

# THE AMERICAN INSTITUTE OF ORGANBUILDERS

:: THE TWENTY - FOURTH ANNUAL CONFERENCE ::



SUNDAY, 5 OCTOBER THROUGH THURSDAY, 9 OCTOBER, 1997

COLONIAL WILLIAMSBURG, VIRGINIA



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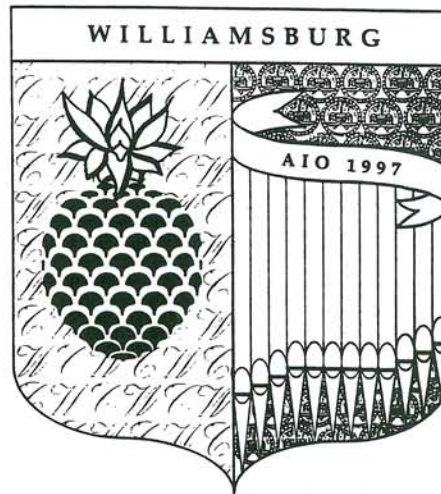
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# THE AMERICAN INSTITUTE OF ORGANBUILDERS

:: THE TWENTY - FOURTH ANNUAL CONFERENCE ::

Sunday, 5 October through Thursday, 9 October, 1997

THE WILLIAMSBURG HOSPITALITY HOUSE  
COLONIAL WILLIAMSBURG, VIRGINIA



## *The 1997 Conference Committee*

::

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*Cover photograph courtesy of the Colonial Williamsburg Foundation*

AIO 97 :: 1027 SOUTH CLINTON AVENUE :: TRENTON, NEW JERSEY :: 08611 :: 609-393-7001



## ABOUT THE AIO

The American Institute of Organbuilders is an educational organization dedicated to advancing the art of organbuilding "by discussion, 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 US per year, or \$32.00 US 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.

American Institute of Organbuilders  
Post Office Box 130982  
Houston, Texas 77219  
USA

Telephone 713 - 529 - 2212



SATURDAY, 4 OCTOBER 1997

9:00 AM - 12:00 Noon	EXAMINATION REVIEW SESSION
12:00 Noon - 1:00	LUNCHEON Consult restaurant guide for options REGISTRATION DESK OPENS
1:00 - 5:00	EXAMINATION REVIEW SESSION, continued EXAMINATIONS
5:00	REGISTRATION DESK CLOSSES
7:30	A. I. O. BOARD of DIRECTORS MEETING



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SUNDAY, 5 OCTOBER 1997

- 8:00 AM EXHIBITORS' SET - UP *in The Exhibition Hall*
- 9:00 A. I. O. BOARD of DIRECTORS' MEETING
- 1:00 PM - 4:30 REGISTRATION DESK OPEN
- 5:00 - 6:00 RECITAL Joyce Jones  
*Williamsburg Baptist Church*  
Ms. Jones has selected organ works based upon Psalm tunes and texts; she will give her audience ample opportunity to participate in the singing of hymns related to her recital.
- 6:00 - 7:00 COCKTAIL RECEPTION *in The Exhibition Hall Lobby*  
Hosted bar by Solid State Logic, Incorporated
- 7:00 EXHIBITION HALL OPENS
- DINNER *in The Exhibition Hall*  
Exhibitors' Opening Night Reception with Entertainment
- 10:00 EXHIBITION HALL CLOSES

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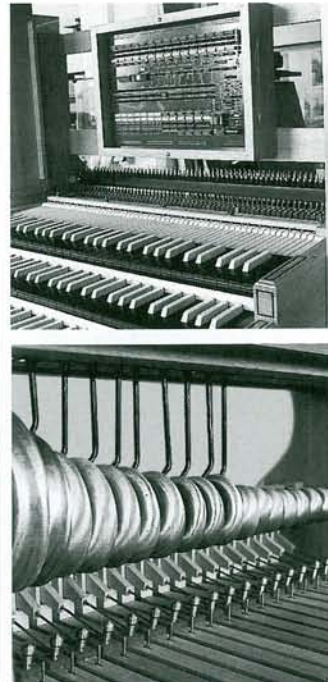
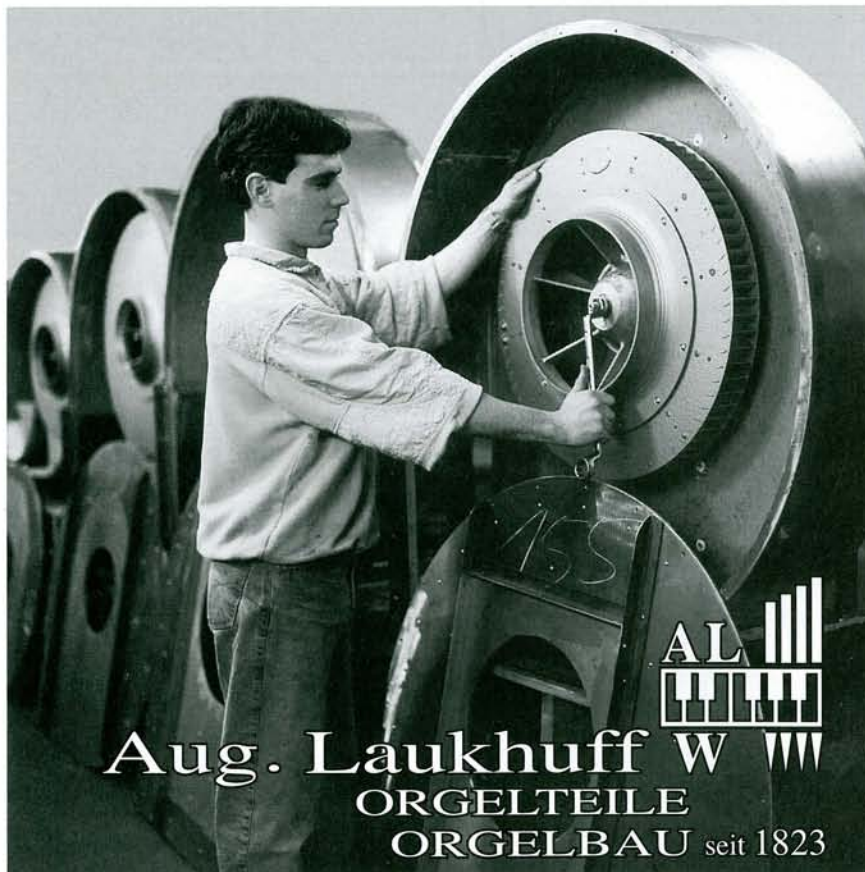


1. Kypfholz	2. Kypfholz	3. Kypfholz	4. Kypfholz	5. Kypfholz	6. Kypfholz	7. Kypfholz	8. Kypfholz	9. Kypfholz	10. Kypfholz	11. Kypfholz	12. Kypfholz	13. Kypfholz
1. Kypfholz	2. Kypfholz	3. Kypfholz	4. Kypfholz	5. Kypfholz	6. Kypfholz	7. Kypfholz	8. Kypfholz	9. Kypfholz	10. Kypfholz	11. Kypfholz	12. Kypfholz	13. Kypfholz

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MONDAY, 6 OCTOBER 1997 :: Morning Session

7:00 AM - 8:00 CONTINENTAL BREAKFAST in The Lecture Hall Lobby

8:00 REGISTRATION DESK OPENS

8:00 - 9:30 A. I. O. BUSINESS MEETING, Part I

9:30 - 9:45 BREAK

9:45 - 10:45 EXHIBITION HALL OPENS

**LECTURE**

**Jonathan Ambrosino**

*"Organbuilding in Colonial America"*

Mr. Ambrosino examines the influence of English and European traditions on America in the 18th Century.

10:45 - 11:00 BREAK

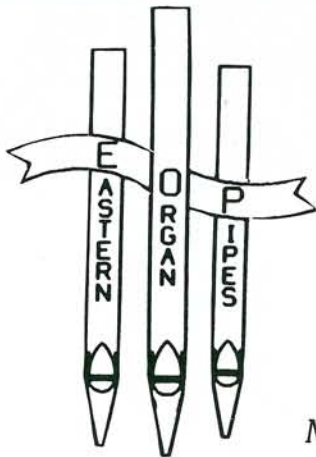
11:00 - 12:00 Noon **LECTURE**

**John Watson**

*"A Philosophy of Conservation and Restoration"*

Mr. Watson examines this contentious issue from the perspective of a museum conservator.

12:00 Noon REGISTRATION DESK & EXHIBITION HALL CLOSE



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CONFERENCE PROGRAM :: PAGE 11 ::

MONDAY, 6 OCTOBER 1997 :: Afternoon and Evening Session

- 12:00 Noon - 1:30 PM      **LUNCHEON**    *in The Hotel Courtyard*
- 1:30      **EXHIBITION HALL RE-OPENS**
- 1:30 - 3:00      **LECTURE**      **Klaus Furtwängler**  
    *"Reed Scaling"*  
    Mr. Furtwängler discusses reed scaling for today's instruments in the United States and Europe based upon his firm's many years of experience.
- 3:00      **EXHIBITION HALL CLOSES**
- 3:30 - 4:30      **RECITAL and CONCERT (Group I)**      **James Kibbie**  
    *Saint Stephen Lutheran Church*  
    Mr. Kibbie presents a solo recital and this is joined by instrumentalists for a Händel organ concerto.
- 5:45 - 6:45      **RECITAL and CONCERT (Group II)**      **James Kibbie**  
    *Saint Stephen Lutheran Church*  
    Mr. Kibbie and friends repeat their program.
- 7:00      **DINNER**    Consult restaurant guide for options
- 8:00 - 10:00      **EXHIBITION HALL OPEN**

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CONFERENCE PROGRAM :: PAGE 13 ::

TUESDAY, 7 OCTOBER 1997 :: Morning Session

- 7:30 AM - 8:30 CONTINENTAL BREAKFAST in The Lecture Hall Lobby
- 8:30 REGISTRATION DESK & EXHIBITION HALL OPEN
- 8:30 - 10:00 LECTURE **John Watson, George Taylor, and Bynum Petty**  
*"Historic Organs in Williamsburg"*  
These gentlemen offer a slide show and descriptive narrative of the three instruments to be seen and heard later in the day.
- 10:00 - 10:15 BREAK
- 10:15 - 11:45 LECTURE **Lawrence C. Bauer**  
*"Aesthetics of Organ Case Design"*  
Mr. Bauer examines organ cases - historic and contemporary - from an architect's perspective and provides insight into why some cases are striking successes while others are failures.
- 11:45 REGISTRATION DESK & EXHIBITION HALL CLOSE

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CONFERENCE PROGRAM :: PAGE 15 ::

TUESDAY, 7 OCTOBER 1997 :: Afternoon and Evening Session

12:00 Noon - 1:00 PM LUNCHEON in The Hotel Courtyard

1:00 EXHIBITION HALL OPENS

LECTURE

James Kibbie

*"The Alain Family's Extraordinary Organ"*

Mr. Kibbie, a founding member of the Alain Society in America, offers insight into the restoration of this important family's instrument, and into the rôle it played in shaping the lives and careers of Marie-Claire and Jehan Alain.

2:00 EXHIBITION HALL CLOSES

2:30 - 6:00 WALKING TOUR

*"Historic Organs and Buildings"*

Beginning at Bruton Parish Church, we divide into four groups to hear and see the organ in the chapel at the College of William & Mary and the two cabinet organs in the Governor's Palace; in addition, we will tour the new state-of-the-art conservation laboratory of the Colonial Williamsburg Foundation, and each group will be afforded the opportunity to explore the grounds and gardens along Duke of Gloucester Street.

6:30 A. P. O. B. A. DINNER - MEETING

7:00 DINNER Consult restaurant guide for options


8:00 - 10:00 EXHIBITION HALL OPEN



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WEDNESDAY, 8 OCTOBER 1997 :: Morning Session

- 7:00 AM - 8:00 CONTINENTAL BREAKFAST in The Lecture Hall Lobby
- 8:00 - 9:30 A. I. O. BUSINESS MEETING, Part II
- 9:30 REGISTRATION DESK & EXHIBITION HALL OPEN
- 9:30 - 9:45 BREAK
- 9:45 - 11:15 LECTURE George Taylor  
*"Mixture Design"*  
Mr. Taylor is well-known for his beautiful and cohesive plena. He shares with us his concept of how mixtures contribute to the success of an ensemble.
- 11:15 - 11:30 BREAK
- 11:30 - 1:00 PM PANEL DISCUSSION Manuel Rosales, Albert Neutel,  
and Richard Houghten  
*"Electronic Sounds and the Organ:  
Diversity or the Lowest Common Denominator?"*  
Written questions submitted by A.I.O. members to the members of the panel will no doubt spark lively discussion.
- 1:00 REGISTRATION DESK & EXHIBITION HALL CLOSE

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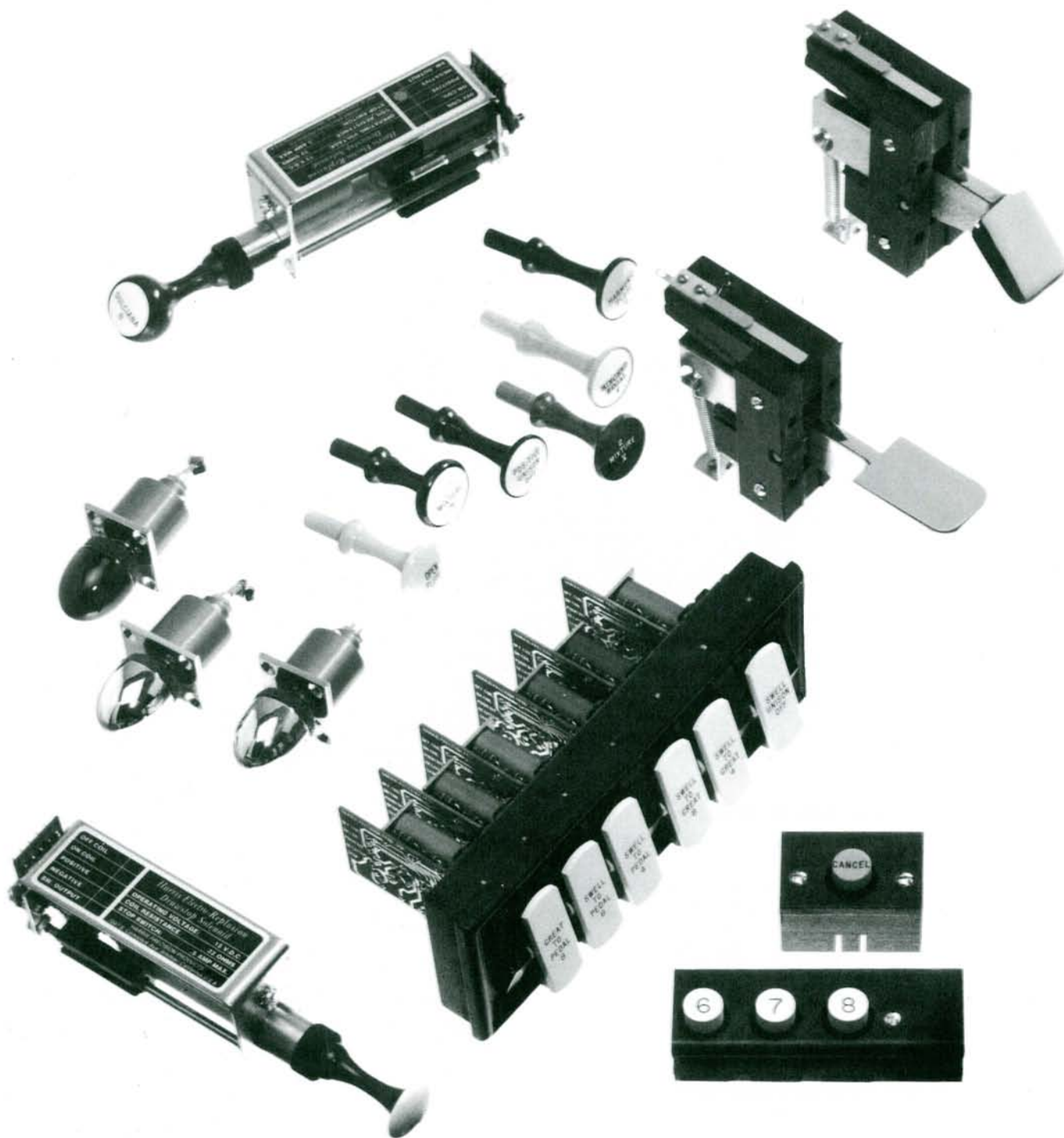
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CONFERENCE PROGRAM :: PAGE 19 ::

