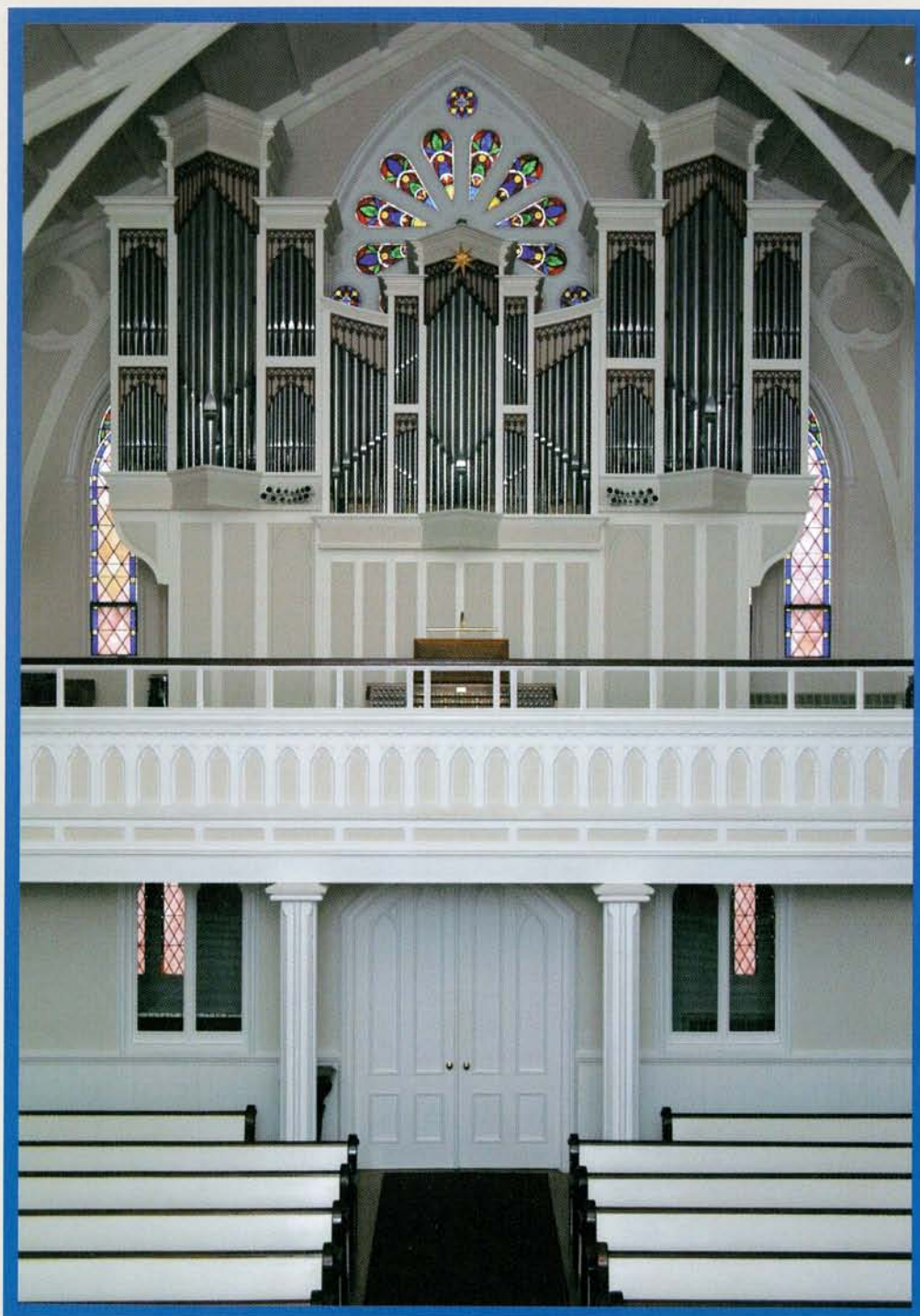


American Institute of Organbuilders

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*

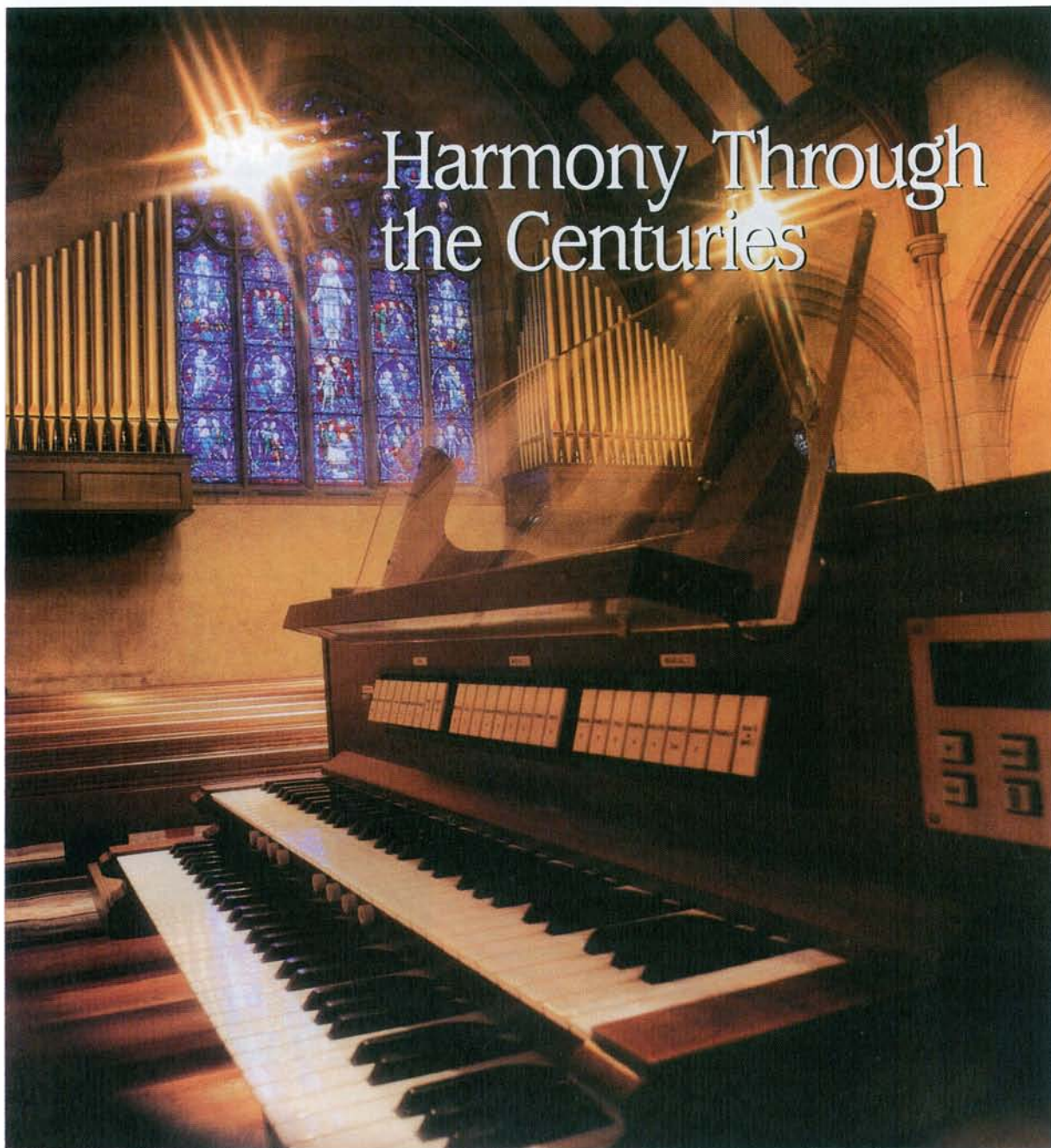
Matthew M. Bellocchio, *Education Committee Chairman*

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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Anthony Baglivi
EDITOR, THE AMERICAN ORGANIST MAGAZINE

F. Anthony Thurman
DIRECTOR OF DEVELOPMENT AND COMMUNICATIONS

Christopher Creaghan
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 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 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.

