American Institute of Organbuilders
31st Annual Convention

New York, New York
September 28–October 1, 2004
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AMERICAN INSTITUTE OF ORGANBUILDERS
31ST ANNUAL CONVENTION

September 28 – October 1, 2004

The Sheraton Meadowlands Hotel and Conference Center
East Rutherford, New Jersey

2004 CONVENTION COMMITTEE

Edward Odell, Convention Chairman
Timothy Fink, Sebastian Glück, Anthony Meloni, Allen Miller,
Holly Odell, F. Anthony Thurman, Convention Committee Members
Randall S. Dyer, Convention Overview Committee Chairman
Matthew M. Belloccio, Education Committee Chairman
Timothy M. Bovard, Exhibits Coordinator
Thomas F. Wood, Treasurer
Robert Sullivan, Registrar

Convention Office: 166 Bear Swamp Road, East Hampton CT 06424
Convention Registrar: 606 17th St. NW, Canton OH 44703
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Best wishes for a successful convention!

Frederick Swann
PRESIDENT

James Thomashower
EXECUTIVE DIRECTOR

Anthony Baglivi
EDITOR, THE AMERICAN ORGANIST MAGAZINE

F. Anthony Thurman
DIRECTOR OF DEVELOPMENT AND COMMUNICATIONS

Christopher Creagan
DEAN, NEW YORK CITY CHAPTER
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 August 31 receive the “timely registration” discount.

Registering at the Sheraton Meadowlands

The convention will be held at the Sheraton Meadowlands Hotel and Conference Center, 2 Meadowlands Plaza, East Rutherford, New Jersey. It is located 8 miles west of the Lincoln Tunnel on New Jersey State Route 3, and also accessible via Exit 16 from the New Jersey Turnpike. Rates are $119 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 201-896-0500 and the fax number is 201-896-9696.

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 $119 convention rate. Rooms booked via the Internet cannot be counted as part of the AIO room block.

Tuesday Pre-Convention West Point Tour

Arrangements have been made for a pre-convention tour of the campus and Cadet Chapel at the United States Military Academy at West Point. This tour will include a dinner for attendees partially sponsored by the Chaplain’s Office.

Closing Banquet and Weekend Post-Convention Tours

On Saturday, October 2, the post-convention tour will include four organs and an opportunity for lunch on your own in Manhattan. The traditional closing banquet is scheduled for Saturday evening after the optional tour. Those staying for the closing banquet should check the “Full Registration WITH Banquet” option on the registration form.

On Sunday, October 3, the second post-convention tour will include attendance at the 11:00 a.m. service at historic St. Thomas Church, lunch in Manhattan, and a tour of two organs in scenic Brooklyn Heights, ending with the installation service of the Brooklyn AGO chapter. A reception sponsored by the chapter will follow.

Spouse Tour

A Spouse Tour is available on Wednesday, September 28. Included will be transportation to and from Manhattan, a guided tour of the Metropolitan Museum, and opportunities for lunch and shopping.

Smoking

Smoking is not permitted in the public areas of the hotel, nor in any convention areas.

Meals

Continental breakfasts, lunches, and dinners, except Thursday evening, are included in the registration fee, beginning with the Wednesday evening dinner and ending with the Saturday evening banquet. Those unable to stay for the closing banquet should check the “Full Registration WITHOUT Banquet” option on the registration form. Those with restricted diets should indicate their requirements on the 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 Wednesday noon “preview.” Exhibitors’ Night is Wednesday evening, beginning with a cash bar and dinner. The exhibitors’ final session will be four hours on Friday evening.

Management

This convention has been organized by the AIO Convention Overview Committee, Randall Dyer, Chairman, and the AIO Education Committee, Matthew Bellochio, 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 Meadowlands Hotel and Conference Center

From the North:
Take the George Washington Bridge to the New Jersey Turnpike South. Then take Exit 16 West and go through the Toll Plaza. Follow the signs for Route 3 East and the service road. Keep to the right and the hotel entrance is on the right.

From the East:
Take the Lincoln Tunnel to Route 3 West to the Stadium/Racetrack Exit. Follow the signs for Sheraton Plaza Drive. The hotel is on the right.

From the West:
Take Route 3 East (or Route 46 East to Route 3 East). Follow the signs for the Stadium/Racetrack Exit. Then follow the signs for Sheraton Plaza Drive.

From the New Jersey Turnpike:
Take the New Jersey Turnpike to Exit 16 West. Follow to Route 3 East and the service road. The Hotel is on right.

From the Garden State Parkway:
Take Exit 153 from the Garden State Parkway onto Route 3 East. Take the Stadium/Racetrack Exit then follow the signs to Sheraton Plaza Drive.

Arriving by Air to the New York Metropolitan Area

Newark International Airport is closest to the convention hotel, just a few miles south on the New Jersey Turnpike. The hotel does not offer shuttle service from the airport. Newark airport shuttle service to and from the hotel is available from TBT Limousine (1-800-654-6642) at the following rates: $25 for one person, $40 for two persons, tolls and tip additional.

Arriving by Bus and Train

Bus and Amtrak service is available to both downtown Newark (Amtrak code: NWR) and the Newark International Airport (Amtrak code: EWR), with downtown Newark being the closer of the two at approximately 9 miles. Car service is available from both stations.

You may also take bus service to the New York Port Authority Terminal, and from there take the New Jersey Transit #190 Bus which will bring you to the Meadowlands Shopping Plaza. From there you can call the hotel for free shuttle service.

September/October Weather in Metropolitan New York

Weather conditions in late September and early October are variable but typically still summer-like. The temperature typically reaches daytime highs around 74° and evening lows around 60°. Monthly rainfall totals are usually one to two inches.

Free Hotel Parking

Parking at the Sheraton Meadowlands and Hotel Conference Center is free. The lot is patrolled by Hotel Security.

Additional and updated convention details and photos may be found at www.pipeorgan.org
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. Committees are chaired by the first person listed. Board terms expire following the annual convention in the year listed.

PRESIDENT '06
Charles Kegg
11366 Cleveland Ave NW
Uniontown OH 44685

VICE PRESIDENT '06
William F. Czelusniak
PO Box 60
Northampton MA 01061

TREASURER
Thomas F. Wood
PO Box 785
Bloomington IN 47402

SECRETARY '05
Mark Hotsenpiller
3101 20th St.
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

Membership
Receive and review nominations for membership, recommend action to board. Seek new members, recommend action regarding inactive members.
William F. Czelusniak
Matthew Belloccchio
Brian M. Fowler
Charles W. McManis
Patrick J. Murphy

BOARD MEMBER '04
Sean O'Donnell
83 Lyndhurst St.
Boston MA 02124

Education
Administrator training program and plan educational content of conventions and mid-year seminars.
Matthew Belloccchio '06
Frank Friemel '06
Mark Hotsenpiller '05
Jon H. Thieszen '06
Robert J. Vaughan '05

BOARD MEMBER '05
Roger L. Inkpen
1355 Los Arboles Ave.
Sunnyvale CA 94087

Examinations
Establish criteria, scope and procedure for annual exams.
Roy Redman '05
David K. Wigton '06
William Visscher '04

Convention Overview
Randall S. Dyer,
Convention Coordinator
865-475-9539 w/h
Matthew Belloccchio
Timothy M. Bovard
Robert Sullivan
Thomas F. Wood

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.
Richard Houghten
Scot Huntington
John Panning

Service Manual
Develop a comprehensive resource for organ service information.
Christopher J. Nagorka
Dennis P. Milnar
Irving G. Lawless
Gerald L. Piercey

Outreach
Further the goals of the AIO through outreach projects.
René A. Marceau
John Dower
Peter Duys
Stephen Leslie

“A4-Plus” Committee
Foster cooperative projects among the major pipe organ associations.
Richard Houghten

Nominating
Select candidates for election at annual business meeting.
Fredrick W. Bahr
Lynn Dobson
Richard Houghten
Charles E. Kegg
Robert Vaughan

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Tuesday, September 28

9:00  Exam Review Session
12:00 Registration desk opens
1:00  Board busses to West Point Academy
1:30  AIO professional exams
      Review Session continues
5:00  Dinner at West Point
6:30  Board busses for return to hotel
8:00  Board of Directors’ meeting

Wednesday, September 29

8:00  Buffet breakfast
8:00  Exhibitors’ setup
8:00  Registration desk open
8:30  Official opening - AIO membership meeting
10:00 Spouse tour bus boards
10:30 History of organbuilding in New York City
11:30 Lunch at the hotel
12:30 Exhibits preview
1:30  Managing a service business
2:45  Organ case design
4:30  Organ tonal design
6:00  Buffet dinner at the hotel
7:00  Exhibitors’ Night
11:00 Exhibits close

Thursday, September 30

8:00  Buffet breakfast
8:30  Board busses for New York organ tour
10:15  Bedford Presbyterian demonstration (see page 26)
12:00  SUNY-Purchase demonstration (see page 27)
12:30  Lunch at SUNY-Purchase
2:30  The Riverside Church demonstration (see page 28)
4:00  Curatorial practices for the large urban organ
5:00  Temple Emanu-El demonstration (see page 32)
6:00  Dinner on your own in Manhattan
9:30  Board busses for return to hotel

Friday, October 1

8:00  Buffet breakfast
8:00  Registration desk open
8:30  AIO membership meeting
10:15 Recent concert hall organs
11:30 Buffet lunch
12:30 Exhibits open
1:30  Organ control systems
3:30  Organ conservation and restoration issues
6:00  Buffet dinner
7:00  Exhibits open
11:00 Exhibits close

Saturday, October 2

Post-Convention Tour
(pre-registration required, see pages 34-39 for organs; see page 19 for schedule)

9:00 a.m. Board bus for tour of Manhattan organs
10:00  St. Ignatius Loyola demonstration (see page 34)
11:20  St. Thomas More demonstration (see page 35)
12:30  Lunch on your own
1:30  Board busses for St. Michael’s Episcopal Church demonstration (see page 38)
3:30  Church of St. Mary the Virgin demonstration (see page 39)
4:30  Board busses for return to hotel
6:00  Cash bar
6:30  Banquet and awards

Sunday, October 3

Post-Convention Tour
(pre-registration required, see pages 42-45 for organs; see page 21 for schedule)

10:15  Board bus for St. Thomas Episcopal service
11:00 Church service at St. Thomas (see page 42-43)
12:30  Lunch on your own
2:00  Board bus for Grace Episcopal demonstration (see page 44)
4:00  St. Charles Borromeo demonstration and AGO installation service
      (see page 45)
4:45  Wine and cheese reception in the rectory
5:30  Dinner on your own in Brooklyn Heights
7:00  Board bus for return to hotel
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Tuesday, September 28

9:00 a.m. - 12:00 EXAMINATION REVIEW SESSION

12:00 p.m. - 5:00 REGISTRATION DESK OPENS (registrants’ tote bags courtesy of Organ Supply Industries)

12:00 LUNCH ON YOUR OWN

1:00 BOARD BUSSES TO WEST POINT ACADEMY

1:30 - 5:00 EXAMINATION REVIEW SESSION CONTINUES

PROFESSIONAL EXAMINATIONS

Pre-registration is required for the West Point tour — mark the appropriate box on the convention registration form.