WEDNESDAY, 8 OCTOBER 1997 :: Afternoon and Evening Session

- 1:00 PM - 2:00      **LUNCHEON** in The Hotel Courtyard
- 2:00 - 3:00      **LECTURE** **George Bozeman**  
"Restore, Rebuild, or Throw it Out:  
Why Preserve Our Past?"  
Mr. Bozeman addresses the difficult issues of value judgement.
- 3:00 - 3:15      **BREAK**
- 3:15 - 4:45      **LECTURE** **James Wilkes**  
"Acoustical Properties of Organ Pipes"  
Mr. Wilkes explores the fascinating realm of acoustics and  
demonstrates with various pipes why each has its own  
unique sound.
- 5:00 - 6:00      **FREE TIME**  
Time to tour Colonial Williamsburg, shop around, or just relax.
- 6:00 - 7:00      **COCKTAIL RECEPTION**    *Cash Bar in The Lecture Hall Lobby*
- 7:00              **ANNUAL CONFERENCE BANQUET**

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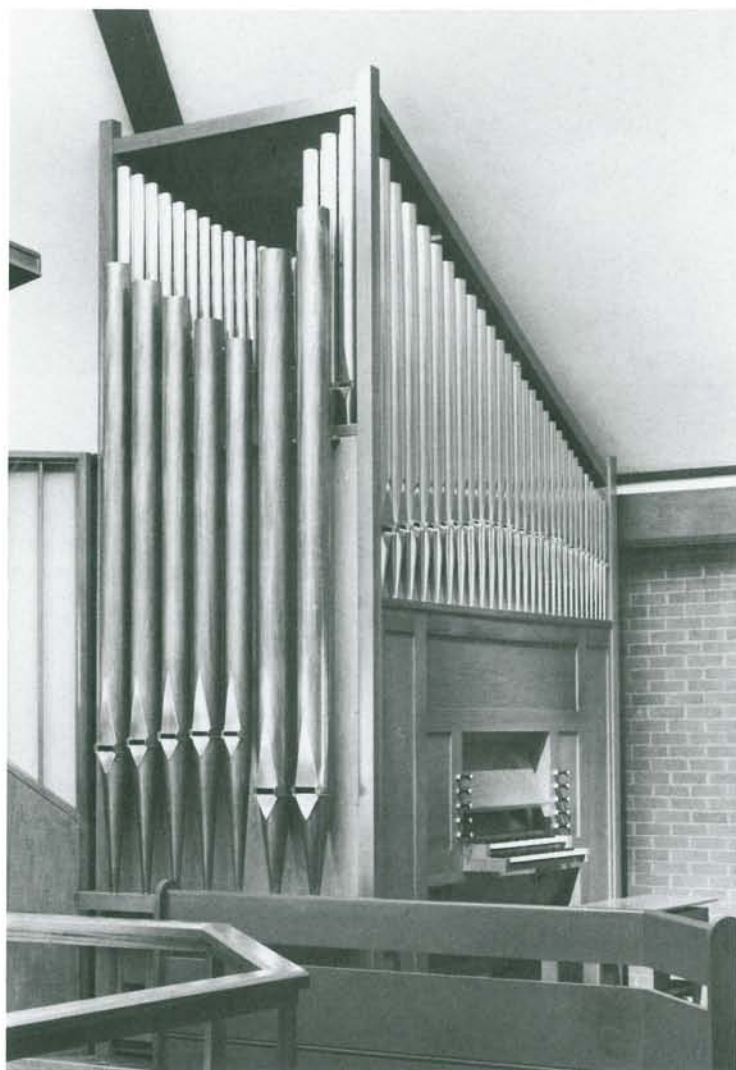


:: PAGE 20 :: THE INSTRUMENTS



:: WILLIAMSBURG BAPTIST CHURCH, WILLIAMSBURG, VIRGINIA  
 PETTY-MADDEN ORGANBUILDERS, OPUS 16

GREAT - 61 notes 90 mm pressure		SWELL - 61 notes 90 mm pressure		PEDAL - 32 notes 90 mm pressure	
16'	Stillgedeckt	8'	Salicional	16'	Principal
8'	Principal	8'	Celeste (from C13)	16'	Subbass
8'	Metalgedeckt	8'	Spitzgedeckt	16'	Stillgedeckt (Great)
4'	Octave	4'	Principal	8'	Holzoctave
4'	Blockflute	4'	Koppelflute	8'	Bassflute (12)
2'	Octave	2-2/3'	Nazard	4'	Choral Bass
IV	Mixture (1-1/3')	2'	Waldflute	16'	Posaune
8'	Trompete	1-3/5'	Tierce	16'	Basson (Swell)
	Tremulant	V	Mixture (2')	8'	Trompete (12)
	Chimes	16'	Basson (12)	4'	Hautbois (Swell)
16'	Great	8'	Trompete		
16'	Swell to Great	8'	Basson-Hautbois	8'	Great to Pedal
8'	Swell to Great		Tremulant	8'	Swell to Pedal
4'	Swell to Great			8'	Positiv to Pedal
16'	Positiv to Great	16'	Swell		
8'	Positiv to Great	4'	Swell		
					POSITIV - 61 notes 90 mm pressure
				8'	Holzgedeckt
				4'	Rohrflute
				2'	Gemshorn
				III	Scharf (2/3')
				8'	Krummhorn
					Tremulant
				16'	Positiv
				16'	Swell to Positiv
				8'	Swell to Positiv
				4'	Swell to Positiv

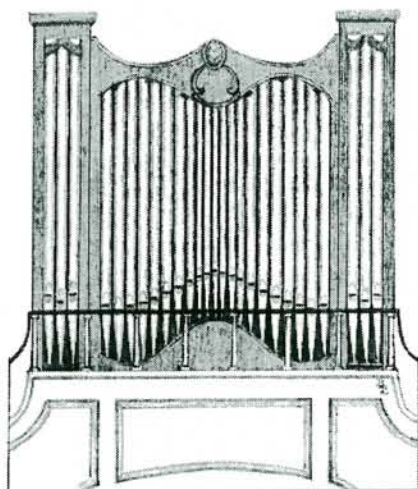


:: SAINT STEPHEN LUTHERAN CHURCH, WILLIAMSBURG, VIRGINIA  
 PETTY-MADDEN ORGANBUILDERS, OPUS 27

MANUAL I - 56 notes 50 mm pressure		MANUAL II - 56 notes 50 mm pressure		PEDAL - 32 notes 60 mm pressure	
8'	Principal	8'	Metalgedeckt	16'	Subbass
8'	Rohrgedeckt	4'	Koppelflute	8'	Gedecktbass (12)
4'	Octave	2'	Gemshorn		Manual I to Pedal Manual II to Pedal
2'	Octave	III	Sesquialter (2-2/3')		
IV-V	Mixture (2')				
	Manual II to Manual I		Tremulant affecting both manuals		
	The 2' Octave double-draws from the IV-V Mixture				
	The 2' Gemshorn double-draws from the III Sesquialter				

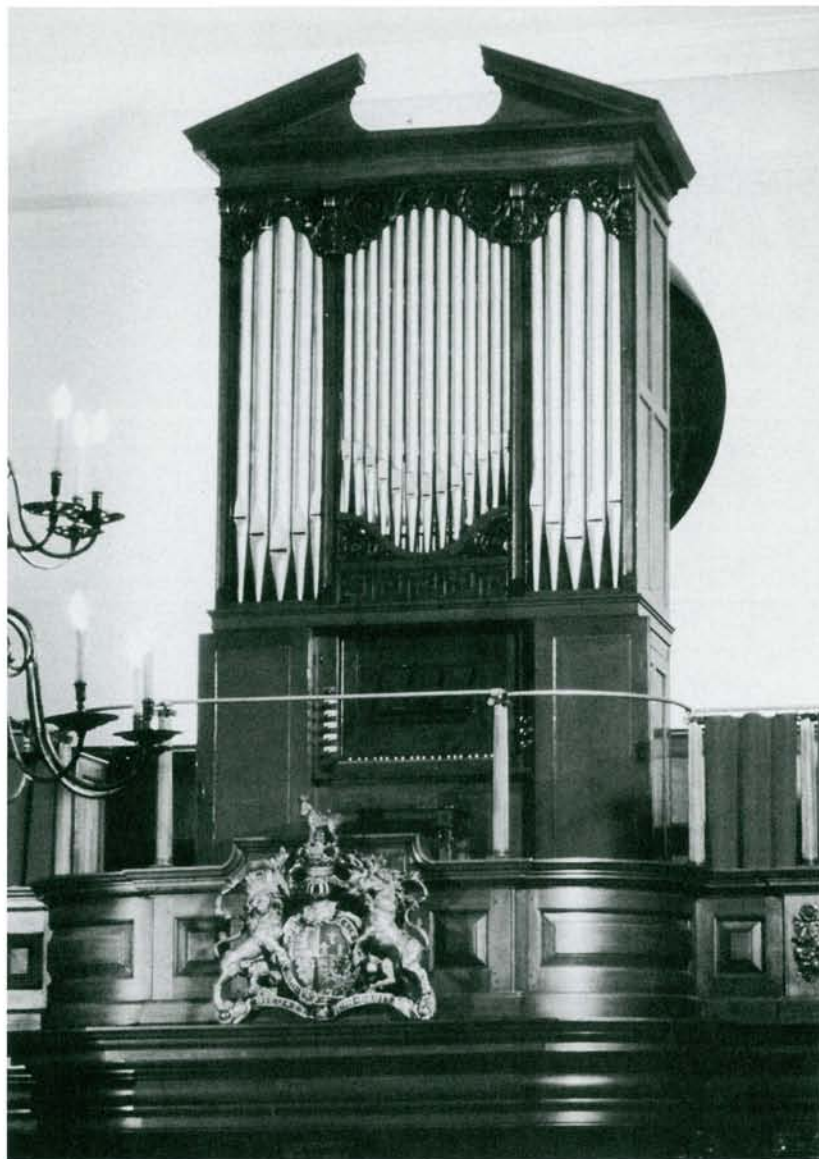


:: PAGE 22 :: THE INSTRUMENTS



:: BRUTON PARISH CHURCH, WILLIAMSBURG, VIRGINIA  
 ÆOLIAN-SKINNER ORGAN COMPANY, 1955  
 ORGUES LÉTOURNEAU, LIMITÉE, 1994

GREAT - 61 notes		SWELL - 73 notes		PEDAL - 32 notes	
16'	Bourdon	16'	Gedeckt (12)	32'	Untersatz (electronic)
8'	Principal	8'	Viola Pomposa	32'	Bourdon (electronic)
8'	Bourdon	8'	Viola Celeste	16'	Contrebasse
4'	Principal	8'	Stopped Diapason	16'	Subbass
4'	Rohrflöte	8'	Erzähler	16'	Gemshorn
2-2/3'	Quint	8'	Erzähler Celeste	16'	Quintaton (Great)
2'	Super Octave	4'	Prestant	16'	Gedeckt (Swell)
IV	Mixture (1-1/3')	4'	Flute Harmonique	8'	Principal (12)
III	Cymbal (1/2')	2'	Octavin	8'	Gemshorn (12)
8'	Trumpet	IV-VI	Plein Jeu (2')	8'	Bourdon (12)
<b>CHOIR - 73 notes</b>		16'	Bombarde	4'	Choral Bass
8'	Viole de Gambe	8'	Trompette	4'	Concert Flute
8'	Rohrflöte	8'	Voix Humaine (61)	4'	Gemshorn (12)
8'	Dulciana	4'	Clairon	IV	Mixture (2-2/3')
8'	Unda Maris (from C13)		Tremulant	32'	Contra Fagotto (12)
4'	Nachthorn	<b>BRUSTWERK - 61 notes</b>		16'	Bombarde
2-2/3'	Nazard (61)	8'	Nason Flute	16'	Fagotto
2'	Blockflöte (61)	4'	Koppelflöte	8'	Trompette (12)
1-3/5'	Tierce (61)	2-2/3'	Nasat	4'	Clairon (12)
8'	Clarinet	2'	Principal	<b>ANTIPHONAL - 61 notes</b>	
8'	English Horn	1-3/5'	Terz	16'	Bourdon
	Tremulant	1-1/3'	Quint	8'	Principal
<b>POSITIV - 61 notes</b>		1'	Sifflöte	8'	Cor de Nuit
8'	Principal	III	Zimbel (1/2')	8'	Salicional
8'	Bourdon	16'	Rankett	8'	Voix Celeste (from F6)
4'	Principal	8'	Cromorne	4'	Principal
II	Piffaro (4'+2')		Tremulant	2'	Fifteenth
II	Sesquialtera (2-2/3')	<b>BOMBARDE - 61 notes</b>		III	Cornet
2'	Fifteenth	16'	Solemn Trumpet	IV	Plein-Jeu (1-1/3')
IV	Scharff (1')	8'	Solemn Trumpet	8'	Trompette Harmonique
8'	Cremona				Chimes (25 tubes)
				<b>ANTIPHONAL PEDAL</b>	
				16'	Subbass (Antiphonal)
				8'	Bourdon (Antiphonal)



:: COLLEGE OF WILLIAM AND MARY, WILLIAMSBURG, VIRGINIA  
CHapel ORGAN  
BUILDER UNKNOWN, CIRCA 1760

MANUAL - 54 notes {GGG—d3}  
51 mm pressure

8'	Open Diapason	
8'	Stopped Diapason	
4'	Principal	(treble and bass)
4'	Flute	
2-2/3'	Twelfth	(treble and bass)
2'	Fifteenth	(treble and bass)

Pitch: A = 422.6  
Temperament: Equal

Echo pedal affecting stops  
on the left jamb:  
(Principal, Twelfth, and Fifteenth)



:: PAGE 24 :: THE INSTRUMENTS

:: THE GOVERNOR'S PALACE,  
WILLIAMSBURG, VIRGINIA  
"W.H.", 1782

MANUAL - CC—d3, omitting CC#  
Pitch: A = 437

8' Stopped Diapason  
4' Flute  
2' Fifteenth (treble)  
2' Fifteenth (bass)