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

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.



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.
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

Membership

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

William F. Czelusniak
Matthew Bellocchio
Brian M. Fowler
Charles W. McManis
Patrick J. Murphy

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

BOARD MEMBER '04

Sean O'Donnell
83 Lyndhurst St.
Boston MA 02124

Education

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

Matthew Bellocchio '06
Frank Friemel '06
Mark Hotsenpiller '05
Jon H. Thiesen '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

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
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

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

"A4-Plus" Committee

Foster cooperative projects among the major pipe organ associations.

Richard Houghten

EXECUTIVE SECRETARY

Howard Maple, PO Box 130982, Houston TX 77219-0982
713-529-2212 voice and fax; e-mail: ExecSec@pipeorgan.org

JOURNAL EDITOR

Sebastian M. Glück, 170 Park Row, New York NY 10038-1156
212-608-5651; e-mail: TubaMagna@aol.com

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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

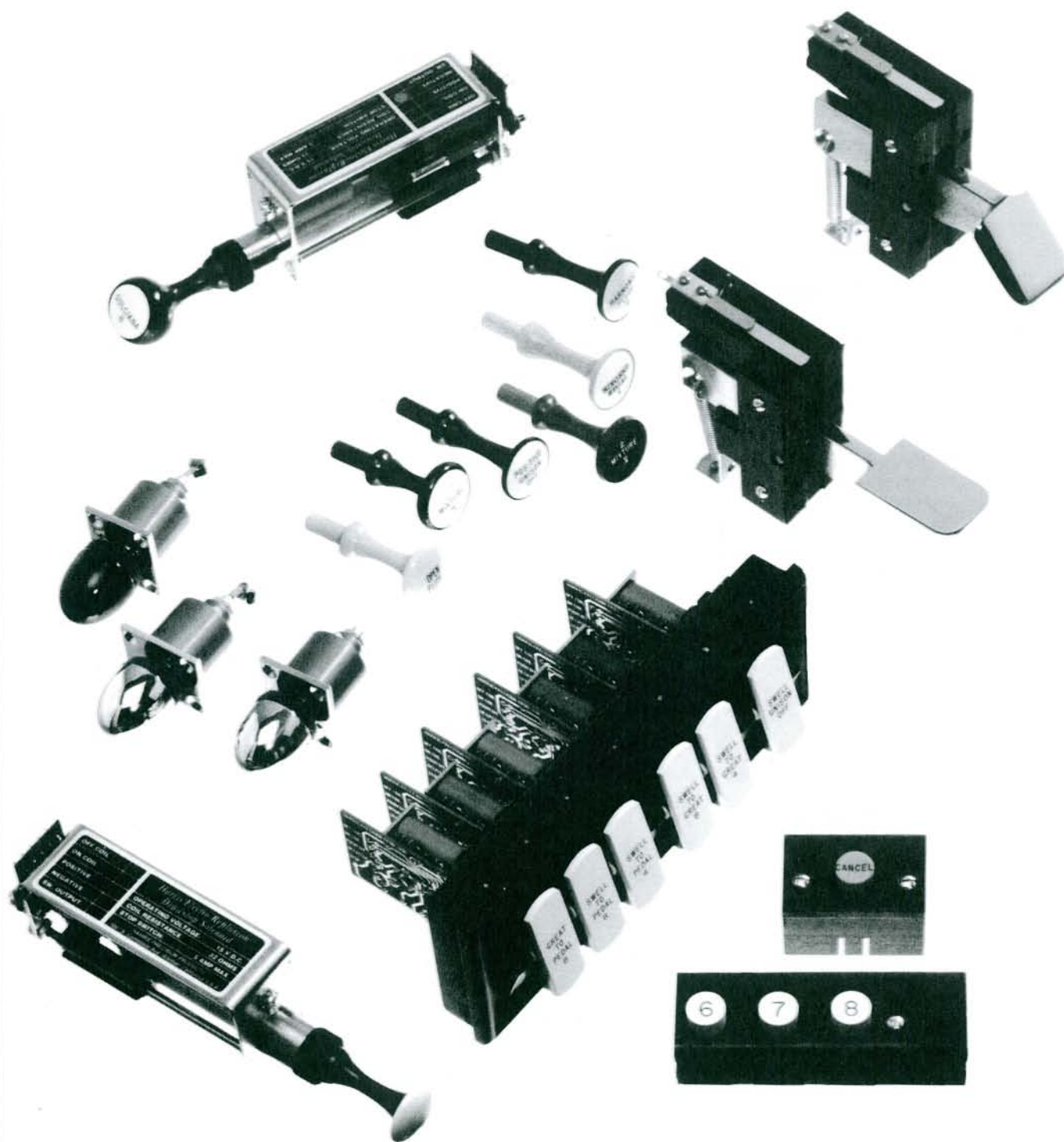
- Post-Convention Tour**
(pre-registration required, see pages 34-39 for organs; see page 19 for schedule)
- 9:00 a.m. Board bus for tour of Manhattan organs
 - 10:00 St. Ignatius Loyola demonstration *(see page 34)*
 - 11:20 St. Thomas More demonstration *(see page 35)*
 - 12:30 Lunch on your own
 - 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 BUSES 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 BUSES 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 BUSES FOR RETURN TO HOTEL

8:00 AIO BOARD OF DIRECTORS MEETING



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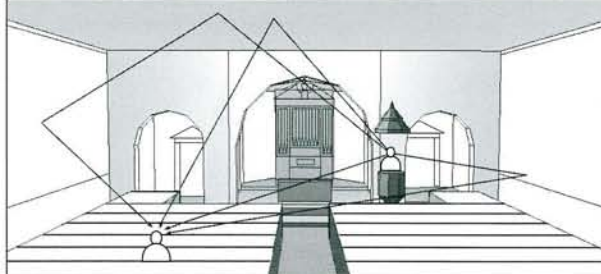
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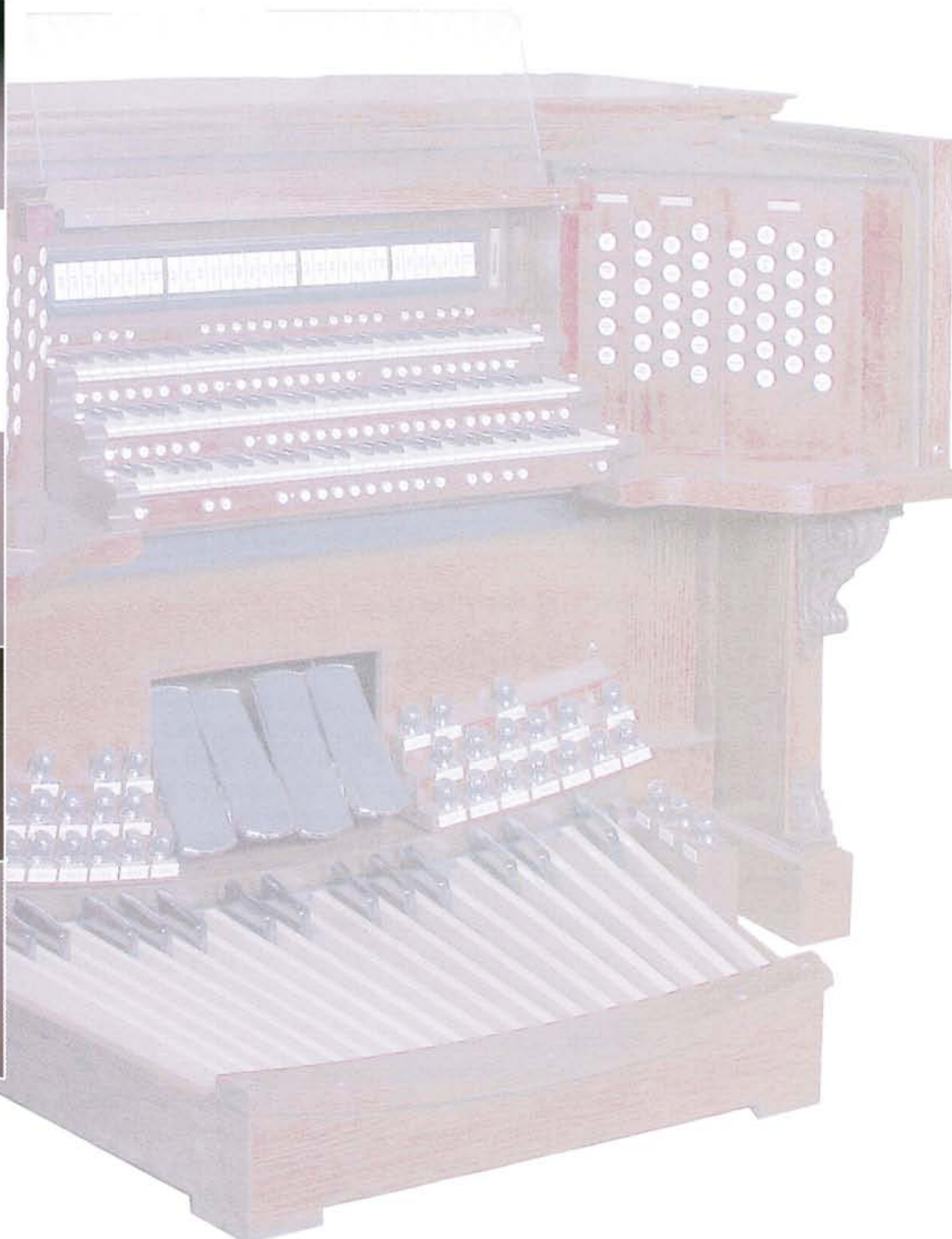
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CONVENTION PROGRAM – WEDNESDAY