1:00 BOARD BUSSES TO WEST POINT ACADEMY

2:30 PRE-CONVENTION TOUR: Cadet Chapel, United States Military Academy at West Point

M.P. Möller, et alia, 1911, IV/380, EP/Electric Stop and Key Action

Mr. Craig Williams, Chapel Organist and Director of Music

5:00 DINNER AT WEST POINT (courtesy of the West Point Office of the Chaplain)

6:30 BOARD BUSSES FOR RETURN TO HOTEL

8:00 AIO BOARD OF DIRECTORS MEETING
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Wednesday, September 29

8:00 - 8:30 a.m. BUFFET BREAKFAST - Registration Area (courtesy of Organ Supply Industries)
8:00 - 12:00 EXHIBITORS’ SETUP
8:00 - 12:00 REGISTRATION DESK OPEN
8:30 OFFICIAL OPENING and AIO ANNUAL MEMBERSHIP MEETING, Part I
(Members and non-members are encouraged to attend.)
10:00 SPOUSE TOUR BUS BOARDS AT HOTEL
Pre-registration required for transportation to New York City, guided tour of the Metropolitan Museum of Art, lunch, and free time. Bus returns to the hotel at 4:00 p.m.
10:00 COFFEE BREAK (courtesy of Arndt Organ Supply)
10:30 LECTURE: The Orchard in the Apple (Mr. Stephen Pinel)
Mr. Pinel will give a comprehensive overview of the history and culture of organbuilding in New York City, from the late 18th and early 19th centuries to the present.
11:30 - 12:30 p.m. BUFFET LUNCH (Registration desk closes)
12:30 - 1:30 EXHIBITS PREVIEW
1:30 LECTURE: Minding Your Own Business (Mr. Mike Foley)
Mr. Foley will discuss the methods he has developed in managing a successful service-oriented firm, including issues of personal and professional attitude, dealing with employees, making rules, putting things in writing, keeping records, advertising, legal, accounting, and insurance issues, managing large projects, staying on time, and how to handle intra- and inter-office meetings.
2:30 BREAK (courtesy of Classic Organ Works—Artisan)
2:45 LECTURE: The Canon Rules of Good Organ Case Design (Mr. Didier Grassin)
Mr. Grassin will discuss the canons of good case design, using examples from historic and modern instruments.
4:00 BREAK
4:30 LECTURE: What Goes Where and Why (Mr. Sebastian Glück)
Mr. Glück will discuss how the relationship between organ literature, the composer, and the organbuilder has dictated for centuries what stops go in which departments, and at what pitches, and examine why some organbuilders have at times chosen to “ignore the cookbook,” building organs in which the eclecticism lies in their inability to play much of the literature with accuracy.
6:00 BUFFET DINNER (courtesy of Peterson Electro-Musical Products)
7:00 - 11:00 EXHIBITOR’S NIGHT (cash bar setup courtesy of the Brooklyn Chapter of the American Guild of Organists)
Thursday, September 30

8:00 - 8:30 a.m.  BUFFET BREAKFAST (courtesy of Organ Supply Industries)

8:30  BOARD BUSSES TO WESTCHESTER COUNTY

10:15  ORGAN DEMONSTRATION - BEDFORD PRESBYTERIAN CHURCH
       Mr. Martin Pasi, builder, to make opening remarks
       Mr. John Lettieri, Director of Music, demonstrator

11:15  BOARD BUSSES TO STATE UNIVERSITY OF NEW YORK at PURCHASE

12:00 p.m.  ORGAN DEMONSTRATION - SUNY-PURCHASE
            Flenirop, 1966, III/61, Mechanical Key Action, Electric Stop Action
            Mr. Robert Fertitta, Faculty, Conservatory of Music, demonstrator

12:30  LUNCH AT SUNY-PURCHASE

1:30  BOARD BUSSES TO THE RIVERSIDE CHURCH

2:30  ORGAN DEMONSTRATION - THE RIVERSIDE CHURCH
       Aeolian Skinner Op. 1118, 1947, V/204, Electropneumatic key and stop action
       Dr. Timothy Smith, demonstrator

3:30  BOARD BUSSES TO TEMPLE EMANU-EL

4:00  PANEL DISCUSSION:
       Metropolitan Marvels: Conservation and Curatorial Practices for the Large Urban Pipe Organ
       (Participants: Mr. Joe Dzedda, Mr. Gary Ferguson, Mr. Sebastian Glück, and Mr. Curt Mangel)
       A panel discussion involving those of us who have cleaned, restored, and rebuilt large pipe organs
       in major urban centers, and who care for them on a regular basis.

5:00  ORGAN DEMONSTRATION - TEMPLE EMANU-EL
       Casavant-Gluck, 1929/2002, IV/135, Electropneumatic key and stop action
       Remarks and demonstration by Mr. Sebastian Glück

6:00  DINNER ON YOUR OWN IN MANHATTAN
       (reconvene at 9:30 to board busses in front of Temple Emanu-El)

9:30  BOARD BUSSES FOR RETURN TO HOTEL
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John Ballard – *String voicing research* • Charles Kegg – *Successful upperwork additions for “The 8’ Organ”*

Organ crawls:
The 1872 Felgemacher Opus 95 (with free reeds) and the landmark 1963 von Beckerath (4/97) at St. Paul’s Cathedral

Organ shop tour:
The H.J. Ebert shop tour will include a series of “table talk” demonstrations

**October 2–5, 2005 • Sheraton Station Square Hotel (downtown Pittsburgh)**
CONVENTION PROGRAM – FRIDAY

Friday, October 1

8:00 - 8:30 a.m.  BUFFET BREAKFAST  (courtesy of Organ Supply Industries)

8:00 - 11:00  REGISTRATION DESK OPEN

8:30 - 10:00  AIO ANNUAL MEMBERSHIP MEETING, Part II
(Members and non-members are encouraged to attend.)

10:00  COFFEE BREAK  (courtesy of Z-tronics)

10:15  LECTURE:  A New Age for the Concert Hall Organ  (Mr. Craig Whitney)
Mr. Whitney will discuss the recent restorations and new installations of notable concert hall organs around the country, and how he believes this may set the stage for a revival of popular interest in organ music.

11:30 - 12:30 p.m.  BUFFET LUNCH
The Board of Directors will meet for lunch at 11:45

12:30 - 1:30  EXHIBITS OPEN

1:30  LECTURE AND PANEL DISCUSSION:  Command and Control
(Mr. Richard Houghten, moderator;  Mr. Duncan Crundwell, Mr. Mark Matters, Mr. Allen Miller, Mr. Edward Odell, Mr. Scott Peterson, Mr. Henry Wemekamp, and Mr. Arthur Young, panelists)
Panel members will discuss issues relating to control systems and the pipe organ:  how they are specified, as well as features, tolerances, and performance of control system components.

3:00  BREAK  (courtesy of Classic Organ Works–Artisan)

3:30  LECTURE:  First, Do No Harm  (Laurence Libin, moderator;  Mr. John Pike Mander, Mr. Scott Huntington, and Mr. Richard Hamar, panelists)
The moderator and panel members will explore and discuss balancing the issues of conservation, restoration, and conjectural reconstruction in the treatment of pipe organs.

5:00  BREAK

6:00  BUFFET DINNER

7:00 - 11:00  EXHIBITS OPEN – FINAL SESSION  (cash bar setup courtesy of Harris Precision Products)
Saturday, October 2

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 BUSSES FOR OPTIONAL MANHATTAN ORGAN TOUR

10:00  ORGAN DEMONSTRATION AT CHURCH OF ST. IGNATIUS LOYOLA
       N.P. Mander, 1993, IV/91, Mechanical Key Action, Electric Stop Action
       Mr. Kent Tritle, demonstrator

11:00  WALK TO CHURCH OF ST. THOMAS MORE

11:20  ORGAN DEMONSTRATION AT CHURCH OF ST. THOMAS MORE
       Lively-Fulcher, 1998, II/26, Electric Slider Chest Action
       Mr. Jonathan Hall, demonstrator

12:00 p.m.  LUNCH ON YOUR OWN

1:30  BOARD BUSSES TO ST. MICHAEL’S EPISCOPAL CHURCH

2:00  ORGAN DEMONSTRATION AT ST. MICHAEL’S EPISCOPAL CHURCH
       Rudolph von Beckerath, 1967, III/55, Mechanical Key Action, Electric Stop Action
       Mr. Nicholas White, demonstrator

3:00  BOARD BUSSES TO CHURCH OF ST. MARY THE VIRGIN

3:30  ORGAN DEMONSTRATION AT CHURCH OF ST. MARY THE VIRGIN
       Aeolian-Skinner Op. 891, 1932, IV/91, EP Key and Stop Action
       Mr. Robert McCormick, demonstrator

4:30  BOARD BUSSES FOR RETURN TO HOTEL

6:00  CASH BAR

6:30  BANQUET AND AWARDS
       Mr. Charles Kegg, Master of Ceremonies; Mr. Jonathan Ambrosino, Banquet Speaker
Sunday, October 3

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

7:00 - 8:30 a.m. BREAKFAST – on your own

10:15 BOARD BUSSES FOR ST. THOMAS CHURCH

11:00 ATTEND SERVICE AT ST. THOMAS CHURCH
   Gallery Organ: Taylor and Boody Op. 27, 1996, II/25, Mechanical Key and Stop Action
   (possible demonstration of the Taylor and Boody gallery organ after the service)

12:30 - 2:00 LUNCH ON YOUR OWN

2:00 BOARD BUSSES FOR GRACE EPISCOPAL CHURCH, BROOKLYN HEIGHTS

2:30 ORGAN DEMONSTRATION - GRACE EPISCOPAL CHURCH
   Mr. Paul Olsen, demonstrator

3:30 WALK TO CHURCH OF ST. CHARLES BORROMEO

4:00 ORGAN DEMONSTRATION - CHURCH OF ST. CHARLES BORROMEO
   Mr. Jonathan Hall, demonstrator

   INSTALLATION SERVICE, Brooklyn Chapter of the American Guild of Organists

4:45 WINE AND CHEESE RECEPTION AT THE ST. CHARLES RECTORY

5:30 DINNER ON YOUR OWN IN BROOKLYN HEIGHTS

7:00 BOARD BUSSES FOR RETURN TO HOTEL
THE DIAPASON

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Web: www.kk-lichttechnik.de
Pre-Convention Organ — Tuesday

West Point Cadet Chapel
Protestant Chapel of the United States Military Academy at West Point