:: THE GOVERNOR'S PALACE,  
WILLIAMSBURG, VIRGINIA  
ADCOCK & PETHER  
EIGHTEENTH CENTURY

MANUAL - CC—d3  
Pitch: A = 417

8' Stopped Diapason  
4' Flute  
2' Fifteenth  
II Mixture (1')

C1		22	26
F18		19	22
As35	15	19	22
C37	15	19	

Inlaid wooden plaque reads: "Abraham Adcock & John Pether London fecit"



**:: SECOND PRESBYTERIAN CHURCH, RICHMOND, VIRGINIA  
THE NOACK ORGAN COMPANY, INCORPORATED, 1997**

<b>GREAT - 58 notes</b> 85 mm pressure		<b>SWELL - 58 notes</b> 85 mm pressure		<b>PEDAL - 32 notes</b> 85 mm pressure	
16'	Bourdon	8'	Diapason	16'	Open Bass
8'	Diapason	8'	Gedackt	16'	Stopt Bass
8'	Gemshorn	8'	Bell Gamba	8'	Diapason (20)
8'	Chimney Flute	8'	Celeste (from C13)	8'	Gedackt (14)
4'	Octave	4'	Octave	4'	Choral Bass
4'	Harmonic Flute	4'	Recorder	16'	Trombone
2-2/3'	Twelfth	2'	Gemshorn	8'	Trumpet (12)
2'	Fifteenth	II	Sesquialtera (2-2/3')		
1-3/5'	Seventeenth	IV	Mixture (2')		Great to Pedal
IV	Mixture (1-1/3')	16'	Bassoon		Swell to Pedal
8'	Trumpet	8'	Cornopean		
		8'	Oboe		
Swell to Great					





:: BETHLEHEM LUTHERAN CHURCH, RICHMOND, VIRGINIA  
 TAYLOR & BOODY, OPUS 7, 1983

GREAT - 56 notes  
86 mm pressure

16'	Bourdon
8'	Principal I-II
8'	Hohlflöte
8'	Dolce Principal
4'	Octave
4'	Spitzflöte
2-2/3'	Quinte
2-2/3'	Nasat (from G20)
2'	Superoctave
V-VII	Mixture
8'	Trompet

## Rückpositive to Great

**RÜCKPOSITIVE** - 56 notes  
86 mm pressure

8' Gedackt  
4' Principal  
4' Rohrflöte  
2' Gemshorn  
II Sesquialtera  
III-VI Scharff  
8' Dulcian

**BRUSTWERK**  
Prepared for in the case

### General Tremulant

PEDAL - 56 notes  
86 mm pressure

16' Subbass (12; Great Hohlflöte)  
8' Octave (22; bass from Great)  
4' Octave  
16' Posaune  
8' Trompet (Great)  
2' Cornett

Great to Pedal  
Rückpositive to Pedal

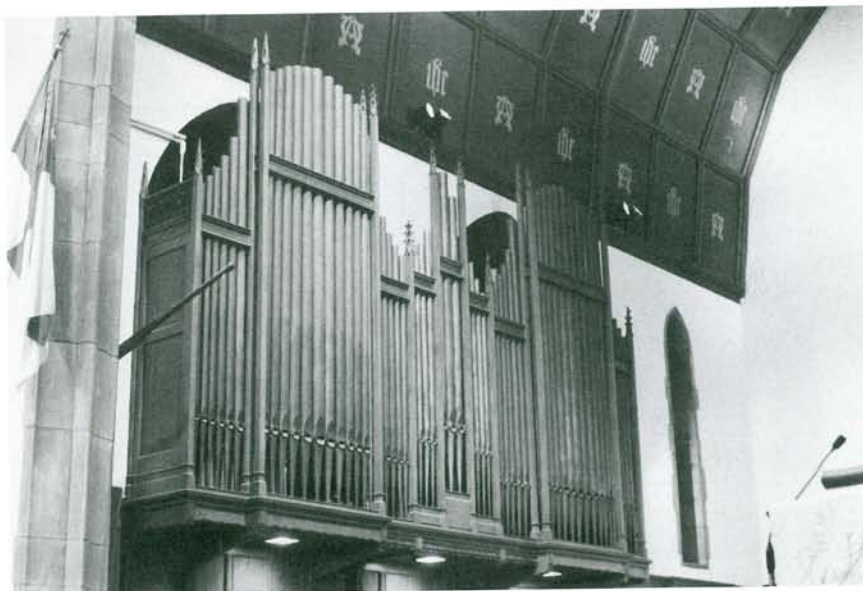
Suspended action  
Kirnberger III temperament



:: THE FIRST PRESBYTERIAN CHURCH, RICHMOND, VIRGINIA  
ANDOVER ORGAN COMPANY, INCORPORATED, OPUS 100

GREAT - 58 notes 82.5 mm pressure		CHOIR - 58 notes 82.5 mm pressure	
16'	Violone	8'	Concert Flute
8'	Open Diapason	8'	Gedeckt
8'	Chimney Flute	8'	Salicional
8'	Harmonic Flute	4'	Chimney Flute
4'	Octave	2-2/3'	Nazard
4'	Nighthorn	2'	Recorder
2-2/3'	Twelfth	1-3/5'	Tierce
2'	Fifteenth	1-1/3'	Larigot
IV	Mixture	8'	Cromhorne
III	Cornet		Tremolo
8'	Trumpet		
		SWELL - 58 notes 82.5 mm pressure	
		16'	Bourdon
		8'	Violin Diapason
		8'	Vox Celeste
		8'	Stopped Diapason
		4'	Principal
		4'	Spire Flute
		2'	Octave
		III	Mixture
		16'	Bassoon
		8'	Trumpet
		8'	Hautboy
		8'	Vox Humana
		4'	Clarion
			Tremolo
		PEDAL - 32 notes 82.5 mm pressure	
		32'	Contrabass (12)
		16'	Double Open Diapason
		16'	Violone (Great)
		16'	Subbass
		16'	Bourdon (12)
		10-2/3'	Contre Quint (7)
		8'	Octavebass
		8'	Flutebass (prepared)
		4'	Choralbass
		16'	Trombone
		16'	Bassoon (Swell)
		8'	Trumpet





∴ SAINT STEPHEN'S EPISCOPAL CHURCH, RICHMOND, VIRGINIA

ÆOLIAN-SKINNER ORGAN COMPANY, OPUS 1110, 1951

ÆOLIAN-SKINNER ORGAN COMPANY, OPUS 1110-A, 1968 (NEW CONSOLE)

+ AEOLIAN-SKINNER ORGAN COMPANY, OPUS 1110-B, 1968 (TONAL REVISIONS)

**GREAT** - 61 notes  
3-3/4" pressure

16' Quintaton  
8' Principal  
8' Spitzflöte  
8' Bourdon  
4' Principal  
4' Rohrflöte  
2-2/3' Twelfth  
2' Fifteenth  
IV Fourniture  
+ II-III Cymbale  
+ 8' Trompette de Fete  
+ 4' Clairon de Fete (12)  
Chimes

**PEDAL** - 32 notes  
5" and (+) 3-3/4" pressure

16' Principal Bass  
16' Bourdon  
16' Quintaton (Great)  
16' Echo Lieblich (12; Swell)  
8' Principal  
8' Flute (12)  
4' Super Octave (12)  
+ 4' Spitzflöte  
+ IV Mixture  
+ 32' Contre Bombarde (12)  
16' Bombarde  
16' Contre Hautbois (Swell)  
8' Trompette (12)  
4' Clairon (12)  
Chimes

**SWELL** - 68 notes  
5" pressure

8' Geigen Principal  
8' Stopped Diapason  
8' Viole de Gambe  
8' Viole Celeste  
8' Flute Celeste II  
4' Principal  
4' Flauto Traverso  
+ 2' Octavin  
IV Plein Jeu  
16' Contre Hautbois  
8' Trompette  
8' Hautbois (12)  
4' Clairon  
Tremulant

POSITIV - 61 notes  
2-1/4" pressure

+ 8' Holzgedeckt  
+ 4' Prinzipal  
+ 4' Spillflöte  
+ 2' Lieblich Prinzipal  
+ 1-1/3' Larigot  
+ 1' Siffelöte  
+ III Scharf

CHOIR - 68 notes  
5" pressure

8' Singend Gedackt  
8' Viola  
8' Viola Celeste  
8' Erzähler  
8' Kleiner Erzähler  
4' Koppelflöte  
2-2/3' Nasard  
2' Blockflöte  
1-3/5' Tierce  
8' Clarinet  
Tremulant

ANTIPHONAL - 61 notes  
2-1/2" pressure

+ 8' Prinzipal  
+ 4' Prästant  
+ 2' Flachflöte  
+ IV-VI Mixture  
+ 8' Trompette de Fete (Great)  
+ 4' Clairon de Fete (Great)

## ANTIPHONAL PEDAL

+ 16' Principal (12; Antiphonal)



:: UNIVERSITY OF RICHMOND, RICHMOND, VIRGINIA  
RUDOLF VON BECKERATH

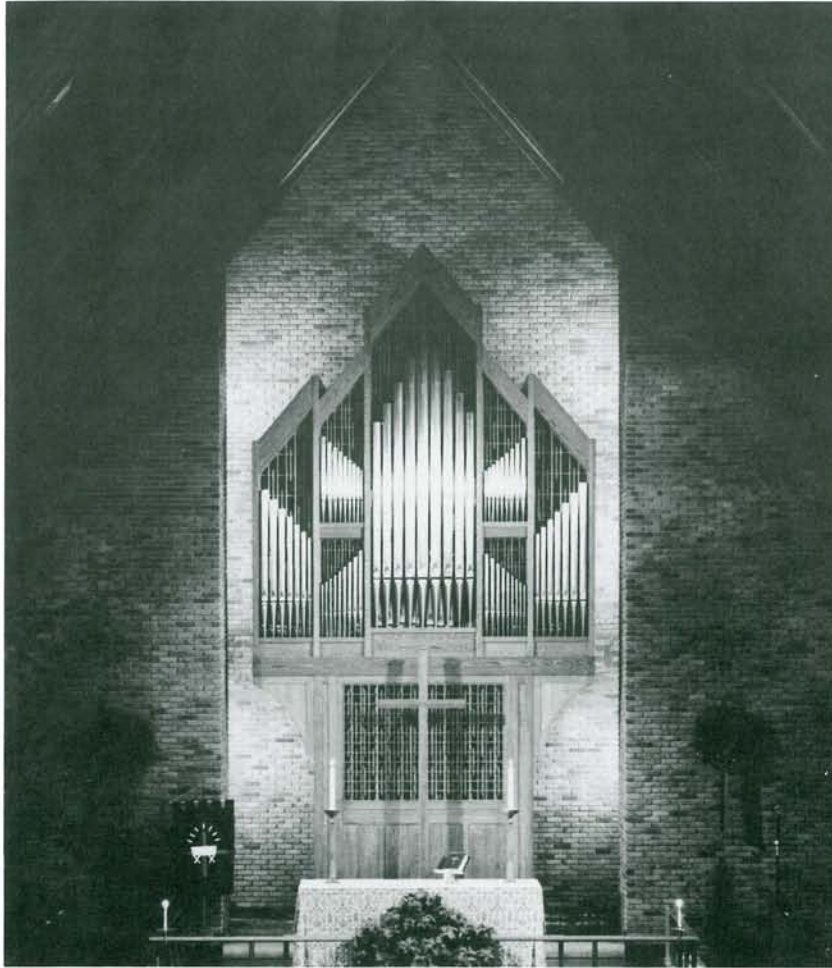
GREAT 2-1/2" pressure		POSITIV 2-1/4" pressure		PEDAL 2-1/2" pressure	
16'	Quintadena	8'	Gedackt	16'	Prinzipal
8'	Prinzipal	4'	Prinzipal	8'	Metallfloete
8'	Rohrfloete	4'	Rohrfloete	4'	Oktave
4'	Oktave	2'	Oktave	2'	Nachthorn
4'	Spielfloete	1'	Oktave	III	Rauschpfeife
2-2/3'	Nasat	II	Sesquialter	16'	Fagott
2'	Flachfloete	III-IV	Scharf (2/3')	8'	Trompete
IV-VI	Mixtur	8'	Baerpfeife	4'	Schalmei
8'	Trompete				
Positiv to Hauptwerk				Hauptwerk to Pedal Positiv to Pedal	





:: RIVER ROAD PRESBYTERIAN CHURCH, RICHMOND, VIRGINIA  
THE MARGARET REYNOLDS MEMORIAL ORGAN  
KENNETH JONES AND ASSOCIATES, 1994

GREAT - 58 notes		SWELL - 58 notes		SOLO - 58 notes	
16'	Gedeckt	8'	Gedeckt	8'	Open Flute
8'	Principal	8'	Salicional	4'	Wide Octave
8'	Rohrflute	8'	Voix Celeste (from C13)	2-2/3'	Nasard
4'	Octave	4'	Principal	2'	Octavin
2'	Fifteenth	4'	Waldflute	1-3/5'	Tierce
IV	Mixture (1-1/3')	2'	Octave	8'	Solo Trumpet
8'	Trumpet	III-IV	Mixture (1')		Tremulant
		16'	Contra Trumpet		to Great and Solo
8'	Swell to Great	8'	Cornopean		
8'	Solo to Great	8'	Oboe		
			Tremulant		
					PEDAL - 32 notes
				16'	Principal
				16'	Subbass
				8'	Octave
				16'	Trombone
				8'	Great to Pedal
				8'	Swell to Pedal
				8'	Solo to Pedal
				4'	Solo to Pedal



:: SAINT MATTHEW'S EPISCOPAL CHURCH, RICHMOND, VIRGINIA  
ORGUES LÉTOURNEAU, LIMITÉE

GREAT - 58 notes 70 mm pressure		SWELL - 58 notes 70 mm pressure		PEDAL - 32 notes 80 mm pressure	
8'	Principal	8'	Bordun	16'	Subbass
8'	Chimney Flute	8'	Gamba	8'	Principal
4'	Octave	8'	Voix Céleste (from G8)	8'	Bordun (12)
4'	Spitz Flute	4'	Principal	4'	Choral Bass
2-2/3'	Nazard	4'	Spindle Flute	16'	Posaune
2'	Super Octave	2'	Octave	8'	Trumpet (12)
1-3/5'	Tierce	IV	Sharp Mixture (1')		
IV	Mixture (1-1/3')	8'	Oboe	8'	Great to Pedal
8'	Trumpet		Tremulant	8'	Swell to Pedal
16'	Swell to Great				
8'	Swell to Great				



## :: PAGE 32 :: ABOUT THE CONFERENCE HANDBOOK

This year's Conference Handbook displays a handful of departures from those of previous years. It is my hope that the Membership finds these changes to be useful, and that they contribute to, rather than hinder, the enjoyment of our conference.

The inclusion of technical data about the instruments we are seeing and hearing is intended to help us understand how our colleagues handle various aspects of scaling, alloys, voicing parameters, and general tonal design in each of the unique acoustical environments in which they were asked to build an organ. Information arrived in many different forms and degrees of detail, and I was faced with the challenge of devising some kind of semi-standardized format, especially when it came to questions of tablature and the harmonic layout of mixtures. Where information appears to be omitted, it most likely was not provided; I made no presumption to interpret, interpolate, or extrapolate information. It is my hope that this information will be a point of departure, and that you will learn much more through direct interaction with the craftsmen who built each instrument.