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 BUSES TO WESTCHESTER COUNTY
- 10:15 ORGAN DEMONSTRATION - BEDFORD PRESBYTERIAN CHURCH
Pasi Op. 13, 2001, II/29, Mechanical Key Action, Electric Stop Action
Mr. Martin Pasi, builder, to make opening remarks
Mr. John Lettieri, Director of Music, demonstrator
- 11:15 BOARD BUSES TO STATE UNIVERSITY OF NEW YORK at PURCHASE
- 12:00 p.m. ORGAN DEMONSTRATION - SUNY-PURCHASE
Flentrop, 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 BUSES TO THE RIVERSIDE CHURCH
- 2:30 ORGAN DEMONSTRATION - THE RIVERSIDE CHURCH
Aeolian Skinner Op. 1118, 1947, VI/204, Electropneumatic key and stop action
Dr. Timothy Smith, demonstrator
- 3:30 BOARD BUSES TO TEMPLE EMANU-EL
- 4:00 PANEL DISCUSSION:
Metropolitan Marvels: Conservation and Curatorial Practices for the Large Urban Pipe Organ
(Participants: Mr. Joe Dzeda, 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-Glück, 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 BUSES FOR RETURN TO HOTEL



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AIO Pittsburgh 2005

Lecture highlights:

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

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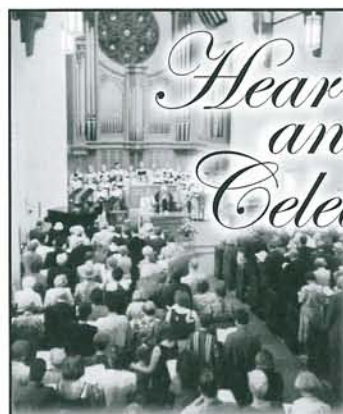
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CONVENTION PROGRAM – FRIDAY

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. Scot 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

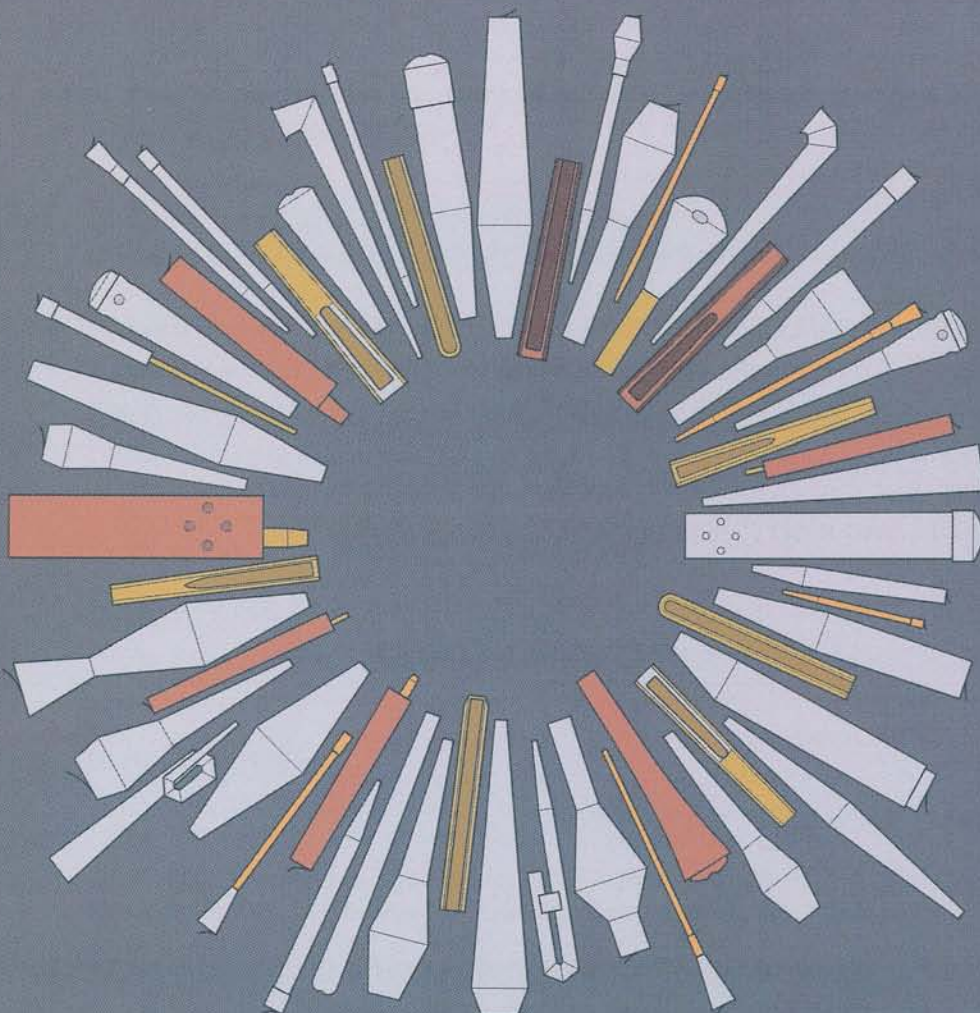
7:00 - 11:00 EXHIBITS OPEN – FINAL SESSION (*cash bar setup courtesy of Harris Precision Products*)

POST-CONVENTION TOUR AND CLOSING BANQUET – SATURDAY

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 BUSES 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 BUSES 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 BUSES 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 BUSES FOR RETURN TO HOTEL
- 6:00 CASH BAR
- 6:30 BANQUET AND AWARDS
Mr. Charles Kegg, Master of Ceremonies; Mr. Jonathan Ambrosino, Banquet Speaker



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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 BUSES FOR ST. THOMAS CHURCH