<table>
<thead>
<tr>
<th>CHANCEL GREAT</th>
<th>DUTCH GREAT</th>
<th>CHOIR ORGAN</th>
<th>TRANSEPT GREAT</th>
<th>TRANSEPT POSITIV</th>
</tr>
</thead>
<tbody>
<tr>
<td>pipes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16' Violone</td>
<td>8' Principal</td>
<td>16' Gemshorn</td>
<td>16' Principal</td>
<td>8' Principal</td>
</tr>
<tr>
<td>16' Dulciana</td>
<td>8' Bourdon</td>
<td>8' Principal</td>
<td>8' Bourdon</td>
<td>8' Holzgedeckt</td>
</tr>
<tr>
<td>16' Rohrgechtek</td>
<td>4' Octave</td>
<td>8' Quintadae</td>
<td>8' Rohrflute</td>
<td>8' Quintadene</td>
</tr>
<tr>
<td>8' Service Diapason</td>
<td>4' Koppelflote</td>
<td>8' Principal</td>
<td>4' Rauchofleto</td>
<td>4' Principal</td>
</tr>
<tr>
<td>8' Chorus Principal</td>
<td>2½ Nasat</td>
<td>8' Quintadene</td>
<td>4' Octave</td>
<td>4' Octave</td>
</tr>
<tr>
<td>8' Chorus Diapason</td>
<td>2' Super Octave</td>
<td>8' Rauchofleto</td>
<td>4' Spitzflote</td>
<td>2' Super Octave</td>
</tr>
<tr>
<td>8' Montre</td>
<td>2' Waldflote</td>
<td>4' Rauchofleto</td>
<td>2' Waldflote</td>
<td>2' Waldflote</td>
</tr>
<tr>
<td>8' Suavial</td>
<td>1¾ Terz</td>
<td>4' Rauchofleto</td>
<td>1⅞ Blockflote</td>
<td>1⅞ Blockflote</td>
</tr>
<tr>
<td>5½ Nazard</td>
<td>1⅞ Larigot</td>
<td>4' Harmonic Flute</td>
<td>Fourniture IV</td>
<td>2' Tierce</td>
</tr>
<tr>
<td>4' Chimney Flute</td>
<td>1 Blockflote</td>
<td>4' Harmonic Flute</td>
<td>Fourniture IV</td>
<td>6⅞ Service Twelfth</td>
</tr>
<tr>
<td>3⅞ Tierce</td>
<td>2' Fourniture</td>
<td>4' Harmonic Flute</td>
<td>Mixture III</td>
<td>1⅜ Service Fifteenth</td>
</tr>
<tr>
<td>2⅛ Service Twelfth</td>
<td>244</td>
<td>4' Harmonic Flute</td>
<td>Scharf IV</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>2' Service Fifteenth</td>
<td>183</td>
<td>4' Harmonic Flute</td>
<td>244</td>
<td>Plein Jeu V</td>
</tr>
<tr>
<td>2' Doublette</td>
<td>2⅞ Service Fifteenth</td>
<td>244</td>
<td></td>
<td>269</td>
</tr>
</tbody>
</table>

ENCLOSED GREAT

<table>
<thead>
<tr>
<th>Manual I</th>
</tr>
</thead>
<tbody>
<tr>
<td>32' Open Wood</td>
</tr>
<tr>
<td>16' Diapason (C13)</td>
</tr>
<tr>
<td>8' Diapason</td>
</tr>
<tr>
<td>8' Viol Diapason</td>
</tr>
<tr>
<td>8' Harmonic Flute</td>
</tr>
<tr>
<td>8' Double Flute</td>
</tr>
<tr>
<td>4' Minor Octave</td>
</tr>
<tr>
<td>2' Super Octave</td>
</tr>
<tr>
<td>2' Harmonic Piccolo</td>
</tr>
<tr>
<td>Mixture III</td>
</tr>
</tbody>
</table>

TRANSEPT GREAT

<table>
<thead>
<tr>
<th>Manual I</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Principal II</td>
</tr>
<tr>
<td>16' Rohrflute</td>
</tr>
<tr>
<td>16' Quintaton</td>
</tr>
<tr>
<td>8' Principal</td>
</tr>
<tr>
<td>8' Rohrflute</td>
</tr>
<tr>
<td>4' Octave</td>
</tr>
<tr>
<td>4' Spitzflote</td>
</tr>
<tr>
<td>2' Super Octave</td>
</tr>
<tr>
<td>2' Waldflote</td>
</tr>
<tr>
<td>Rauschquint III</td>
</tr>
<tr>
<td>Mixture VII</td>
</tr>
<tr>
<td>Zimbel V</td>
</tr>
<tr>
<td>Grand Cornet V (C13)</td>
</tr>
<tr>
<td>Rauschquint II</td>
</tr>
<tr>
<td>Mixture VI</td>
</tr>
<tr>
<td>16' Trumpet</td>
</tr>
<tr>
<td>16' Trumpet</td>
</tr>
</tbody>
</table>

The following tonal resources are playable through 874 stops at the chancel console. Pedal stops are derived from the manual ranks as well as from dedicated pedal ranks, which are listed with the manual ranks with which they are physically grouped. Many ranks are playable at more than one pitch in more than one location, at both unison and mutational pitches, through both full and partial ranges. The specification is constantly in flux, with unification being minimized as the instrument grows in scope.

Cram, Goodhue & Ferguson, architects (1910)
1,500 seats; cushioned pews
Brick and limestone, concrete floor,
Guastavino vaulting, partially sealed
Organ is in triforium chambers throughout building

M. P. Möller, Inc., Opus 1201 (1911), and others to present
Electropneumatic and electric action, solid state combination action
Manual compass: C1–C61; Pedal compass: C1–G32

24
SWELL ORGAN
Manual III
16' Dulce Bourdon 61
8' Open Diapason 61
8' Geigen Diapason 61
8' Stopped Diapason 61
8' Quintadena 61
8' Salicional III 183
4' Octave 61
4' Forest Flute 61
2 1/2' Nasard 73
2' Fifteenth 61
2' Flauto 61
1 1/2' Tierce (C13) 49
Mixture III 183
Fourniture IV 244
16' Althorn 73
16' Basson 61
8' Trumpet 61
8' Oboe 61
4' Clarion 61

SOLO ORGAN
Manual IV
16' Contra Bass 85
8' Diapason Phonon 73
8' Horn Diapason 73
8' Violin Diapason 73
8' Horn Flute 73
8' Orchestral Flute 73
4' Solo Octave 73
4' Magic Flute 73
2' Super Octave 73
32' Bombard 85
16' Basset Horn 61
8' Harmonic Trumpet 73
8' Cornopean 73
8' Orchestral Clarinet 73
8' Hunting Horn 73
8' French Horn 73
4' Clarion 73

HARMONIC SECTION
Floating
8' Principal 73
8' Open Diapason 61
4' Octave 61
2' Super Octave 61
2' Fifteenth 61
English Mixture XI 671
(selectable, Bonaria-Hunt)
French Mixture IX * 549
(selectable)
Quint Mixture IV 244
3 1/2' Dulciana Tierce 73
2 1/2' Dukiana Septième 73
1 1/2' Dulciana None 73
16' Bourdon 97
3 1/2' Bourdon Tierce * 73
2 1/2' Bourdon Quint * 73
2 1/2' Bourdon Septième * 73
1 1/2' Bourdon None * 73
8' Gemshorn 73
8' Gemshorn Celeste (G8) 66
2 1/2' Gemshorn 73
2' Gemshorn 73

16' Stenthorn Minor 85
8' Stenthorn Major 73
2 1/2' Stenthorn Quint 61
2' Stenthorn Fifteenth 61
8' Flauto Magico 73
8' Flauto Magico Celeste 73
8' Tuba Sonora 85
16' Military Trumpet 97
8' Military Clarion 73
8' French Trumpet 73
8' Tromba Battala 73
3 1/2' Tromba Tierce 73
16' Major Open Wood 44
32' Bourdon 109
4' Rohrflöte 32
2 1/2' Stopped Flute 32
8' Cello Major 32
4' Salice 44
Harmonics of 16' III 96
Harmonics of 32' IX 288
Armonia Grande IV 128
32' Ophicleide 97
10 1/2' Trombone Quint 80
4' Trombone 44
3 1/2' Trombone Tierce 32

ORCHESTRAL ORGAN
Floating
8' Viol Diapason 73
8' Spire Flute 73
8' Spire Flute Celeste 73
8' Tuba Clausa II 146
8' Corno Dolo 73
8' Corno Dolo Celeste 73
8' Suave Flute II 146
8' Stopped Harm. Flute 73
8' Cello II-III 207
4' Principal 61
4' Piquant Flute 73
16' Viola 85
8' Viole Celeste 219
5 1/2' Viol Quint 73
4' Violina 73
3 1/2' Viol 73
32' Dulzian 97
16' Fagotto 85
8' Saxophone 73
8' Oboe Horn 73
8' Orchestral Oboe 73

VIOL ORGAN
Floating
16' Grand Viol 85
16' Grand Viol Celeste 158
8' Viol d’Gamba III 219
5 1/2' Viola 73
4' Viol Octave 61
4' Viol 61
3 1/2' Viol Tierce 73
2' Violleta 61
1 1/2' Viol Larigot 61

REED SECTION
Floating
16' Trumpet 85
8' Trichterregal 73
8' Krummhorn 73

8' Kopfregal 73
8' English Horn 73
8' Musette 73

VOX SECTION Floating
16' Vox Baritone 97
8' Vox Contralto 73
8' Vox Mezzo 73
8' Vox Soprano 73

NAVE SECTION Floating
16' Subbass 56
8' Principal 61
8' Chimney Flute 61
4' Octave 61
4' Blockflöte 61
2' Super Octave 61
Mixture IV 244
16' Trumpet 85

ECCHO I Floating
16' Quintaton 61
8' Principal 61
8' Harmonic Flute 61
4' Octave 61
4' Spielflöte 73
2 1/2' Nasat 61
2' Super Octave 61
Harmonia Aetheria V 305
Mixture VII 329
16' Trumpet 73

ECCHO II Floating
16' Rohrbourdon 73
8' Principal 61
8' Salicional 73
8' Vox Celeste II 122
8' Unda Maris 244
4' Geigen Principal 61
4' Traverse Flute 61
2' Hohflöte 61
1 1/2' Larigot 61
Sesquialtera II 122
Mixture VI 329
8' Vox Angelica 61
8' Vox Mystica 61
32' Bassoon 73
8' Trumpet 73
8' Trompete en Chamade 61
16' Principal 32
16' Subbass 32
10 1/2' Roh Bourdon 32
8' Principal 32
4' Octave 32
Mixture VI 160
8' Trumpet 44

PERCUSSIONS
Chimes 37
Flemish Bells (electronic)
Harp (Maryland) 61
Celesta (Mustel) 49
Chinese Gong
Turkish Cymbal (crash/roll)
Zimbelstern

25
The Bedford Presbyterian Church
The Village Green, Bedford

Pasi Organ Builders, Ray, Washington
Opus 13 (2001)

GREAT ORGAN
Manual I, unenclosed
16' Bourdon
8' Principal
8' Spitzflöte
4' Octave
4' Rohrflöte
2% Quinte
2% Nazard
2' Octave
2' Waldflöte
1% Tierce
Mixture IV
8' Trumpet
8' Chamade (C25)

SWELL ORGAN
Manual II, enclosed
8' Principal
8' Bourdon
8' Gamba
8' Céleste (C13)
4' Principal
4' Spitzflöte
2' Octave
Sesquialtera II
Scharf IV
16' Dulzian
8' Oboe

PEDAL ORGAN
Unenclosed
16' Subbass
8' Principal
8' Flute (Great)
4' Octave
16' Posaune
8' Trumpet (Great)

Mechanical key action, electric stop and combination action
Manual compass: C1–A58; Pedal compass: C1–G32
75mm wind pressure, tremulant to the entire organ

Present edifice: 1872, wood and plaster interior
280 seats + 30 gallery seats, cushioned pews, carpeted aisle and chancel
Organ is freestanding, encased, in the rear gallery
GREAT

Manual II, unenclosed
92 mm wind pressure

16' Bourdon
8' Prestant
8' Roerfluit
4' Octaaf
3½' Terts
2½' Quint
2' Octaaf

Mixtuur IV
Scherp III

8' Trompet

SWELL

Manual III, enclosed
88 mm wind pressure

8' Prestant
8' Gemshoorn
8' Gemshoorn Céleste
8' Fluit (open)
4' Octaaf
4' Fluit

2½' Nazard
2' Quarte de Nazard
1½' Terts

Mixtuur IV-V

8' Trompet
4' Clarion

Tremulant

POSITIVE

Manual I, unenclosed
75 mm wind pressure

8' Gedekt (metal)
4' Prestant
4' Roerfluit
2' Octaaf

1½' Quint

Sesquialter II
Scherp IV

8' Kromhoorn

8' Chamade

Tremulant

PEDAL

unenclosed
104 mm wind pressure

16' Prestant
16' Subbass (wood)