The Committee also opted to include the instruments for the Post-Conference Tour within the handbook, enabling Members to know in advance what they will be seeing and hearing, and will help them make the decision to book a spot on the tour.

The beautiful photographs of the Noack organ at Second Presbyterian Church and the Taylor & Boody organ at Bethlehem Lutheran Church were taken by William T. Van Pelt of The Organ Historical Society.

I have made every attempt to be as accurate as possible, but with this much information, there are bound to be errors, misspellings, and omissions, for which I apologize in advance. Most of my errors were caught by two very capable proof-readers, Conference Chair Bynum Petty and Professor William P. LaPiana of New York Law School.

Sebastian Matthäus Glück, Director of Conference Publications

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Alan M. Laufman  
Organ Clearing house  
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Dear Alan:

I wanted to share with you and your crew our sincere appreciation for the fine job you did in removing our aging Moeller pipe organ. I felt pangs as I saw it depart and hope that other churches will benefit from the bits and pieces that still have life.

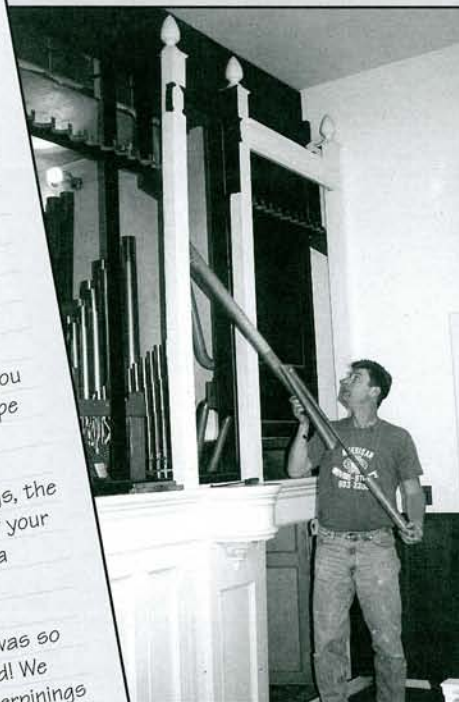
I compliment you on the careful attention paid to our Meeting-House's furnishings, the cleanliness of your operation and the space thereafter, the good naturedness of your men, and the thoroughness of their work. All those factors combine to make it a pleasant experience for those of us at the church.

It was especially helpful that you could keep the original schedule. The builder was so eager to get going that he started work the morning after your crew departed! We now have the elements of a tracker trough, steel support beams and the underpinings of a new dais and choir loft.

I enjoyed the time you and I spent together and hope you will stop in Darien sometime next fall to see our new instrument in its new surroundings. I know we will be eager to show it off for all to see!

With best regards,

Nancy F. Braitmeyer  
Chair, Organ Committee



## Organ Clearing House



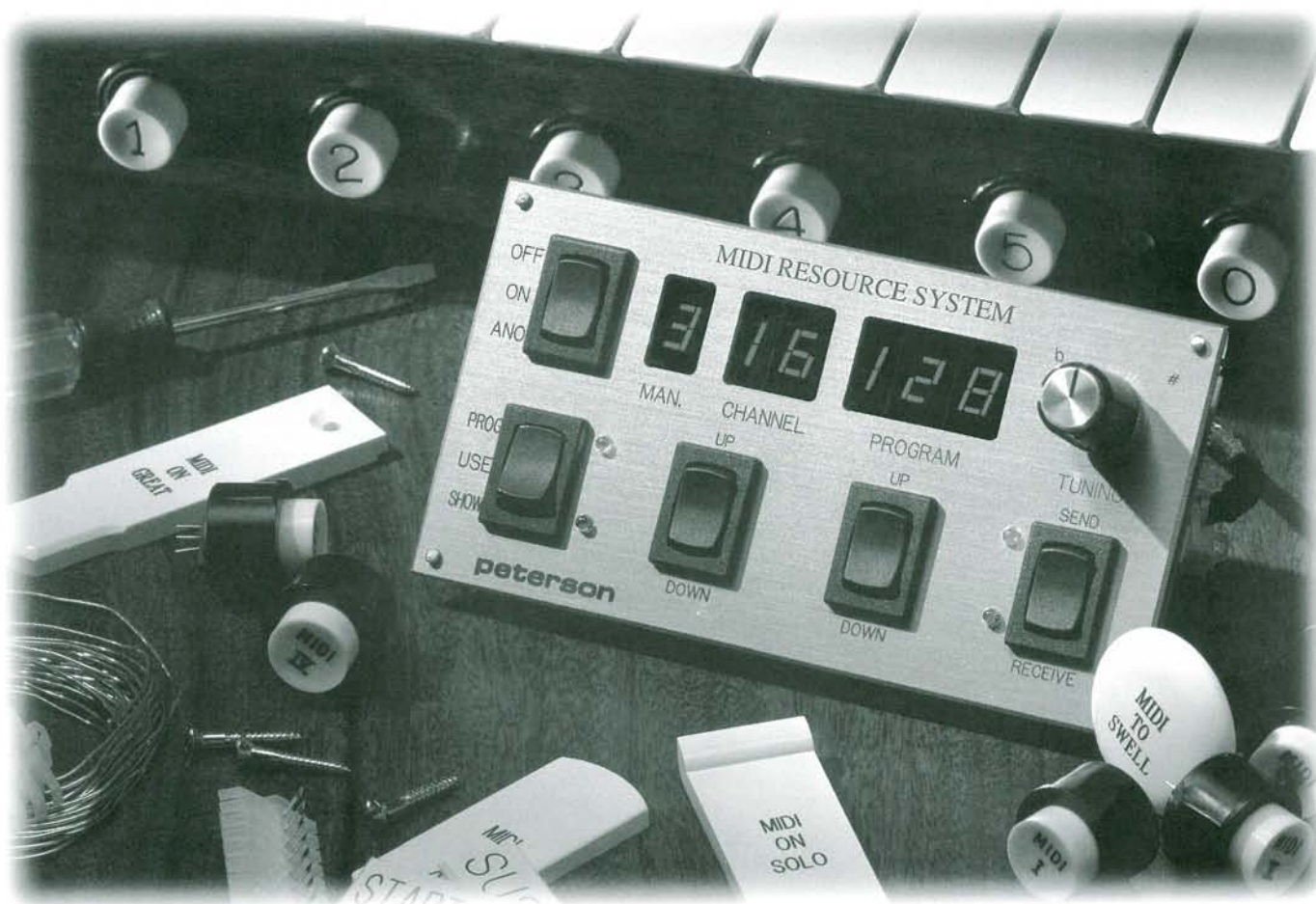
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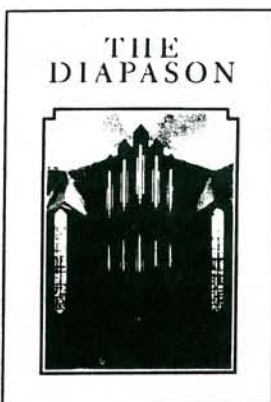


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## :: PAGE 36 :: CONFERENCE PERSONALITIES

JONATHAN AMBROSINO chronicles the history of twentieth-century American organbuilding and occasionally contributes to it. Following six years as the business manager of Nelson Barden Associates (the celebrated Boston restoration firm), Mr. Ambrosino worked for Austin Organs, Incorporated (Hartford, CT), Rosales Organ Builders (CA), and Douglass Hunt in New York City. He is currently engaged in freelance organ work, writing, and consultation.

Historical studies and journalism consume the rest of Mr. Ambrosino's time. In addition to the usual round of articles and liner notes, his activities have included interim editorship of the *AIO Journal*, editorship of the *AIO Service Manual* and the *AIO Organ Documentation Project*; his own publication, the *Erzähler: Journal of the Symphonic Organ Society*; a forthcoming critical analysis of Skinner and Æolian-Skinner (for which he has traveled extensively in America, England, and France over the past four years); and specialty work, such as the commemorative booklet on the organs of the Riverside Church published last year, and *In the Pipeline*, a biography of Carlo Curley to be published by HarperCollins UK.

Since 1993, Mr. Ambrosino has served on the Council of the Organ Historical Society, sits on the advisory board of the American Pipe Organ Museum, and co-authored the script for *Pulling Out All the Stops*, the recently-completed documentary. Jonathan divides his time between a home in Connecticut and his native Boston.



LAWRENCE C. BAUER is a principal of Solomon+Bauer Architects, Incorporated, a mid-sized firm in Watertown, MA specializing in institutional architecture. In 1964, he earned his Bachelor of Arts degree in Art History from Williams College, followed four years later by his Masters in Architecture at Harvard University. Mr. Bauer became interested in the design of organs and their cases while working on renovation and restoration projects for several Boston area churches, and chairing the organ restoration committee of his own church expanded and focused this interest. As a fifteen year member of the Newton (MA) Historical Commission, and as an architect with modernist leanings increasingly involved in projects including the restoration of historic structures, Larry has personally struggled with the issue of "appropriate" design and style in a variety of historic and modern contexts.



As GEORGE BOZEMAN, JR. enters his second quarter-century as an independent organbuilder, his work encompasses historic restorations, rebuilds, and new pipe organs. Known as a pioneer of historic organ restoration in North America, Mr. Bozeman was the original author of the Organ Historical Society's *Guidelines for Historic Organ Restoration and Preservation*. In 1967-1968 he was awarded a Fulbright grant to study organbuilding in Austria. He has researched organ restoration techniques in most of the countries of Western Europe, and in Canada, the United States, and México. A former student of Anton Heiller, George is an active church musician and concertizes widely.





A native of Hampton, Virginia, JAMES DARLING holds degrees from Yale University and the University of Michigan, where he studied with Robert Noehren, Hans David, and Paul Hindemith. Since 1961 he has lived in Williamsburg where he holds three positions: Organist-Choirmaster of Bruton Parish Church, Lecturer in Music at the College of William and Mary, and Harpsichordist-Musical Consultant to the Colonial Williamsburg Foundation. A specialist in the music of the colonial period, he performs and lectures to thousands of visitors annually. He plays weekly on the English chamber organ (circa 1760) in the Wren Chapel, restored by Douglas Brown for Charles Fisk in 1970. Mr. Darling subsequently arranged for the restoration of a second chamber organ (1781) in the Governor's Palace by Taylor & Boody in 1981. Formerly, he supervised the recording program of colonial music for the Colonial Williamsburg Foundation. [Photo by Colonial Williamsburg]



KLAUS WILHELM FURTWÄNGLER was born in Göttingen, Germany in 1936. From 1955 to 1958, he held an apprenticeship in the organbuilding shop of Alfred Führer Orgelbau in Wilhelmshaven, followed by a year at Orgelbau Th. Kuhn AG, Männedorf, Switzerland. Mr. Furtwängler spent 1961 with G.F. Steinmeyer and Company in Oettingen, and the following year with both the Holtkamp Organ Company in Cleveland, OH, and the Schlicker Organ Company in Buffalo, NY. In 1963 he returned to his home in Göttingen to work for Carl Giesecke & Sohn. In 1967, having passed his examinations, he earned the title of Master of Organbuilding. In 1975 he assumed management of the firm together with his stepfather and owner of the company, Hans Wolf Knaths. Since 1984, Mr. Furtwängler has been the owner of Carl Giesecke & Sohn, a firm specializing in the design and construction of reed pipes. [Hans Wilder Foto-Studio]



DR. JANEL B GORTMAKER is the Associate Organist-Choirmaster at Bruton Parish Church, and directs the Pelham Choir of adults, boys, and girls, a choir named after Peter Pelham, the first organist of the parish. Her duties also include children's choirs and the Bruton Bell Ringers, as well as playing recitals for the Candlelight concerts hosted by the parish for nearly one million annual visitors. Dr. Gortmaker earned the Master of Music degree in organ and harpsichord under Larry Schou at the University of South Dakota, Vermillion, and the Doctor of Musical Arts degree in organ performance from the University of Michigan at Ann Arbor under James Kibbie. JanEl's recent performances include the Brahms *Requiem* with the Cantata Singers at Christ and Saint Luke's Church in Norfolk, Virginia, and the National Convention of the Organ Historical Society in Detroit.





## :: PAGE 38 :: CONFERENCE PERSONALITIES

RICHARD HOUGHTEN studied physics and psychology at the University of Michigan, where he also apprenticed in organbuilding with Robert Noehren. In 1973, Mr. Houghten established the North American presence of Solid State Logic Limited. During his tenure, SSL grew to become a major supplier of solid state equipment for organbuilding, as well as the leading manufacturer of professional audio mixing consoles. Since 1989, he has served as representative for August Laukhuff GmbH & Company, the world's largest supplier of pipe organ components. In 1995, Dick resigned his position with SSL in order to become more directly involved in organbuilding, where he regularly provides technical expertise to organbuilders on specific projects, and often carries out installations on their behalf.



JOYCE JONES is the Bowden professor of organ and organist-in-residence at Baylor University, which also named her Outstanding Creative Artist. She is a Fellow the American Guild of Organists, and holds the Doctor of Musical Arts degree from the University of Texas, as well as Bachelor's and Master's degrees from the same institution. She earned a Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary, which later presented her with their Distinguished Service Award.



Dr. Jones has played the dedication concerts and on the inaugural concert series for many significant organs in this country. Her warmth, charm, and audience rapport, combined with technical brilliance, have made her a favorite with audiences, as repeated requests for return engagements attest. As a composer and arranger, she has thirteen books to her credit and three recordings for Word Records. Her recording on the world's largest church organ at West Point Military Academy, released by Motette Records of Germany, has become a bestseller.

Dr. Jones has played concerts in 43 states and eleven foreign countries. As a Community Concert artist, she was one of the first to take organ music to organized audiences in small towns throughout America. Joyce was the first woman to play on the organ at the Crystal Cathedral and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the new organ in Davies Symphony Hall. She has been featured soloist at many regional and national conventions of the American Guild of Organists

JAMES KIBBIE is Associate Professor of Organ at the University of Michigan. He maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe, including appearances at the Cathedral of Notre Dame in Paris, Royal Festival Hall in London, Dvorak Hall in Prague, and Lincoln Center in New York City. During his month-long concert tour of the Soviet Union in 1991, the Soviet newspaper *Pravda* hailed him as "a marvelous organist, a brilliant interpreter." He has been awarded the *Grand Prix d'Interprétation* at the prestigious International Organ Competition of Chartres, and is also the only American organist to have won the International Organ Competition of the Prague Spring Festival. His most recent compact disc recordings are an album of Christmas music recorded at Hill Auditorium, Ann Arbor, and his live solo recital for the Czech Philharmonic Series at Dvorak Hall. Other recordings include discs of Bach, Buxtehude, Alain, Tournemire, and 20th century Czech composers. He is Presiding Director of the Alain Association in America, and in 1991 he was chosen by the International Alain Association to play two recitals inaugurating the recently-restored Alain family organ in Romainmotier, Switzerland.