11:00 ATTEND SERVICE AT ST. THOMAS CHURCH

Great Organ: E.M. Skinner/Aeolian-Skinner Op. 205, 1913/1956, IV/138

*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 BUSES FOR GRACE EPISCOPAL CHURCH, BROOKLYN HEIGHTS

2:30 ORGAN DEMONSTRATION - GRACE EPISCOPAL CHURCH

*Austin Organs, Inc. Op. 2780, 2001, III/69, Electric Slider Chest Action
Mr. Paul Olsen, demonstrator*

3:30 WALK TO CHURCH OF ST. CHARLES BORROMEIO

4:00 ORGAN DEMONSTRATION - CHURCH OF ST. CHARLES BORROMEIO

*J.H. & C.S. Odell, Op. 178, 1880, III/35, Mechanical Key and Stop Action
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 BUSES FOR RETURN TO HOTEL

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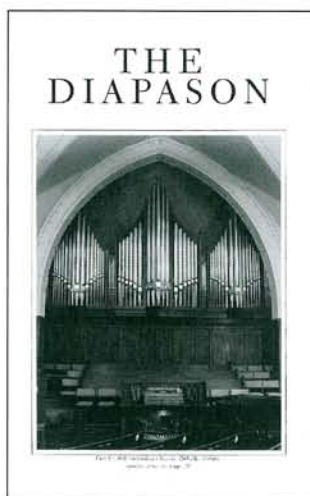
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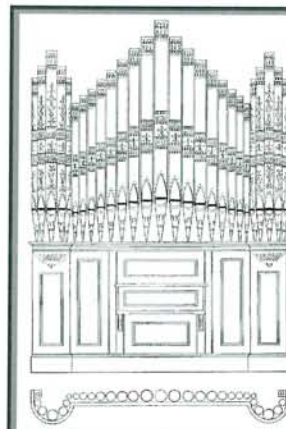
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for the Installation Service and Reception
at St. Charles Borromeo on Sunday,
October 3rd.*



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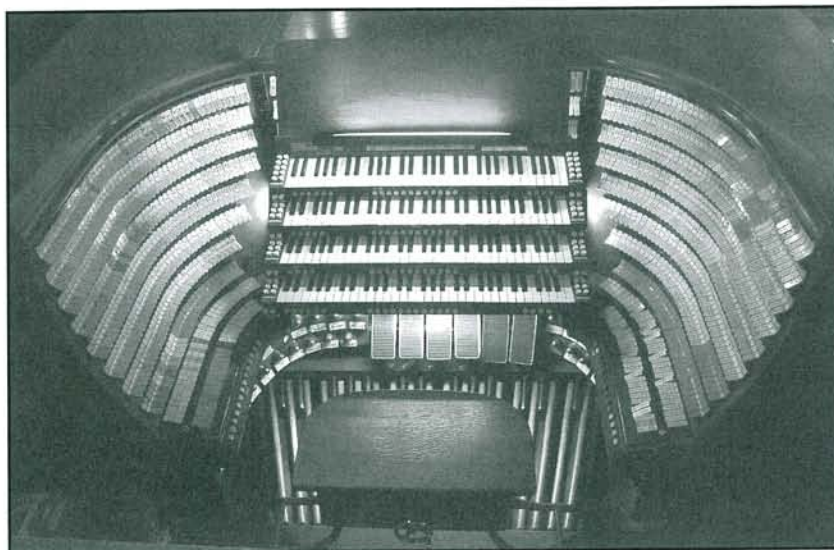
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The following tonal resources are playable through 874 stops at the chancel console. Pedal stops are derived from the manual ranks as well as from dedicated pedal ranks, which are listed with the manual ranks with which they are physically grouped. 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.

West Point Cadet Chapel

Protestant Chapel of the United States Military Academy at West Point

CHANCEL GREAT

<i>Manual I</i>	<i>pipes</i>
16' Violone	109
16' Dulciana	73
16' Rohrgedeckt	73
8' Service Diapason	73
8' Chorus Principal	80
8' Chorus Diapason	73
8' Montre	73
8' Suavial	73
5 1/2' Nazard	73
4' Chimney Flute	73
3 1/2' Tierce	73
2 3/4' Service Twelfth	61
2' Service Fifteenth	61
2' Doublette	61
Plein Jeu V	269

ENCLOSED GREAT

<i>Manual I</i>	
32' Open Wood	56
16' Diapason (C13)	49
8' Diapason Major	61
8' Viol Diapason	61
8' Harmonic Flute	73
8' Double Flute	61
4' Minor Octave	61
2' Super Octave	61
2' Harmonic Piccolo	61
Mixture III	183

DUTCH GREAT

<i>Manual I</i>	
8' Principal	61
8' Bourdon	61
4' Octave	61
4' Koppelflöte	61
2 3/4' Nasat	61
2' Super Octave	61
2' Waldflöte	61
1 3/4' Terz	61
1 1/2' Larigot	61
1' Blockflöte	61
Fourniture IV	244
Mixture III	183
Scharf IV	244

TRANSEPT GREAT

<i>Manual I</i>	
16' Principal II	117
16' Rohrflute	44
16' Quintaton	61
8' Principal	61
8' Rohrflöte	61
4' Octave	61
4' Spitzflöte	61
2' Super Octave	61
2' Waldflöte	61
Rauschquint III	171
Mixture VII	391
Zimbel V	272
Grand Cornet V (C13)	245
Rauschquint II	64
Mixture VI	180
16' Trumpet	85
16' Trumpet	44

CHOIR ORGAN

<i>Manual II</i>	
16' Gemshorn	73
8' Principal	73
8' Clarabella	73
8' Gemshorn Céleste II	134
8' Keraulophone	73
8' Unda Maris IV	268
4' Principal	61
4' Harmonic Flute	73
4' Gemshorn	68
2' Fifteenth	61
2' Flageolet	61
Plein Jeu III	183
16' Tuba Major	85
8' Clarinet	73
8' Vox Humana	73

TRANSEPT POSITIV

<i>Manual II</i>	
8' Principal	61
8' Holzgedeckt	61
8' Quintadena	61
4' Principal	61
4' Rohrfloete	61
2' Octave	61
2' Rohrpfeife	61
1 1/2' Quint	61
1' Super Octave	61
Sesquialtera II (C13)	98
Scharf VI	330
Terzimbél III	183
16' Dulzian	61
8' Cromorne	61

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

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 3/4'	Nasard	73
2'	Fifteenth	61
2'	Flautino	61
1 3/4'	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, Bonavia-Hunt)	
	French Mixture IX *	549
	(selectable)	
	Quint Mixture IV	244
3 1/4'	Dulciana Tierce	73
2 3/4'	Dulciana Septième	73
1 7/8'	Dulciana None	73
16'	Bourdon	97
3 1/4'	Bourdon Tierce *	73
2 3/4'	Bourdon Quint *	73
2 3/4'	Bourdon Septième *	73
1 7/8'	Bourdon None *	73
8'	Gemshorn	73
8'	Gemshorn Céleste (G8)	66
2 3/4'	Gemshorn	73
2'	Gemshorn	73

*Cavaillé-Coll pipes

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

ORCHESTRAL ORGAN*Floating*

8'	Viol Diapason	73
8'	Spire Flute	73
8'	Spire Flute Céleste	73
8'	Tibia Clausa II	146
8'	Corno Dolce	73
8'	Corno Dolce Céleste	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 Céleste	219
5 1/4'	Viol Quint	73
4'	Violina	73
3 1/4'	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 Céleste	158
8'	Viol d'Gamba III	219
5 1/4'	Viola	73
4'	Viol Octave	61
4'	Viola	61
3 1/4'	Viol Tierce	73
2'	Violetta	61
1 1/4'	Viol Larigot	61

