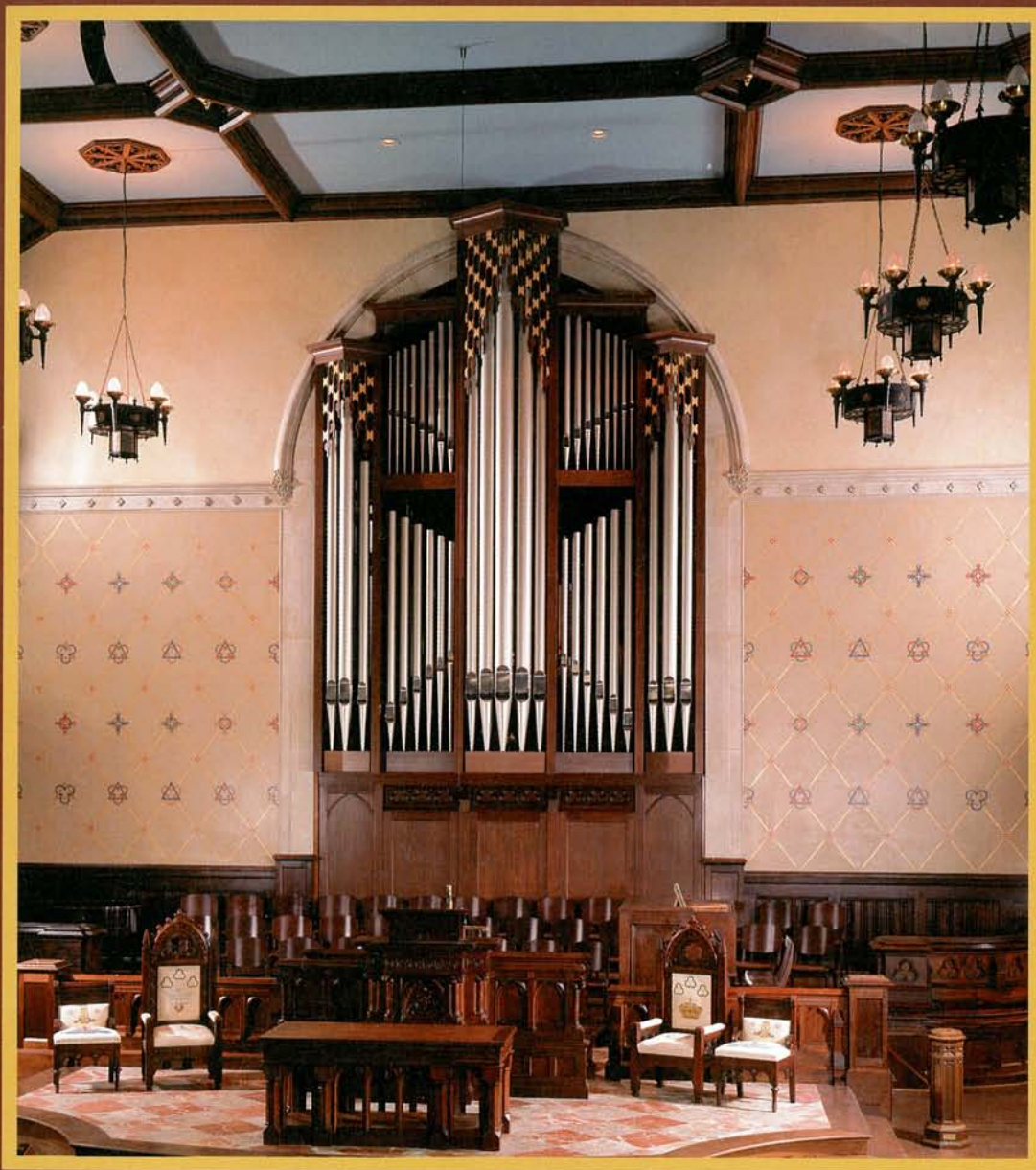


American Institute of Organbuilders

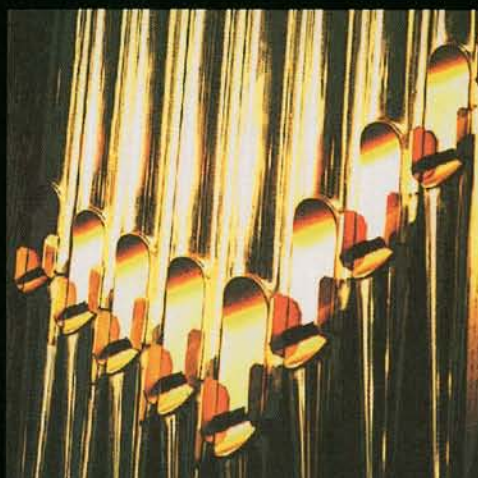
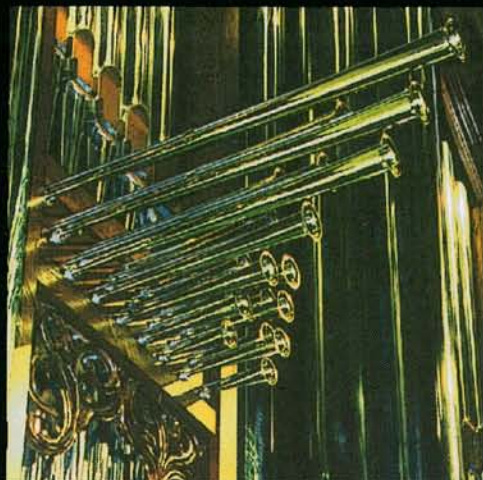
30th Annual Convention



Atlanta, Georgia

October 5–8, 2003

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American Institute of Organbuilders 30th Annual Convention

October 5–8, 2003

The Sheraton Colony Square Hotel • Atlanta, Georgia

2003 Convention Committee

Phil Parkey, *Convention Chairman*

Ralph Daniel, Jeff Harbin, Roger Colby, *Convention Committee Members*

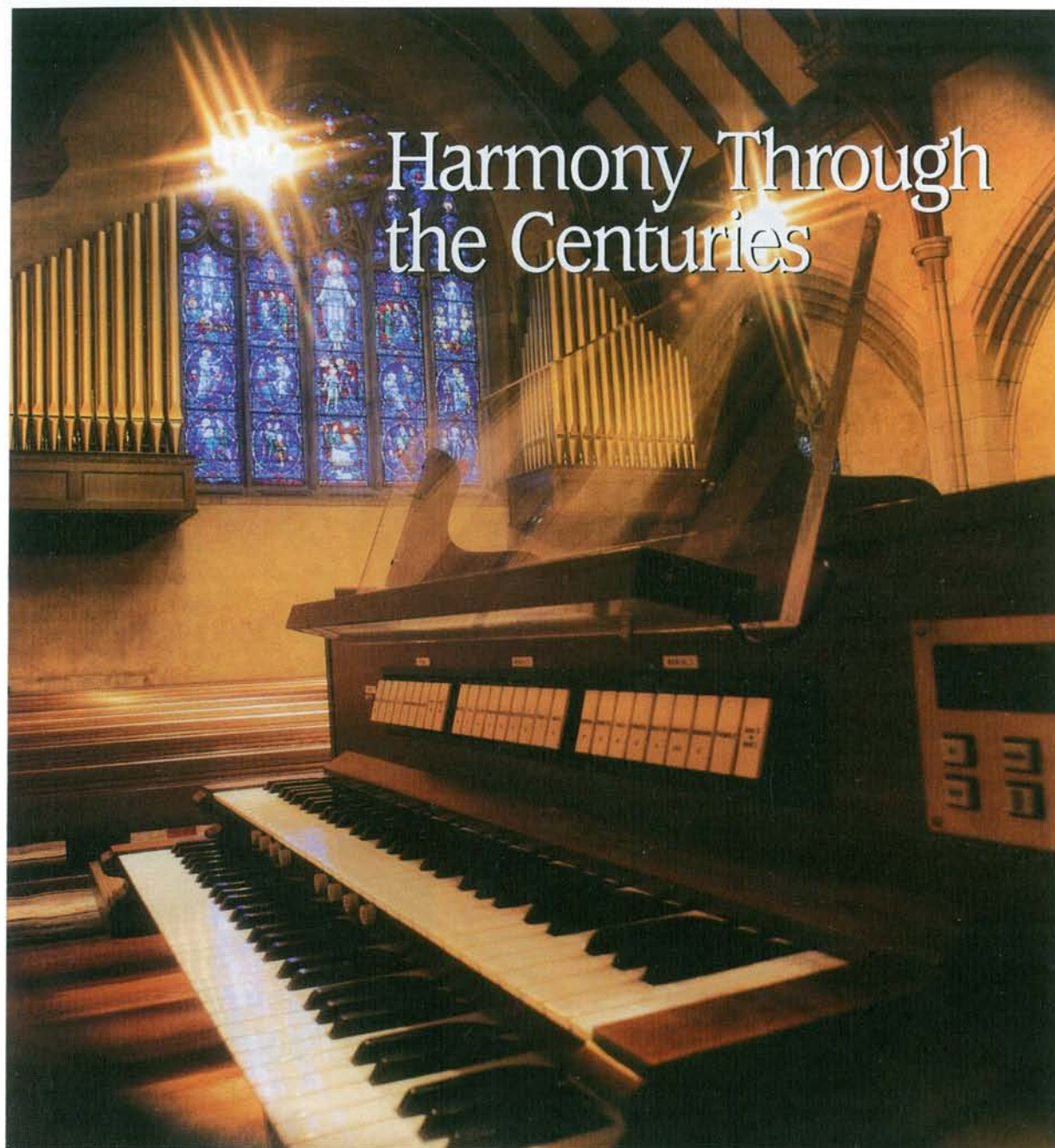
Matthew M. Bellocchio, *Education Committee Chairman*

Timothy M. Bovard, *Exhibits Coordinator*

James E. Miller, *Treasurer*

Robert Sullivan, *Registrar*

Convention Office: 3870 Peachtree Industrial Blvd. Ste 150, Duluth GA 30096
Convention Registrar: 606 17th St. NW, Canton OH 44703



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Phil Parkey

Convention Chairman

Phil Parkey is the President and Tonal Director of Parkey OrganBuilders, an organ building and restoration firm in the Atlanta area. A native of North Carolina, Mr. Parkey began his organ building career in 1983 while living in Asheville. He is a 1985 gradu-

ate of UNC-Asheville. In 1989 he expanded his apprenticeship experience working with other builders. Parkey OrganBuilders was fully established in Atlanta in 1995. He has been active in the design, installation and tonal finishing of over 40 instruments in his career. Mr. Parkey currently serves as Dean of the Atlanta AGO chapter and has been Treasurer and Chair for two of the chapter's *Pipe Organ Encounters* programs.

Ralph Daniel

Convention Committee

Ralph Daniel was born and raised in Greensboro, North Carolina. He graduated from N.C. State University with a degree in Electrical Engineering in 1964, and during his student years served as University Carillonneur. After graduation, he held the office

of National Executive Secretary of Mu Beta Psi Honorary Musical Fraternity until 1983. He worked in the Electronics Laboratory at Lockheed Martin in Marietta, Georgia, until his retirement in 1995. He was introduced to the pipe organ in 1980 when his church, Holy Trinity Lutheran, needed volunteers to relocate a used 35-rank instrument into their new sanctuary. Daniel has been a member of AGO, ATOS, and GCNA.



Robert Sullivan

Registrar

Robert (Bobby) Sullivan is the permanent registrar for AIO and Music Director/Organist at St. John the Baptist Catholic Church in Canton, Ohio. Before moving to Ohio, he served as Organist/Director of Music for Our Lady of Sorrows Catholic Church in Birmingham, Alabama, where he led that parish's choir on two tours of Italy. Mr. Sullivan has also served on a diocesan liturgy committee and has been active as an AGO chapter officer and committee member for two regional AGO conventions.

Jeff Harbin

Convention Committee

Jeff Harbin is a native of Atlanta and received a Bachelor of Music degree in organ performance, awarded *summa cum laude*, from Georgia State University. In 2002, he received his Master of Music degree in choral conducting, also from GSU. While pursuing

his formal education, Jeff was employed by Parkey OrganBuilders of Atlanta and served as organist for several area churches. Currently, he is Music Director and Organist at Alpharetta Presbyterian Church (PCUSA). His other professional memberships include the American Choral Directors Association, the Choristers Guild, and the Presbyterian Association of Musicians.



Tim Bovard

Exhibits Coordinator

Tim Bovard is the permanent convention exhibits chairman for AIO. His organ building career began in high school as an assistant to Illinois organbuilder James M. McEvers. In 1991, Tim went to work for the Levsen Organ Co. in Iowa, and in 1994 he joined the staff of Nichols & Simpson, Inc. in Little Rock. Besides pipe organs, Tim enjoys all kinds of mechanical musical instruments as well as computers, old houses, coin operated machines, and most anything else old with moving parts inside.

Convention and Travel Information

Registering for the Convention

Please return the enclosed registration form and your check in U.S. Dollars (drawn on a U.S. bank) to the AIO registrar as soon as possible. Those mailing their forms before September 5 receive the "timely registration" discount.

Registering at the Sheraton Colony Square

The convention will be held at Midtown Atlanta's Sheraton Colony Square Hotel, 188 14th Street NE at Peachtree Street, Atlanta GA. It is located two blocks from the MARTA rail line Arts Center station. Rates are \$99 plus tax for singles and doubles. Hotel reservations must be made by September 12 to receive the special AIO convention rate. Rooms may not be available after that date. Reservations can easily be made directly with the hotel via the enclosed reservation form, or by calling the Sheraton reservation line at 1-800-422-7895. The hotel direct line is 404-892-6000 and the fax number is 404-733-6975.

Since the AIO must pay substantial penalties to the hotel if our anticipated block of rooms is not filled, it is in everyone's best interest to stay at the convention hotel and register as an AIO attendee at the \$99 convention rate. Rooms booked via the Internet cannot be counted as part of the AIO room block.