10½' Quint (stopped wood)

8' Octaaf
8' Gedekt (metal)

4' Octaaf

2' Nachthorn (1-12 stopped)

Mixtuur V (with Tierce)

16' Bazuin
8' Trompet

4' Trompet

State University of New York at Purchase
Performing Arts Center (Concert Hall), 735 Anderson Hill Road, Purchase
Flentrop Orgelbouw, Zandaam, The Netherlands (1966)
(originally for Carnegie Hall, installed at SUNY Purchase in 1979)

Mechanical key action, electric slider stop action, setterboard combination action
Manual compass: C1-G56; Pedal compass: C1-G32

Complex constructed in 1966
1,300 seats + 72 pit seats; theatre seating
Semi-sprung stage deck; stagelam phenolic covering
Organ is mobile on an air caster; stored in a special room at stage left
The Riverside Church in the City of New York
Baptist/United Church of Christ – Riverside Drive at 122nd St., Manhattan

Gilbert F. Adams, New York, NY (1966–7)

GREAT ORGAN
Manual II, unenclosed
32' Manual Untersatz (prep.)
16' Brummbass (prep.)
16' Violine 61
8' Diapason 61
8' Prinzipal 61
8' Flute Oktaviane 61
8' Holz Gedeckt 61
8' Gemshorn 61
5½' Quinte 61
4' Octave 61
4' Spitz Prinzipal 61
4' Flûte Couverte 61
2½' Octave Quinte 61
2' Super Octave 61
2' Blockflöte 61
1½' Tierce 61
1¼' Kleine Mixtur IV 244
1½' Fourniture V-VII 343
¾' Scharf IV 244
Grand Chorus VII (Gal. Great)
16' Posaune 61
8' Trompete 61
4' Klarine
Tremulant
Chimes (Solo)
Harp (Choir)
Celesta (Choir)

SWELL ORGAN
Manual III, enclosed
32' Contre Gambe 12
16' Gambe 12
16' Flûte Conique 68
16' Rohr Bordun 68
8' Montre 68
8' Viole de Gambe 68
8' Viole Célèste 68
8' Salicional 68
8' Voix Celeste (G8) 61
8' Rohrflöte* 68
8' Flauto Dolce 68
8' Flute Celeste (C13) 56
4' Prestant 68
4' Flûte Harmonique* 68
4' Una Maris II 136
2½' Nazard* 61
2' Doublette 61
2' Spillflöte* 61
1½' Tierce* 61
V Cornet (draws stops marked *)
2' Dolce Mixture III-IV 221
1½' Plein Jeu IV 244
½ Cymbale IV 244
16' Contre Trompete 68
8' Trompete 68
8' Hautbois 68
8' Oboe d'Amour 68
8' Clarinet 68
8' Menschenstimme 68
4' Clarion 68
4' Octave Trumpet 68
Tremulant
8' Trompeta Majestatis (Gal. Great)

CHOIR ORGAN
Manual I, enclosed
16' Quintaton 61
8' Viola Pomposa 68
8' Viola Célèste 68
8' Dulcett II 136
8' Concert Flute 68
8' Cor de Nuit* 68
8' Erzähler 68
8' Erzähler Célèste 68
4' Prinzipal 68
4' Koppellöte* 68
2½' Rohr Nasat* 61
2' Zaubersflöte* 61
1½' Tierce* 61
1½' Larigot 61
1' Siffloé 61
8' Cornet V (draws stops marked *)
1' Mixtur III-IV 190
¾' Zimbel III 183
¾' Jeu de Clochette II 122
16' Serpent 68
8' Petite Trompette 68
8' Krummhorn 68
4' Rohr Schalmei 68
8' Festival Trumpet (Bombarde)
Tremulant
8' Harp (extension of Celesta)
4' Celesta (unenclosed) 61
Nachtgall
### CONVENTION ORGANS – THURSDAY

**BOMBARDE ORGAN**  
*Manual V, unenclosed*

<table>
<thead>
<tr>
<th>8′ Mounted Cornet V</th>
<th>185</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tremolo</td>
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<tr>
<td>16′ Festival Trumpet (C13)</td>
<td>61</td>
</tr>
<tr>
<td>8′ Festival Trumpet</td>
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</tr>
<tr>
<td>4′ Festival Trumpet</td>
<td></td>
</tr>
<tr>
<td>8′ Tuba Mirabilis</td>
<td>61</td>
</tr>
<tr>
<td>8′ Trompete Majestatis (Gal. Great)</td>
<td></td>
</tr>
</tbody>
</table>

**SOLO ORGAN**  
*Manual IV, enclosed*

<table>
<thead>
<tr>
<th>8′ Gambe</th>
<th>68</th>
</tr>
</thead>
<tbody>
<tr>
<td>8′ Gambe Céleste</td>
<td>68</td>
</tr>
<tr>
<td>8′ Doppelflöte</td>
<td>68</td>
</tr>
<tr>
<td>4′ Orchestral Flute</td>
<td>61</td>
</tr>
<tr>
<td>2⅔ Quinte Flute</td>
<td>61</td>
</tr>
<tr>
<td>2′ Fife</td>
<td></td>
</tr>
<tr>
<td>16′ Corno di Bassetto</td>
<td>68</td>
</tr>
<tr>
<td>8′ Trompette Harmonique</td>
<td>61</td>
</tr>
<tr>
<td>8′ French Horn</td>
<td>68</td>
</tr>
<tr>
<td>8′ English Horn</td>
<td>68</td>
</tr>
<tr>
<td>8′ Orchestral Oboe</td>
<td>68</td>
</tr>
<tr>
<td>4′ Clairon Harmonique</td>
<td>61</td>
</tr>
<tr>
<td>8′ Tuba Mirabilis (Bombarde)</td>
<td></td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
<tr>
<td>Chimes (G20–G44)</td>
<td>25</td>
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<tr>
<td>Chimes Forte (open tube enclosure)</td>
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<tr>
<td>Celesta (Choir)</td>
<td></td>
</tr>
<tr>
<td>Zimbelstern (5 bells)</td>
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**POSITIV**  
*Manual IV, unenclosed*

<table>
<thead>
<tr>
<th>8′ Prinzipal</th>
<th>61</th>
</tr>
</thead>
<tbody>
<tr>
<td>8′ Singend Gedeckt</td>
<td>61</td>
</tr>
<tr>
<td>4′ Oktav</td>
<td>61</td>
</tr>
<tr>
<td>4′ Rohrfloete</td>
<td>61</td>
</tr>
<tr>
<td>2′ Superoktav</td>
<td>61</td>
</tr>
<tr>
<td>1⅞ Larigot</td>
<td>61</td>
</tr>
<tr>
<td>1⅞ Mixtur V</td>
<td>305</td>
</tr>
<tr>
<td>⅞ Terzzymbel III</td>
<td>183</td>
</tr>
<tr>
<td>8′ Trichter Regal (C13)</td>
<td>37</td>
</tr>
</tbody>
</table>

**PEDAL ORGAN**  
*Unenclosed*

<table>
<thead>
<tr>
<th>32′ Contre Basse</th>
<th>12</th>
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</thead>
<tbody>
<tr>
<td>32′ Contre Bourdon</td>
<td>12</td>
</tr>
<tr>
<td>32′ Contre Gambe (Swell)</td>
<td>32</td>
</tr>
<tr>
<td>16′ Contre Basse</td>
<td>32</td>
</tr>
<tr>
<td>16′ Prinzipal</td>
<td>32</td>
</tr>
</tbody>
</table>

**VIOLONE (Great)**  
| 16′ Gambe (Swell) | 32 |
| 16′ Flûte Conique (Swell) |    |
| 16′ Bourdon       | 32 |
| 16′ Rohr Bordun (Swell) |    |
| 16′ Quintaton (Choir) |    |
| 8′ Prinzipal       | 32 |
| 8′ Spitz Prinzipal |    |
| 8′ Cello (Great Violone) |    |
| 8′ Flûte Octaviane (Great) |    |
| 8′ Bourdon         | 32 |
| 8′ Rohrfloete (Swell 16′) |    |
| 5¼ Quinte          | 32 |
| 4′ Choral Bass      | 32 |
| 4′ Nachthorn        | 32 |
| 4′ Flûte (Great Flute Octav.) |    |
| 4′ Rohrfloete (Swell 16′) |    |
| 2′ Blockflöte (Great) |    |

**MIXTURE III**

| 1′ Cymbel III       | 96 |
| 32′ Harmonics VI (Ped.+Sw. Bdis.) |    |
| 16′ Contre Bombarde | 12 |
| 16′ Bourbarde       | 32 |
| 16′ Rankett         | 32 |
| 16′ Contre Trompette (Swell) |    |
| 16′ Serpent (Choir) |    |
| 8′ Trumpet          | 32 |
| 8′ Rankett          | 12 |
| 4′ Clarion          | 12 |
| 4′ Trompete (Solo Clarion) |    |
| 4′ Rankett          | 12 |
| 8′ Trompete Majestatis (Gal. Great) |    |
| Chimes (Solo)       |    |

**CELESTIAL**  
*Manual V, enclosed*

| 8′ Viole Athéria     | 68 |
| 8′ Viole Céleste     | 61 |
| 8′ Flûte Céleste I-III | 124 |
| 8′ Cor de Nuit       | 68 |
| 4′ Flûte Traversière | 68 |
| 2¼ Naset             | 61 |
| 8′ Cor d’Amour       | 68 |
| 8′ Cromorne          | 68 |
| 8′ Voix Humaine      | 61 |
| Tremulant            |    |
| 8′ Harpe Sérigraphique (prep.) |    |
| Harpe Forte (prep.)  |    |

**GALLERY SWELL**  
*Manual III, enclosed*

| 16′ Bourdon         | 68 |
| 8′ Gedeckt          | 68 |
| 8′ Salicional       | 68 |
| 8′ Voix Céleste (C13) | 56 |
| 8′ Äoline           | 68 |
| 8′ Voix Angelica (C13) | 56 |
| 4′ Octave Geigen    | 68 |
| 4′ Flûte Octaviane  | 68 |
| 2′ Doublette        | 61 |
| 1½ Sesquialtera II  | 122 |
| 1′ Plein Jeu IV     | 244 |
| 16′ Fagotto         | 68 |
| 8′ Trompete         | 68 |
| 4′ Hautbois         | 68 |
| Tremulant           |    |

**GALLERY GREAT**  
*Manual II, unenclosed*

| 16′ Quintade         | 68 |
| 8′ Principal         | 61 |
| 8′ Flûte Harmonique | 61 |
| 4′ Octave            | 61 |
| 4′ Flûte à Cheminée  | 68 |
| 2′ Fifteenth         | 61 |
| 1½ Fourniture IV     | 244 |
| 8′ Trompete          | 61 |
| Tremulant            |    |
| 8′ Trompete Majestatis (22½” wind pressure) |    |
| Chimes               | 25 |