REED SECTION*Floating*

16'	Trumpet	85
8'	Trichterregal	73
8'	Krummhorn	73

8'	Kopffregal	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

ECHO I *Floating*

16'	Quintaton	61
8'	Principal	61
8'	Harmonic Flute	61
4'	Octave	61
4'	Spielflöte	73
2 3/4'	Nasat	61
2'	Super Octave	61
	Harmonia Ætheria V	305
	Mixture VII	329
16'	Trumpet	73

ECHO 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'	Hohlfloete	61
1 1/4'	Larigot	61
	Sesquialtera II	122
	Mixture VI	329
8'	Vox Angelica	61
8'	Vox Mystica	61
32'	Bassoon	73
8'	Trumpet	73
8'	Trompette en Chamade	61
16'	Principal	32
16'	Subbass	32
10 3/4'	Rohr Bourdon	32
8'	Principal	32
4'	Octave	32
	Mixture VI	160
8'	Trumpet	44

PERCUSSIONS

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



The Bedford Presbyterian Church

The Village Green, Bedford

Pasi Organ Builders, Roy, Washington

Opus 13 (2001)

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 ORGAN

Manual I, unenclosed

- 16' Bourdon
- 8' Principal
- 8' Spitzflöte
- 4' Octave
- 4' Rohrflöte
- 2 $\frac{2}{3}$ ' Quinte
- 2 $\frac{2}{3}$ ' Nazard
- 2' Octave
- 2' Waldflöte
- 1 $\frac{3}{5}$ ' Tierce
- Mixture IV
- 8' Trumpet
- 8' Chamade (C25)

SWELL ORGAN

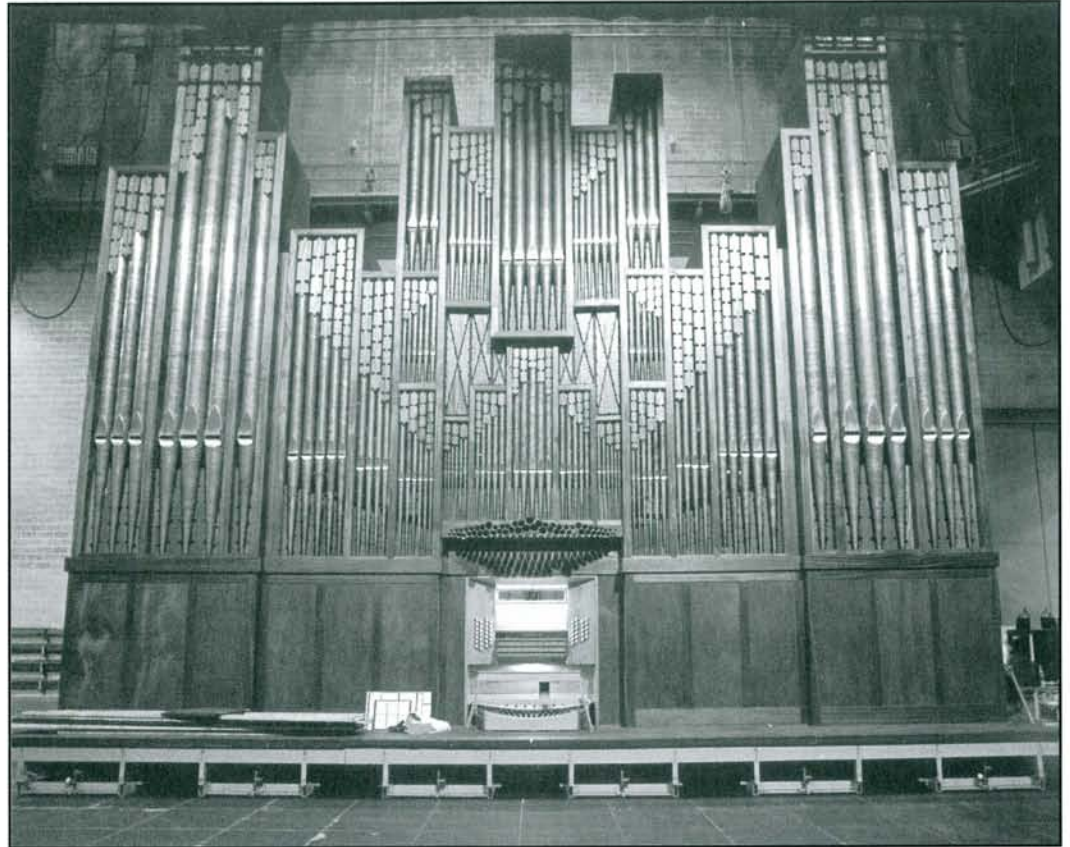
Manual II, enclosed

- 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)



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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)

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
88mm 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

POSITIV

*Manual I, unenclosed
73 mm wind pressure*

- 8' Gedekt (*metal*)
- 4' Prestant
- 4' Roerfluit
- 2' Octaaf
- 1½' Quint
- Sesquialter II
- Scherp IV
- 8' Kromhoorn
- 8' Chamade
- Tremulant

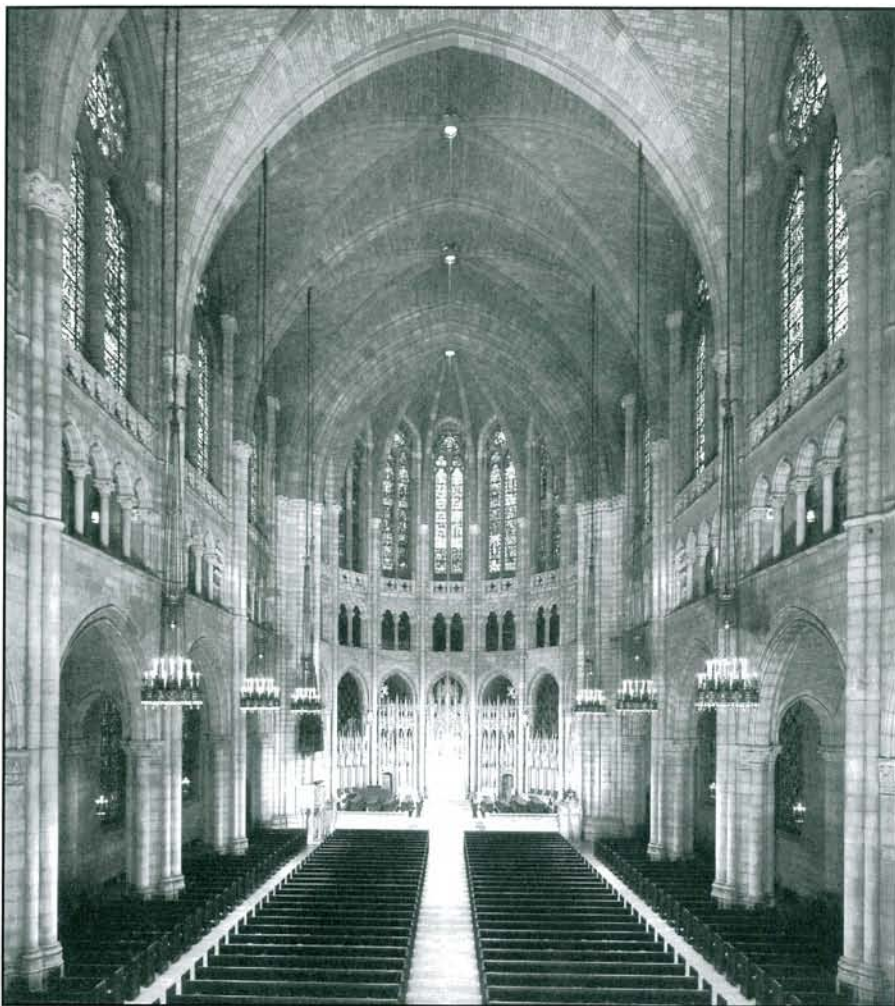
PEDAL

*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

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

Aeolian-Skinner Organ Company, Inc., Boston, MA, Opus 1118 (1947, 1953–4, 1964)