Post-Convention Tour

On Thursday, October 9, the post-convention tour will include six organs and a catered lunch at the scenic Callanwolde Fine Arts Center. Please register for this tour on the back of the registration form.

Tuesday Night AGO Hymn Festival

The Atlanta AGO chapter has invited convention attendees to be their honored guests at a reception, dinner and hymn festival on Tuesday evening. Register for this event on the back of the registration form.

Spouse Tour

A tour option is available on Monday, October 6. Included will be the CNN Studio tour, shopping, lunch at Mary Mac's Tea Room, and an afternoon at the Atlanta History Center. Registration for this tour is on the back of the registration form.

Smoking

Smoking is not permitted in the public areas of the hotel, nor in the convention exhibit, registration, and coffee break areas.

Meals

Continental breakfasts, lunches, and dinners, except Tuesday evening, are included in the registration fee, beginning with the Sunday evening dinner and ending with the Wednesday evening banquet. Those with restricted diets should indicate their requirements on the enclosed registration form.

Exhibits

Our exhibitors go to a great deal of effort to attend our conventions and we appreciate their substantial contribution to the success of AIO conventions. Ample time has been allowed for you to visit the exhibits of organ industry suppliers, beginning with the Saturday evening "preview." Exhibitors' Night is Sunday evening, beginning with a cash bar and dinner. The exhibits will be open for their final session for three hours on Wednesday morning.

Management

This convention has been organized under the auspices of the AIO Convention Overview Committee, Randall Dyer, Chairman, and the AIO Education Committee, Matthew Bellocchio, Chairman. General inquiries should be directed to Randall Dyer at 865-475-9539. Registration questions should be directed to Robert Sullivan, 606 17th Street NW, Canton, OH 44703 (e-mail: aioregistrar@ameritech.net), telephone 330-452-7411.

Driving to the Sheraton Colony Square

The Sheraton Colony Square Hotel is located in Midtown Atlanta at 188 14th Street NE at Peachtree Street NE, just off of the I-75 / I-85 freeway at the 10th/14th Street exit. After exiting at 10th/14th (from either direction), turn east on 14th Street. The hotel is just past the fourth stoplight on the left hand side, at the corner of 14th and Peachtree Street.

For those traveling from the east or west on I-20, take the I-75 / I-85 North exit, then exit the freeway at 10/14th Street and follow the directions above.

Hotel Parking Fees

The Sheraton Colony Square Hotel parking lot charges \$16 per day for self parking and \$18 per day for valet parking.

Arriving by Air to Atlanta

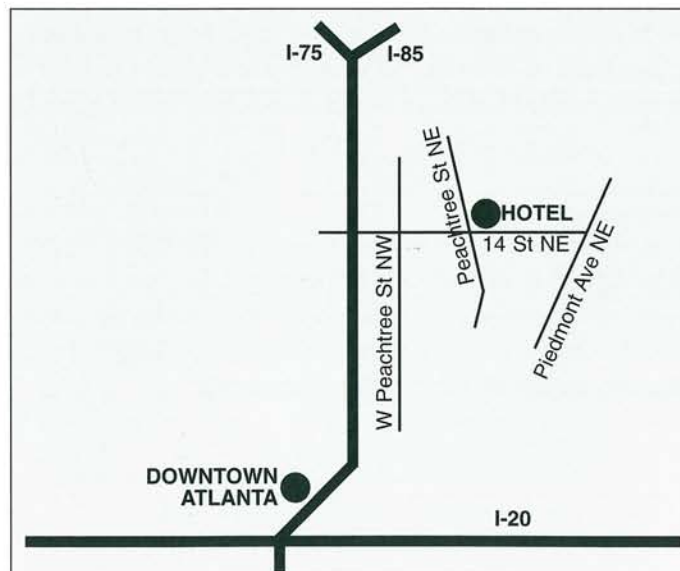
Upon arrival, collect your bags in the baggage claim area and proceed up to either the MARTA rail station or the hotel shuttle pickup area. A \$2 MARTA token is the fastest alternative and involves a two-block walk to the hotel from the Arts Center station. Airport shuttle van tickets are \$17 round trip.

Arriving by Train

The Sheraton Colony Square is located at the corner of Peachtree Street NE and 14th Street, approximately one mile south of the Amtrak station. Taxi service is available. From the station, follow Peachtree Street south for approximately one mile and turn left onto 14th street. Turn left again into the Colony Square motor lobby.

October Weather in Atlanta

Weather conditions in October can be extremely variable. It is usually the driest month of the year for the city, with around three inches of rainfall. The temperature typically reaches daytime highs around 72° and evening lows around 52°.



The Midtown/Arts Center area north of downtown Atlanta

American Institute of Organbuilders

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.

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. Affiliate membership is open to those who are not full-time builders or technicians, as well as non-North American builders and those in allied professions supporting the pipe organ industry. Prospective members must obtain the nominating signature of a current AIO member and provide a brief summary of their work history on the nomination form. Further details about membership categories and annual dues are provided on the form.

The AIO Web Site

Several AIO resources are available online at www.pipeorgan.org. The roster of current members includes links to the Web sites of companies employing individual AIO members. Lecture and seminar videotapes, as well as Journal back issues, can be ordered by mailing the online order form with your payment. Upcoming convention and seminar information is posted on the site, and the membership application and code of ethics can be viewed and printed. E-mail inquiries may be sent to ExecSec@pipeorgan.org



Board of Directors and Committee Structure

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

PRESIDENT '03

Richard Houghten
PO Box 200
Milan MI 48160

VICE PRESIDENT '03

Duane A. Prill
102 Pershing Drive
Rochester NY 14609

Membership

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

Duane A. Prill
Matthew Bellocchio
Brian M. Fowler
Charles W. McManis
Patrick J. Murphy

TREASURER

James E. Miller
1291 Bardstown Road
Louisville KY 40204

SECRETARY '05

Mark Hotsenpiller
3101 20th Street
San Francisco CA 94110

Resolutions

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

Mark Hotsenpiller
Timothy E. Boles
John Panning

BOARD MEMBER '04

Charles E. Kegg
11366 Cleveland Ave NW
Uniontown OH 44685

Education

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

Matthew Bellocchio '06
Frank Friemel '06
Mark Hotsenpiller '05
Robert J. Vaughan '05
Jon H. Thieszen '06

BOARD MEMBER '05

Roger L. Inkpen
1355 Los Arboles Ave
Sunnyvale CA 94087

Examinations

Establish criteria, scope and procedure for annual exams.

David K. Wigton '06
Roy Redman '02
William Visscher '04

Convention Overview

Compile statistics and update handbook. Hold review session in January to evaluate previous convention. Help new convention committees with organization and hotel negotiations.

Randall S. Dyer,
Convention Coordinator
865-475-9539 w/h
Matthew Bellocchio
Timothy M. Bovard
James E. Miller
Robert Sullivan

BOARD MEMBER '04

Fredrick W. Bahr
153 30th St NW
Canton OH 44709

Ethics

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

C. Joseph Nichols
Michael L. Bigelow
Dennis P. Milnar

BOARD MEMBER '05

Calvin Parsons
3 Preston Circle
Pittsford NY 14534

Journal

Procure and review articles, administer literary award.

Manuel J. Rosales
Scot Huntington
John Panning

Service Manual

Develop a comprehensive resource for organ service information.

Christopher J. Nagorka
Dennis P. Milnar
Irving G. Lawless
Richard B. Parsons
Gerald L. Piercey

BOARD MEMBER '04

Frederick L. Beal
4731 N.E. Davis St.
Portland OR 97213

Outreach

Further the goals of the AIO through outreach projects.

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

AIO Web Site

Oversee Web site content.

Peter Duys
Brian D. Berghaus
John M. Nolte
Thaddeus B. Reynolds
David C. Scribner

Nominating

Select candidates for election at annual business meeting.

Mark C. Goulding
Robert J. Vaughan
John Panning
Todd C. Milnar
Fredrick W. Bahr

EXECUTIVE SECRETARY

Howard Maple, PO Box 130982, Houston TX 77219-0982
713-529-2212 voice and fax; e-mail: howardmaple@att.net

JOURNAL EDITOR

Sebastian M. Glück, 170 Park Row, New York NY 10038-1156
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2 years \$122
3 years \$166

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Convention Schedule at a Glance

Saturday, October 4

- 9:00 Exam Review Session
- 9:30 Exhibitor setup
- 12:00 Registration desk opens
- 1:30 AIO Professional Exams Review Session continues
- 7:00 Exhibits open
- 7:30 Board of Directors meeting
- 11:00 Exhibits close

Sunday, October 5

- 9:00 Registration desk open
- 9:30 AIO committee meetings
(as announced by committee chairs)
- 2:30 Board busses to Sandy Springs UMC
- 3:00 E.M. Skinner/Parkey demonstration/recital
(see page 21)
- 5:00 Board busses to hotel
- 5:30 Wine and cheese reception
- 6:30 Dinner at the hotel
- 7:00 Exhibitors' Opening Night
- 11:00 Exhibits close

Monday, October 6

- 7:00 Continental breakfast
- 8:00 Registration desk open
- 8:15 Official Opening - AIO membership meeting
- 9:00 Spouse tour bus boards
- 9:45 Natural hide glues
- 10:45 Console controls

- 12:00 Lunch at the hotel
- 1:15 Primary actions
- 2:15 Job costing/estimating
- 3:15 Walk to Redeemer Lutheran
- 3:45 Letourneau demonstration
(see page 24)
- 4:30 Walk to St. Mark UMC
- 4:45 Skinner/Parkey demonstration
(see page 25)
- 5:45 Return to hotel
- 6:30 Dinner at the hotel
- 7:30 Exhibits open
- 11:00 Exhibits close

Tuesday, October 7

- 7:00 Continental breakfast
- 8:00 Acoustics in existing buildings
- 8:15 Registration desk open
- 9:45 Wood pipe construction
- 11:15 Board busses for Spivey Hall
- 12:00 Lunch at Spivey Hall
- 12:45 Acoustics in new buildings/
Ruffatti demonstration
(see page 26)
- 1:45 Board busses to Central Presbyterian
- 2:30 Schantz/Parkey demonstration
(see page 27)
- 3:00 Walk to Trinity UMC
- 3:15 Austin demonstration
(see page 28)
- 3:45 Board busses to Holy Innocents
- 4:15 Schoenstein demonstration
(see page 29)
- 6:00 AGO Dinner/Hymn Festival
OR dinner on your own
- 6:00 Exhibits open
- 11:00 Exhibits close

Wednesday, October 8

- 7:00 Continental breakfast
- 7:30 Registration desk open
- 8:00 AIO membership meeting
- 8:00 Exhibits open (final session)
- 9:45 Hardwood selection/curing
- 10:30 Processed wood products
- 11:00 Exhibits close
- 11:15 Wood finishes
- 12:30 Lunch
- 1:30 Board busses to Mercer University
- 2:00 Noack demonstration
(see page 32)
- 2:45 Board busses to Peachtree Road UMC
- 3:15 Mander demonstration
(see page 33)
- 4:15 Board busses to hotel
- 6:00 Cash bar
- 6:30 Banquet and awards

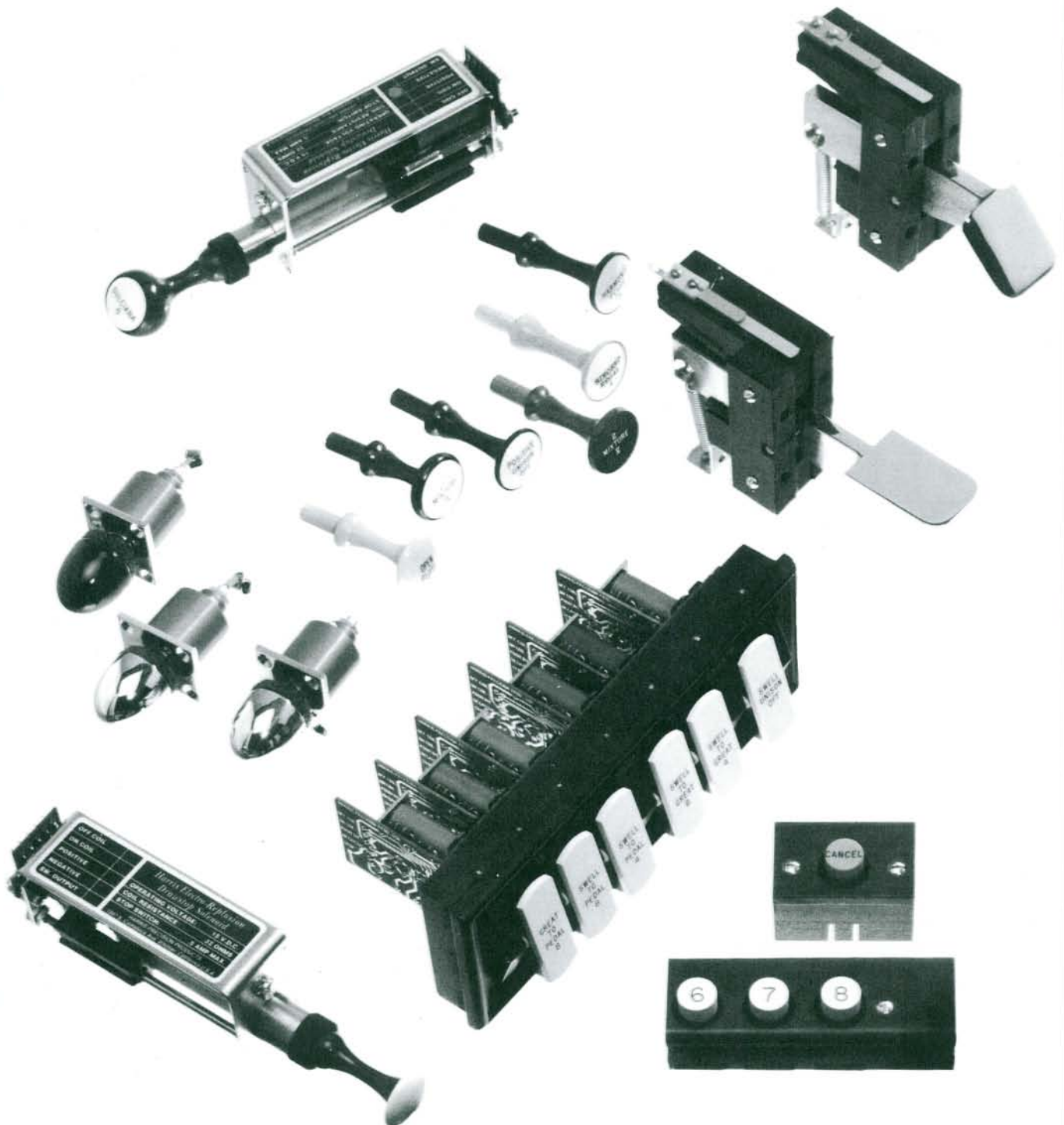
Thursday, October 9

Post-Convention Tour
(pre-registration required,
see pages 34-41 for organs;
see page 18 for schedule)