THOMAS MARSHALL, organist and harpsichordist, serves as one of the local arrangements coordinators for this year's conference in Williamsburg. He holds organ performance degrees from James Madison University and the University of Michigan. In addition to serving the Colonial Williamsburg Foundation for over two decades as harpsichordist, he is also organist for the Williamsburg Presbyterian Church, and teaches organ and harpsichord on the music faculty at the College of William and Mary. His interest in early keyboard instruments has led him on eight study tours throughout Europe to hear and play significant instruments. He will be conductor/harpsichordist for the band accompanying Dr. James Kibbie's concerts.



ALBERT NEUTEL has been active in the pipe organ industry since 1958. He joined the Reuter Organ Company in 1980, serving as its President since 1982. The first Canadian member of the AIO, he served as the Institute's Treasurer from 1982 to 1985. Serving as a committee member for the 1978 Fargo AIO Conference, he later served as Chair of the 1983 Kansas City AIO Conference, which was the Tenth Anniversary of the Institute, and our initial exposure to the one and only Mr. Henry Willis 4. Born and educated (some would question that) in the Netherlands, he has made North America his home for the past 42 years. Albert and his wife Jane are now at a point in their journey where they prefer touring in the motor home to "organ crawls."



MANUEL J. ROSALES served an organbuilding apprenticeship with Hermann Schlicker from 1969 to 1975; other study was with J. Leland Haggert, Charles Brenton Fisk, and Susan Tattershall, and he founded Rosales Organbuilders in 1976. He has made several study trips to such places as Spain, Mexico, Belgium, The Netherlands, Germany, and France, as well as frequent study tours of the United States. In addition to his professional affiliations with the ISO, AIO, and AGO, Manuel was a founder of the Pacific-Southwest Chapter of the OHS, as well as a past National Councilor of that society, and serves on the Friends of the Wanamaker Organ Technical Advisory Board.

GEORGE K. TAYLOR is a native of Virginia and a graduate of Washington and Lee University. Under a grant from the Ford Foundation, George served a three and one half year apprenticeship with Rudloff von Beckerath in Hamburg, Germany. From 1970 to 1977 he was a member of the organbuilding firm of John Brombaugh and Company in Middletown, Ohio. Since then he has been president of Taylor & Boody Organbuilders in Staunton, Virginia. [Charles L. Clemmer Photography]





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JOHN R. WATSON is Conservator of Musical Instruments at the Colonial Williamsburg Foundation, as well as an advisor and researcher for the board of the Southeastern Historical Keyboard Society. After earning his undergraduate degree in music from Houghton College in Houghton, New York, John began making reproductions of early keyboard instruments, a passion that would span two decades and produce four clavichords, seven single manual harpsichords, seven double manual harpsichords, eleven spinets, one fortepiano, and a regal. Mr. Watson is widely published with articles in *Historic Trades Journal*, *Journal of the American Musical Instrument Society*, *Moravian Music Journal*, and *Early Keyboard Journal*, among others. He also holds many professional associations, including Le Comité International des Musées et Collections d'Instruments de Musique, American Institute of Conservation, American Musical Instrument Society, Organ Historical Society, and Fellowship of Makers and Reserachers of Historic Instruments.



As a chemical engineer, JAMES O. WILKES was a faculty member at the University of Cambridge from 1956 to 1960, and at the University of Michigan since 1960. Dr. Wilkes is an amateur organist, having received his performance diploma, Associate of the Trinity College of Music (London), in 1951, and his Service Playing Certificate from the American Guild of Organists in 1981. In addition to music, Jim's hobbies include hiking in North Wales and the American West, tennis, gardening, reading, and writing. He is author of several books, most recently *Pipe Organs of Ann Arbor*, and is working on two others, *Fluid Mechanics for Chemical Engineers* and *Place Names of Hampshire and the Isle of Wight*. [David Smith Photography]



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:: THE TWENTY-FOURTH ANNUAL CONFERENCE COMMITTEE ::

*Conference Chair* R. BYNUM PETTY is President and Tonal Director of Petty-Madden Organbuilders. He holds both the Bachelor of Music and Master of Music degrees from Baylor University, and has completed four years of post-graduate work at the University of North Texas on the liturgical music of Marc-Antoine Charpentier. During his twenty years as an organbuilder, his travels have taken him on extensive study tours of the United States and northern Europe. He has written several articles on the organ which have been published in *The Tracker, Music*, and the AIO's *Journal of American Organbuilding*. Bynum's other consuming interests include fine art, literature, chamber music, and wines. The other four members of this year's Conference Committee can attest to Bynum's exceptional culinary skills.



A native of southern New Jersey, KRISTI ELAYNE CHENEY (*Treasurer and Registrar*) graduated from Lebanon Valley College in Annville, PA with a Bachelor Science degree in Music Education in 1987, with a concentration in voice and flute. It was there that Kristi met her future husband, Paul Paulson, Jr, a fellow music major and also a member of this year's conference planning committee. Paul and Kristi were married in 1991. Ms. Cheney spent two years in volunteer and mission work for The United Methodist Church in Washington, D.C., earned her Master of Social Work degree from Rutgers University, The State University of New Jersey in 1994, and has been employed as a medical social worker, currently at Deborah Heart and Lung Center in Browns Mills, NJ. In her spare time, Kristi enjoys spending time with Paul, their two cats, Tucker and Junior (neither of which is a member of the planning committee), and her family at the Jersey Shore. Kristi is Second Soprano section leader for the Anna Crusis Women's Choir in Philadelphia, PA—the country's first feminist choir. She is also involved in community theatre in the Philadelphia area. She is proud to bring her skills and love of organization to this conference to make it the best ever!



Born in 1960, SEBASTIAN MATTHÄUS GLÜCK (*Publications Director*) began his musical education at the age of five. He studied baroque recorder for eight years with Johanna E. Kulbach, and began his organ studies at The Juilliard School with Jon Gillock at the age of 16. Dr. Gillock remained his teacher while he earned his Bachelor's degree in Architecture and his Master of Science degree in Historic Preservation at Columbia University in New York City, specializing in materials pathology and conservation of historic structures. Founding conductor of the Columbia Brass Choir, Musical Director of the Denz Chamber Players, he also performed frequent solo organ concerts. In 1984 he founded Glück Orgelbau, and in 1987 resigned from his architectural firm in favor of organbuilding, taking on architectural and acoustical work only for his organbuilding clients. The firm was incorporated in 1995, and Mr. Glück divides his work between new instruments, conservation of historic organs, stylistically informed rebuilds, and freelance voicing and tonal finishing. He served as a consultant for Lorin Maazel's 1989 landmark Vienna recording of Mahler's monumental *Symphony of a Thousand*. In addition to his memberships in many musical and historic preservation organizations, he is past Literary Chairman of the Alpha Delta Phi literary award fraternity, and holds the Colleague's Certificate from the AIO. Sebastian's hobbies include his library, art collecting, ancient and maritime archaeology, bodybuilding, and his five dozen teddy bears.





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PAUL PAULSON, JR grew up on Eastern Long Island (or "in Bridgehampton, New York," which ever you think sounds best) and began his interest in music at a young age. His first organ lesson was at age twelve. He studied sound recording technology at Lebanon Valley College where he met his wife Kristi, a fellow member of this year's conference planning committee. After a brief career detour in ornamental horticulture, Mr. Paulson found himself at Petty-Madden Organbuilders, where he is primarily responsible for wiring consoles and organs. Paul spends a great deal of his spare time playing piano in pit orchestras for local theatre productions, and this year tries his hand as Musical Director for the first time. He enjoys cooking and is a committed oenophile, and remains an avid gardener.

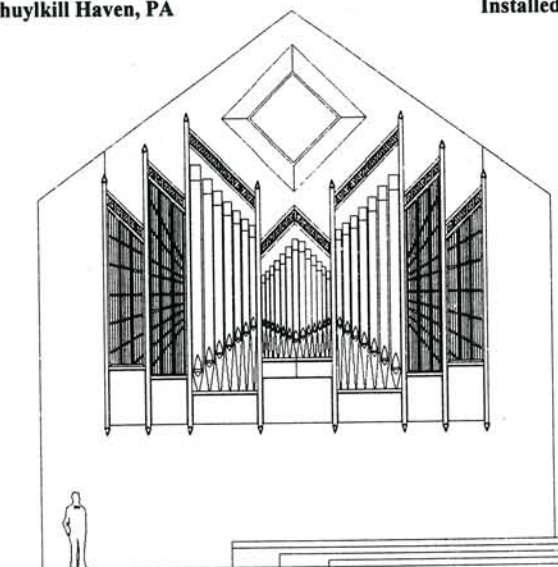


RANDY SPEIDEL (*Transportation Director and Exhibitions*) has been a member of the staff of Petty-Madden Organbuilders for about a decade, having previously been a maintenance technician for a plastics firm. Although his primary responsibilities at the firm focus on wood-working and finishing, he has been involved in virtually all aspects of organbuilding, including restoration, maintenance, and installation. Mr. Speidel lives with his wife Jennifer and two children in Levittown, Pennsylvania. In addition to his interest in music and cars, Randy's attention is devoted to his daughter Vicki, 14, and son Jesse, 11.



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WILLIAMSBURG BAPTIST CHURCH, Williamsburg, Virginia

<b>GREAT</b>	C1	C13	C25	C37	C49
<b>16' Stillgedeckt</b>	All pipes pine, revoiced from existing Möller				
Inside Ø	148x125	95x70	60x47	44x35	32x22
Mouth width	125	70	47	35	22
Cut up	N/A	N/A	N/A	N/A	N/A
<b>8' Principal</b>	Pipes 1-12 zinc, revoiced from existing Möller; remainder new 40% tin				
Inside Ø	160.0	92.2	54.9	32.6	19.3
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	1/3	2/7	2/7	2/7	2/7
<b>8' Metalgedeckt</b>	Pipes 1-12 zinc; remainder 25% tin				
Inside Ø	138.9	88.5	52.6	34.9	23.2
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	1/3	1/3	1/3	2/7	2/7
<b>4' Octave</b>	40% tin				
Inside Ø	88.5	52.6	31.3	18.6	11.0
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	2/7	2/7	1/4	1/4	1/4
<b>4' Blockflute</b>	50% tin; 3:2 taper; rescaled and revoiced from existing Möller				
Inside Ø	109.7	68.6	40.0	25.2	10.7
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	1/3	1/3	2/7	2/7	1/4
<b>2' Octave</b>	40% tin				
Inside Ø	48.2	28.7	17.0	10.1	6.0
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	1/4	1/4	1/4	1/4	1/4
<b>IV Mixture (1-1/3')</b>	40% tin				
Inside Ø (1-1/3')	32.6	19.3	11.5	6.8	4.0
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	1/4	1/4	1/4	1/4	1/4
C1			19	22	26
C13			19	22	26
C25		12	15	19	22
C37		12	15	19	
C49	1	8	12	15	
<b>8' Trompete</b>					
Resonator Ø	110	88	66	55	50
Shallot outside Ø	14.5	11.8	9.5	7.5	6.0
Tongue width	10.4	8.2	7.6	6.3	4.8
Notes: 40% tin; German shallots, 1-7 with tin faces, remainder brass faces; 56 reeds					

**SWELL**

<b>8' Salicional</b>	1-12 zinc, remainder 50 % tin, rescaled and revoiced from existing Möller				
Inside Ø	130.4	81.1	48.2	28.7	17.0
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	N/A	N/A	N/A	N/A	N/A
<b>8' Celeste</b>	49 pipes, from tenor C; 50% tin, rescaled and revoiced from existing Möller				
Inside Ø	—0—	77.7	46.2	27.6	16.3
Mouth width	—0—	2/9	2/9	2/9	2/9
Cut up	—0—	N/A	N/A	N/A	N/A



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## WILLIAMSBURG BAPTIST CHURCH, continued

<b>SWELL, continued</b>	<b>C1</b>	<b>C13</b>	<b>C25</b>	<b>C37</b>	<b>C49</b>
<b>8' Spitzgedeckt</b>	Pipes 1-12 zinc; remainder 25% tin				
Inside Ø	130	95/61	71/40	48/25	27/13
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	1/3	1/3	2/7	2/7	2/7
<b>4' Principal</b>	40% tin				
Inside Ø	84.7	50.4	29.9	17.8	10.5
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	2/7	1/4	1/4	1/4	1/4
<b>4' Koppelflute</b>	25% tin				
Inside Ø	93.8	58.6	36.7	23.5	14.6
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	1/3	1/3	1/3	2/7	2/7
Cone length	N/A	N/A	N/A	N/A	N/A
<b>2-2/3' Nazard</b>	50% tin; rescaled and revoiced from existing Möller				
Inside Ø	61.0	38.1	25.4	15.2	9.5
Mouth width	1/5	1/5	1/5	1/5	1/5
Cut up	N/A	N/A	N/A	N/A	N/A
<b>2' Waldflute</b>	40 % tin; 3:2 taper				
Inside Ø	74.4	44.2	26.3	15.7	9.7
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	2/7	2/7	2/7	2/7	2/7
<b>1-3/5' Tierce</b>	40% tin				
Inside Ø	59.9	35.6	21.1	12.6	7.4
Mouth width	1/5	1/5	1/5	1/5	1/5
Cut up	2/7	2/7	1/4	1/4	1/4
<b>V Mixture (2')</b>	40% tin				
Inside Ø (2')	46.2	27.6	16.3	9.7	5.7
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	1/4	1/4	1/4	1/4	1/4
C1			15	19	22
C25		12	15	19	22
C37	8	12	15	19	22
C49	1	8	12	15	19
<b>16' &amp; 8' Basson-Hautbois</b>					
Resonator Ø	100	95	88	70	52
Shallot outside Ø	16.3	13.6	9.0	7.3	5.5
Tongue width	12.7	9.8	5.8	5.0	4.2
Notes:	1-12 conical half-length resonators with lift-up covers; 13-24 conical full-length resonators; 25-68 with shaft and cone-n bell; 1-24 closed shallots; 25-68 with 19th century style parallel French shallots; resonators 1-24 zinc; remainder 52% tin				
<b>8' Trompete</b>	Remilled shallots and new tongues, revoiced from existing Möller				
Resonator Ø	100	75	60	50	50
Shallot outside Ø	17.4/11.4	12.5/9.8	11.4/8.6	9.3/7.5	8.2/7.0
Tongue width	N/A	N/A	N/A	N/A	N/A

WILLIAMSBURG BAPTIST CHURCH, continued

POSITIV	C1	C13	C25	C37	C49
<b>8' Holzgedeckt</b>	Pine; revoiced from existing Möller				
Inside Diameter	95x70	60x47	44x35	32x22	20x14
Mouth width	70	47	35	22	14
Cut up	N/A	N/A	N/A	N/A	N/A
<b>4' Rohrflöte</b>	25% tin; domed caps; 49-61 open conical with 3:2 taper				
Inside Ø	83.4	52.2	32.6	20.8	13.0
Mouth width	2/9	2/9	2/9	2/9	2/9
Cut up	1/3	1/3	1/3	2/7	2/7
Chimney length	147.7	78.6	39.7	20.0	—0—
Chimney Ø	17.3	11.5	8.1	6.7	—0—
<b>2' Gemshorn</b>	40% tin; 2:1 taper				
Inside Ø	54.9	32.6	19.3	11.5	6.8
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	1/4	1/4	1/4	1/4	1/4
<b>III Scharf (2/3')</b>	40% tin				
Inside Ø (2/3')	17.0	10.1	6.0	3.6	1.8
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up 1/4	1/4	1/4	1/4	1/4	
C1				26	29
C13			22	26	29
C25			19	22	
C37		15	19	22	
C49		12	15	19	
<b>8' Krummhorn</b>					
Resonator Ø	34.0	28.0	21.0	18.0	14.0
Shallot outside Ø	11.7/18.0	9.5/13.7	8.0/10.7	7.0/8.9	6.8/8.2
Tongue width	12.0	N/A	N/A	7.0	N/A

Notes: Resonators 25% tin; closed English shallots, remilled with new tongues;  
49 reeds, remainder flues; revoiced from existing Möller.