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

Anthony A. Bufano, New York, NY (1966–7, 1978, 1980)

Robert Pearson, New York, NY (1995–present)

GREAT ORGAN

Manual II, unenclosed

32'	Manual Untersatz (prep.)	
16'	Brumm bass (prep.)	
16'	Violone	61
8'	Diapason	61
8'	Prinzipal	61
8'	Flute Oktaviante	61
8'	Holz Gedackt	61
8'	Gemshorn	61
5 1/3'	Quinte	61
4'	Octave	61
4'	Spitz Prinzipal	61
4'	Flûte Couverte	61

2 3/4'	Octave Quinte	61
2'	Super Octave	61
2'	Blockflöte	61
1 3/4'	Tierce	61
1 1/4'	Kleine Mixtur IV	244
1 1/4'	Fourniture V-VII	343
1/2'	Scharf IV	244
	Grand Chorus VII (Gal. Great)	
16'	Posaune	61
8'	Trompete	61
4'	Klarine	61
	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 Céleste	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'	Unda Maris II	136
2 3/4'	Nazard*	61
2'	Doublette	61
2'	Spillflöte*	61
1 3/4'	Tierce*	61
	V Cornet (draws stops marked *)	
2'	Dolce Mixture III-IV	221
1 1/4'	Plein Jeu IV	244
3/4'	Cymbale IV	244
16'	Contre Trompette	68
8'	Trompette	68
8'	Hautbois	68
8'	Oboe d'Amour	68
8'	Clarinet	68
8'	Menschenstimme	68
4'	Clairon	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 Céleste	68
8'	Dulcett II	136
8'	Concert Flute	68
8'	Cor de Nuit*	68
8'	Erzähler	68
8'	Erzähler Céleste	68
4'	Prinzipal	68
4'	Koppelflöte*	68
2 3/4'	Rohr Nasat*	61
2'	Zauberflöte*	61
1 3/4'	Tierce*	61
1 1/4'	Larigot	61
1'	Sifflöte	61
8'	Cornet V (draws stops marked *)	
1'	Mixtur III-IV	190
1/4'	Zimbel III	183
3/4'	Jeu de Clochette II	122
16'	Serpent	68
8'	Petite Trompette	68
8'	Krummhorn	68
4'	Rohr Schalmey	68
8'	Festival Trumpet (Bombarde)	
	Tremulant	
8'	Harp (extension of Celesta)	
4'	Celesta (unenclosed)	61
	Nachtigall	

BOMBARDE ORGAN

Manual V, unenclosed

8' Mounted Cornet V	185
Tremolo	
16' Festival Trumpet (C13)	
8' Festival Trumpet	61
4' Festival Trumpet	
8' Tuba Mirabilis	61
8' Trompeta Majestatis (Gal. Great)	

SOLO ORGAN

Manual IV, enclosed

8' Gambe	68
8' Gambe Céleste	68
8' Doppelflöte	68
4' Orchestral Flute	61
2½' Quinte Flute	61
2' Fife	61
16' Corno di Bassetto	68
8' Trompette Harmonique	61
8' French Horn	68
8' English Horn	68
8' Orchestral Oboe	68
4' Clairon Harmonique	61
8' Tuba Mirabilis (Bombarde)	
Tremulant	
Chimes (G20–G44)	25
Chimes Forte (opens tube enclosure)	
Celesta (Choir)	
Zimbelstern (5 bells)	

POSITIV

Manual IV, unenclosed

8' Prinzipal	61
8' Singend Gedeckt	61
4' Oktav	61
4' Rohrflöte	61
2' Superoktav	61
1½' Larigot	61
1½' Mixtur V	305
½' Terzzymbel III	183
8' Trichter Regal (C13)	37
Tremulant	

PEDAL ORGAN

Unenclosed

32' Contre Basse	12
32' Contra Bourdon	12
32' Contre Gambe (Swell)	
16' Contre Basse	32
16' Prinzipal	32

16' Violone (Great)	
16' Gambe (Swell)	
16' Flûte Conique (Swell)	
16' Bourdon	32
16' Rohr Bordun (Swell)	
16' Quintaton (Choir)	
8' Prinzipal	32
8' Spitz Prinzipal	32
8' Cello (Great Violone)	
8' Flute Oktaviant (Great)	
8' Bourdon	12
8' Rohrflöte (Swell 16')	
5½' Quinte	32
4' Choral Bass	32
4' Nachthorn	32
4' Flöte (Great Flute Oktav.)	
4' Rohrflöte (Swell 16')	
2' Blockflöte (Great)	
2½' Mixture III	96
1' Cymbel III	96
32' Harmonics VI (Ped.+Sw. Bdns.)	
32' Contre Bombarde	12
16' Bombarde	32
16' Rankett	32
16' Contre Trompette (Swell)	
16' Serpent (Choir)	
8' Trumpet	32
8' Rankett	12
4' Clarion	12
4' Trompette (Solo Clairon)	
4' Rankett	12
8' Trompeta Majestatis (Gal. Great)	
Chimes (Solo)	

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' Trompette	61
Tremulant	
8' Trompeta Majestatis (22½" wind pressure)	61
Chimes	25

GALLERY SWELL

Manual III, enclosed

16' Bourdon	68
8' Gedeckt	68
8' Salicional	68
8' Voix Céleste (C13)	56
8' Æoline	68
8' Vox Angelica (C13)	56
4' Octave Geigen	68
4' Flûte Octaviant	68
2' Doublette	61
1½' Sesquialtera II	122
1' Plein Jeu IV	244
16' Fagotto	68
8' Trompette	68
4' Hautbois	68
Tremulant	

CELESTIAL

Manual V, enclosed

8' Viole Ætheria	68
8' Viole Céleste	61
8' Flûte Céleste I-II	124
8' Cor de Nuit	68
4' Flûte Traversière	68
2½' Nasat	61
8' Cor d'Amour	68
8' Cromorne	68
8' Voix Humaine	61
Tremulant	
8' Harpe Séraphique (prep.)	
Harpe Forte (prep.)	

GRAND CHORUS

Manual II, unenclosed

8' Diapason	61
4' Major Octave	61
2' Grand Plein Jeu V	305

ORGANO PICCOLO

Prepared for in the console

8' Flauto	
4' Ottava	
4' Flauto in Ottava	
2' Decima Quinta	
1½' Decima Nona	
1' Vigesimalseconda	
¾' Vigesimalsesta	
½' Vigesimalnona	
2' Ripieno V (collective)	