- 9:00 a.m. Board bus for tour of area organs
- 6:45 p.m. Bus returns to hotel

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Convention Program – Saturday and Sunday

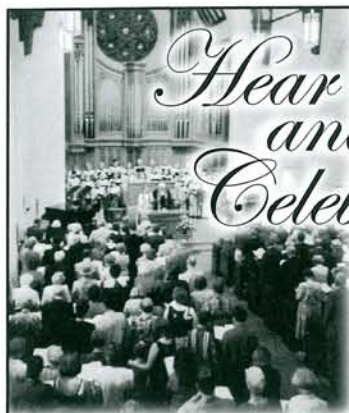
Saturday, October 4

- 9:00 a.m. - 12:00 EXAMINATION REVIEW SESSION
- 9:30 - 2:00 EXHIBITOR SETUP
- 12:00 p.m. - 5:00 REGISTRATION DESK OPENS (*registrants' tote bags courtesy of Organ Supply Industries*)
- 12:00 LUNCH ON YOUR OWN
- 1:30 - 5:00 EXAMINATION REVIEW SESSION CONTINUES
- PROFESSIONAL EXAMINATIONS
- 6:00 DINNER ON YOUR OWN
- 7:00 - 11:00 EXHIBITS OPEN
- 7:30 AIO BOARD OF DIRECTORS MEETING

Sunday, October 5

**Pre-registration is required for the afternoon Todd Wilson concert—
mark the appropriate box on the back of your convention registration form.**

- 8:30 a.m. AIO BOARD OF DIRECTORS BREAKFAST MEETING
- 9:00 - 12:00 REGISTRATION DESK OPEN
- 9:30 AIO COMMITTEE MEETINGS (as announced by committee chairs)
- 10:00 - 2:30 EXHIBITOR SETUP
- 12:00 p.m. LUNCH ON YOUR OWN
- 2:30 BOARD BUSES TO SANDY SPRINGS UNITED METHODIST CHURCH
- 3:00 DEMONSTRATION/RECITAL - SANDY SPRINGS UNITED METHODIST CHURCH
1925 E. M. Skinner 4/46, 2003 Parkey OrganBuilders renovation/additions; Todd Wilson, artist
- 5:00 BOARD BUSES TO HOTEL
- 5:30 WINE AND CHEESE RECEPTION AT HOTEL (*courtesy of Peterson Electro-Musical Products*)
- 6:30 DINNER AT THE HOTEL
- 7:00 - 11:00 EXHIBITORS' OPENING NIGHT



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Monday, October 6

- 7:00 a.m. - 8:00 CONTINENTAL BREAKFAST - Registration Area (*courtesy of Aug. Laukhuff GmbH & Co.*)
- 8:00 - 12:00 REGISTRATION DESK OPEN
- 8:15 OFFICIAL OPENING and AIO ANNUAL MEMBERSHIP MEETING, Part I
(*Members and non-members are encouraged to attend.*)
- 9:00 SPOUSE TOUR BUS BOARDS AT HOTEL
Pre-registration required for the CNN Studio tour, shopping, lunch at Mary Mac's Tea Room, and an afternoon at the Atlanta History Center. Bus returns to the hotel at 6:00 p.m.
- 9:30 COFFEE BREAK (*Courtesy of Organ Supply Industries*)
- 9:45 LECTURE: **Glues: Sticky Issues of Organbuilding** (Eugene Bjorn Thordahl)
Mr. Thordahl will review the advantages and make-up of natural hide glues, their uses and benefits for the woodworking trade.
- 10:45 LECTURE AND PANEL DISCUSSION:
How to Fly a Pipe Organ: Airplane Cockpit or Organ Console? (Fred Bahr)
Mr. Bahr will present and discuss the findings of a recent survey of organists on the use and inclusion of console controls. An industry panel will be available to answer questions following the presentation.
- 12:00 - 1:15 p.m. BUFFET LUNCH (Registration desk closes)
- 1:15 LECTURE: **Blinkin' and Puffin': The Mystery of Primary Actions** (William F. Czelusniak)
Mr. Czelusniak will examine the operation and repair of primary actions in electro-pneumatic chest actions, providing in-depth information about primary action construction, maintenance and repair.
- 2:15 LECTURE: **Minding Your Own Business** (Patrick Murphy)
Mr. Murphy will discuss job costing, tracking, and project estimating methods for smaller shops.
- 3:15 WALK TO LUTHERAN CHURCH OF THE REDEEMER
- 3:45 ORGAN DEMONSTRATION - LUTHERAN CHURCH OF THE REDEEMER
Letourneau 3/73 (electric slider chests); Sarah Hawbecker, artist
- 4:30 WALK TO ST. MARK UNITED METHODIST CHURCH
- 4:45 ORGAN DEMONSTRATION - ST. MARK UNITED METHODIST CHURCH
Aeolian-Skinner 3/50 EP and Parkey 2/15 EP; Gary Arnold, artist
- 5:45 RETURN TO HOTEL
- 6:30 DINNER AT THE HOTEL
- 7:30 - 11:00 EXHIBITS OPEN (*Cash Bar staffing courtesy of Spencer Organ Company*)

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Tuesday, October 7

7:00 a.m. - 8:00 CONTINENTAL BREAKFAST

8:00 LECTURE: *Acoustics in Existing Buildings: Pillows vs. Pipes* (Dawn Schuette, Kirkegaard Assoc.)

Ms. Schuette will examine the range of shapes and materials encountered in existing buildings, their effect on acoustics, and what may be done to change them. She is known for her work with acoustical design for worship and music.

8:15 - 11:15 REGISTRATION DESK OPEN

9:30 COFFEE BREAK (courtesy of Organ Supply Industries)

9:45 LECTURE: *The Mystery of Hollowed Wood* (John Nolte)

Mr. Nolte will give an overview of wood pipe construction, scaling, and voicing, citing a current organ project where all pipes are wood.

11:15 BOARD BUSES TO SPIVEY HALL AT CLAYTON COLLEGE AND STATE UNIVERSITY

12:00 p.m. BUFFET "BACH'S" LUNCH AT SPIVEY HALL (courtesy of Harris Precision Products)

12:45 LECTURE/DEMONSTRATION: *Acoustics in New Buildings: Get It Right the First Time* (Rein Pirn, lecturer; Richard Morris, artist)

Mr. Pirn outlines the acoustical considerations needed in the construction of new buildings, and Mr. Morris demonstrates the 3/79 EP Ruffatti organ in Spivey Hall.

1:45 BOARD BUSES TO CENTRAL PRESBYTERIAN CHURCH

2:30 ORGAN DEMONSTRATION - CENTRAL PRESBYTERIAN CHURCH

Schantz 4/54 EP, 1996 Parkey OrganBuilders revoicing and additions; Michael Morgan, artist

3:00 WALK TO TRINITY UNITED METHODIST CHURCH

3:15 ORGAN DEMONSTRATION - TRINITY UNITED METHODIST CHURCH

Austin 3/40 EP; Jeff Harbin, artist

3:45 BOARD BUSES TO HOLY INNOCENTS EPISCOPAL CHURCH

4:15 LECTURE/DEMONSTRATION AT HOLY INNOCENTS: *Contemporary Sight and Sound: Looking Forward and Backward* (Jack Bethards, lecturer; David Brensinger, artist)

Mr. Bethards shows us the design process he used for his 3/38 instrument in the contemporary space at Holy Innocents. An interesting look at blending historic standards with new ideas.

5:45 BOARD BUSES TO HOTEL OR AGO DINNER

OPTION A 6:00 AGO DINNER/HYMN FESTIVAL AT SANDY SPRINGS UMC (pre-registration required)

The local AGO chapter invites the AIO as honored guests at this dinner and hymn festival with artist Paul Oakley on the Skinner/Parkey organ. Bus returns to the hotel at 10:00.

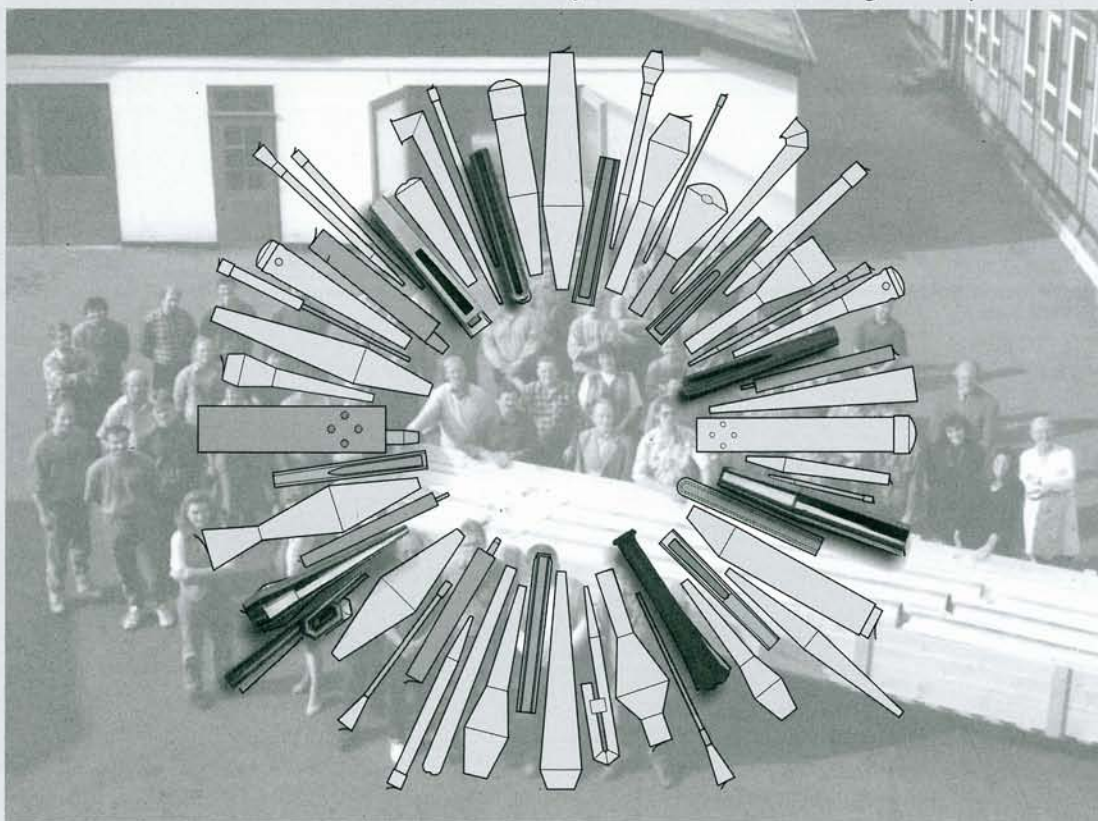
OPTION B 6:00 AT THE HOTEL, DINNER ON YOUR OWN (APOBA meeting at 7:00)

6:00 – 11:00 EXHIBITS OPEN (Cash Bar)

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Wednesday, October 8

- 7:00 a.m. - 8:00 CONTINENTAL BREAKFAST
- 7:30 - 11:00 REGISTRATION DESK OPEN
- 8:00 - 9:30 AIO ANNUAL MEMBERSHIP MEETING, Part II
(Members and non-members are encouraged to attend.)
- 8:00 - 11:00 EXHIBITS OPEN - FINAL SESSION
- 9:30 COFFEE BREAK (courtesy of Organ Supply Industries)
- 9:45 LECTURE: *Making the Most of Wood Resources: A Strategy for the 21st Century* (John Boody)
Mr. Boody will discuss the grading, selection, and curing process of hardwoods. He will also share techniques for proper building considerations.
- 10:30 LECTURE/DISCUSSION: *Wood: From Origins to Organs*
A lumber industry representative will share insights on modern processed wood products and their impact on the pipe organ industry.
- 11:15 LECTURE: *Finishes: Protecting Perfection*
A representative from Sherwin-Williams will discuss various wood finishing products.
- 12:30 - 1:30 p.m. BUFFET LUNCH
The Board of Directors will meet for lunch at 12:45
- 1:30 BOARD BUSES TO MERCER UNIVERSITY
- 2:00 LECTURE/DEMONSTRATION AT MERCER: *Good Organs in Bad Rooms: When Life Gives You Lemons, Make Lemonade* (Fritz Noack, lecturer; Robert L. Parris, artist)
Mr. Noack details his concepts for scaling and voicing this 2/15 tracker organ, showing how one can build a successful organ in a bad room.
- 2:45 BOARD BUSES TO PEACHTREE ROAD UNITED METHODIST CHURCH
- 3:15 LECTURE/DEMONSTRATION - PEACHTREE ROAD UNITED METHODIST CHURCH
Mander Organs—The English Language (Scott Atchison and Michael Shake)
Scott Atchison and Michael Shake discuss and demonstrate the English concept of this new 4/92 Mander tracker organ.
- 4:15 BOARD BUSES TO HOTEL
- 4:45 FREE TIME
- 6:00 CASH BAR (bar setup courtesy of Duys & Nicholson, Inc.)
- 6:30 BANQUET AND AWARDS (Charles Kegg, Master of Ceremonies)
(banquet wine courtesy of P&S Organ Supply and Solid State Organ Systems)