**GALLERY PEDAL**  
*Unenclosed*

| 16′ Open Wood        | 32 |
| 16′ Prinzipal        | 32 |
| 16′ Bourdon          | 32 |
| 16′ Lieblich Gedeckt (Gal. Swell) |    |
| 16′ Quintade (Gallery Great) |    |
| 8′ Octave            | 32 |
| 8′ Pommer            | 12 |
| 4′ Super Octave      | 12 |
| 2′ Mixture III       | 96 |
| 32′ Grand Cornet VI  |    |
| 16′ Bombarde (Gal. Great) | 12 |
| 16′ Fagotto (Gallery Swell) |    |
| 8′ Trompete (Gallery Great) |    |

Electro-pneumatic key and stop action; electric slider chest action (Positiv)  
Manual compass: C1–C61; Pedal compass: C1–G32  
solid state combination action  
Henry C. Pelton and Allen & Collens, architects (1930)  
2,100 seats; cushioned pews  
Limestone walls; polished stone floor; acoustical vaulting (sealed)  
Organ is in chancel and second gallery chambers
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CONVENTION ORGANS – THURSDAY

Congregation Emanu-El of the City of New York
Reform Jewish – Fifth Avenue at 65th St., Manhattan

Casavant Frères Liée., Saint-Hyacinthe, Québec, Canada (1929)

GREAT ORGAN
Manual II, unenclosed
6" and 8" wind pressure

16' Double Open Diapason + 61
16' Bourdon + 61
8' First Open Diapason + 61
8' Second Open Diapason + 61
8' Third Open Diapason + 61
8' Open Flute + 61
8' Chimney Flute + 61
8' Gemshorn + 61
4' Principal + 61
4' Octave + 61
4' Harmonic Flute + 61
2½' Twelfth + 61
2' Fifteenth + 61
8' Cornet V (G20–G56) 185
2' Mixture Major V-VII 378
1' Sharp Mixture IV 244
16' Double Trumpet* 61
8' Trumpet* 61
4' Clarion* 61
Chimes (in Echo) 21
Celesta (Choir)

SWELL ORGAN
Manual III, enclosed
8" and 10" wind pressure

16' Bourdon Doux + 73
8' Open Diapason + 73
8' Stopped Diapason + 73
8' Flûte Harmonique 73
8' Viole de Gambe 73
8' Voix Céleste 73
8' Æolium + 73
8' Flûte Conique + 73
8' Flûte Céleste + 73
4' Principal + 73
4' Violina + 73
4' Flauto Traverso + 73
2' Piccolo + 61
2½' Sesquialtera I-II 110
2' Clear Mixture III 183
2' Full Mixture III-IV* 214
16' Bombarde Harmonique* 73
8' Trompette Harmonique* 73
8' Hautbois 73
8' Voix Humaine + 73
4' Clairon Harmonique* 73
Tremulant

+ indicates original Casavant stops
* indicates stops playing on the higher pressure
CHOIR ORGAN
Manual I, enclosed
6½" wind pressure

16' Gemshorn 73
8' Open Diapason 73
8' Melodia 73
8' Gamba 73
8' Gamba Céleste 73
8' Dolce 73
8' Dolce Céleste 73
4' Principal 73
4' Chimney Flute 73
2½' Nazard 61
2' Recorder 61
1½' Tiere 61
2' Mixture III 219
16' Bassoon 73
8' Trumpet 73
8' Clarinet 73
4' Clarion 73
Tremulant
Celesta (Deagan) + 61
Celesta Dampers Off
Great/Choir Transfer

SOLO ORGAN
Manual IV, enclosed

Main: 10" wind pressure

8' Stentorphone + 73
8' Major Open Flute + 73
8' Violoncello + 73
4' Fugara + 73
4' Grand Chorus V 305
2' Harmonics V + 305
8' English Horn (free reeds) + 73
8' Orchestral Oboe + 73
Tremulant

Brass: 15" wind pressure

16' Bombarde Harmonique 73
8' Trompette Harmonique 73
8' French Horn + 73
4' Clarion Harmonique 73
Chimes
Celesta

STRING ENSEMBLE
Floating, enclosed
13½" wind pressure

16' Contra Gamba + 73
8' Grand Gamba + 73
8' Grand Gamba Céleste + 73
8' First Violin (parent) + 73
8' Second Violin (sharp) + 73
8' Third Violin (flat) + 73
4' Viola + 73
4' Viola Céleste + 73
4' Cornet des Violes V + 353
Tremulant

ECHO ORGAN
Floating, enclosed
8" wind pressure

8' Open Diapason + 73
8' Cor de Nuit + 73
8' Viole Ætheria + 73
8' Voix Mystique + 73
4' Spire Flute + 73
8' Shofar + 73
8' Musette + 73
Tremulant

TUBA ORGAN
Floating, unenclosed
26" wind pressure

4' Tuning Reference 12
16' Chazozérot (C13)
8' Chazozérot 61
4' Chazozérot 12

PEDAL ORGAN
unenclosed
7" and 12" wind pressure*

32' Grand Open Bass + 12
16' Open Diapason Wood + 32
16' Open Diapason Metal (Great)
16' Violone + 32
16' Dulciana + 32
16' Gemshorn (Choir)
16' First Bourdon + 32
16' Second Bourdon (Great)
16' Bourdon Doux (Swell)
10½' Quint + 32
8' Principal + 32
8' Open Flute + 12
8' Violoncello + 12
8' Stopped Flute + 12
4' Fifteenth + 32
4' Open Flute + 12
2½' Mixture IV 128
32' Contra Trombone* + 12
16' Trombone* + 32
16' Bassoon (Choir)
8' Trumpet* + 32
4' Clarion* + 32
Chimes

ECHO PEDAL ORGAN
enclosed
7" wind pressure

16' Sub Bass + 32
8' Principal + 32
8' Stopped Flute + 12

Electropneumatic action, solid-state combination action
Manual compass: C1–C61; Pedal compass: C1–G32

Kohn, Butler & Stein, architects (1927-1929)
Mayers, Murray & Philip, associates
2,500 seats; cushioned and upholstered pews
Akoustolith walls, carpeted aisles
Organ is in Bima, north triforium, and west gallery chambers
Church of St. Ignatius Loyola
Roman Catholic – 980 Park Avenue at 84th St.
Mander Organs, London, United Kingdom (1993)

POST-CONVENTION TOUR ORGANS – SATURDAY

POSITIF
Manual I, unenclosed
8' Montre
8' Flûte à Cheminée
4' Prestant
4' Flûte Douce
2½' Nazard
2' Doublette
2' Quarte de Nazard
1½' Tierce
1½' Larigot
1½' Plein Jeu V
8' Trompette
8' Cromorne
Tremblant

PETIT RÉCIT
Manual IV, enclosed
8' Flûte Traversière
8' Viole de Gambe
8' Voix Céleste (C1)
8' Bourdon
4' Flûte Octavienne
2' Octave
16' Cor Anglais
8' Trompette
8' Basson-Hautbois
8' Voix Humaine
Tremblant

BOMBARDES
Manual IV, unenclosed
4' Tuning Reference (C13–C49)
16' Bombarde
8' Trompette en Chamade
4' Clairon en Chamade

RÉCIT EXPRESSIF
Manual III, enclosed
16' Bourdon
8' Diapason
8' Salicional
8' Unda Maris (C1)
8' Cor de Nuit
4' Octave
4' Flûte Ouverte
2' Doublette
2½' Cornet III
1½' Plein Jeu IV
16' Basson
8' Trompette Harmonique
8' Clarinette
4' Clairon Harmonique
Tremblant

PÉDALE
unenclosed
32' Soubasse (extension)
16' Montre
16' Contrebasse
16' Soubasse
8' Principal
8' Flûte Bouchée
4' Octave
3½' Mixture V
32' Contre Bombarde (extension)
16' Bombarde
16' Basson
8' Trompette
4' Clairon

Suspended mechanical action, electric stop action
Manual compass: C1–C61; Pedal compass: C1–G32
Schickel & Ditmars, architects (1895–1900)
1,200 seats; oak pews
Plaster walls and vaulting, mosaic terrazzo floor
Organ is freestanding in main and dorsal cases in the rear gallery
GREAT ORGAN
Manual I, unenclosed
16' Bourdon (C1-B12 from Pedal)
8' Open Diapason
8' Stopped Flute
8' Harmonic Flute (C13)
4' Principal
4' Open Flute
2' Fifteenth
2 2/3' Cornet III (prepared)
1 1/3' Furniture IV
8' Trumpet
Tremulant

SWELL ORGAN
Manual II, enclosed
8' Chimney Flute
8' Salicional
8' Voix Céleste (C13)
4' Principal
4' Tapered Flute
2' Harmonic Flageolet
1 1/3' Langot
2 2/3' Sesquialtera (prepared)
8' Hautboy
Tremulant

PEDAL
unenclosed
16' Subbass
8' Principal
8' Bass Flute (extension)
4' Fifteenth (extension)
16' Trombone
8' Trumpet (extension)

St. Thomas More Church
Roman Catholic – 65 East 89th St. at Madison Avenue
Lively-Fulcher Pipe Organ Builders, Washington, DC (1998)

Electric slider chest action
Manual compass: C1–C61; Pedal compass: C1–G32

Hubert, Pirsson & Company, architects (1870-3)
280 seats; cushioned pews
Plaster walls, tiled floor
Organ is in a chancel side chamber
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**GREAT ORGAN**

*Manual II, unenclosed*

16' Quintadena
8' Prinzipal
8' Rohrflöte
4' Oktave
4' Spielflöte
2 2/3 Nasat
2' Oktave
2' Flachflöte
1 1/3 Terz
1 1/4 Mixtur VI
8' Trompete

**SWELL ORGAN**

*Manual III, enclosed*

8' Holzgedackt
8' Gemshorn
8' Gemshorn Céleste (C13)
4' Blockflöte
2' Waldflöte
1' Siffloge
2 2/3 Septimenkornet III (C13)
3/4 Zimbel III
8' Oboe
Tremulant

**RÜCKPOSITION**

*Manual I, unenclosed*

8' Gedackt
4' Prinzipal
4' Koppellöte
2' Oktave
1 1/3 Quinte
2 2/3 Sesquialtera II
1' Scharf IV
8' Cromorne
Tremulant

**PEDAL ORGAN**

*Unenclosed*

16' Prinzipal
16' Subbass
8' Principal
8' Gedackt
4' Oktave
2' Nachthorn
2' Mixture V
16' Posaune
8' Trompete
4' Schalmei

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Mechanical key action, electric stop and combination action
Manual compass: C1–C56; Pedal compass: C1–C32

Robert W. Gibson, architect (1891)
500 seats + 100 side chapel; cushioned pews
Interior appointments by Louis Comfort Tiffany
Plaster walls, mosaic terrazzo floor
Organ is in freestanding main and dorsal cases in the rear gallery
### GREAT ORGAN
**Manual II, unenclosed**
- 32' Salicional (C13, from Positif)
- 16' Principal 61
- 8' Montre 61
- 8' Diapason* 61
- 8' Flûte Harmonique* 61
- 8' Violoncelle* 61
- 8' Bourdon 61
- 5¼ Grosse Quinte 61
- 4' Prestant 61
- 4' Flûte Couverte 61
- 3¼ Grosse TIERCE 61
- 2½ Octave Quinte 61
- 2' Doublette 61
- 2' Fourniture III-V 285
- 1' Cymbale III 183
- 2' Harmonics V 305
- 8' Trompette Harmonique (Bombarde)