PEDAL

<b>16' Principal</b>	Rescaled and revoiced from existing Möller				
Inside Ø	203.3	160.2	94.2		
Mouth width	2/9	2/9	2/9		
Cut up	N/A	N/A	N/A		
<b>16' Subbass</b>	Pine				
Inside Ø	172x216	92x116	58x73		
Mouth width	172	92	58		
Cut up	N/A	N/A	N/A		
<b>8' Holzoctave</b>	Pine; revoiced from existing Möller				
Inside Ø	108x135	67x82	45x57		
Mouth width	108	67	45		
Cut up	N/A	N/A	N/A		
<b>4' Choralbass</b>	40% tin				
Inside Ø	96.5	57.4	35.6		
Mouth width	1/4	1/4	1/4		
Cut up	2/7	2/7	2/7		
<b>16' Posaune</b>					
Resonator Ø	165	125	94	71	
Shallot outside Ø	24.0	16.6	13.0	10.5	
Tongue width	17.8	13.0	10.4	9.0	

Notes: Resonators 1-12 zinc, remainder 40% tin; closed, tapered German shallots with tin faces



# :: PAGE 46 :: TECHNICAL DATA

## SAINT STEPHEN LUTHERAN CHURCH, Williamsburg, Virginia

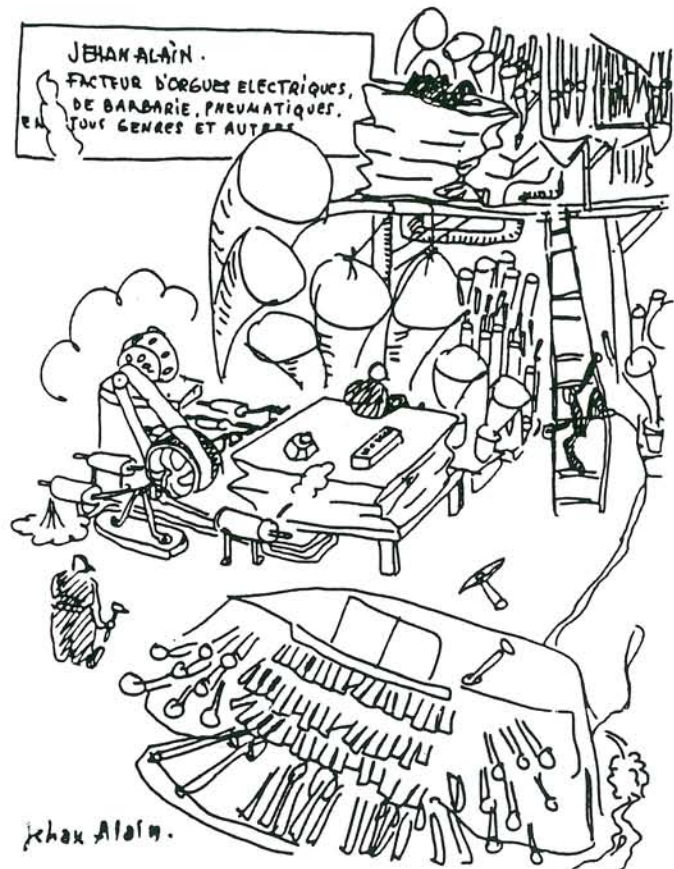
MANUAL I	C1	C13	C25	C37	C49
<b>8' Principal</b>	C1—Fs7 flamed copper, remainder 40% tin; 1—35 en façade				
Inside Ø	148.9	88.5	52.6	31.3	18.6
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	2/7	2/7	2/7	2/7	2/7
<b>8' Rohrgedeckt</b>	C1—B12 wood; remainder hammered lead; C13—G56 domed caps, chimneys from C25				
Inside Ø	82x104	78.6	52.3	34.9	22.5
Mouth width	82	2/9	2/9	2/9	2/9
Cut up	34	1/3	1/3	2/7	2/7
Chimney length	—0—	—0—	130.0	60.0	27.0
Chimney Ø	—0—	—0—	15.7	10.5	7.0
<b>4' Octave</b>	40% tin; C1—F18 en façade				
Inside Ø	84.7	50.4	29.9	17.8	10.5
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	2/7	2/7	1/4	1/4	1/4
<b>IV-V Mixture (2')</b>	40% tin; doubled twelfth two semi-tones larger than listed scales				
Inside Ø (2')	44.2	26.3	15.7	9.3	5.5
Mouth width	1/4	1/4	1/4	1/4	1/4
Cut up	2/7	1/4	1/4	1/4	1/4
C1			15	19	22
G20		12	15	19	22
G32	8	12	15	19	22
G44	1	8	12	15	19
C49	1	8	12	12	15

## MANUAL II

<b>8' Metalgedeckt</b>	C1—B12 wood, remainder hammered lead with domed caps				
Inside Ø	79x100	75.8	50.6	31.5	21.0
Mouth width	79	2/9	2/9	2/9	2/9
Cut up	32	1/3	1/3	2/7	2/7
<b>4' Koppelflute</b>	Hammered lead; 1—12 with chimneys, 13-44 with cones, 45-56 open with 3:2 taper				
Inside Ø	75.8	50.6	33.7	22.5	15.0
Mouth width	1/5	1/5	2/9	2/9	2/9
Cut up	1/3	1/3	2/7	2/7	2/7
Chimney Ø	25	—0—	—0—	—0—	—0—
Chimney length	260	—0—	—0—	—0—	—0—
Cone length	—0—	86	45	28	—0—
Opening in cone	—0—	14	10	7	—0—

SAINT STEPHEN LUTHERAN CHURCH, continued

MANUAL II, continued	C1	C13	C25	C37	C49
III      Sesquialter	40% tin				
2-2/3' Quint	1-12 domed caps with chimneys				
Inside Ø	68.6	42.9	26.3	15.7	9.3
Mouth width	1/5	1/5	2/9	2/9	2/9
Cut up	1/3	2/7	1/4	1/4	1/4
Chimney Ø	23	—0—	—0—	—0—	—0—
Chimney length	155	—0—	—0—	—0—	—0—
2' Gemshorn	2:1 taper, can draw independently				
Inside Ø	75.4	34.1	20.2	12.0	7.1
Mouth width	1/5	1/5	2/9	2/9	2/9
Cut up	2/7	2/7	1/4	1/4	1/4
1-3/5' Terz					
Inside Ø	48.2	28.7	17.0	10.1	6.0
Mouth width	1/5	1/5	1/5	2/9	2/9
Cut up	2/7	2/7	1/4	1/4	1/4
PEDAL					
16' Subbass	wood				
Inside Measurements	140x176	88x112	56x70	35x44	
Mouth width	140	88	56	35	
Cut up	53.0	33.0	21.0	12.5	



"Jehan Alain, Organbuilder"

Drawing by Jehan Alain



COLLEGE OF WILLIAM AND MARY, Williamsburg, Virginia

**Principal 4—54 pipes (GG, AA-d<sup>3</sup>)**

Pipe no.	Inside Ø	Metal thickness	Mouth width	Cut up	Toe Ø
GG	93.0 mm	12 mm	72.4 mm	15.8 mm	84 mm
4'-C	74.2	1.1	57.8	13.5	6.7
G	53.8	0.88	41.3	9.86	5.1
2'-c	42.8	0.80	32.1	7.6	4.2
g	31.7	0.72	23.9	6.3	3.4
1'-c <sup>1</sup>	25.7	0.70	19.8	4.8	2.8
g <sup>1</sup>	18.9	0.54	14.65	3.86	2.9
½'-c <sup>2</sup>	15.3	0.52	11.9	3.27	2.3
g <sup>2</sup>	11.5	0.46	9.0	2.66	2.0
¼'-c <sup>3</sup>	9.4	0.38	7.3	2.5	2.1
d <sup>3</sup>	9.2	0.32	6.6	revoiced	1.8

Pipes 1-10 are in façade and have a high tin content.  
Languid bevel of façade pipes is quite steep  $\pm 70-80^\circ$ .

Interior pipes begin with F<sup>#</sup>.

Interior pipes have slightly beveled upper lips.

Languid bevel of interior pipes does not appear to be as steep as those of the façade.

Pipe metal is scraped on both sides.

Pipes have small ears up to c<sup>1</sup>.

**Fifteenth 2'—54 pipes (G, A-d<sup>4</sup>)**

Pipe no.	Inside Ø	Metal thickness	Mouth width	Cut up	Toe
G	53.4 mm	0.88 mm	40.4 mm	9.6 mm	55 mm
2'-c	43.0	0.80	32.65	7.9	4.3
g	31.9	0.60	25.1	5.7	3.4
1'-c <sup>1</sup>	25.7	0.52	19.7	4.9	2.7
g <sup>1</sup>	19.2	0.52	14.2	3.8	2.9
½'-c <sup>2</sup>	15.3	0.52	11.9	3.6	2.6
g <sup>2</sup>	10.4	0.36	8.8	2.94	2.1
¼'-c <sup>3</sup>	9.2	0.38	8.0	2.38	1.8
g <sup>3</sup>	—o—	—o—	6.2	1.8	1.8
⅛'-c <sup>4</sup>	—o—	—o—	5.7	1.5	1.8
d <sup>4</sup>	—o—	—o—	—o—	—o—	—o—

**Twelfth 2 ⅔'—54 pipes (GG, AA-d<sup>3</sup>)**

Pipe no.	Inside depth	Inside width	Wall thickness	Total pipe length	Cut up from the block
GG	65.8 mm	49.0 mm	80 mm	1,105 mm	90 mm
2 ⅔'-C	53.1	37.2	6.8	839	7.0
G	32.3	23.1	6.1	590	5.0
1 ⅓'-c	28.3	20.2	6.4	446	4.16
g	22.57	12.5	6.2	320	3.1
⅔'-c <sup>1</sup>	14.4	10.1	5.1	265	—o—
g <sup>1</sup>	10.5	7.7	4.5	196	—o—
⅓'-c <sup>2</sup>	9.7	6.7	3.7	160	—o—
g	7.6	5.5	4.1	130	—o—
⅙'-c <sup>3</sup>	7.5	4.9	4.0	109	—o—
d <sup>3</sup>	—o—	—o—	—o—	—o—	—o—

All pipes are made of wood which looks like pine.  
Caps appear to be of oak.

## COLLEGE OF WILLIAM AND MARY, continued

**Flute 4'—54 pipes (GG, AA-d<sup>3</sup>)**

Pipe no.	Inside depth	Inside width	Wall thickness	Total pipe length	Cut up from the block
GG	71.0 mm	57.5 mm	83 mm	890 mm	11.9
4'-C	58.7	48.0	8.6	688	11.0
G	41.0	34.6	6.8	477	7.9
2'-c	33.2	26.0	7.7	374	6.0
g	26.6	18.4	6.3	274	4.1
1'-c <sup>1</sup>	21.9	14.2	6.2	222	4.5
g <sup>1</sup>	17.6	11.0	4.9	171	2.9
½'-c <sup>2</sup>	14.2	8.5	4.5	147	—o—
g <sup>2</sup>	10.0	6.1	4.1	128	—o—
¼'-c <sup>3</sup>	8.1	5.6	4.3	115	—o—
d <sup>3</sup>	—o—	—o—	—o—	—o—	—o—

All pipes appear to be of pine with oak caps.

**Stopped Diapason 8'—54 pipes (GGG, AAA-d<sup>2</sup>)**

Pipe no.	Inside depth	Inside width	Wall thickness	Total pipe length	Cut up from the block	Chimney Ø in stopper
GGG	104.0 mm	92.1 mm	12.0 mm	1,752 mm	21.9	—o—
8'-CC	88.6	79.2	11.0	1,329	15.2	—o—
GG	65.0	55.1	8.3	900	12.5	—o—
4'-C	51.8	43.9	7.5	682	8.2	—o—
G	39.8	33.1	6.6	481	6.0	—o—
2'-c	31.9	26.1	5.5	383	6.3	—o—
g	27.4	20.0	5.3	275	4.2	3.4
1'-c <sup>1</sup>	22.7	16.7	6.1	232	4.1	4.1
g <sup>1</sup>	16.8	12.4	5.3	178	3.4	—o—
½'-c <sup>2</sup>	13.8	10.0	4.8	157	3.1	—o—
d <sup>2</sup>	—o—	—o—	—o—	—o—	—o—	—o—

Chimneys begin at e above 2'-c and end f<sup>#1</sup> making a total of 15 pipes with chimneys.  
Pipes appear to be made of pine with oak caps.

**Open Diapason 8'—27 pipes (c-d<sup>2</sup>)**

Pipe no.	Inside depth	Inside width	Wall thickness	Total pipe length	Cut up from the block
2'-c	48.2 mm	27.0 mm	7.0 mm	595 mm	5.2
g	31.9	18.6	6.1	449	4.2
1'-c <sup>1</sup>	26.7	14.9	6.1	338	3.4
g <sup>1</sup>	15.7	8.5	5.6	260	3.4
½'-c <sup>2</sup>	13.1	7.9	6.7	206	2.6
d <sup>2</sup>	—o—	—o—	—o—	—o—	—o—

It appears that all pipes may have been shortened as the metal tuning flaps are virtually closed. Pipes appear to be made of pine with oak caps.