Post-Convention Tour – Thursday

Thursday, October 9

**Pre-registration is required for this tour—
mark the appropriate box on the back of your convention registration form.**

7:00 - 9:00 a.m. BREAKFAST – on your own

9:00 BOARD BUS TO PEACHTREE CHRISTIAN CHURCH

9:15 ORGAN DEMONSTRATION AT PEACHTREE CHRISTIAN CHURCH
4/92 Pilcher/Ruffatti organ; Herb Buffington, artist

10:00 BOARD BUS TO ST. ANNE'S AND TRINITY PRESBYTERIAN

OPTION A 10:30 ORGAN DEMONSTRATION AT ST. ANNE'S EPISCOPAL CHURCH
Flentrop 2/33 tracker; Joyce Schemanske, artist

OPTION B 10:30 ORGAN DEMONSTRATION AT TRINITY PRESBYTERIAN CHURCH
Petty-Madden 3/50 EP and 2/27 tracker; Norman MacKenzie, artist

11:15 BOARD BUS TO CALLANWOLDE FINE ARTS CENTER

12:00 "BACH'S" LUNCH AT THE CANDLER MANSION, CALLANWOLDE FINE ARTS CENTER

1:00 ORGAN DEMONSTRATION AT THE CALLANWOLDE FINE ARTS CENTER
Aeolian 3/57 EP; Charles Walker, artist

1:30 BOARD BUS TO PIEDMONT COLLEGE

3:00 ORGAN DEMONSTRATION AT PIEDMONT COLLEGE
Casavant 3/65 tracker; James Mellichamp, artist

3:30 BOARD BUS TO GRACE-CALVARY EPISCOPAL CHURCH

4:00 ORGAN DEMONSTRATION AT GRACE-CALVARY EPISCOPAL CHURCH, CLARKESVILLE
1848 Henry Erben 1/9 tracker; James Mellichamp, artist

4:45 BOARD BUS TO FIRST BAPTIST CHURCH, TOCCOA

5:00 ORGAN DEMONSTRATION AT FIRST BAPTIST CHURCH, TOCCOA
Walcker 4/60 EP and electric slider; James Mellichamp, artist

5:15 BOARD BUS TO HOTEL (arrive at hotel at 6:45)

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Detail of replacement console
Trinity Church, Wall Street, New York City
Damaged 9.11.01



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GREAT (Unenclosed)
 16' Violon* (*flamed copper façade*)
 8' Diapason
 8' Claribel Flute
 8' Erzähler
 4' Octave
 4' Flute*
 2' Fifteenth*
 1½' Mixture IV*
 Chimes

SWELL (Enclosed)
 16' Bourdon
 8' Diapason
 8' Gedeckt
 8' Salicional
 8' Vox Celeste
 8' Flauto Dolce
 8' Flute Celeste (*tenor C*)
 4' Octave
 4' Flute Triangular
 2' Flautino*
 2' Mixture IV
 16' Waldhorn*
 8' Cornopean
 8' Flugel Horn
 8' Vox Humana
 4' Clarion* (*Waldhorn ext.*)
 Tremolo

CHOIR (Enclosed)
 8' Concert Flute
 8' Dulciana
 8' Unda Maris
 4' Harmonic Flute
 2½' Nazard*
 2' Piccolo
 1½' Tierce*
 8' Clarinet
 Tremolo

SOLO/CELESTIAL (Enclosed)
 8' Gamba
 8' Gamba Celeste
 8' Quintadena
 8' French Horn
 8' Tuba Mirabilis
 8' Vox Humana
 Chimes
 Tremolo



Sandy Springs United Methodist Church

E. M. Skinner Opus 532, 1925 (from First Church of Christ, Scientist, Miami, Florida); Parkey OrganBuilders, 2003

PEDAL
 32' Resultant*
 16' Diapason
 16' Violon* (*Gt.*)
 16' Bourdon
 16' Echo Bourdon (*Sw.*)
 8' Octave (*ext.*)
 8' Violon* (*ext., Gt.*)
 8' Gedeckt (*ext.*)
 8' Still Gedeckt (*Sw.*)
 4' Super Octave* (*ext.*)
 16' Trombone* (*low 24 full-length wood*)
 16' Waldhorn* (*Sw.*)
 8' Tromba* (*ext.*)
 Chimes

* denotes 2003 additions by Parkey OrganBuilders.

All new additional chestwork provided in electro-pneumatic action.

New drawknobs and tracker-touch keyboards of bone naturals and ebony sharps.

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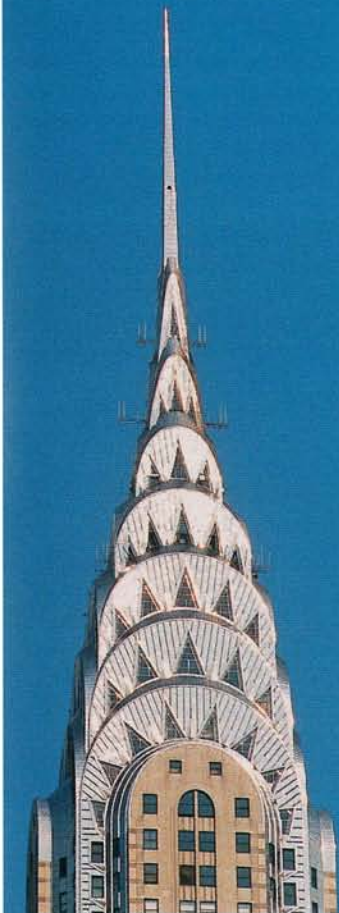


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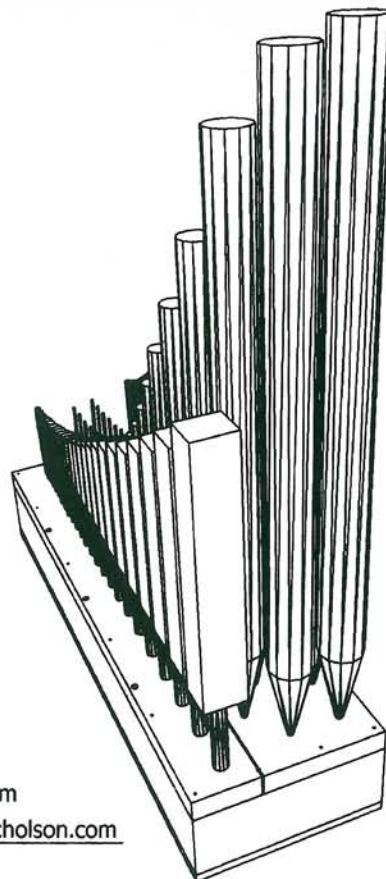
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Lutheran Church of the Redeemer

Orgues Létourneau Ltée Opus 80

HAUPTWERK (Chancel)

16' Prinzipal
16' Hohlflöte
8' Prinzipal
8' Salizional
8' Rohrflöte
4' Oktav
4' Spitzflöte
2½' Quinte
2' Super Oktav
1½' Mixtur IV-V
8' Kornett V (*tenor C*)
8' Trompete
4' Klarine
8' Trompeta Real (*HW West*)

HAUPTWERK WEST (Balcony)

16' Bordun
8' Prinzipal
4' Oktav
2' Super Oktav
1½' Mixtur IV
8' Trompeta Real

RÉCIT (Chancel, expressive)

16' Bourdon
8' Montre
8' Flûte harmonique
8' Viole de gambe
8' Voix céleste (*low G*)
4' Prestant
4' Flûte octaviante
2' Octavin
2' Plein-jeu IV
16' Bombarde
8' Trompette
8' Hautbois
8' Voix humaine
4' Clarion
8' Trompeta Real (*HW West*)

POSITIV (Chancel, expressive)

8' Prinzipal
8' Gedackt
4' Oktav
4' Koppelflöte
2½' Nazat
2' Super Oktav
2' Flachflöte
1½' Terz
1½' Quintflöte
1' Mixtur IV
16' Fagott
8' Krummhorn
8' Trompeta Real (*HW West*)

PEDAL (Chancel)

32' Untersatz (*electronic*)
16' Prinzipal
16' Subbass
16' Bordun (*HW West*)
8' Oktav
8' Pommer
4' Choralbass
2½' Rauschquint III
32' Kontraposaune (*ext.*)
16' Posaune
8' Trompete
8' Trompeta Real (*HW West*)

Accessories:
Zimbelstern (*variable speed*)
Nachtigall
Chimes
Tremulants



St. Mark United Methodist Church

Aeolian-Skinner, 1970;

Parkey OrganBuilders (additions and revoicing), 1998–2002

GREAT (Unenclosed)

- 16' Quintade
- 8' Principal
- 8' Holzbordun
- 4' Octave
- 2' Flachflöte
- Mixture IV-VI
- 8' Trompete
- 8' Trompette en Chamade
- Chimes (*digital*)

POSITIV (Unenclosed)

- 8' Gedackt
- 8' Erzähler (*Sw.*)
- 8' Erzähler Celeste (*Sw.*)
- 4' Erzähler Celeste II (*Sw.*)
- 4' Nachthorn
- 2' Principal
- 1½' Quinte
- Sesquialtera II (*tenor C*)
- Scharf IV
- 8' Krummhorn (*originally 16' in Sw.*)
- 8' Trompette en Chamade (*Gt.*)
- Tremulant

SWELL (Enclosed)

- 16' Rohrgedeckt (*digital*)
- 8' Rohrflöte
- 8' Viole de Gamba
- 8' Viole Celeste
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Principal
- 4' Spitzflöte
- 2½' Nazard
- 2' Spillflöte
- 1½' Tierce
- Plein Jeu III-V
- 16' Fagotto (*replaced Krummhorn*)
- 8' Trompette
- 8' Vox Humana
- 4' Hautbois
- Tremulant

PEDAL

- 32' Untersatz (*digital*)
- 16' Principal
- 16' Subbass
- 16' Erzähler (*ext., Sw.*)
- 16' Rohrgedeckt (*Sw.*)
- 8' Octave (*ext.*)
- 8' Gedeckt (*ext.*)
- 4' Choral Bass
- 2' Nachthorn
- Mixture IV
- 32' Contra Posaune (*digital*)
- 16' Posaune
- 8' Trompette (*ext.*)
- 4' Klarine (*ext.*)
- 8' Trompette en Chamade (*Gt.*)
- 4' Trompette en Chamade (*Gt.*)

ANTIPHONAL GREAT (Preparation, enclosed)

- 8' English Diapason
- 8' Rohrflöte (*Ant. Sw.*)
- 8' Flauto Dolce
- 8' Flute Celeste (*tenor C*)
- 4' Octave (*ext.*)
- 4' Tapered Flute (*ext.*)
- Tremolo

ANTIPHONAL SWELL (Preparation, enclosed)

- 16' Lieblich Gedeckt
- 8' Rohrflöte (*ext.*)
- 8' Salicional
- 8' Vox Celeste (*tenor C*)
- 4' Flute (*ext.*)
- 2' Piccolo (*ext.*)
- 8' Oboe
- Tremolo

ANTIPHONAL PEDAL (Prep.)

- 16' Bourdon
- 16' Lieblich Gedeckt (*ext.*)
- 8' Major Flute (*ext.*)
- 8' Gedeckt (*Ant. Sw.*)



Spivey Hall, Clayton College and State University

Fratelli Ruffatti, 1992

GREAT (unenclosed)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Flute Harmonique
- 4' Prestant
- 4' Flute Octaviane
- 2½' Quinte
- 2' Doublet
- 1½' Tierce
- Fourniture IV
- Cymbale III
- 16' Bombarde
- 8' Trompette
- 8' Trompette-en-Chamade
- Chimes
- Tremulant

SWELL (enclosed)

- 16' Gedeckt
- 8' Principal
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Flute a Cheminee
- 8' Flauto Dolce
- 8' Flute Celeste (tenor C)
- 4' Principal
- 4' Flute Venetienne
- 2½' Nazard
- 2' Flute a Bec
- 1½' Tierce
- Plein Jeu III
- Cymbale II
- 16' Petite Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 8' Echo Voix Humaine
- 4' Clairon
- 8' Trompette-en-Chamade (Gt.)
- Tremulant

CHOIR/POSITIF (enclosed)

- 16' Dulciana
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Holzgedackt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Ottava
- 4' Koppelflote
- 2½' Nazard
- 2' Fifteenth
- 2' Flute
- 1½' Tierce
- 1½' Larigot
- 1' Sifflote
- Ripieno IV
- 16' Basson
- 8' Trompette Harmonique
- 8' Cromorne
- 8' English Horn
- 4' Chalumeau
- 8' Trompette-en-Chamade (Gt.)
- 8' Harp
- 4' Celesta
- Chimes
- Zymbelstern
- Tremulant

PEDAL

- 32' Contra Principal (electronic)
- 32' Contre Bourdon (electronic)
- 16' Principal
- 16' Montre (Gt.)
- 16' Soubasse
- 16' Bourdon (Gt.)
- 16' Gedeckt (Sw.)
- 16' Dulciana (Ch.)
- 8' Octave
- 8' Flute
- 8' Gedeckt (Sw.)
- 4' Prestant
- 4' Nachthorn
- 2½' Mixture IV
- 2' Piccolo
- 32' Contre Bombarde
- 16' Bombarde
- 16' Bombarde (Gt.)
- 16' Petite Bombarde (Sw.)
- 16' Basson (Ch.)
- 8' Trompette
- 4' Clairon
- 4' Chalumeau (Ch.)
- 8' Trompette-en-Chamade (Gt.)
- 4' Clairon-en-Chamade (Gt.)

64-level memory with record and playback capability (Solid State Logic).
Electronic 32' stops by Walker Technical Services.

John Weaver, Joyce Jones, Ted Allen Worth, and Richard Morris, consultants.