### SWELL ORGAN
**Manual III, enclosed**
- 16' Flûte Conique 73
- 8' Principal 73
- 8' Bourdon à Cheminée 73
- 8' Salicional 73
- 8' Voix Céleste 73
- 8' Viole Sourdine 73
- 4' Prestant 73
- 4' Flûte Courte 73
- 2½ Nasard 61
- 2' Octav 61
- 1½ Tierce* 54
- 2½ Cornet III 183
- 2' Plein Jeu V 305
- 16' Bombarde 73
- 8' Trompette 73
- 8' Hautbois 73
- 8' Voix Humaine 73
- 4' Clairon 73
- Tremolo
- Cloche Fou

### GRAND CHŒUR
**Floating, unenclosed**
- 16' Trompette (C13)
- 8' Trompette 61
- 4' Trompette (C1-C49)

*additions by Mann & Trupiano (1988–2002)*

Electropneumatic key and stop action, solid state combination action
Manual compass: C1–C61; Pedal compass: C1–G32

Napoleon le Brun & Sons, architects (1894-5)
700 seats; cushioned pews (non-absorbent)
Limestone, brick, and plaster interior, ferrocement vaulting, mosaic terrazzo floor
Organ is unencased above the rear gallery

### POSITIF
**Manual I, enclosed**
- 16' Salicional 73
- 8' Principal* 73
- 8' Flûte Traversière 73
- 8' Gamba 73
- 8' Gamba Céleste 73
- 4' Prestant* 73
- 4' Flûte d'Amour 73
- 4' Gemshorn 73
- 2½ Nasard 73
- 2' Piccolo 61
- 1½ Tierce 61
- 1½ Larigot 61
- 2¼ Plein Jeu IV 244
- 16' Musette 73
- 8' Trompette* 73
- 8' Coromone 73
- 8' Clarinette 73
- 4' Chalumeau 73
- Tremolo

### PEDAL ORGAN
**unenclosed**
- 32' Soubasse 12
- 16' Flûte Ouverte 32
- 16' Contre Basse 32
- 16' Principal (Great) 32
- 16' Bourdon 32
- 16' Flûte Conique (Swell) 32
- 16' Salicional (Positif) 32

10¼ Grosse Quint (Grand Cor.)
8' Diapason (Great)
8' Contre Basse 12
8' Bourdon* 12
8' Flûte Conique (Swell)
8' Salicional (Positif)
4' Doublette (Fourniture)
4' Contre Basse 12
4' Flûte Conique (Swell)
4' Salicional (Positif)

5¼ Fourniture IV 128
2½ Carillon II (Fourniture)
32' Grand Cornet IV 128
32' Bombarde 12
16' Bombarde 32
16' Bombarde (Swell) 32
16' Musette (Positif)
8' Trompette Harm. (Bombarde)
8' Trompette 12
8' Musette (Positif)
4' Clarion 12
4' Musette (Positif)

### BOMBARDE
**Manual IV, unenclosed**
- 8' Diapason (Great)
- 8' Flûte Harmonique (Great)
- 8' Cornet V (A22-D51) 150
- 16' Bombarde 73
- 8' Trompette Harmonique 73
- 4' Clairon Harmonique 73

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St. Thomas Church
Protestant Episcopal – Fifth Avenue at 53rd St., Manhattan

Ernest M. Skinner Organ Co., Boston, Massachusetts, Opus 205 (1913)
 Aeolian-Skinner Organ Co., Boston, Massachusetts, Opus 205-A (1956)
 Gilbert F. Adams, New York, New York (1968)
 Mann & Trufant, Brooklyn, New York (1980s)

POSTIF
Manual II, unenclosed
16' Quintaton
8' Montre
8' Bourdon
4' Prestant
4' Cor de Nuit
2'/3' Nasard
2' Doublette
2' Quarte
1'/3' Tierce
1'/3' Larigot
1'/3' Septième
1' Piccolo
1'/3' Fourniture IV
1'/3' Cymbale III
8' Trompette
8' Cromorne
8' Clarinette
4' Clairon

SWELL
Manual III, enclosed
16' Bourdon
8' Principal
8' Flûte Harmonique
8' Bourdon
8' Viole-de-gambe
8' Viole Celeste
8' Flûte Douce
8' Flûte Celeste
4' Prestant
4' Flûte à Fuseau
4' Dulciana
4' Unda Maris
2'/3' Nasard
2' Doublette
2' Octavin
1'3/5' Tierce
1'/3' Fourniture IV
2'/3' Cymbale III
16' Bombarde
8' Trompette
8' Hautbois
8' Vox Humana
4' Clairon
Tremblant

Electropneumatic and
electric slider chest action

Manual compass: C1–C51;
Pedal compass: C1–G32
GRAND CHŒUR
Manual IV, unenclosed

32' Principal (1–12 Pedal)
16' Montre
8' Montre
8' Bourdon
4' Prestant
3 1/3' Grosse Tierce
2 2/3' Nasard
2' Doublieut
2' Quarte
1 3/8' Tierce
1 1/8' Fourniture V
1 1/3' Cymbale IV
8' Grand Cornet V (C25–C49)
16' Bombard
8' Trompette
4' Clairon

PEDAL
Unenclosed

32' Contrebass (extension)
32' Bourdon (extension)
16' Contrebass
16' Principal
16' Bourdon
16' Bourdon (Great)
10 2/3' Grosse Quinte
8' Octave
8' Spitzflöte
8' Gedeckt
6 2/3' Grosse Tierce
5 1/3' Quinte
4 5/3' Grosse Septième
4' Super Octave
4' Flöte
3 3/4' Tierce
2' Blockflöte
2 2/3' Fourniture IV
1 5/3' Cymbale III
32' Bombard (extension)
16' Bombard
16' Posauene
16' Bombard (Swell)
16' Rankett (Vorwerk)
8' Trompette
4' Clairon
4' Rohr Schalmei
2' Zink

HAUPTWERK
Manual I

16' Bordon
8' Principal
8' Rohrflöte
4' Octave
4' Spielflöte
2 2/3' Quinte (prep.)
2 1/3' Nasat
2' Superoctave
Mistur V-VI
16' Trompet
8' Trompet

OBERVERK
Manual II

8' Gedackt
8' Quindadena (prep.)
4' Principal
4' Rohrflöte
2' Octave (prep.)
2' Gemshorn
Sesquialtera II
Scharff IV-VI
8' Dulcian

PEDAL

16' Subbass (wood)
8' Octave
4' Octave
16' Posauene
8' Trompet (Hauptwerk)

Cram, Goodhue & Ferguson, architects (1913)
1,500 seats + 300 chapel/galleries; cushioned pews
Dunville stone and limestone,
Guastavino acoustical vaulting (sealed), terra cotta tile floor
Main organ is in chancel chambers and exposed above choir stalls
Rear gallery organ is in a freestanding case

Mechanical key and stop action
Manual compass: C1–F54; Pedal compass: C1–F30
Tremulant to the entire organ
Space prepared for Brustwerk
Kellner (Bach) temperament
CHOIR ORGAN
Manual I, enclosed
8' Gemshorn
8' Unda Maris
8' Flûte Traversière
8' Cor de Nuit
8' Cor de Nuit Céleste (C13)
4' Gemshorn
4' Flute
2' Flageolet
1½' Langot
1' Fife
16' Cor Anglais
8' Clarinet
8' French Horn
Tremulant
8' Tuba
8' Grand Trumpet (West)

PEDAL ORGAN
unclosed
32' Subbass (1–5 resultant)
16' Open Bass
16' Principal (Great)
16' Bourdon
16' Lieblich Bordun (Swell)
8' Octave
8' Flute Bass
4' Choral Bass
3½' Mixture III
32' Contra Bombarde (extension)
16' Bombarde
16' Double Trumpet (Swell)
8' Trumpet
4' Clarion (extension)
8' Grand Trumpet (West)

WEST ORGAN
Floating, unenclosed
Manual
8' Open Diapason
8' Stopped Diapason
4' Octave
2' Super Octave
2' Mixture II-IV
8' Grand Trumpet

Pedal
16' Bourdon

GREAT ORGAN
Manual II, unenclosed
16' Double Open Diapason
8' Open Diapason
8' Salicional
8' Harmonic Flute
8' Bourdon
4' Principal
2½' Twelfth
2' Fifteenth
1½' Seventeenth
1½' Mixture IV
8' Trumpet
8' Tuba (Choir)
8' French Horn (Choir)
8' Grand Trumpet (West)
Chimes
Cymbelstern

SWELL ORGAN
Manual III, enclosed
16' Lieblich Bordun
8' Gelegen Principal
8' Viole de Gambe
8' Vox Céleste
8' Chimney Flute
4' Principal
4' Flûte Harmonique
2½' Nazard
2' Piccolo Harmonique
1½' Tierce
2' Chorus Mixture III
1' Sharp Mixture III
16' Double Trumpet
8' Trumpet
8' Hautboy
8' Vox Humana (piano)
8' Vox Humana (forte)
4' Clarion
Tremulant
8' Grand Trumpet (West)

Electric slider chest action,
solid state combination action
Manual compass: C1–C61;
Pedal compass: C1–G32

Richard Upjohn, architect (1847–8)
500 seats; cushioned pews
Plaster walls; marble floor
Organ is in a chancel chamber
and west gallery
GREAT ORGAN

Manual II, unenclosed
16' Double Open Diapason
8' Open Diapason
8' Gamba
8' Clarionet Flute
4' Principal
4' Harmonic Flute
3' Twelfth
2' Fifteenth
1½' Mixture III
8' Trumpet

SWELL ORGAN

Manual III, enclosed
(two sets of shutters)
16' Bourdon
8' Open Diapason
8' Salicional
8' Stopped Diapason
4' Fugara
4' Flauto Traverso
2' Flageolet
1½' Cornet III
8' Cornopean
8' Oboe
Tremulant

SOLO ORGAN

Manual I, unenclosed
8' Open Diapason
8' Keraulophon
8' Dulciana
8' Melodia
4' Flute d'Amour
2' Piccolo
8' Tuba Cornet
8' Clarionet (C13)

PEDAL ORGAN

Unenclosed
16' Open Diapason
16' Bourdon
8' Violoncello
16' Trombone

3½" wind pressure
Mechanical key and stop action
Manual compass: C1–A3\nPedal compass: C1–F30

Patrick C. Keeley, architect (1868)
692 seats, oak pews
Wood and plaster interior, terrazzo floor
Organ is in an open case in the rear gallery

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Jonathan A. Ambrosino
Banquet Speaker - "The Cinematic Organ"

Jonathan A. Ambrosino is an historian, journalist, consultant, and tonal finisher. A Boston native, he was raised in the Choir of Men and Boys at Saint Paul's Cathedral (Episcopal) under the direction of Thomas Murray, and was later educated in journalism, editing, and publication design. Early years in organ work included managing Nelson Barden Associates in Boston from 1985-1991, followed by stints with Austin Organs, Inc. in Harford, Rosales Organ Builders in Los Angeles, and Douglass Hunt in New York City. He was President of the Organ Historical Society from 1999 to 2001, having served as a Councilor since 1993. Recent tonal work, in collaboration with Jeff Weiler, has included restoration and revoicing projects on the Aeolian-Skinner organs at Groton School and Calvary Church, Memphis. Consulting clients include the University of California (Los Angeles), Northwestern University, Harvard University, University of Minnesota, University of Pittsburgh, and Wellesley College, in addition to assignments from clients in England, New Zealand, and Puerto Rico, and dozens of American churches. Mr. Ambrosino publishes the AIO Journal, and for the past five years has been the editor of the OHS Handbook. Widely published, he contributes regularly to Choir & Organ. Mr. Ambrosino returned to Boston in 2000. He sings in the Choir of Men and Boys at the church of which he is a member, the Parish of All Saints, Ashmont.