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THE SECOND PRESBYTERIAN CHURCH, Richmond, Virginia

GREAT		C1	C13	Fs19	C25	C37		C49	
16' Diameter	Bourdon	58 pipes, C1—F18 ash, remainder 25% tin, 1/4 mouths [C1—Fs7 are 5-1/3'] N/A #34 71 56 36 24							
8' Diameter	Diapason	58 pipes, 25% tin, 1/4 mouths, en façade 140 86 53					32	19.7	
8' Diameter	Chimney Flute	58 pipes, 25% tin, 1/4 mouths 101 67			48	33	22		
8' Diameter	Gemshorn	58 pipes, 50% tin, 2/9 mouths, 3:1 taper 129 81			52	33	21		
4' Diameter	Octave	58 pipes, 70 % tin, 1/4 mouths 79 48			30	18.1	11.1		
4' Diameter	Harmonic Flute	58 pipes, 25% tin, 2/9 mouths; harmonic with 1/4 mouths from Fs19 68 50 49 41 25.5							
2-2/3' Diameter	Twelfth	58 pipes, 25% tin, 2/9 mouths 51 34			22	13.6	8.3		
2' Diameter	Fifteenth	58 pipes, 70% tin, 1/4 mouths 48 30			18.1	11.1	6.8		
1-3/5' Diameter	Seventeenth	58 pipes, 25% tin, 2/9 mouths 35 23			15.4	9.4	5.8		
IV Diameter	Mixture (1-1/3')	232 pipes, 70% tin, 1/4 mouths 1-1/3' G=30 25			15.5	9.5	6.8		
C1					19	22	26	29	
C13				15	19	22	26		
C25			12	15	19	22			
Fs31		8	12	15	19				
Fs43		8	12	15					
8' Resonator Diameter	Trumpet	58 pipes, 75% tin, Bertouneche shallots, French blocks from Fs19 100 78 65 54 48							
SWELL									
8' Diameter	Diapason	58 pipes, 50% tin, 1/4 mouths 129 79					48	30	18.1
8' Diameter	Gedackt	58 pipes, C1—B12 ash, remainder 25% tin, 1/4 mouths #32 60					40	27	19
8' Diameter	Bell Gamba	C1—Fs19 50% tin, remainder 70% tin, 2/9 mouths, 3:1 taper 104 63					40.5	24	14.5
8' Diameter	Celeste	46 pipes, 70% tin, 2/9 mouths, cylindrical —0— 58					35.5	21	12.5
4' Diameter	Octave	58 pipes, 50% tin, 1/4 mouths 73 45			27	16.7	10.2		
4' Diameter	Recorder	58 pipes, 25% tin, 2/9 mouths 85 55			35.5	23	15		

THE SECOND PRESBYTERIAN CHURCH, continued

<i><b>SWELL, continued</b></i>		C1	C13	Fs19	C25	C37	C49
2'	<b>Gemshorn</b>	58 pipes, 25% tin, 2/9 mouths					
Diameter		50.5	32.5		21	13.5	9
II	<b>Sesquialtera</b>	116 pipes, 25% tin, 2/9 mouths					
Ø	2-2/3'	38	27	26	21.6	15	9.7
Ø	1-3/5'	29	21	19.7	16.4	10.8	7
IV	<b>Mixture (2')</b>	232 pipes, 70% tin, 1/4 mouths					
Diameter (2')		40.5	25		15.5	9.5	7
C1				15	19	22	26
C13			12	15	19	22	
C25		8	12	15	19		
C37		1	8	12	15		
16'	<b>Bassoon</b>	58 pipes, 30% tin					
Resonator Diameter		60	52		43	36	30
8'	<b>Cornopean</b>	58 pipes, 30% tin, French blocks from Fs19					
Resonator Diameter		110	88		70	56	50
8'	<b>Oboe</b>	58 pipes, 75% tin					
Resonator Diameter		77	65		50	40	32
<i><b>PEDAL</b></i>		C1	C13	Fs19	C25	G32	
16'	<b>Open Bass</b>	32 pipes, wood					
		256x209	154x116		100x68	82x57	
16'	<b>Stopt Bass</b>	32 pipes, ash					
		#14	#24		#34	#40	
8'	<b>Diapason</b>	20 pipes, 25% tin, 1/4 mouths; C1—B12 from Great 8' Diapason					
		—0—	87		57	45	
8'	<b>Gedackt</b>	14 pipes, 15% tin, 1/4 mouths; C1—F18 from Great 8' Chimney Flute					
		—0—	—0—	55	45	35	
4'	<b>Choral Bass</b>	32 pipes, 15% tin, 1/4 mouths					
		79	53		35	28	
16'	<b>Trombone</b>	32 pipes, ash					
		240x180	164x124		115x86	94x70	



BETHLEHEM LUTHERAN CHURCH, Richmond, Virginia

GREAT		Pipes	Comments
16'	Bourdon	50	hammered lead, stopped, 1—6 from Pedal 16' Subbass
8'	Principal (I-II)	84	hammered and scraped 25% tin, en façade, doubled from E29
8'	Hohlflöte	56	hammered lead, chimneys from C25
8'	Dolce Principal	56	oak, open from C13
4'	Octave	56	hammered lead
4'	Spitzflöte	56	hammered 25% tin, conical
2-2/3'	Quinte	56	hammered 25% tin
2-2/3'	Nasat	37	hammered lead, cylindrical, begins at G20
2'	Superoctave	56	hammered 25% tin
V-VII	Mixture	317	hammered 25% tin
C1			19 22 22 26 29
C13			15 19 19 22 22 26
C25			12 15 15 19 19 22
C37		8	12 12 15 15 19 19
Cs50		8 8	12 12 15
8'	Trompet	56	hammered 25% tin resonators, German-style shallots
RÜCKPOSITIVE			
8'	Gedackt	56	hammered lead, stopped
4'	Principal	56	hammered and scraped 25% tin, en façade
4'	Rohrflöte	56	hammered 15% tin, 1—12 stopped, chimneys from C13
2'	Gemshorn	56	hammered 25% tin, cylindrical
II	Sesquialtera	112	hammered 25% tin
C1			19 24
C13		12	17
III-VI	Scharff	228	hammered 25% tin
C1			19 22 26 29
C13			19 22 26 29
G20			15 19 22 26
G32		12	15 15 19 22 26
C37		12	15 15 19 22
Cs50		12	15 15
8'	Dulcian	56	hammered 25% tin resonators, German-style shallots
PEDAL			
16'	Subbass	12	poplar; C13—F30 from Great 8' Hohlflöte
8'	Octavebass	22	hammered lead and 25% tin; Gs9—D15 en façade
			C1—G8 common with Great 8' Principal
4'	Octave	30	hammered 25% tin
16'	Posaune	30	C1—B12 oak, C13—F30 hammered lead resonators
8'	Trompet	—	common with Great 8' Trompet
2'	Cornett	30	75% tin resonators, German-style shallots

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## THE FIRST PRESBYTERIAN CHURCH, Richmond, Virginia

<i>GREAT</i>	C1	C13	C25	C37	C49
<b>16' Violone</b> Diameter	58 pipes, zinc basses, spotted metal trebles				
	230	142	85.5	51.5	31.5
<b>8' Open Diapason</b> Diameter	58 pipes, zinc basses, spotted metal trebles				
	159	94	56	33	20.8
<b>8' Chimney Flute</b> Diameter	58 pipes, zinc basses, common metal trebles				
	135	82.5	53	34	21.6
<b>8' Harmonic Flute</b> Diameter	46 pipes, common metal, 1/4 mouths, 1/6 cutups, harmonic from middle C				
	—0—	83	57(b) 65	46	31
<b>4' Octave</b> Diameter	58 pipes, spotted metal				
	85	51	30.5	19	11.9
<b>4' Nighthorn</b> Diameter	58 pipes, common metal				
	83	63	44	28.5	18.5
<b>2-2/3' Twelfth</b> Diameter	58 pipes, spotted metal				
	55.5	32.5	20.2	12.7	8.1
<b>2' Fifteenth</b> Diameter	58 pipes, spotted metal				
	46	28	17.5	10.9	7.1
<b>IV Mixture (1-1/3')</b> Diameter (2')	232 pipes, spotted metal				
	42	25.4	16.2	10.2	6.6
C1			19	22	26
C13			19	22	26
C25		12	15	22	
C37	8	12	15	19	
C49	1	8	12	15	
<b>III Cornet (2-2/3')</b> Ø 2-2/3'	174 pipes, common metal				
	55.5	32.5	20.2	12.7	8.1
Ø 2'	46	28	17.5	10.9	7.1
Ø 1-3/5'	37.6	22.8	14.5	9	5.9
<b>8' Trumpet</b> Resonator Diameter	62 pipes, Harmonic from Fs43 through F54; 55—58 = 8'+4' flues				
	115	80	60	48	44

*SWELL*

<b>16' Bourdon</b> Outside Measurements	58 pipes, stopped wood 4-1/4" x 4-5/8"				
<b>8' Violin Diapason</b> Diameter	58 pipes, zinc basses, spotted metal trebles				
	129	80	52	29	23
<b>8' Vox Celeste</b> Diameter	46 pipes, spotted metal				
	—0—	67	39.5	29	22
<b>8' Stopped Diapason</b> Diameter	58 pipes, zinc basses, common metal trebles				
	120	76	48	30.5	19.8
<b>4' Principal</b> Diameter	58 pipes, spotted metal				
	80	48.5	28.6	17.4	10



THE FIRST PRESBYTERIAN CHURCH, Richmond, continued

<i>SWELL</i> , continued	C1	C13	C25	C37	C49
<b>4' Spire Flute</b> Diameter	58 pipes, common metal, tapered 2/1; 2/9 mouths 86	49.5	30	19.5	12.7
<b>2' Octave</b> Diameter	58 pipes, spotted metal 42	25.5	15	9.2	6.7
<b>III Mixture (1-1/3')</b> Diameter (2')	174 pipes, spotted metal 35.5	22.1	12.6	8.5	5.8
C1			19	22	26
Fs19		15	19	22	
Fs31		15	19		
Fs43	8	12	15		
<b>16' Bassoon</b> Resonator Diameter	58 pipes, bottom octave half length 98	82	59	55	40
<b>8' Trumpet</b> Resonator Diameter	62 pipes, 54 reeds; 55—58 = 8' + 4' flues 100	71	62	N/A	N/A
<b>8' Hautboy</b> Resonator Diameter	58 pipes, 54 reeds; 55—58 flues 91	68	52	N/A	N/A
<b>8' Vox Humana</b> Resonator Diameter	58 pipes 45	N/A	N/A	N/A	N/A
<b>4' Clarion</b> Resonator Diameter	90 pipes, 42 reeds; 43—58 = 4' + 2' + 1-1/3' flues 78	68	59	52	N/A

**CHOIR**

<b>8' Concert Flute</b> Outside Measurements	46 pipes, from Tenor C, open wood, harmonic trebles, 1—12 from Gedeckt —0—	2-9/16" x 3-3/16"	N/A	N/A
<b>8' Gedeckt</b> Outside Measurements	58 pipes, stopped wood 4-1/8" x 5"	N/A	N/A	N/A
<b>8' Salicional</b> Diameter	58 pipes, polished tin in façade, spotted metal trebles 114	71	44.5	27.4
<b>4' Chimney Flute</b> Diameter	58 pipes, common metal 72.5	46	29.5	18.6
<b>2-2/3' Nazard</b> Diameter	58 pipes, common metal, tapered 3/2; 2/9 mouths 55	37	24	15.2
<b>2' Recorder</b> Diameter	58 pipes, common metal; 1/5 mouths 40.7	25.5	16	10.3
<b>1-3/5' Tierce</b> Diameter	58 pipes, common metal, tapered 3/2; 2/9 mouths 38	26	17	11
<b>1-1/3' Larigot</b> Diameter	58 pipes, common metal; breaks to 2-2/3' at Cs50 35	23.5	15.2	9.9
<b>8' Cromhorne</b> Resonator Diameter	58 pipes 51	48	42	37.5

THE FIRST PRESBYTERIAN CHURCH, Richmond, continued

PEDAL	C1	C13	C25
32' Contrabass Inside Measurements	51 pipes, stopped wood {plays at 32', 16', and 10-2/3'} 12" x 14-7/8" @ 32' 7-1/2" x 9" @ 16'		
16' Double Open Diapason Inside Measurements	32 pipes, open wood 13-1/4" x 15-1/4"		
8' Octavebass Diameter	32 pipes, zinc basses, spotted metal 168	99	59.5
4' Choral bass Diameter	32 pipes, spotted metal 91.5	58.6	31
16' Trombone Resonator Diameter	32 pipes, metal 280	145	112
8' Trumpet Resonator Diameter	32 pipes, metal 128 111	72.5	

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SAINT STEPHEN'S EPISCOPAL CHURCH, Richmond, Virginia

GREAT		Pipes	Scale			Ø 1/2	Mouth	Materials	
16'	Quintaton	61	#42						Spotted Metal
8'	Principal	61	#44			17	1/4		Spotted Metal
8'	Spitzflöte	61	Great Type						Spotted Metal
8'	Bourdon	61	#6						Spotted Metal
4'	Principal	61	#56			18	1/4		Spotted Metal
4'	Rohrflöte	61	#4						Spotted Metal
2-2/3'	Twelfth	61	#66			18	1/4		Spotted Metal
2'	Fifteenth	61	#68			18	1/4		Spotted Metal
IV	Fourniture	244	#46 @ 8'			18			Spotted Metal
C1				15	19	22	26		
Fs 19			12	15	19	22			
Fs 31		8	12	15	19				
Fs 43	1	8	12	15					
II-III	Cymbale	157	#49 @ 8'			18	1/4	Tin	
C1								29	33
D15							26	29	
E29						22	26	29	
Gs33					19	22	26		
D39				15	19	22			
C49			12	15	19				
Fs55		8	12	15					
8'	Trompette de Fete	61							
4'	Clairon de Fete	12							
	Chimes	From Hook and Hastings							
CHOIR									
8'	Viola	68	#50, tapered two scales				1/4		
8'	Viola Céleste	68	#60 @ 8' CC, #62 @ 4'C tapered two scales				1/4		
8'	Erzähler	68	Common Scale						
8'	Kleiner Erzähler	56	Common Scale						
8'	Singend Gedeckt	68	As Opus 1134 Positiv Cor de Nuit						
4'	Koppelflöte	68	Common Baroque Scale						
2-2/3'	Nasard	61	Common Baroque Scale						
2'	Blockflöte	61	Common Baroque Scale						
1-3/5'	Tierce	61	Common Baroque Scale						
8'	Clarinet	68	Common Scale						
SWELL									
8'	Geigen Principal	68	#46 (pinch bass one pipe)			18	1/4		
8'	Stopped Diapason	68	#9					Wood	
8'	Viole de Gambe	68	#58			18	1/4		
8'	Viole Céleste	56	Same as Gambe, TC						
8'	Flute Céleste II	129	Common Scale						
			Parent rank 68 notes, Sharp rank 61 to GG						
4'	Principal	68	#58			18	1/4		
4'	Flauto Traverso	68	Great type Cavaillé-Coll						
2'	Octavin	61	#69			18	1/4	Spotted Metal	

SAINT STEPHEN'S EPISCOPAL CHURCH, continued

SWELL, continued		Pipes	Scale	Ø1/2	Mouth	Materials
IV	Plein Jeu	244	#47 @ 8'	18		
C1				19	22	29
C13			15	19	22	26
C25			12	15	19	22
C37		8	12	15	19	
C49	1	8	12	15		
16'	Contre Hautbois	80	French Shallots			
8'	Trompette	68	#2 French			
4'	Clairon	68	#2 French			

POSITIV

8'	Holzgedeckt	61	#9 Stopped Diapason / #1 Bass			Wood
4'	Prinzipal	61	#62	18	1/4	Tin
4'	Spillflöte	61	1-49: #55 common		1/4	
			50-61: tapered		2/9	
2'	Lieblich Prinzipal	61	#72	18	1/4	Tin
1-1/3'	Larigot	61	#72 (2/3 taper)		2/9; 1/4	
1'	Siffelöte	61	#78		1/5	Tin
III	Scharf	183	# 50 @ 8'	18	1/4	Tin
C1					26	29
C13				22	26	29
C37				22	26	
Fs43			15	19	22	
C49			12	15	19	
Fs55		8	12	15		

ANTIPHONAL

8'	Prinzipal	61	#50	18	1/4	1-20 Common Metal
			#50, 50, 51, 51, 52, 52, 53, 54, 54, 55, 55, 56			21-61 Tin
			#57 @ 4' C			
4'	Præstant	61	#56	18	1/4	Tin
2'	Flachflöte	61	#65 (2/3 taper)	1/4; 2/9; 1/5		Tin
IV-VI	Mixture	289	#49 @ 8'	18	1/4	Tin
C1				19	22	26
C13				15	19	22
E29			12	15	19	22
E41			8	12	15	19
A46		5	8	12	15	19
Cs50	1	5	8	12	15	19
Fs55	1 (1)	5	8	12	15	
16'	Principal (Pedal) 12		Extension of Prinzipal		1/4	
			#38, 38, 40, 40, 42, 42, 44, 44, 46, 46, 48, 48			