The hall and organ were designed for Emily Spivey, whose estate underwrote the construction at her death.



Central Presbyterian Church

Schantz Organ Co., 1966; Parkey OrganBuilders, 1996

GREAT (unenclosed)

- 16' Gemshorn
- 8' Principal+
- 8' Holz Gedackt+
- 4' Octave+
- 4' Bourdon+
- 2' Fifteenth+
- Mixture IV+
- 8' Trompete
- 8' Festival Trumpet (*Ch.*)
- Chimes
- Zimblestern

CHOIR (Enclosed)

- 8' Viola Pomposa*
- 8' Viola Celeste (*tenor C*)*
- 8' Gedeckt+
- 8' Erzähler
- 8' Erzähler Celeste (*tenor C*)
- 4' Koppelflöte
- 2½' Nazard+
- 2' Blockflöte+
- 1½' Tierce+
- 8' Krummhorn
- 8' Festival Trumpet*
- Tremulant

SWELL (enclosed)

- 16' Rohrgedeckt (*digital*)*
- 8' Rohrflöte
- 8' Viole de Gamba
- 8' Viole Celeste (*low G*)
- 8' Spire Flute*
- 8' Flute Celeste (*tenor C*)*
- 4' Principal
- 4' Harmonic Flute+
- 2' Spitz Principal+
- Plein Jeu III+
- 16' Bassoon
- 8' Trompette
- 4' Schalmey
- Tremulant

POSITIV (Unenclosed)

- 8' Nason Gedackt
- 4' Spitzflöte
- 2' Prinzipal
- 1½' Quinte
- 1' Sifflöte
- Zimbel III+

PEDAL

- 32' Contra Principal (*digital*)*
- 32' Contra Bourdon (*digital*)*
- 16' Principal
- 16' Bourdon (*ext.*)
- 16' Violon*
- 16' Gemshorn (*Gt.*)
- 16' Rohrgedeckt (*ext.*)
- 8' Octave
- 8' Gemshorn (*Gt.*)
- 8' Rohrflöte (*Sw.*)
- 4' Fifteenth (*ext.*)

- 4' Choral Bass
- 4' Nachthorn
- 2' Twenty-second (*ext.*)
- Mixture III
- 32' Contra Posaune (*digital*)*
- 16' Posaune
- 16' Bassoon (*Sw.*)
- 8' Trompete (*ext.*)
- 4' Klarine (*ext.*)
- 4' Schalmey (*Sw.*)
- 8' Festival Trumpet (*Ch.*)
- 4' Festival Trumpet (*Ch.*)

*denotes new additions

+denotes revoiced, repitched or relocated ranks

Combination action with 32 levels of memory.

Festival Trumpet is not affected by couplers, but moves with Choir/Positiv Transfer.



Trinity United Methodist Church

Austin Organ Co. Opus 362, 1912;
 Pennington Pendarvis (alterations), 1980s;
 A. E. Schlueter Pipe Organ Co. (additions, rebuilding), 1994

The current three-manual console dates from 1916 and was rebuilt during the 1994 renovation to accommodate a solid-state memory system.

A second three-manual console is located in the assembly hall behind the sanctuary.

The organ originally had four divisions: Swell, Orchestral, Great, and Echo. The Echo division was not included in the 1994 renovation.

+ denotes 1980s additions by Pennington Pendarvis

* denotes 1994 additions by A. E. Schlueter Pipe Organ Co.

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Gross Flute
- 8' Gamba
- 4' Octave
- 4' Flute
- 2' Super Octave⁺
- 1½' Fourniture IV*
- 8' Trumpet⁺ (replaced Tuba)
- Chimes
- Zimbelstern

SWELL

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viole d'Orchestre
- 8' Voix Celeste (tenor C)
- 8' Aeoline
- 4' Flute d'Amour
- 2½' Nazard
- 2' Flautino
- Mixture III
- 16' Contra Posuane
- 8' Cornopean
- 8' Oboe
- Tremolo

ORCHESTRAL

- 16' Contra Viole
- 8' Melodia
- 8' Flute Celeste (tenor C)
- 8' Gross Gamba
- 8' Gamba Celeste (tenor C)
- 8' Dulciana
- 4' Harmonic Flute
- 2' Piccolo
- 8' Clarinet
- 8' Orchestral Oboe⁺ (replacement)
- Tremolo

PEDAL

- 32' Resultant*
- 16' Open Diapason
- 16' Bourdon (Gt.)
- 16' Lieblich Gedeckt (Sw.)
- 16' Contra Viole (Orch.)
- 8' Gross Flute
- 8' Flauto Dolce (Gt.)
- 8' Gross Gamba (Orch.)
- 16' Contra Posaune (Sw.)
- 8' Posaune (Sw.)
- 4' Clarion (Sw.)

CHANCEL GREAT (Manual II)

- 16' Double Bass (*display*)
- 8' Grand Open Diapason
- 8' Open Diapason (*Sw.*)
- 8' Stopped Diapason (*Sw.*)
- 8' Cello (*ext.*)
- 4' Gemshorn (*Sw.*)
- 4' Chimney Flute (*Sw.*)
- 2' Fifteenth (*Sw.*)
- III Mixture (*Sw.*)
- 16' Contra Oboe (*Sw.*)
- 8' Cornopean (*Sw.*)

GALLERY GREAT (Manual II)

- 8' Open Diapason (*display*)
- 8' Viola Pomposa (*Solo-Echo*)
- 8' Harmonic Flute (*display*)
- 8' Gedeckt
- 4' Principal
- 4' Forest Flute (*Solo-Echo*)
- Mixture IV
- 8' Harmonic Trumpet (*Solo-Echo*)
- 8' Corno di Bassetto (*Solo-Echo*)

CHANCEL SWELL (Manual III)

- 16' Bourdon (*ext.*)
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Gamba
- 8' Vox Celeste (*tenor C*)
- 4' Gemshorn
- 4' Chimney Flute
- 2 2/3' Nazard (*ext. Chimney Fl.*)
- 2' Fifteenth
- Mixture III
- 16' Contra Oboe
- 8' Cornopean
- 8' Oboe (*ext.*)
- Tremulant

GALLERY SOLO-ECHO (Manual I)

- 8' Viola Pomposa
- 8' Viola Celeste (*tenor C*)
- 8' Concert Flute
- 8' Corno Dolce (*low 12 Concert Fl.*)
- 8' Flute Celeste (*tenor C*)
- 4' Forest Flute
- 2 2/3' Nazard
- 2' Piccolo (*ext. Forest Fl.*)
- 1 3/8' Tierce (*tenor C*)
- 1 1/8' Larigot (*ext.*)
- 16' Trombone (*ext. Harmonic Tr.*)
- 8' Tuba (*heavy wind*)
- 8' Harmonic Trumpet
- 8' Corno di Bassetto
- 8' Vox Humana (*preparation*)
- 4' Tuba Clarion (*ext., heavy wind*)
- Tremulant

CHANCEL PEDAL

- 16' Double Bass (*Gt.*)
- 16' Bourdon (*Sw.*)
- 8' Cello (*Gt.*)
- 8' Open Diapason (*Sw.*)
- 8' Stopped Diapason (*Sw.*)
- 4' Fifteenth (*Gt. ext. Grand Open*)
- 4' Stopped Diapason (*Sw.*)
- 16' Contra Oboe (*Sw.*)
- 8' Cornopean (*Sw.*)
- 4' Oboe (*Sw.*)

GALLERY PEDAL

- 32' Sub Bass (*1-9 Resultant, 10-12 wood*)
- 16' Diapason (*ext., wood pipes*)
- 16' Sub Bass (*wood*)
- 8' Principal (*display*)
- 8' Flute (*Gallery Gt. Harmonic Fl.*)
- 8' Viola Pomposa (*Solo-Echo*)
- 8' Gedeckt (*Gallery Gt.*)
- 4' Flute (*Gallery Gt. Harmonic Fl.*)
- 16' Trombone (*Solo-Echo*)
- 8' Tuba (*Solo-Echo*)
- 4' Corno di Bassetto (*Solo-Echo*)



Holy Innocents Episcopal Church

Schoenstein & Co., 2000

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This organ replaced M. P. Möller Opus 11304, installed in 1978.



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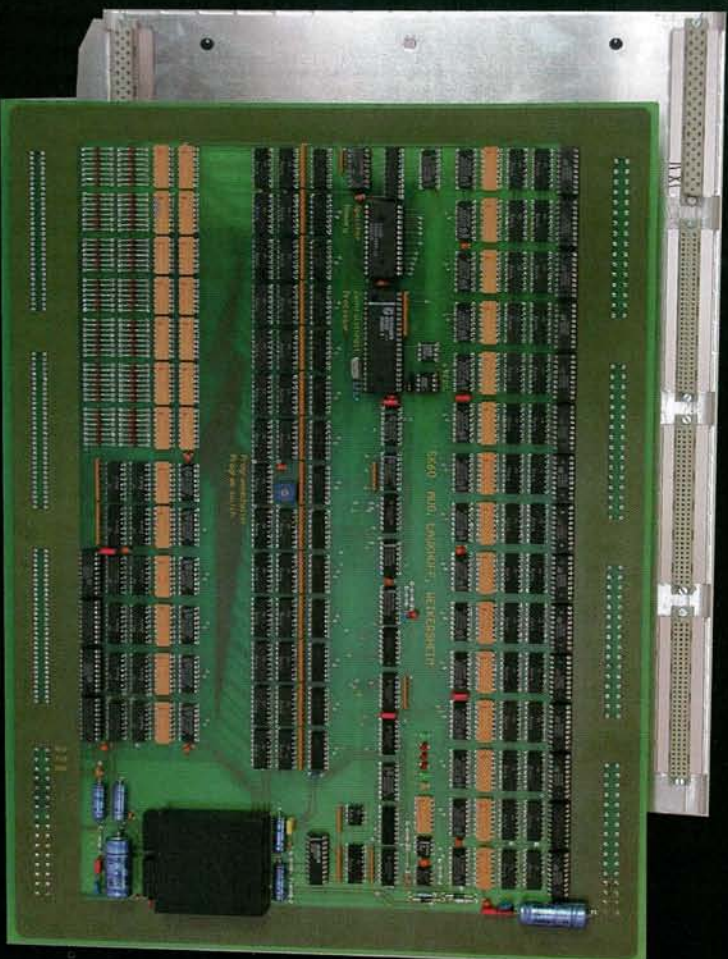
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vibrato, Trills, Verbs, Crescendi
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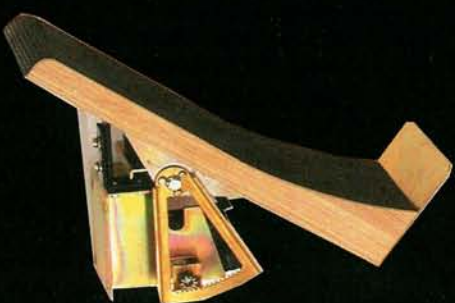
stop action does not pass
through system, easy wiring
with labeled connectors on aluminum
base plate, all on one upgradable board
hundreds of units in service
worldwide, service support in USA

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Aug. Lauckhuff GmbH & Co.
ORGELTEILE
ORGELBAU seit 1823

GREAT

- 8' Diapason
- 8' Stopt Diapason (*bass*)
- 8' Chimney Flute (*treble*)
- 8' Claribel Flute (*treble*)
- 4' Principal
- 2 $\frac{2}{3}$ ' Twelfth
- 2' Fifteenth
- 1 $\frac{1}{3}$ ' Nineteenth
- 4' Clarion (*bass*)
- 8' Trumpet (*treble*)

CHOIR

- 8' Stopt Diapason (*bass*)
- 8' Stopt Diapason (*treble*)
- 8' Dulciana (*treble*)
- 4' Recorder
- 8' Cornet III (*treble*)

PEDAL

- 16' Stopt Bass

Winding: internal wedge reservoir



Mercer University

Noack Organ Company Opus 138, 2001

From the builder:

In planning an organ for the lecture hall of the Atlanta campus of Mercer University, we were faced with the double challenge of limited space and extremely dry acoustics. To give the instrument a distinct personal flavor that would be reasonably comfortable in this setting, we turned to the late 18th-century English chamber organs. Their somewhat “chamber-musical” sound seemed more appropriate than an aggressive Germanic or heavy Romantic sound.

The fifteen manual stops (twelve, discounting the bass stops) include an 8' Diapason, starting on low G, alluding to the traditional English G-compass. By providing a few stops that start only at tenor F and providing a common Stopt Diapason 8' for both manuals, it was easy to obtain a rich palette of tonal resources within a very limited space. The inclusion of no less than five (at least partial) ranks of wooden pipes—made from white pine, ash, and cherry according to the tonal requirements—helps this organ to make “sweet musicke” in a room that is not particularly kind to organs.

The knowledge and thoughtful advice of Dr. Robert Parris, University Organist of Mercer University, contributed much to the success of this organ.



