - 1952

| Great (Enclosed) | 8 | Principal |
|                 | 8 | Gedeckt Pommer |
|                 | 8 | Gemshorn |
|                 | 8 | Gemshorn Celeste |
|                 | 4 | Spitz Principal |
|                 | 4 | Gemshorn |
|                 | 3 | Plein Jeu |
|                 | 3 | Tremolo |

| Swell (Enclosed) | 16 | Lieblich Gedeckt |
|                 | 8 | Viola Pompasa |
|                 | 8 | Viola Celeste |
|                 | 8 | Koppel Flöte |
|                 | 4 | Prestant |
|                 | 4 | Koppel Flöte |
|                 | 2 | Octavin |
|                 | 2 | Koppel Flöte |
|                 | 2 | Sesquialtera |
|                 | 8 | Trompette |
|                 | 4 | Rohr Schalmei |
|                 | 3 | Tremolo |

| Pedal (Enclosed in Great) | 16 | Montre |
|                          | 16 | Gemshorn |
|                          | 16 | Lieblich Gedeckt(S) |
|                          | 8 | Principal |
|                          | 8 | Flute (S) |
|                          | 8 | Choral Bass |
|                          | 8 | Contre Trompete (S) |
|                          | 4 | Trompete (S) |

| Choir - I  | 16 | Gemshorn |
|           | 16 | Lieblich Gedeckt |
|           | 8  | Principal |
|           | 8  | Flute (S) |
|           | 8  | Choral Bass |
|           | 8  | Contre Trompete (S) |
|           | 4  | Trompete (S) |
|           |    | Clarion (S) |
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Opus #11  First Parish Church, Dover, NH
3-manual, 68 ranks

Opus #12  West Falmouth Baptist, W. Falmouth, ME
2-manual, 6 ranks

Opus #13  St. Martin’s Church, Somersworth, NH
2-manual, 20 ranks

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