Duncan Crundwell
Panel Discussion - "Command and Control"

Duncan Crundwell became President and owner of Solid State Organ Systems following a management buyout from Solid State Logic in 2002. Prior to that he worked for SSL for seventeen years as a systems engineer and senior manager, moving to the Organ Systems division in 1990 as Managing Director. Mr. Crundwell runs the company from the North American office in Alexandria, Virginia, and takes a special interest in new product development and customer service. He has worked on hundreds of organ projects all over the world and specializes in large and complex systems for instruments with multiple organs and multiple consoles. Educated in England, he earned a degree in Mechanical Engineering from London's Brunel University, and an MBA from Henley Management College, Oxfordshire. Duncan is a Chartered Engineer and served an apprenticeship in the aircraft industry before deciding to pursue a career in the music industry.

Joseph F. Dzeda
Panel Discussion - "Metropolitan Marvels"

Joseph F. Dzeda is co-director of the A. Thompson-Allen Company of New Haven, CT. Upon the retirement in 1973 of Aubrey Thompson-Allen, formerly Managing Director of Henry Willis & Sons of London and Yale Curator of Organs since 1952, his son Nicholas and his former assistant Joseph F. Dzeda formed a partnership that has continued to the present day. The two co-directors and their staff of five highly skilled technicians have expanded upon the work begun fifty years earlier by Mr. Thompson-Allen, Sr. In addition to caring for Yale University's fifteen pipe organs, including the world famous Newberry Memorial Organ in Woolsey Hall, the company is responsible for maintaining some one hundred instruments throughout southern New England. The firm has earned a reputation for faithful restorations of fine pipe organs from the first part of the twentieth century. To date they have completely restored fourteen Skinner and Aeolian-Skinner organs, as well as several by other builders. Nearing completion is Opus 603, a four-manual organ from 1926 built for the Toledo Museum of Art, the largest Skinner installation to have been furnished with a roll-player. The goal of their restorations is to preserve the tonal and technological integrity of outstanding examples of American organbuilding.
Gary Ferguson

Panel Discussion - "Metropolitan Marvels"

Gary Ferguson is Head Curator of pipe organs for the United States Military Academy at West Point, New York. During high school he apprenticed with the Gress-Miles Organ Co. of Princeton, NJ. Following graduation, he remained in their employ during the firm’s considerable additions to the Cadet Chapel instrument. Upon the retirement of the organ’s curator, the academy was searching for an Assistant Curator, and Mr. Ferguson applied for the job. He was promoted to Head Curator in 1999, overseeing a team that cares for all of the pipe organs at the Academy. Gary and his wife Marie have four grown children and are enjoying grandparenthood.

Timothy Fink

Convention Program Committee - Transportation

Timothy Fink is president of Timothy Fink & Company, Inc., pipe organ builders of Port Chester, NY. An active church musician, he earned his BA in Music from Concordia College. His organbuilding career began in the console department of the Schlicker Organ Company in 1985, as a prelude to his apprenticeship at The Noack Organ Company in 1988. He served as Pipe Shop Supervisor of the Andover Organ Company from 1989-1991, before returning to the Noack shop where his organbuilding duties ran the gamut from modern windchest construction to pipemaking. Here he honed his skills in making pipes in the French, German, and American styles, staying on staff until 1996. In 1993 he served as a pipemaker and pipe restorer for Ferdinand Stemmer Orgelbau of Zumikon, Switzerland, where he assisted in the restoration of an 18th-century French instrument. He founded his company in 1997, and has been a member of the AIO since 1998.

Mike Foley

Lecturer - "Minding Your Own Business"

Mike Foley has spent his life working in and around pipe organs of all builders, sizes, and varieties. In agreement with his parents, who decided early on that there was "no hope" for his affliction, he resigned himself to a life inside the instruments that fascinated him. His hands-on training started forty years ago, learning through trial and error. Rather than apprenticing with technicians and organbuilders, he found himself instead in the company of business people who guided, challenged, and taunted him, teaching him to go about things in a businesslike manner, from letter writing to weekly financial statements. His firm, Foley-Baker, Inc of Tolland, CT, processes what some view as a significant annual gross through the tuning, maintenance, and reconditioning of pipe organs. As a result, he has attracted and kept over a dozen great employees who work with him daily on contracts from Massachusetts to New Jersey. He is happy to share his basic, street-smart approach to the business of organ service with his AIO colleagues.
Convection Personalities

Sebastian M. Glück
Lecturer - “What Goes Where and Why”
Panel Discussion (moderator) - “Metropolitan Marvels”
Convention Program Committee - Brochure

Sebastian M. Glück is President and Tonal Director of Glück New York, Restorers & Builders. He prepared at The Collegiate School, New York City, and earned his AB in Architecture and MS in Historic Preservation from Columbia University’s School of Architecture. Mr. Glück studied organ with Jack Ossewaarde at Saint Bartholomew’s Church in New York City before entering The Juilliard School to study organ with Messiaen protégé Jon Gillock, who remained his teacher for 17 years. Conductor of the Columbia University Brass Choir from 1979-80, and Musical Director and baroque recorder soloist for The Denz Chamber Players from 1979-85, he remains an active organ recitalist. In 1997, he persuaded the New York Landmarks Conservancy’s Sacred Sites Program to recognize pipe organs as significant works of art, worthy of preservation, and he currently serves on the Historic Organs Citation Committee of the Organ Historical Society. Sebastian has lectured for the New York Landmarks Conservancy and the Brooklyn Chapter of the AGO, and writes regularly about organbuilding, musicology, and history for The American Organist. Mr. Glück holds the Colleague’s Certificate from the AIO, and in 2001 was appointed Editor of the AIO’s Journal of American Organbuilding.

Didier Grassin
Lecturer - “The Canon Rules of Good Organ Case Design”

Didier Grassin is Director of the Tracker Workshop at Casavant Frères Limitée. His interest in organbuilding began in the shadow the famous Clicquot organ of Poitiers, France, where he was born and raised. He worked for Mander Organs in London for seven years, ultimately as head of the drawing office. From 1996, he spent several years as a freelance designer, working for a number of major European and North American firms. His designs of primarily tracker organs can be seen in England, France, Japan, Canada and the United States. He is an active member of the International Society of Organbuilders and of the Institute of British Organbuilding, serving on both Editorial Boards. He holds the M.Sc. degree in Sound and Vibration from Southampton University in England and the Diplôme d’Ingénieur in Mechanical Engineering from l’Université de Compiègne in France.

Richard Hamar
Panel Discussion - “First, Do No Harm”

Richard Hamar was born in Buffalo, NY and prepared at the Mount Hermon School in Northfield, MA. Upon graduation he served as a fixed wing technician with the United States Army in Mannheim-Sandhofen, Germany from 1957-59. In 1960-63 he apprenticed with Rudolf von Beckerath of Hamburg, and earned his Journeyman’s Certificate upon the passage of his exams. He moved to Knivsta, Sweden to work for Akerman & Lund before returning to the United States to work at Austin Organs, Inc., Hartford, CT from 1964-65. Hamar worked in the shop of Richard M. Geddes Pipe Organs in Winsted, CT, before establishing Richard C. Hamar Organ Building of Collinsville, CT, in 1967. Known as one of the early protagonists in the movement to restore America’s historic pipe organs, he is the recipient of the Organ Historical Society’s Distinguished Service Award.
Richard Houghten

*Panel Discussion (moderator) - “Command and Control”*

Richard Houghten attended the University of Michigan where he studied psychology and physics, followed by an apprenticeship in organbuilding with Dr. Robert Noehren. In 1974 Houghten established the North American subsidiary of Solid State Logic, Limited. During his tenure as President, and later Chairman of the Board, he oversaw the expansion of the company into the professional audio market, establishing offices in New York and Los Angeles to provide audio mixing consoles to the recording studio and broadcast industries. Following the sale of SSL, Houghten left the company for a period of three years. He became the North American representative for Aug. Laukhuff GmbH & Co. of Weikersheim, Germany, the largest supplier of pipe organ equipment in the world. In 1990, Houghten returned to SSL as Director of Marketing and Product Development for the Organ Systems Group, a position he held until 1995, when he left the firm in order to become more directly involved in organbuilding. Richard now serves as an independent technical consultant to organbuilders throughout North America, providing expertise in the design, application, and installation of electronic control and memory systems to both new and existing instruments. He also maintains his association with Aug. Laukhuff, assisting builders with the application of Laukhuff products. At the 1995 AIO Convention, Mr. Houghten was elected to the Board of Directors, where he served as Director of Education. At the 2000 Convention he was elected to a three-year term as President of the Institute. At the 2003 Convention he became Chair of the Institute’s Journal Committee.

Scot Huntington

*Panel Discussion - “First, Do No Harm”*

Scot Huntington was born in Bangor, Maine and grew up in Alfred, New York, beginning organ lessons at the age of 13 at Alfred University. He holds degrees in Elementary Education and Organ Performance from the State University of New York at Buffalo. While in college, he worked under the tutelage of Hermann Schlicker through a work-study program for college credit. A summer spent studying with Arthur Howes on the 1721 Schnitger organ in Zwolle, Holland convinced him that organbuilding would be his life’s work. He subsequently apprenticed in pipemaking and voicing with A. David Moore in North Pomfret, VT, restoration techniques with the Bozeman-Gibson Co. in Deerfield, NH, and production woodworking, keyboard making, and harpsichord construction with D. Jacques Way of Stonington, CT. In 1988, he established his own firm, S.L. Huntington & Co. in Stonington, CT. He specializes in construction of new mechanical action organs in historically informed styles, and the careful restoration and conservation of antique instruments of all styles. He has made ten study trips to England and Europe to study and document instruments of many periods and styles. Scot is completing his second term as Vice President of the Organ Historical Society, has chaired two OHS National Conventions, and is planning a third. He serves as Chair of the OHS Publications Oversight Board and is Chair of the committee to revise and expand the *OHS Guidelines for Restoration and Conservation of Pipe Organs*. He is working with Stephen Schnurr to produce the “M.P. Möller Opus List” for the OHS Press. Mr. Huntington serves on the AIO Journal Committee and is organist at the United Church of Stonington, CT where he plays and maintains E. & G.G. Hook opus 558 of 1870.
Laurence Libin

*Panel Discussion* (moderator) - “First, Do No Harm”

Since 1999 Laurence Libin has been Research Curator at The Metropolitan Museum of Art in New York City, where he previously directed the Department of Musical Instruments for 26 years. A noted historian of instruments and the author of more than 100 publications, Libin has taught in the graduate schools of Columbia University and New York University and lectures internationally. He is a Life Fellow of the Royal Society of Arts and a Governor of the American Organ Archives of the Organ Historical Society. Mr. Libin serves as an advisor to the Instituto de Organos Historicos de Oaxaca and many other music-related organizations from México to Russia, and as a consultant to cultural institutions on issues of documentation and conservation.