Peachtree Road United Methodist Church

Mander Organs, 2002

GREAT ORGAN

- 16' Double Open Diapason
- 8' Open Diapason I
- 8' Open Diapason II
- 8' Stopped Diapason
- 8' Harmonic Flute
- 8' Cone Gamba
- 4' Principal
- 4' Octave
- 4' Open Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 2 3/4' Mounted Cornet III (*middle C*)
- 2' Fourniture V
- 3/4' Cymbal IV
- 16' Trombone
- 8' Trumpet
- 4' Clarion
- Tremulant

CHOIR ORGAN (enclosed)

- 8' Open Diapason
- 8' Chimney Flute
- 8' Viola Pomposa
- 8' Viola Celeste
- 4' Principal
- 4' Koppel Flute
- 2 3/4' Nazard
- 2' Fifteenth
- 2' Recorder
- 1 3/4' Tierce
- 1 1/4' Larigot

- 1' Sharp Mixture IV
- 16' Cor Anglais
- 8' Cremona
- Tremulant

SWELL ORGAN

- 16' Bourdon
- 8' Open Diapason
- 8' Gedackt
- 8' Salicional
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Unda Maris
- 4' Principal
- 4' Wald Flute
- 2' Fifteenth
- 2' Flageolet
- 2 3/4' Sesquialtera III
- 1 1/4' Plein Jeu V
- 16' Contra Fagotto
- 8' Harmonic Trumpet
- 8' Hautbois
- 8' Vox Humana
- 4' Harmonic Clarion
- Tremulant

128-level SSL Capture System with Piston Sequencer

Crescendo Pedal with LED Indicator

Great and Pedal Combinations Coupled

Mechanical expression shutter control (operated by balanced expression shoes)

SOLO ORGAN

(unenclosed, electro-pneumatic)

- 16' Bombarde
- 8' Bombarde
- 4' Clarion
- 8' Tuba
- 8' Trompette Royale (*West Gallery*)
- Chimes

PEDAL ORGAN

- 32' Double Open Diapason (*ext.*)
- 32' Subbass (*ext.*)
- 16' Open Diapason
- 16' Open Wood
- 16' Bourdon
- 16' Lieblich Bourdon
- 8' Principal
- 8' Bass Flute
- 4' Fifteenth
- 4' Open Flute
- 3 1/2' Mixture V
- 32' Contra Bombarde
- 16' Bombarde
- 16' Bassoon
- 8' Trumpet
- 4' Clarion
- 4' Schalmei

Wind pressures:

Great (main & front pipes): 85mm (3 1/2")

Great (Reeds): 100mm (4")

Choir: 85mm (3 1/2")

Solo: 140mm (5 3/4")

Swell (Main): 85mm (3 1/2")

Swell (Reeds): 100mm (4")

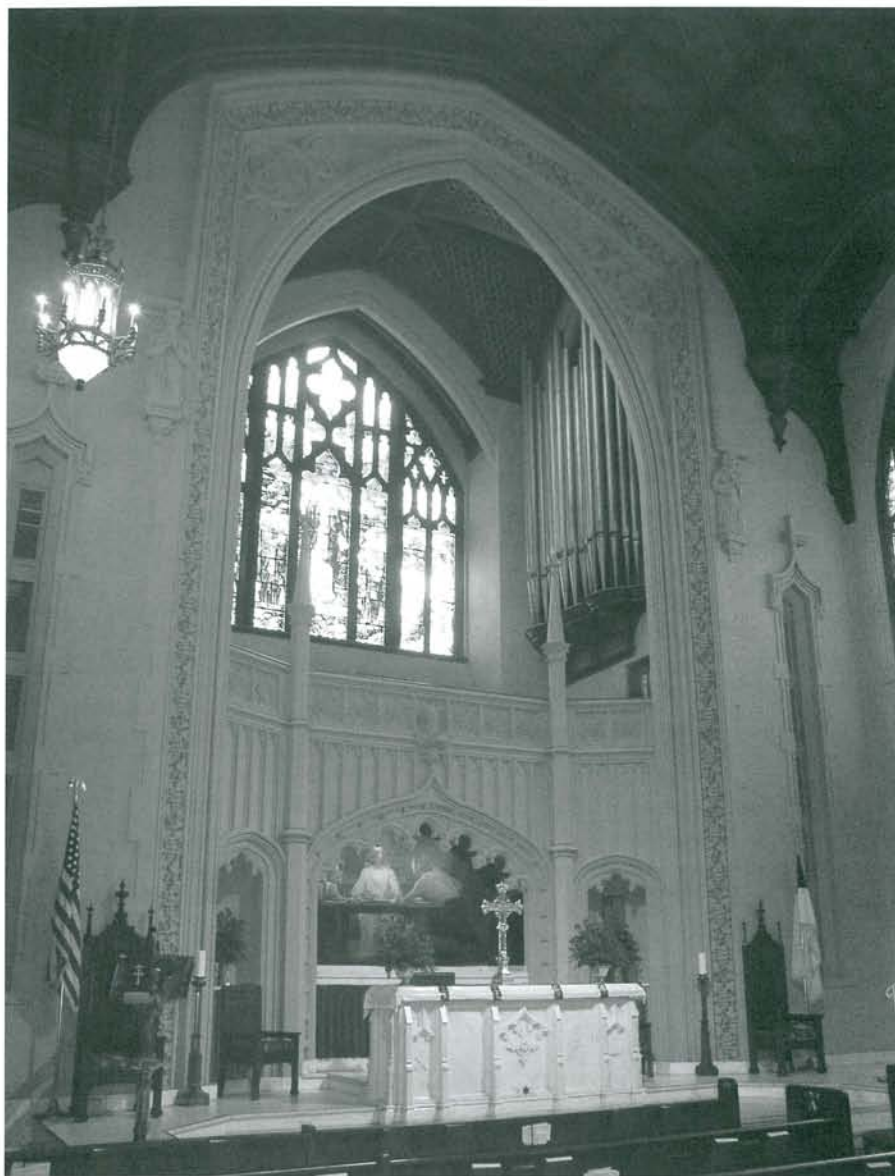
Pedal (Main & Front Pipes): 95mm (3 3/4")

Pedal (Bourdon, Open Wood): 110mm (4 1/2")

Pedal (Bombardes): 140mm (5 3/4")

Tuba: 380mm (15")

Trompette Royale: 300mm (12")



Peachtree Christian Church

Chancel Organ: Henry Pilcher's Sons, 1928

Gallery Organ: Fratelli Ruffatti, 1974

CHANCEL GREAT

- 16' Open Diapason
- 8' First Diapason
- 8' Second Diapason
- 8' Doppel Flute
- 8' Gamba
- 8' Gamba Celeste
- 8' Gemshorn
- 4' Octave
- 4' Wald Flute
- 2 $\frac{2}{3}$ ' Quinte
- 2' Super Octave
- Mixture IV
- 16' Tromba
- 8' Tuba
- 8' Festival Trumpet (*Solo*)
- 8' Tuba Mirabilis (*Solo*)
- Cathedral Chimes
- Tremulant

CHANCEL SWELL

- 16' Bourdon
- 8' Diapason Phonon
- 8' Stopped Diapason
- 8' Viol d' Orchestre
- 8' Viol Celeste
- 8' Viol d' Gamba
- 8' Gamba Celeste
- 4' Octave
- 4' Flute Harmonic
- 4' Violina
- 2' Octavin
- 2' Flautina
- Sesquialtera II
- Full Mixture IV

- 16' Contra Fagotto
- 8' Cornopean
- 8' English Oboe
- 8' Vox Humana
- 4' Tuba Clarion
- Tremulant

CHANCEL CHOIR

- 16' Contra Viol
- 8' English Diapason
- 8' Concert Flute
- 8' Dolce
- 8' Dolce Celeste
- 8' Aeoline
- 8' Aeoline Celeste
- 4' Fugara
- 4' Flute d' Amour
- 2' Piccolo
- Dulciana Mixture III
- 16' Bassoon (orchestral)
- 8' Petite Trompette
- 8' French Horn
- 8' Clarinet
- 8' Orchestral Oboe
- Tremulant

CHANCEL SOLO

- 8' Violoncello
- 8' Cello Celeste
- 4' Orchestral Flute
- 8' Grand Cornet V
- 8' Harmonic Tuba
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Festival Trumpet
- Harp
- Tremulant

CHANCEL PEDAL

- 32' Resultant
- 16' Principal Bass
- 16' Open Diapason
- 16' Bourdon
- 16' Lieblich Gedeckt
- 16' Violone
- 16' Contra Viol
- 8' Principal
- 8' Gross Flute
- 8' Dolce Flute
- 4' Octave
- 4' Nachthorn
- Quartane II
- 32' Contra Fagotto
- 16' Tuba Profunda
- 8' Tuba
- 4' Tuba Clarion
- 8' Tuba Mirabilis (*Solo*)
- 8' Festival Trumpet (*Solo*)

GALLERY GREAT

- 16' Gedeckt Pommer
- 8' Principal
- 8' Montre
- 8' Bourdun
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- 1¾' Seventeenth
- Furniture V
- Scharf IV
- 16' Bombarde
- 8' Trompette
- 4' Clairon
- 8' Major Trumpet (*Solo*)

GALLERY SWELL

- 16' Cor d'Nuit
- 8' Geigen Principal
- 8' Voce Umana
- 8' Rohrflöte
- 8' Flute Conique
- 8' Flute Conique Celeste
- 8' Salicional
- 8' Voix Celeste
- 4' Weit Principal
- 4' Schweitzerflöte
- 2' Bachflöte
- Sesquialtera II
- Plein Jeu VI
- Petit Jeu IV
- 16' Contra Trompette
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremulant

GALLERY RUCKPOSITIVE

- 8' Gedeckt
- 4' Praestant
- 4' Koppelflöte
- 2' Octav
- 1½' Quintflöte
- Scharf IV
- 16' Dulcian
- 8' Krummhorn
- Tremulant
- Tower Chimes
- Zimbelstern

GALLERY SOLO

- 8' Flute Harmonique
- Glockenspiel II
- 8' Corno di Bassetto
- 8' French Horn
- 8' Major Trumpet

GALLERY PEDAL

- 32' Double Open Wood (*digital*)
- 32' Contra Bourdon (*digital*)
- 32' Bourdon Doux (*digital*)
- 16' Principal Bass
- 16' Open Wood
- 16' Sub Bass
- 16' Rohr Gedeckt
- 8' Octave Bass
- 8' Bourdun
- 8' Cor d'Nuit (*Sw.*)
- 4' Choral Bass
- Hintersatz VI
- 32' Contra Posaune (*digital*)
- 16' Bombarde
- 16' Contra Trompette (*Sw.*)
- 8' Trumpet
- 4' Clairon
- 4' Schalmey
- 16' Major Trumpet (*Solo*)
- 8' Major Trumpet (*Solo*)

Gallery console installed in the early 1990s by Guzowski & Steppe, Inc.

2003 changes and additions by Widener and Co., Inc.

Capture system with 8 memory levels.

Pilcher organ playable from Chancel console;
Pilcher and Ruffatti organs playable from Gallery console.

Digital stops by Walker Technical Corp., 2003.



Frank Friemel
designer
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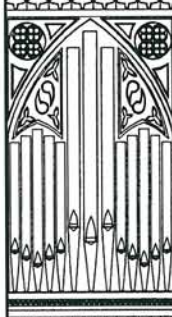
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Post-Convention Tour Organs – Thursday



St. Anne's Episcopal Church

Flentrop, 1966

GREAT

- 16' Quintadeen
- 8' Prestant
- 8' Roerfluit
- 8' Spitzgamba
- 4' Octaaf
- 4' Speelfluit
- 2' Octaaf
- Mixture IV
- 8' Trompet

SWELL

- 8' Gedekt
- 4' Prestant
- 4' Roerfluit
- 2' Woudfluit
- 2 3/4' Sesquialter II
- 1 1/2' Quint
- Mixtuur III
- 16' Dulciaan
- Tremulant

PEDAL

- 16' Prestant
- 16' Bourdon
- 8' Octaaf
- 8' Gedekt
- 4' Spitzfluit
- Mixture III
- 16' Fagot
- 4' Schalmei
- Zimbelstern

Mechanical key, stop,
and swell shade action.



Callanwolde Fine Arts Center

Aeolian Opus 1484, 1919

GREAT/CHOIR (duplexed)

- 8' Open Diapason
- 8' String *f* (Gamba)
- 8' String *p* (Gemshorn)
- 8' String *pp* (Unda Maris)
- 8' String *pp* (Dulciana)
- 8' Flute *f* (Grosse)
- 8' Flute *p* (Harmonic)
- 8' Flute *p* Vibrato (celeste)
- 4' Flute (Flute d'Amour)
- 2' Piccolo (harmonic)
- 8' Trumpet (Harmonic Tuba)
- 8' Clarinet (free reed)
- 8' English Horn (free reed)
- Harp

ECHO/ECHO SWELL (duplexed)

- 8' Diapason
- 8' String *f* (Viola)
- 8' String *f* (Viola Celeste)
- 8' Flute *p* Vibrato (celeste)
- 8' String *p* (Mixture V)
- 8' String *pp* (Viol Aetheria)
- 8' Flute *f* (Melodia)
- 8' Flute *p* (Fern Flute)
- 4' Flute (Wald Flute)
- 8' Trumpet
- 8' Clarinet (free reed)
- 8' Oboe
- 8' Vox Humana

SWELL

- 16' Flute (Bourdon)
- 8' Violin Diapason
- 8' String *f* (Viola d'Orch.)
- 8' String *f* Vibrato (celeste)
- 8' Flute *p* Vibrato (celeste)
- 8' String *p* (Mixture)
- 8' String *pp* (Aeoline)
- 8' Flute *p* (Stopped Dia.)
- 4' Flute (harmonic)
- 2' Flautino
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- Chimes

SOLO

- 8' Diapason
- 8' String *f*
- 8' String *f* Vibrato (celeste)
- 8' Flute *f* (Philomela)
- 8' Tuba (replacement, 1990s)

PEDAL

- 16' Diapason (*ext.*)
- 16' Flute *f* (Bourdon)
- 16' Flute (*Echo*)
- 16' String *f* (Violone *ext.*)
- 8' Flute

Solo and Echo divisions were added in 1922. Swell division converted to electro-mechanical action in 1987. Multiplex record/playback system added in 1987 by A.E. Schlueter.