PEDAL

16'	Principal Bass	32	#1 Contre Basse			Wood & Metal
16'	Bourdon	44	#1 A			Wood
16'	Echo Lieblich	12	Unit A - Extension of Swell Stopped Diapason			
8'	Principal	44	#44	18	1/4	Spotted Metal
4'	Spitzflöte	32	#56 (2/3 taper)		2/9	
IV	Mixture [15-19-22-26]	128	#47 @ 8'	18	1/4	Spotted Metal
32'	Contre Bombarde	12	7" Diameter, French Shallots merging to 4-1/2" Ø @ BBB			1/2 Length Zinc
16'	Bombarde	56	6" Diameter, English Low Pressure			



# :: PAGE 58 :: TECHNICAL DATA

## RIVER ROAD PRESBYTERIAN CHURCH, Richmond, Virginia

GREAT		Pipes	Comments
16'	Gedeckt	58	Copper and 50% tin
8'	Principal	58	70% tin, prospect gilt
8'	Rohrflute	58	50% tin and 70% tin
4'	Octave	58	70% tin, prospect gilt
2'	Fifteenth	58	50 % tin
IV	Mixture (1-1/3')	232	50% tin
8'	Trumpet	62	50% tin

### SWELL

8'	Gedeckt	58	C1—B12 oak; remainder 20% tin
8'	Salicional	58	C1—A10 copper, remainder 50% tin
8'	Voix Celeste	46	from C13; 50% tin
4'	Principal	58	50% tin
4'	Waldflute	58	20% tin
2'	Octave	58	50% tin
III-IV	Mixture (1')	212	50% tin
16'	Contra Trumpet	58	50% tin
8'	Cornopean	62	50% tin
8'	Oboe	58	50% tin

### SOLO

8'	Open Flute	58	C1—B12 copper; remainder 20% tin
4'	Wide Octave	58	50% tin
2-2/3'	Nasard	58	20% tin
2'	Octavin	58	20% tin
1-3/5'	Tierce	58	20% tin
8'	Solo Trumpet	62	50% tin

### PEDAL

16'	Principal	32	Clear pine (restored vintage pipes)
16'	Subbass	32	Oak
8'	Octave	20	C1—B13 from Great Principal; remainder 50% tin
16'	Trombone	32	Clear pine



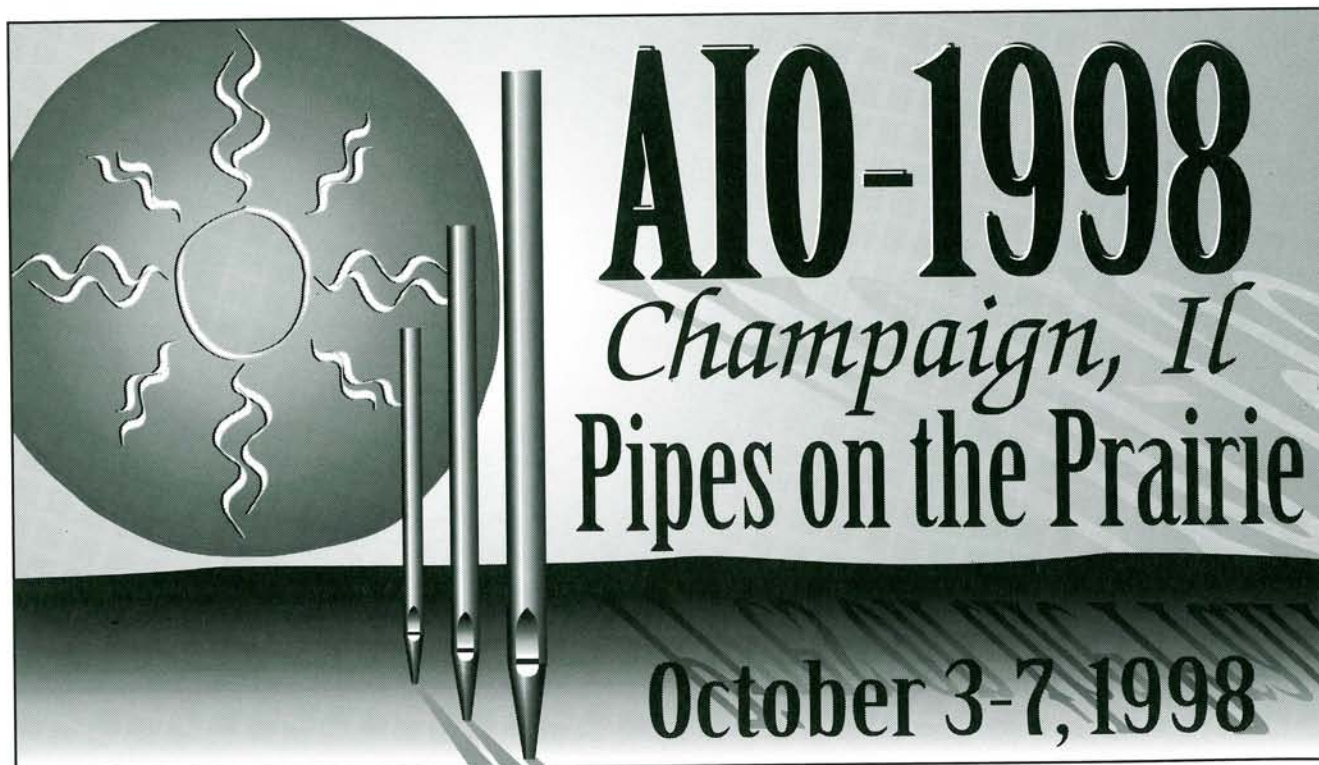
SAINT MATTHEW'S EPISCOPAL CHURCH, Richmond, Virginia

<i>GREAT</i>	C1	C13	C25	C37	C49	
<b>8' Principal</b> Diameter	58 pipes, 70% polished tin, 1/4 mouth width, bayleaf mouths with round ears					
	140	86	50	31	20	
<b>8' Chimney Flute</b> Diameter	58 pipes, 15% tin, 1/4 mouth width, adjustable caps and ears					
	124	78	48	31	19	
<b>4' Octave</b> Diameter	58 pipes, 50% tin, 1/4 mouth width, bayleaf mouths with ears					
	82	47	27	16.5	11	
<b>4' Spitz Flute</b> Diameter	58 pipes, 50% tin, 2/9 mouth width, conical with 2:1 taper					
	80	48	30	20	12	
<b>2-2/3' Nazard</b> Diameter:	58 pipes, 15% tin, 1/5 mouth width, conical with 2:1 taper					
	68	49	30	19	15	
<b>2' Super Octave</b> Diameter	58 pipes, 50% tin, 1/4 mouth width, bayleaf mouths with ears					
	44	26	16	10	6.5	
<b>2' Block Flute</b> Diameter	58 pipes, 15% tin, 1/5 mouth width, conical with 2:1 taper					
	65	42	26	17	13	
<b>1-3/5' Tierce</b> Diameter	58 pipes, 15% tin, 1/6 mouth width, conical with 2:1 taper					
	59	39	24	16	11	
<b>IV Mixture (1-1/3')</b>	232 pipes, 50% tin, 1/4 mouth widths					
C1			19	22	26	29
C13		15	19	22	26	
C25		12	15	19	22	
C37	8	12	15	19		
C49	1	8	12	15		
<b>8' Trumpet</b> Resonator diameter	58 pipes, 50% tin, Bertounèche Cavaillé-Coll shallots					
	105	80	65	55	50	
<b>PEDAL</b>	C1	C13	C25	G32	C37	G44
<b>16'/8' Subbass</b> Diameter	44 pipes, C1—A#23 Yellow Poplar, B24—G44 15% tin, 1/4 mouth widths					
	N/A	N/A	87		55	44
<b>8' Principal</b> Diameter	32 pipes, 50% tin, 1/4 mouth width, bayleaf mouths with ears					
	142	88	52	43		
<b>4' Choral Bass</b> Diameter	32 pipes, 50% tin, 1/4 mouth width, bayleaf mouths with ears					
	84	48	29	23		
<b>16'/8' Posaune</b> Diameter	44 pipes, German shallots, C1—B24 leathered, C1—B12 half-length resonators					
	140	100(B)	125	96	80	76



SAINT MATTHEW'S EPISCOPAL CHURCH, continued

SWELL	C1	G8	C13	C25	C37	Gs45	C49
<b>8' Bordun</b> Diameter	58 pipes, 15% tin, 1/4 mouth width, adjustable caps and ears						18
	120		72	45	28		
<b>8' Gamba</b> Diameter	58 pipes, 50% tin, 2/9 mouth width						15
	96		59	37	23.5		
<b>8' Voix Céleste</b> Diameter	51 pipes, from G8, 50% tin, 1/4 mouth widths						13.5
	67		55	34	21.5		
<b>4' Principal</b> Diameter	58 pipes, 50% tin, 1/4 mouth width, bayleaf mouths with ears						10
	80		46	26	16		
<b>4' Spindle Flute</b> Diameter	58 pipes, 15% tin, 1/4 mouth widths; C1—G8 stopped, Gs9—G44 adjustable caps, Gs45—A58 conical open pipes with 2:1 taper						
	77		46	27	19	16	14
<b>2' Octave</b> Diameter	58 pipes, 50% tin, bayleaf mouths with ears						7.5
	42.5		24	15	9.5		
<b>IV Sharp Mixture</b> (1') 232 pipes, 50% tin, 1/4 mouth width							
				19	22	26	33
				19	22	26	
			15	19	22	26	
			12	15	22		
	8		12	15			
	8		12	15			
<b>8' Oboe</b> Resonator Diameter	58 pipes, 50% tin, Bertounèche Cavaillé-Coll shallots						32
	85		63	50	40		



# AMERICAN INSTITUTE OF ORGANBUILDERS

## Board of Directors and Committee Structure

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.

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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 '99

René A. Marceau  
921 SE 47th Avenue  
Portland OR 97215

#### Membership

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

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

#### Resolutions

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

René A. Marceau  
Timothy E. Boles  
John Panning  
Jeffery L. Weiler

### BOARD MEMBER '98

Richard Houghten  
PO Box 200  
Milan MI 48160

#### Education

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

Mark E. Nelson '97  
Charles E. Kegg '97  
Mark Hotsenpiller '99  
Robert J. Vaughan '99  
Jon H. Thiesen '98

#### Service Manual Project

Develop and distribute a comprehensive resource for organ service information.

Richard B. Parsons  
Peter Duys  
Dennis P. Milnar  
Burton K. Tidwell

### BOARD MEMBER '99

David K. Wigton  
4848 General Squier Rd.  
Dryden MI 48428

#### Examinations

Establish criteria, scope and procedure for annual exams.

Steven A. Dieck '99  
John Paul Buzard '98  
David K. Wigton '97

#### Convention 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

### BOARD MEMBER '99

C. Joseph Nichols  
PO Box 7375  
Little Rock AR 72217

#### Ethics

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

Lynn Dobson  
John Dower  
Michael Morris  
C. Joseph Nichols  
Jack Sievert

### BOARD MEMBER '98

Stephen Leslie  
5524 Scan Circle #49  
San Jose CA 95123

#### Journal

Procure and review articles, contribute to journal content.

George Bozeman, Jr.  
Robert C. Colby

### BOARD MEMBER '98

Mark C. Goulding  
2216 East 70th Street  
Indianapolis IN 46220

#### Outreach

Further the goals of the AIO through independent and co-operative projects.

René A. Marceau  
John Dower  
Peter Duys  
Mark C. Goulding  
Stephen Leslie  
William A. Visscher

#### Nominating

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

Wayne Simpson  
Stephen Leslie  
Charles McManis  
Joseph P. O'Donnell  
Michael Quimby

### EXECUTIVE SECRETARY

Howard Maple, PO Box 130982, Houston TX 77219  
713-529-2212 voice and fax

### JOURNAL EDITOR

Arthur Lawrence, 520 East 20th St. #5-D, New York NY 10009  
212-674-5226 voice and fax; e-mail: APLawrence@aol.com



# :: PAGE 62 :: RESTAURANTS

## **Barret's Restaurant and Raw Bar**

\$ - \$\$\$ Seafood; full bar  
199 South Boundry Street  
Reservations recommended  
253-1847

## **Christina Campbell's Tavern**

(restored eighteenth century tavern)  
\$ - \$\$\$ 18th Century seafood; full bar  
(George Washington's favorite)  
Waller Street  
Reservations necessary  
229-2141

## **Chowning's Tavern**

(restored eighteenth century tavern)  
\$ - \$\$ 18th century pub; full bar  
Duke of Gloucester Street  
229-2141

## **College Delly**

\$ Deli and pizza; beer  
336 Richmond Road  
229-6627

## **The Downtown Shortstop Cafe**

\$-\$\$ Traditional American  
and Continental; full bar  
500 Jamestown Road  
220-0279

## **Green Leaf Cafe**

\$ - \$\$ Traditional American  
and Continental; full bar  
765 Scotland Street  
220-3405

## **The King's Arms**

(restored eighteenth century tavern)  
\$\$ - \$\$\$ Colonial menu; full bar  
Duke of Gloucester Street  
Reservations necessary  
229-2141

## **Mama Mia's Italian Family Restaurant**

\$ Greek and pizza; beer  
521 Prince George Street  
253-2225

## **Paul's Delly Restaurant & Pizza**

\$ Greek, pizza, and sandwiches;  
full bar  
761 Scotland Street  
229-8976

## **Sakura Japanese Steak House**

\$\$ - \$\$\$\$ Sushi bar, steaks, and  
seafood; full bar  
601 Prince George Street  
Reservations recommended  
253-1233

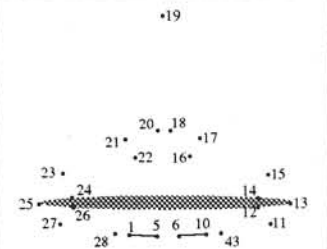
## **Shield's Tavern**

(restored eighteenth century pub)  
\$\$ - \$\$\$\$ 18th century Virginia  
menu; full bar  
Duke of Gloucester Street  
Reservations necessary

## **Trellis Restaurant**

\$\$ - \$\$\$\$ Contemporary Virginia;  
full bar  
Duke of Gloucester Street  
Reservations necessary  
229-8610

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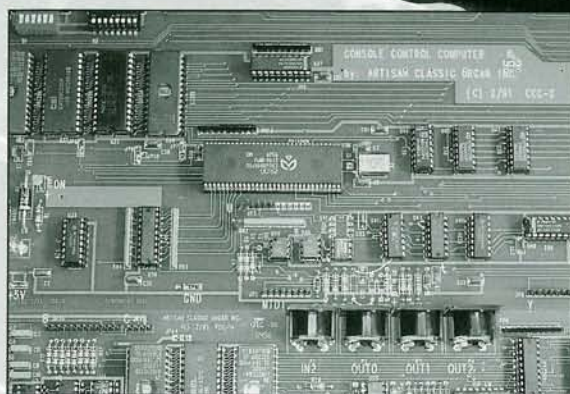
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