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' Trompette (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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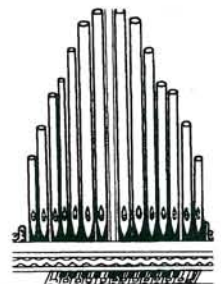
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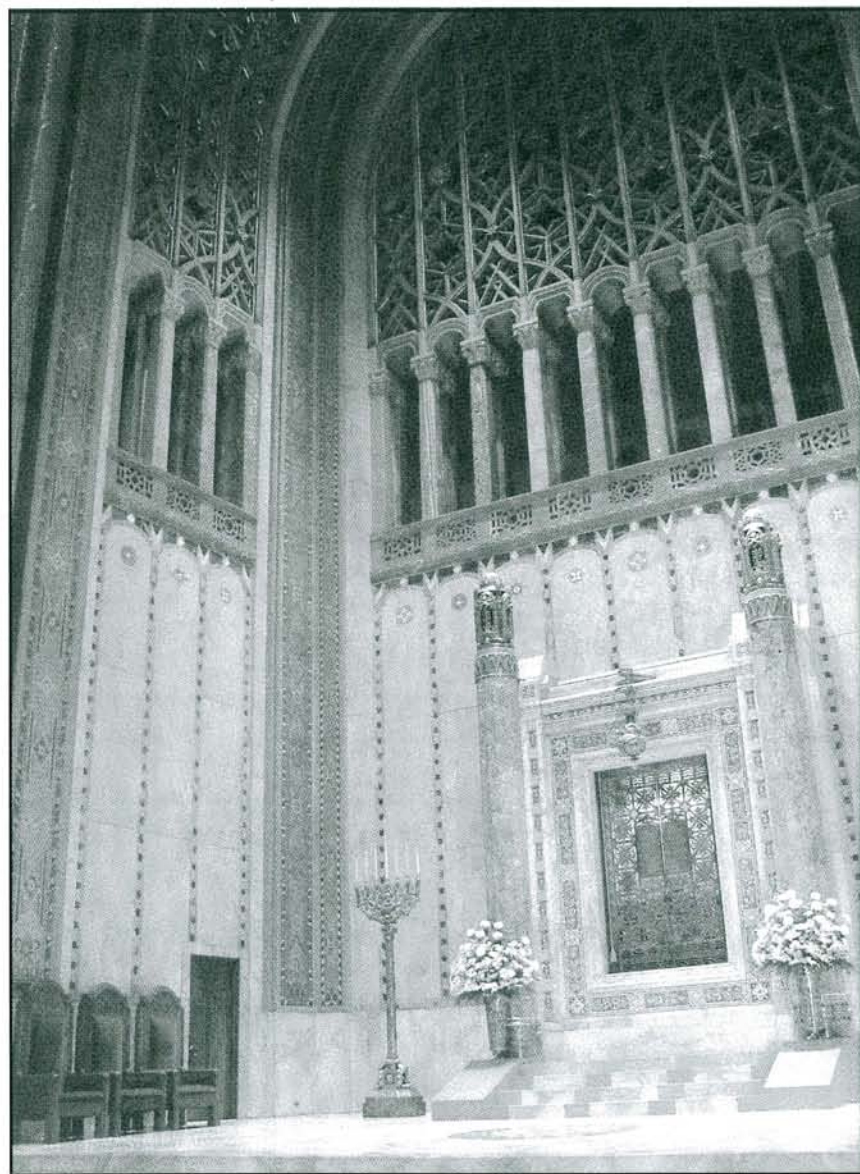
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Further details are found on the scholarship application form at www.pipeorgan.org



Congregation Emanu-El of the City of New York

Reform Jewish – Fifth Avenue at 65th St., Manhattan

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

Sebastian Matthäus Glück, New York, New York (2003)

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
2 $\frac{3}{4}$ '	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 (<i>in Echo</i>)	21
	Celesta (<i>Choir</i>)	

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'	Æoline	+ 73
8'	Flûte Conique	+ 73
8'	Flûte Céleste	+ 73
4'	Principal	+ 73
4'	Violina	+ 73
4'	Flauto Traverso	+ 73
2'	Piccolo	+ 61
2 $\frac{3}{4}$ '	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
1¾'	Tierce	61
2'	Mixture III	219
16'	Bassoon	73
8'	Trumpet	73
8'	Clarinet	73
4'	Clarion	73
	Tremulant	
	Celesta (<i>Deagan</i>)	+ 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 (<i>free reeds</i>)	+ 73
8'	Orchestral Oboe	+ 73
	Tremulant	

Brass: 15" wind pressure

16'	Bombarde Harmonique	73
8'	Trompette Harmonique	73
8'	French Horn	+ 73
4'	Clairon 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 (<i>parent</i>)	+ 73
8'	Second Violin (<i>sharp</i>)	+ 73
8'	Third Violin (<i>flat</i>)	+ 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'	Chazozerot (C13)	
8'	Chazozerot	61
4'	Chazozerot	12

PEDAL ORGAN

unenclosed
7" and 12" wind pressure*

32'	Grand Open Bass	+ 12
16'	Open Diapason Wood	+ 32
16'	Open Diapason Metal (<i>Great</i>)	
16'	Violone	+ 32
16'	Dulciana	+ 32
16'	Gemshorn (<i>Choir</i>)	
16'	First Bourdon	+ 32
16'	Second Bourdon (<i>Great</i>)	
16'	Bourdon Doux (<i>Swell</i>)	
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 (<i>Choir</i>)	
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)

GRAND ORGUE

Manual II, unenclosed

- 16' Montre
- 8' Montre
- 8' Flûte Harmonique
- 8' Violoncelle
- 8' Bourdon
- 4' Prestant
- 4' Flûte à Fuseau
- 2 $\frac{3}{4}$ ' Quinte
- 2' Doublette
- 1 $\frac{3}{8}$ ' Tierce
- 1 $\frac{1}{8}$ ' Fourniture V
- $\frac{3}{8}$ ' Cymbale IV
- 8' Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon
- Tremblant

Etoile
Orage

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
- 2 $\frac{3}{8}$ ' Cornet III
- 1 $\frac{1}{8}$ ' Plein Jeu IV
- 16' Basson
- 8' Trompette Harmonique
- 8' Clarinette
- 4' Clairon Harmonique
- Tremblant

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

POSITIF

Manual I, unenclosed

- 8' Montre
- 8' Flûte à Cheminée
- 4' Prestant
- 4' Flûte Douce
- 2 $\frac{3}{8}$ ' Nazard
- 2' Doublette
- 2' Quarte de Nazard
- 1 $\frac{3}{8}$ ' Tierce
- 1 $\frac{1}{8}$ ' Larigot
- 1 $\frac{1}{8}$ ' 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 Octavante
- 2' Octavin
- 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

PÉDALE

unenclosed

- 32' Soubasse (*extension*)
- 16' Montre
- 16' Contrebasse
- 16' Soubasse
- 8' Principal
- 8' Flûte Bouchée
- 4' Octave
- 3 $\frac{1}{8}$ ' Mixture V
- 32' Contre Bombarde (*extension*)
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon



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
- 2½' Cornet III (*prepared*)
- 1½' 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
- 1½' Larigot
- 2½' 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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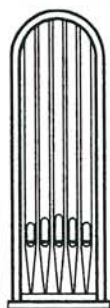
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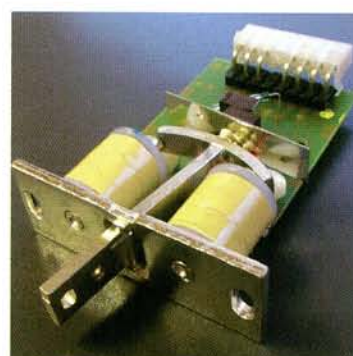
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St. Michael's Church

Protestant Episcopal – Amsterdam Avenue at 99th St., Manhattan

Rudolf von Beckerath GmbH, Hamburg, Germany (1967)

Mechanical key action, electric stop and combination action
Manual compass: C1–G56; Pedal compass: C1–G32

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

- 16' Quintadena
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Spielflöte
- 2 2/3' Nasat
- 2' Oktave
- 2' Flachflöte
- 1 3/5' Terz
- 1 1/3' Mixtur VI
- 8' Trompete

SWELL ORGAN

Manual III, enclosed

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

RÜCKPOSITIV

Manual I, unenclosed

- 8' Gedackt
- 4' Prinzipal
- 4' Koppelflöte
- 2' Oktave
- 1 1/3' Quinte
- 2 2/3' Sesequialtera 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' Schalmey

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
5 1/3'	Grosse Quinte	61
4'	Prestant	61
4'	Flûte Couverte	61
3 1/3'	Grosse Tierce	61
2 1/2'	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
2 1/3'	Nasard	61
2'	Octavin	61
1 1/2'	Tierce*	54
2 1/3'	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



The Church of St. Mary the Virgin

Anglican (Oxford Movement) – 145 West 46th St., Manhattan

Aeolian-Skinner Organ Co., Boston, Massachusetts
Opus 891 (1932); 891-A (1942)