Chapel Organ, Opus 53 (2003)

GREAT

- 8' Principal
- 8' Chimney Flute (*low 12 wood*)
- 4' Octave
- 4' Hohl Flute
- 2' Block Flute
- 2' Sesquialtera II
- 2' Mixture IV
- 8' Trumpet
- Tremulant

SWELL

- 8' Viola
- 8' Viola Celeste (*tenor C*)
- 8' Stopped Flute (*low 12 wood*)
- 4' Principal
- 4' Koppel Flute
- 2' Principal
- 1' Mixture IV
- 8' Trumpet
- 8' Oboe
- Tremulant

PEDAL

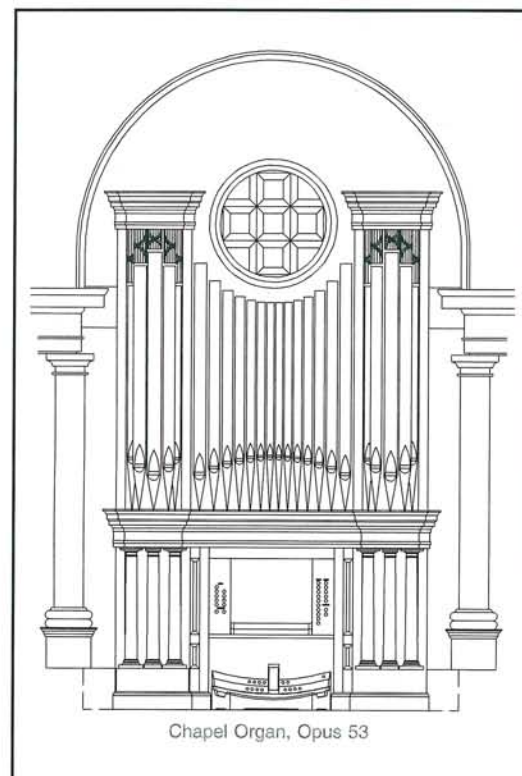
- 16' Subbass
- 8' Principal Bass
- 8' Gedeckt Bass (*ext.*)
- 4' Choral Bass (*ext.*)
- 16' Posaune (*full length*)

Mechanical key action,
electric stop action.

70 mm wind pressure.

Great and Pedal reeds in
18th-century German construction;
full-length resonators in 25% tin.

Swell reeds in 19th-century
French construction; full-length
resonators in 70% tin.



Chapel Organ, Opus 53

Trinity Presbyterian Church

Petty-Madden Organbuilders

Main Organ, Opus 22 (1987)

GREAT—Manual I

- 16' Bourdon (*wood and metal*)
- 8' Principal
- 8' Bourdon (*metal with chimneys*)
- 4' Octave
- 2' Doublette
- 4' Cornet IV (*tenor F*)
- 1½' Fourniture IV
- 8' Trompette
- 8' Trompette-en-chamade
- Tremulant

POSITIF (expressive)—Manual II

- 8' Bourdon (*wood and metal*)
- 8' Dessus de flûte (*low 12 Bourdon*)
- 8' Unda maris (*tenor C*)
- 4' Principal
- 4' Flûte douce
- 2' Doublette
- 1' Cymbale IV
- 8' Cromorne
- 8' Trompette-en-chamade (*Gt.*)
- Tremulant

102mm wind pressure.

Electro-pneumatic pitman action.

All reeds in 19th-century French construction.

SWELL (expressive)—Manual III

- 8' Salicional
- 8' Voix céleste (*tenor G*)
- 8' Bourdon (*wood and metal*)
- 4' Principal
- 4' Flûte à fuseau
- 2¾' Nazard
- 2' Quarte de nazard
- 1¾' Tierce
- 1½' Larigot
- 2' Plein jeu V
- 16' Basson (*half-length ext.*)
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremulant

PEDAL

- 32' Bourdon (*Quint 10⅔, 12 pipes*)
- 16' Contrebasse (*metal*)
- 16' Soubasse
- 16' Bourdon (*Gt.*)
- 8' Principal
- 8' Bourdon (*ext.*)
- 4' Octave
- 32' Contre-Bombarde (*half-length ext.*)
- 16' Bombarde
- 16' Basson (*Sw.*)
- 8' Trompette

Post-Convention Tour Organs – Thursday

GRAND ORGUE

- 16' Violonbasse
- 8' Montre
- 8' Flûte à cheminée
- 8' Flûte harmonique (low 12 Flûte à chem.)
- 4' Prestant
- 4' Flûte ouverte
- 2 2/3' Quinte majeure
- 2' Doublette
- 2 2/3' Cornet III
- 1 1/3' Fourniture IV-V
- 16' Douçaine
- 8' Trompette
- Tremblant
- 16' Bombarde-en-chamade (Pos.)
- 8' Trompette-en-chamade (Pos.)
- 4' Clairon-en-chamade (Pos.)

RÉCIT

- 8' Diapason
- 8' Flûte majeure
- 8' Viole de gambe
- 8' Voix céleste (low G)
- 4' Octave
- 4' Flûte douce
- 2 2/3' Nazard
- 2' Quarte de nazard
- 1 3/4' Tierce
- 2' Plein jeu V
- 16' Basson (1-12 half length)
- 8' Trompette harmonique
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon harmonique
- Tremblant

POSITIF EXPRESSIF

- 16' Bourdon
- 8' Principal étroit
- 8' Voce umana (tenor C)
- 8' Cor de nuit
- 4' Octave
- 4' Flûte à fuseau
- 2' Principal
- 1 1/3' Quinte
- 2 2/3' Sesquialtera II
- 2/3' Cymbale IV
- 8' Trompette
- 8' Cromorne
- Tremblant
- 16' Bombarde-en-chamade (ext., low 12 Pédale)
- 8' Trompette-en-chamade
- 4' Clairon-en-chamade (ext.)
- Clochettes (10 bells)

PÉDALE

- 32' Contrebasse (digital)
- 32' Contra bourdon (digital)
- 16' Contrebasse
- 16' Violonbasse (G.O.)
- 16' Soubasse



Piedmont College, Demorest

Casavant Frères Opus 3799, 2001

- 8' Octavebasse
- 8' Flûte bouchée (stopped metal)
- 4' Octave
- 4' Flûte
- 2 2/3' Mixture IV
- 32' Contre bombarde (ext., half length)
- 16' Bombarde (full length)
- 16' Basson (Récit)
- 8' Trompette-en-chamade (Pos.)
- 8' Trompette
- 4' Clairon-en-chamade (Pos.)
- 4' Chalumeau

Trompette-en-chamade is polished copper with flared bells with separate reservoir and blower in a sound absorbing enclosure. Mechanical or electric coupling is available via illuminated buttons. 128-level solid-state combination action with List function. Programmable crescendo pedal (four modes).

MANUAL

- 8' Stop'd Diapason Treble
- 8' Stop'd Diapason Bass
- 8' Open Diapason
- 4' Principal
- 2' Fifteenth
- 8' Hautboy

PEDAL (added 1988)

- 16' Bourdon
- 8' Bourdon
- 4' Principal
- 8' Hautboy

Hitch-down expression shoe
Ventil pedal
Manual compass: 54 notes
Pedal compass: 25 notes
Manual divide at middle e/f



Grace-Calvary Episcopal Church, Clarkesville

Henry Erben, 1848 (restoration 1988 by John Allen Farmer)



First Baptist Church, Toccoa

E. F. Walcker & Co. Opus 5962, 1996

ANTIPHONAL (enclosed)

- 8' Prinzipal
- 8' Metallgedackt
- 8' Dulciana
- 8' Unda Maris
- 4' Prinzipal
- 2' Spitzflöte
- 2' Mixtur III
- 16' Trompette en Chamade (*t.c.*)
- 8' Trompette en Chamade Tremulant

POSITIV (enclosed)

- 8' Holzgedackt
- 8' Spitzflöte
- 8' Spitzflöte Celeste
- 4' Ital. Prinzipal
- 4' Spillflöte
- 2½' Nasat
- 2' Oktavin
- 1¾' Terz
- 1¼' Larigot
- 1' Scharff III
- 16' Cor anglais
- 8' Musette
- 8' Trompette en Chamade (*Ant.*) Tremulant
- Chimes

GREAT

- 16' Quintadena
- 8' Prinzipal
- 8' Gemshorn
- 8' Doppelflöte
- 8' Bordun
- 4' Oktav
- 4' Nachthorn
- 2' Superoktav
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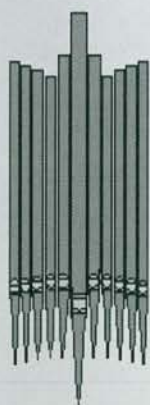
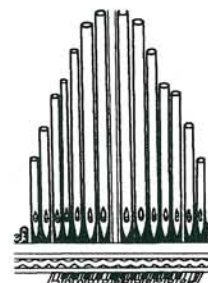
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Tremolo

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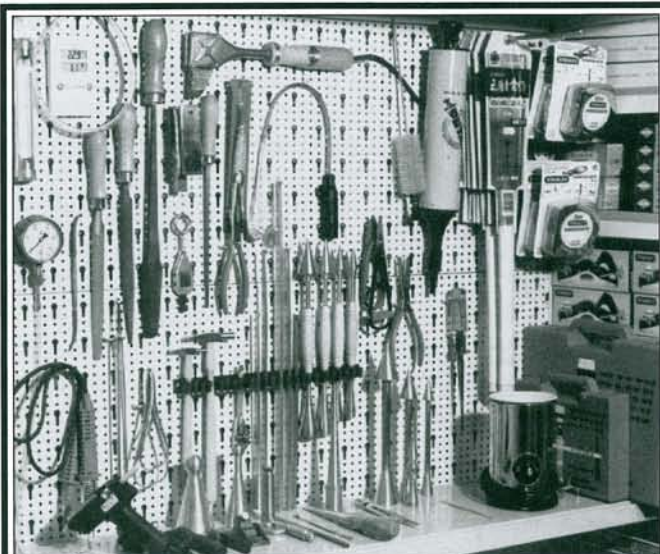
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Scott Hamilton Atchison

Organist – Peachtree Road United Methodist Church demonstration

Scott Atchison is Organist and Choirmaster of Peachtree Road United Methodist Church in Atlanta. Under his leadership, the Chancel Choir of Peachtree Road has appeared at Carnegie Hall, the National Cathedral in Washington, D.C., and throughout Europe during the past decade. The church's concert series presents two major choral works annually with members of the Atlanta symphony. In November of 2002, he was the featured soloist in the premiere of the *Concerto for Organ, Orchestra and Chorus* by renowned composer Stephen Paulus with the Atlanta Symphony Orchestra. His training in organ performance and choral conducting was Furman and Georgia State University. Professional memberships include the AGO, the American Choral Directors Association, and the Royal School of Church Music.



Fredrick Bahr

Lecturer – "How to Fly a Pipe Organ: Airplane Cockpit or Organ Console?"

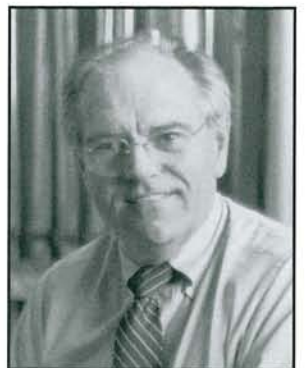
Fredrick Bahr is employed by Kegg Pipe Organ Builders, in Uniontown, Ohio, where he works in design, drafting and tonal finishing. He began his organbuilding career in 1978 at Berghaus Organ Company developing skills in a variety of areas from service work to case construction, mechanical and electric actions, flue voicing, and tonal finishing. Over the years he has come to concentrate his efforts in tonal areas and has had the privilege of working with a number of different builders as a freelance finisher. Fred is Organist-Choirmaster of St. Paul's Episcopal Church in Canton, Ohio, and is an active member of the AGO. He has been a member of AIO since 1979, presenting lecture/demonstrations of organs at three AIO conventions, and currently serves on the AIO Board of Directors.



Jack M. Bethards

*Holy Innocents Episcopal Church lecture/demonstration –
"Contemporary Sight and Sound: Looking Forward and Backward"*

Jack Bethards is President and Tonal Director of Schoenstein & Co. Organ Builders in San Francisco, the oldest and largest organ factory in the western states. A Bay Area native, he holds bachelor's and master's degrees from the University of California at Berkeley. In his 43 years of pipe organ work and research, he has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been Romantic organ building in France, Germany, England and America. His organ design and restoration consulting clients include the Kennedy Center, the National Shrine and the Smithsonian Institution in Washington, D.C., the Boston Symphony Orchestra, the Cathedral of St. John the Divine, and the Riverside Church.



Herbert Buffington

Post-convention tour organist – Peachtree Christian Church demonstration

A native of Atlanta, Herbert Buffington has been organist and assistant choirmaster at Peachtree Christian Church since 1996. He received the Bachelor of Arts degree from Duke University and the Master of Music degree from The Peabody Institute of The Johns Hopkins University. European study was with Peter Planyavsky at St. Stephen's Cathedral in Vienna, Austria. He has presented concerts in the U.S. and Europe, and is also a composer of organ and choral works. One of his most recently published works was commissioned and recorded by duo-organists Elizabeth and Raymond Chenault. Buffington was formerly organist and choirmaster at the Decatur Presbyterian Church, an historic church known for its high level of musical excellence.



Convention Personalities



William F. Czelusniak

Lecturer – "Blinkin' and Puffin': The Mystery of Primary Actions"

Bill Czelusniak graduated *cum laude* in 1970 from Williston Academy, Easthampton, Massachusetts, including independent study of pipe organ design, construction, and tuning. Subsequently, he earned the Bachelor and Master of Science degrees in Business Administration from the University of Massachusetts, Amherst. During college years, Bill worked with several local organbuilders and, in 1971, established a business partnership with Francis E. Dugal for their service work in Northampton churches. In January 1978, the firm was chartered as Messrs. Czelusniak et Dugal, Inc., including Richard M. Frary, Jr. Bill led the firm through its first tracker renovation in 1979. The firm has since restored many organs of tracker, tubular- and electro-pneumatic actions, relocated a dozen pipe organs—some with significant redesign, has built two new instruments, and provides tuning and maintenance services throughout New England.