John Pike Mander

*Panel Discussion* - “First, Do No Harm”

John Pike Mander served his apprenticeship with Rudolf von Beckerath of Hamburg, taking the Meisterkurs at Ludwigsburg, culminating in the design of a Choir organ for the Petrikirche in Hamburg. Following his return to London after five years in Hamburg, he worked in the drawing office of the family organbuilding firm, N.P. Mander, Ltd., and was responsible for the conception and design of a number of small mechanical action organs. In 1979 he directed the historic reconstruction of the early 18th century organ at Pembroke College, Cambridge. In 1980 he returned to Germany to prepare for the Master Organ Builders’ examination which he completed successfully in that year, making him one of only a handful of organbuilders outside Germany to hold the Master’s Certificate. As managing director of Mander Organs since 1983, he still takes an active part in the conception and realization of the firm’s work, frequently directing the on-site tonal finishing of organs worldwide. For six years he served on the board of the International Society of Organbuilders, and he is a founder member of the Institute of British Organbuilding. He lectures on a wide variety of topics associated with organ building, and is often called upon to advise on unequal temperaments, of which he has made a special study. Mr. Mander lives in London with his wife and three daughters.

Curt Mangel

*Panel Discussion* - “Metropolitan Marvels”

L. Curt Mangel III is Curator of the famous Wanamaker Organ in the Grand Court of the (now) Lord and Taylor store in Philadelphia. Mr. Mangel created and implemented the Symphonic Organ Symposium in which leading pipe organ technicians and conservators volunteer one weekend per month to assist in the restoration of this, the largest playing pipe organ in the world. He is also the Assistant Curator and restoration shop supervisor for the Jasper and Marian Sanfilippo Collection in Barrington Hills, IL, which houses the largest theatre pipe organ ever built and the largest collection of restored automatic musical instruments in the world. Curt is co-curator of some of the largest instruments in the Chicago area, where he has also restored some of the more important tower clocks and their associated chime systems. The recipient of various awards for his humanitarian work in youth advocacy and HIV/AIDS research, he also has a list of awards to his name for civic projects and for the saving of landmark theatres and their pipe organs throughout the nation. He saved the Shea’s Theatre (now the Shea’s Performing Arts Center) in Buffalo, NY from the wrecking ball and organized a not-for-profit group to completely renovate the theatre and its historic 4/28 Wurlitzer pipe organ, for which he received the Key to the City of Buffalo in 1986. Mr. Mangel was recently elected Vice Chairman of Historic Organs of Boardwalk Hall and appointed head of the restoration committee for the Atlantic City Convention Hall organ.
Mark Matters

Panel Discussion - “Command and Control”

Mark Matters, in partnership with Justin Matters, supplies the pipe organ industry with a variety of products under the name of Matters, Inc. Products range from metal flue pipework made from aluminum for facades and bass notes, electro-mechanical action and microprocessor based switching systems for complete pipe organ control.

Anthony Meloni

Convention Program Committee

Anthony Meloni studied music theory at the Manhattan School of Music before receiving a BA in Music from the State University of New York at Purchase. His further keyboard studies were with Anthony Newman. Mr. Meloni was employed by Zuckermann Harpsichords in the mid-1970s before joining J.H. & C.S. Odell. In 1982 he began work at Mann & Trupiano Organbuilders in New York City, where his duties focused on restoration work. In 1992 he founded Meloni & Farrier Organbuilders in Port Chester, New York. The firm is engaged in building, restoring, and maintaining organs throughout the United States, with a specialty in the restoration of 19th-century organs. Tony is the U.S. Representative for Rudolf von Beckerath, in charge of sales, maintenance, and warranty work. Mr. Meloni is the organ curator at historic Trinity Church, Wall Street, in New York City.

Allen Miller

Panel Discussion - “Command and Control”; Convention Program Committee

Allen Miller is a recognized authority on pipe organ design, construction, winding, and tonal finishing. A specialist in high pressure and theatre organ work, he is also founder of The Connecticut Valley Theatre Organ Society. While pursuing his engineering degree, he studied organ with Clarence Watters and worked for Aeolian-Skinner. He joined Austin Organs in 1962 and later became their Assistant Vice President. Allen’s design contributions included the pioneering of solid-state switching, an electric swell engine, and the use of materials such as Orlon felts, silicones, Teflon, and Delrin which are in general use in the pipe organ industry today. Among his writing is a service manual for Austin and articles for Theatre Organ, The Console, The Diapason, and the AMICA Journal. He compiled and edited “Theatre Organ Shop Notes,” a compendium of technical articles published in Theatre Organ. In 1977 he formed Allen Miller Associates, producing electronic pedal extensions, Z-tronics custom switching circuitry, and Wurlitzer copy pipework. He is a charter member of the American Theatre Organ Society, and was made an Honorary Member in 2000. Allen has conducted seminars and lectured for the ATOS and AIO.

Edward Odell

Convention Program Chairman; Panel Discussion - “Command and Control”

Edward Odell is the great-great grandson of Caleb Sherwood Odell, one of the founders of J.H. & C.S. Odell. Mr. Odell began working with pipe organs before his tenth birthday, accompanying his father and uncle on jobs around the New York metropolitan area. After attending Auburn University and working in several technical fields, he decided to return to organbuilding. In 1996 he started work at Austin Organs, Inc., and was promoted to a Foreman position in the fourth of his six years there. After years of sustaining J.H. & C.S. Odell on a part-time basis, Mr. Odell now devotes himself exclusively to the restoration of his family’s historic firm, which he formally reestablished in December of 2002, at a new facility set up in East Hampton, CT. Mr. Odell is a member of AIO, OHS, and the New York City and Hartford chapters of the American Guild of Organists.
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Flues - Reeds
Holly Odell

Convention Program Committee

Holly Odell entered the pipe organ industry working in the pneumatic department of Austin Organs, Inc., of Hartford, CT in 1995. She was promoted to Austin’s voicing department by then-Tonal Director Bruce Buchanan in 1998, working and learning under the aegis of senior flue voicer and Assistant Tonal Director Daniel Kingman. She left Austin in 2003 to become a partner with her husband Edward Odell at J.H. & C.S. Odell. Holly specializes in and prefers flue pipe voicing, but has voiced reeds on occasion, most recently the Great 8’ and 4’ trumpets for the new Allen-Austin organ at Fountain Street Church in Grand Rapids, Michigan. Among Mrs. Odell’s recent efforts are flue voicing and tonal finishing assistance for Austin’s Opus 2780 organ at Grace Church in Brooklyn Heights, heard at this convention, and the new Antiphonal division at Christ Church Cathedral, Hartford. In addition to her work for the Odell firm, she has recently voiced and finished fluework for Timothy Fink & Company.

Scot Peterson

Panel Discussion - “Command and Control”

Scott Peterson was appointed President of Peterson Electro-Musical Products, Inc. in 1991, after earlier serving as a product engineer, Production Manager, and then Vice President of the firm. Prior to earning a Bachelor of Science degree in Electrical Engineering from Purdue University in 1981, Scott spent several summers during his high school and college years learning various aspects of the family business from the ground up. His first hands-on exposure to pipe organs was helping to relocate one to his family’s church at the age of twelve. Scott’s favorite activities include restoring antique German automobiles, boating, and travelling with his wife Sandy and their two teenage daughters.

Stephen L. Pinel

Lecturer - “The Orchard in the Apple”

Stephen L. Pinel holds two degrees from Westminster Choir College in Princeton, NJ, and did further graduate study in historical musicology at New York University. His organ teachers have included James H. Lazenby, Eugene Roan, and Joan Lippincott, and his articles on organ history have appeared in many journals published both here and abroad. This fall, 2004, marks his twentieth anniversary as Archivist of the Organ Historical Society, and as Organist-Choirmaster at St. Cecelia’s R.C. Church in Iselin, New Jersey. Stephen has been an enthusiastic member of the OHS since 1973, and has served the organization under many guises; in 1989, he received the society’s Distinguished Service Award.

F. Anthony Thurman

Convention Program Committee

F. Anthony Thurman is Director of Development and Communications at AGO National Headquarters in New York City, a position he has held since 1998. He holds BM and MM degrees in organ performance from the University of Louisville, KY and earned his DMA from the Manhattan School of Music in New York City. Dr. Thurman currently serves as music director at The Presbyterian Church, Irvington-on-Hudson, NY. Before joining the AGO National Headquarters staff, Dr. Thurman served as associate director of community outreach and the orchestral performance program at the Manhattan School of Music and was actively involved in the development department there. He is treasurer for the New York City AGO Chapter and holds memberships in the Association of Fundraising Professionals and the American Society of Association Executives.
Henry Wemekamp

Panel Discussion - “Command and Control”

Henry Wemekamp is the owner of Classic Organ Works of Markham, Ontario, Canada. In 1972 he graduated from Queen’s University, Kingston, Ontario, with a B.Sc. in Electrical Engineering (Electronics), and became national service manager for an electronic organ company. In 1975, he worked with his brother-in-law to connect a small pipe organ to his new home computer, and the following year he founded The Classic Organ Company Ltd. to build custom classical electronic organs and control systems for pipe organs. He installed the first pipe-electronic hybrid in Canada in 1978. The holder of several patents on organ- and music-related inventions, he began supplying micro-processor based control systems to pipe organ builders by the 1980s, and at the 1990 AIO convention introduced the Classic integrated pipe organ control system (combination action, relay, and MIDI). Today, pipe organ control systems are 80% of the business; and Classic Organ Works supplies pipe organ control systems to many members of the AIO. He is married to orthodontist Dr. Norma W. Chou who has been a regular attendee at AIO conventions since 1995.

Craig R. Whitney

Lecturer - “A New Age for the Concert Hall Organ”

Craig R. Whitney, an assistant managing editor of The New York Times, prepared at Phillips Academy, Andover, and graduated from Harvard College in 1965 with an A.B. (magna cum laude) in French history and literature. He is also an organist, having studied with Richard Johnson, Henry Hokans, Loren Banta, John Ferris, and Melville Smith. He started as a staff reporter of the Worcester Telegram in Worcester, MA in 1963, and worked as James Reston’s assistant in the Washington bureau of The New York Times from 1965 to 1966. He spent three years in the U.S. Navy as a public affairs officer in the Office of the Secretary of the Navy in Washington, D.C., and with the Seventh Fleet in Saigon, Vietnam from 1966 to 1969, before being discharged as a lieutenant (junior grade) in the Naval Reserve. He returned to The Times to work on the metropolitan desk from 1969 to 1971, and has been a foreign correspondent in Saigon, Bonn, Moscow, London, and Paris over the past 35 years, as well as an editor in New York and Washington. He now works as an assistant managing editor and is in charge of the news desk, overseeing the front page. Mr. Whitney speaks French, German, and Russian and is the author of “Spy Trader,” a book about the East German lawyer and Cold War go-between Wolfgang Vogel, and “All the Stops,” about famous organs, organbuilders, and organists in America. Craig and his wife, Heidi, have two children, Alexandra, of New York City, and Stefan, of San Francisco.

Arthur Young

Panel Discussion - “Command and Control”

Arthur Young entered the pipe organ industry as a development engineer at Syndyne Corporation in Vancouver, Washington in 1975. In 1993 he and his wife of 32 years, Barbara, purchased Syndyne’s assets, including its pipe organ product line. Many of the innovative aspects of Syndyne’s products are the direct result of Art’s involvement in their development process. Art’s two sons, Marcus and Benjamin, are actively involved with the firm. Art has a degree in electronics and is a longtime member of the Society of Automotive Engineers, and he sat on the advisory board for the Electronics Department of Clark College for several years. Art is two merit badges short of Eagle Scout, but at the age of 54, it is unlikely that he will ever achieve that decoration.
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