John Boody

Lecturer – "Making the Most of Wood Resources: A Strategy for the 21st Century"

A native of New England, John Boody attended the University of Maine in the School of Forestry for one year. A summer job with Fritz Noack in 1966 and 1967 made his career course inevitable. He was sent to Vietnam as infantry, and a lucky break landed him a job as chaplain's assistant (thirteen months of choir directing, typing the Sunday bulletin and re-voicing the G.I. Hammond and studying explicit government instructions as to how to blow the thing up in case of attack!). His next seven years were spent in Middletown, Ohio as a partner with John Brombaugh. In 1977 George Taylor, also a Brombaugh partner, and Boody started their own business. Together with their crew of fifteen, they have built over forty new instruments both here and in Japan. John's particular interest has been in wood technology and the sawmilling and drying of wood. He is a member of APOBA and the Allegheny Dry Kiln Club. He is an active choral singer, gardener and house renovator. Together with his wife Janet they enjoy 20 acres of farmland in the Shenandoah Valley.



Jeff Harbin

Organist – Trinity United Methodist Church demonstration

(biography on page 3)



Sarah Hawbecker

Organist – Lutheran Church of the Redeemer demonstration

Sarah Hawbecker is an active recitalist, full-time church musician, and winner of numerous competitions. Her performances have been recorded and broadcast on National Public Radio's program *Pipedreams*. She earned the Master of Music degree in Organ Performance from the Eastman School of Music and has served two terms as Dean of the Atlanta AGO chapter. She is an advisory board member of LPM Atlanta, the Leadership Program for Musicians sponsored jointly by the Evangelical Lutheran Church in America and the Episcopal Church. Ms. Hawbecker is Organist and Director of Music for Children and Youth at Lutheran Church of the Redeemer in Atlanta, where she oversees a program of two children's choirs, a family choir, three handbell choirs, a summer music camp, and a concert series. She also teaches organ and piano on the faculty of the Neighborhood Music Schools of Georgia State University.

Michael Morgan

Organist – Central Presbyterian Church demonstration

Michael Morgan, a Georgia native, is organist at Central Presbyterian Church in Atlanta, where he is now in his 27th year. A graduate of Florida State University, Michael did post-graduate study under composer Richard Purvis at Grace Cathedral in San Francisco. Michael has served on the staff of Presbyterian worship and music conferences and is an active member of the Atlanta AGO chapter. Among his interests are hymnology, especially Psalmody, and collecting rare English Bibles and Psalters. Recently his *Psalter for Christian Worship*, a complete collection of original metrical paraphrases of the Psalms, was published jointly by Witherspoon Press, Columbia Theological Seminary, and the Office of Theology and Worship (PCUSA). In addition to his duties at Central Church, he serves as Seminary Musician at Columbia Theological Seminary in Decatur, Georgia.



Patrick J. Murphy

Lecturer – "Minding Your Own Business"

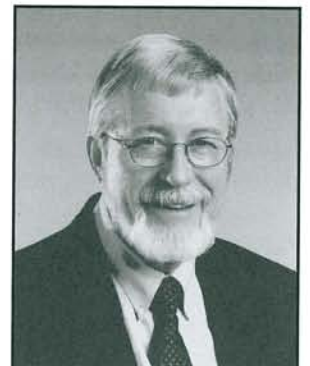
Patrick Murphy is a New Jersey native who became interested in pipe organ construction and service work during his high school years. He received the first OHS E. Power Biggs Fellowship award in 1978, enabling his early exposure to the complete fabric of American organ construction and voicing. He received a bachelor's degree in organ performance from Ohio Wesleyan University in 1983 before continuing with further organbuilding apprenticeship work. He founded his own company, Patrick J. Murphy & Associates, in 1987. His shop now employs eight persons and produces both new construction and organ restorations in addition to organ service work in the Philadelphia area.



Fritz Noack

Mercer University lecture/demonstration – "Good Organs in Bad Rooms"

Fritz Noack was born in Germany in 1935. He began his apprenticeship with Rudolph von Beckerath and later he worked with Klaus Becker and Ahrend & Brunzema. After he came to the U.S. he worked with Charles Fisk for a year and organized The Noack Organ Company in 1960. To date, his firm has built 145 organs for churches, schools and private homes in most parts of the United States and Japan and Iceland. Noack's organs are influenced by his knowledge of historic organs of Europe and America as well as by his interest in the practical needs of musical performance. He has taught organ construction and the history of organ building at the New England Conservatory. The Noack Organ Co., Inc., is a member of APOBA and the International Society of Organ Builders, which elected Mr. Noack president in 2000.



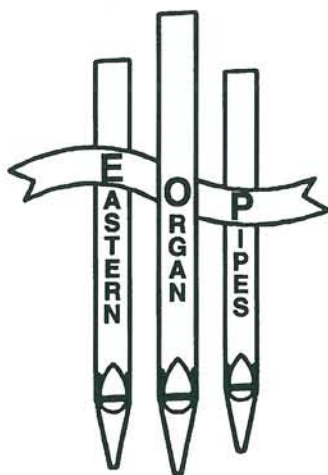
John M. Nolte

Lecturer – "The Mystery of Hollowed Wood"

John Nolte is the president of Nolte Organ Building and Supply, Inc., a firm that specializes in wood pipes and electro-pneumatic wind chests. His organbuilding career began in 1967, working for his cousin in Minnesota. He learned the fundamentals of wood pipe making and the intricacies of electro-pneumatic chest actions while working at American Organ Supply Co. in Milwaukee. He founded his own firm in 1986, and two sons, Benjamin and Jeremiah, joined the firm within the last three years. He spent two years at the Air Force Academy where he received POW training and flew faster than the speed of sound. He received a B.A. in mathematics from the University of Minnesota. In addition to his organ building, he served for seven years as a Lutheran pastor and has taught Latin, English, and composition at the high school level.



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Paul E. Oakley

Organist – Tuesday evening hymn festival at Sandy Springs United Methodist Church

Paul Oakley is the Minister of Music and Organist for The Myers Park Baptist Church, a theologically progressive American Baptist congregation in Charlotte, North Carolina. He is the Artistic Director for the Northstar Choral Festival, the Manhattan Festival of Sacred Music and the Masterclass Conference in Church Music. Known for his versatility, Mr. Oakley is in great demand as a choral conductor, orchestral conductor, opera conductor, concert organist, collaborative pianist, lecturer, adjudicator, and clinician. He has performed throughout North America and in England, Ireland, France, Germany, Switzerland, Australia, and Brazil. Mr. Oakley has conducted numerous choral festivals throughout the United States and beyond, and has also prepared choruses for many significant conductors including Robert Shaw and Sir David Willcocks.



Rein Pirn

*Spivey Hall lecture/demonstration –
"Acoustics in New Buildings: Get It Right the First Time"*

Rein Pirn was born in Estonia and received his architecture degrees in South Africa (University of Natal) and the United States (Harvard Graduate School of Design). In 1963, following graduation from Harvard, Pirn joined the consulting staff of Bolt, Beranek and Newman (BBN), widely recognized as the pioneers of modern architectural acoustics. Now retired from Acentech Incorporated, the successor firm to BBN's Architectural and Environmental Technologies Division, he continues to share his expertise with his former colleagues. A Fellow of the Acoustical Society of America, Pirn has published numerous papers and book chapters, and taught acoustics in the Department of Architecture at the University of Notre Dame. During his 40-year career, he has consulted on the design of virtually every type of building. His principal expertise and love lies, however, with spaces made for music, where, next to his background in architecture, he can draw upon years of music making as an accomplished amateur violinist.



Dawn R. Schuette

Lecturer – "Acoustics in Existing Buildings: Pillows vs. Pipes"

Dawn Schuette, AIA, is a Senior Consultant and Associate at Kirkegaard Associates, an acoustics consulting firm based in Chicago. Dawn brings past experience in construction, architectural design, and musical performance to inform her current work in the field of acoustics. During her eleven years with Kirkegaard Associates, Dawn has worked as consultant and project manager on the renovation and new design of a wide variety of facilities, including the redevelopment of Orchestra Hall in Chicago and Redeemer Lutheran Church in Atlanta. Current projects include design for the Omaha Performing Arts Center and the new Symphony Center for the Atlanta Symphony Orchestra. Experience with a wide range of project types and sizes as well as membership in the Interfaith Forum on Religion, Art and Architecture and other professional organizations has given Dawn the opportunity to know people from many different arts and worship backgrounds as well as large and small architectural, engineering and construction firms. This enables her to approach new situations both with knowledge of user needs and the means of integrating solutions into the final construction. Dawn holds a Bachelor's degree in Architecture and a Master's degree in City and Regional Planning from Illinois Institute of Technology in Chicago.



Convention Personalities



Eugene Bjorn Thordahl

Lecturer – "Glues: Sticky Issues of Organbuilding"

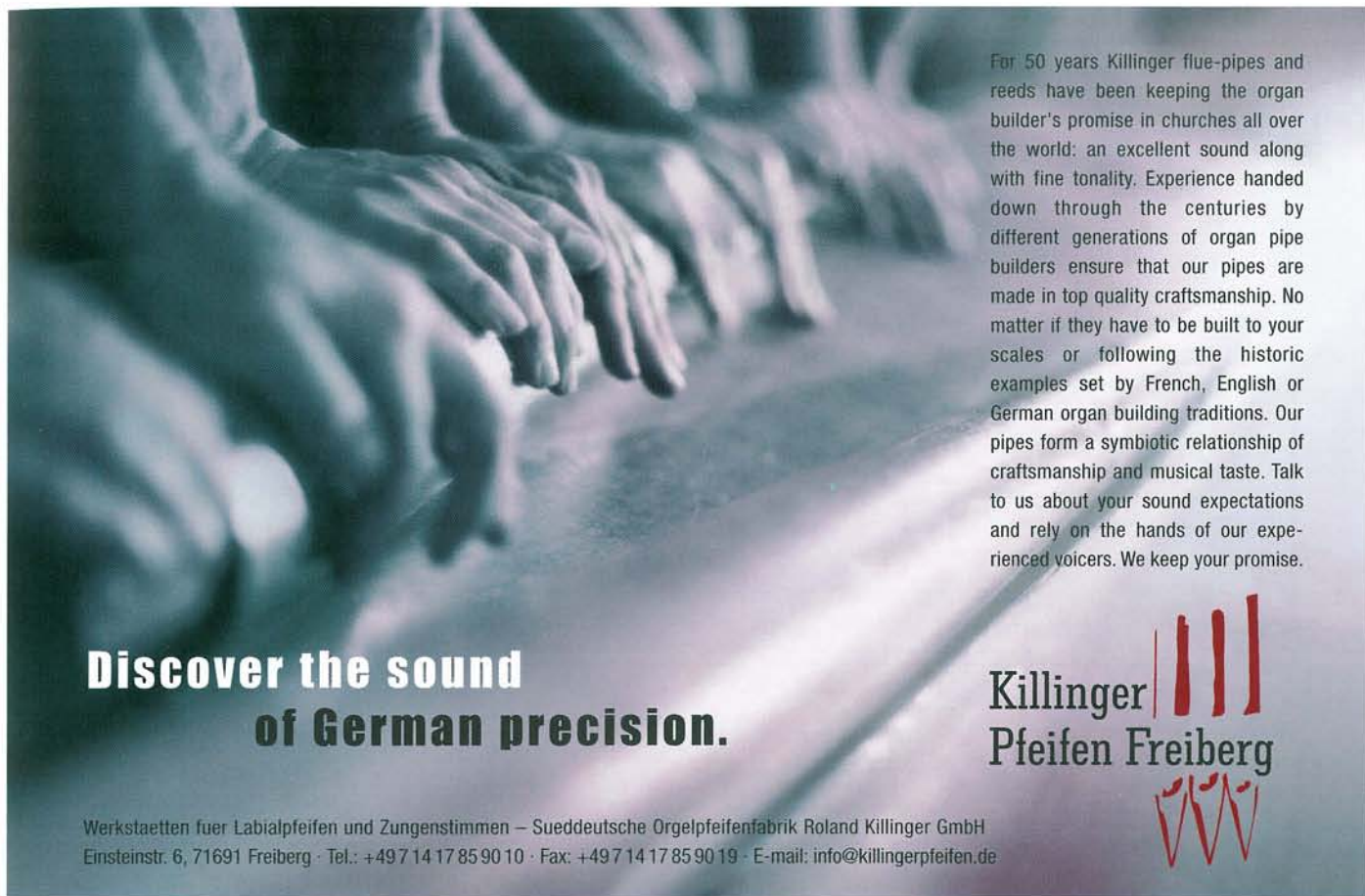
Mr. Thordahl's experience in the hide glue industry began 45 years ago with an AAS degree in food technology from Morrisville College in New York. He then worked as a lab technician testing glue and gelatin viscosity for Peter Cooper Corporations, then the leading manufacturer of hide glues. Extensive travel during his employment there provided him with the opportunity to become familiar with the work of many competing glue and gelatin manufacturers. As the owner of Bjorn Industries, he now supplies high quality hide glue to numerous small industries and craftsmen throughout the world.



Todd Wilson

Sunday demonstration/recital – Sandy Springs United Methodist Church



Todd Wilson is Director of Music and Organist at The Church of the Covenant (Presbyterian), Cleveland, Ohio, where he heads a program of choirs as well as a concert series. He is also Chairman of the Organ Department at The Cleveland Institute of Music, and organ curator of the recently restored Norton Memorial Organ (E. M. Skinner, 1931) in Severance Hall, home of the Cleveland Orchestra. Mr. Wilson has performed with major symphonies throughout the United States and Europe, and in May of 2001 he made his solo debut with the Cleveland Orchestra on the newly restored E. M. Skinner organ at Severance Hall. Mr. Wilson has two recent CD releases on the JAV label; "George Thalben-Ball and Friends" (released July 2001), and "Frank Bridge and Friends" featuring the complete organ works of Frank Bridge (released June 2000). Mr. Wilson received his Bachelor and Master of Music degrees from the College-Conservatory of Music at the University of Cincinnati. Further coaching in organ repertoire was with Russell Saunders at The Eastman School of Music. An active member of the American Guild of Organists, Mr. Wilson holds the Fellow and Choirmaster certificates from that institution, and won the S. Lewis Elmer Prize for the highest national exam score in 1982.



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