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
2 1/2'	Nasard	73
2'	Piccolo	61
1 1/2'	Tierce	61
1 1/2'	Larigot	61
2 1/2'	Plein Jeu IV	244
16'	Musette	73
8'	Trompette*	73
8'	Cromorne	73
8'	Clarinettes	73
4'	Chalumeau	73
	Tremolo	

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

PEDAL ORGAN

unenclosed

32'	Soubasse	12
16'	Flûte Ouverte	32
16'	Contre Basse	32
16'	Principal (Great)	
16'	Bourdon	32
16'	Flûte Conique (Swell)	
16'	Salicional (Positif)	
10 1/2'	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)	
5 1/2'	Fourniture IV	128
2 1/2'	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'	Clairon	12
4'	Musette (Positif)	



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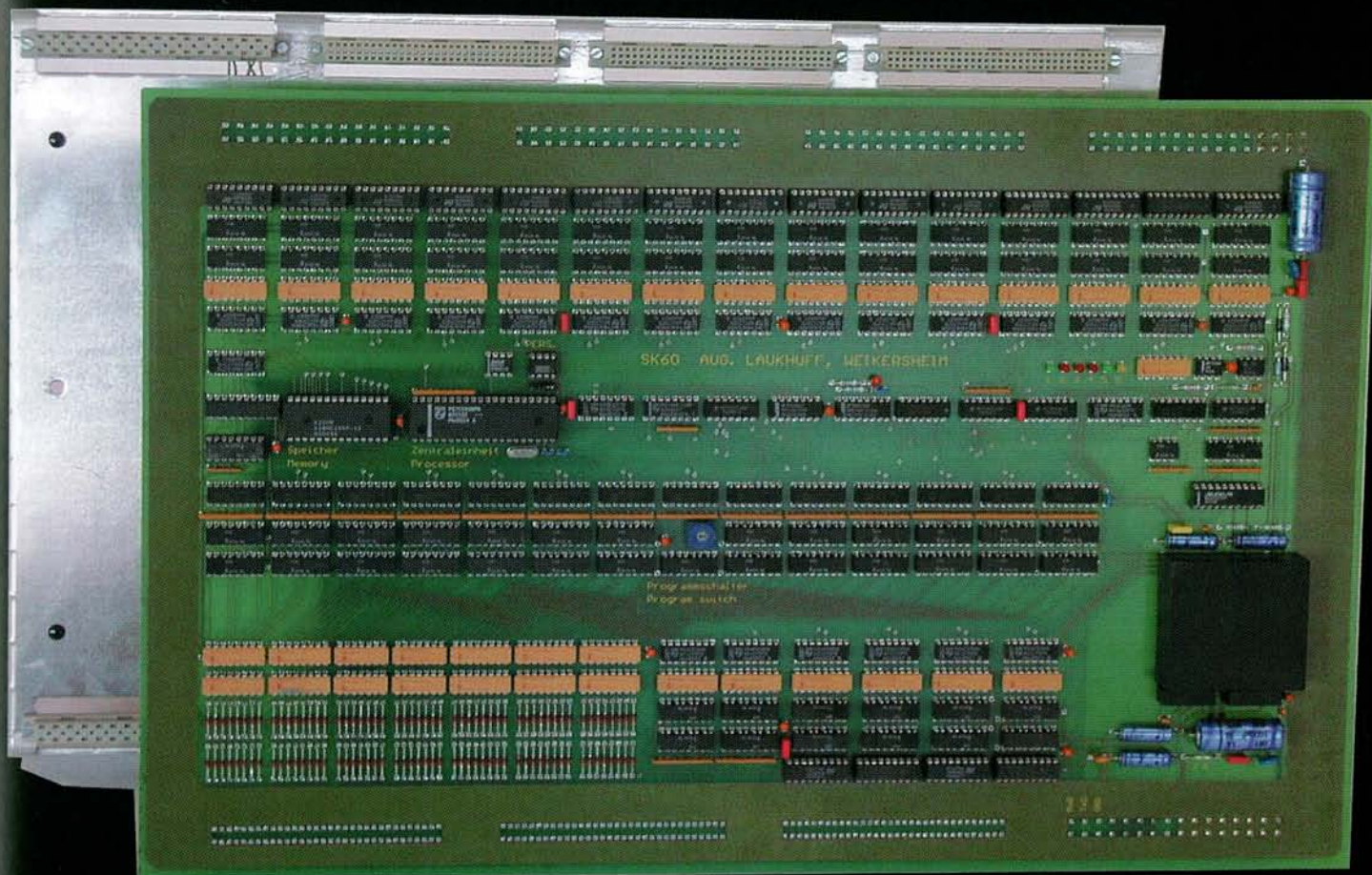
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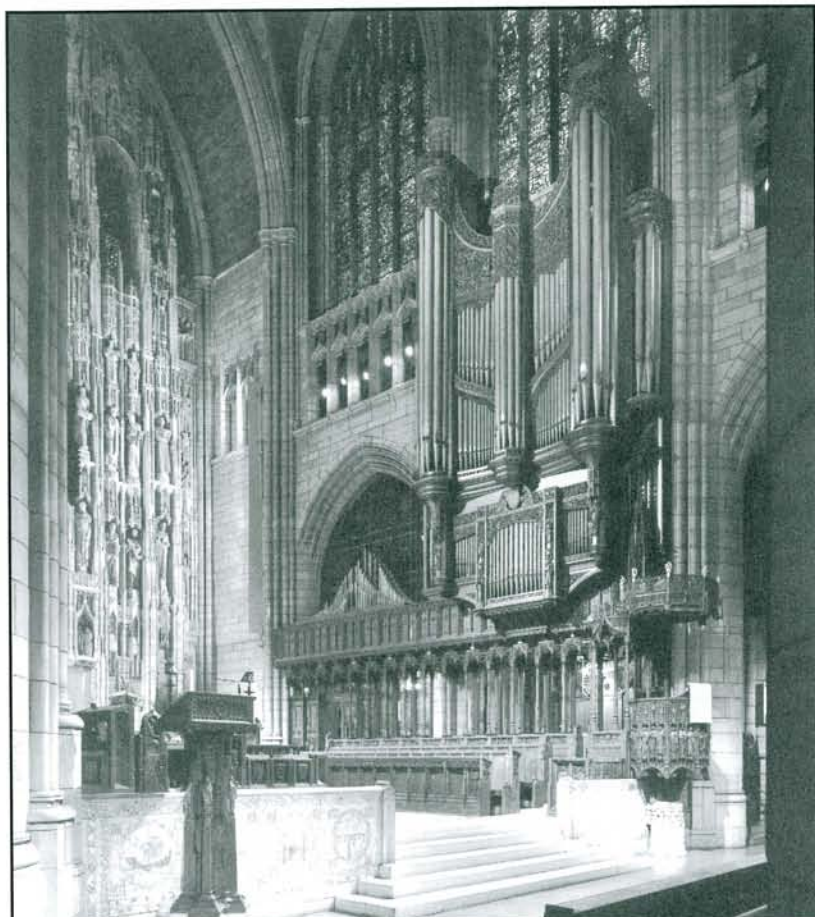
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St. Thomas Church

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 & Trupiano, Brooklyn, New York (1980s)

GREAT

Manual I, unenclosed

- 16' Principal
- 16' Bourdon
- 8' Principal
- 8' Flûte Harmonique
- 8' Gedackt
- 8' Violoncelle
- 5 1/3' Gross Quinte
- 4' Octave
- 4' Rohrflöte
- 3 1/5' Terz
- 2 2/4' Gross Septième
- 2 2/3' Quinte
- 2' Octave
- 1 1/2' Mixture V-VII
- 1/2' Scharf IV

VORWERK

Manual II, unenclosed

- 8' Spitzprincipal
- 8' Gedeckt
- 8' Viole (*Positif*)
- 8' Dulciana (*Positif*)
- 4' Prinzipal
- 4' Koppelflöte
- 2 2/3' Quinte
- 2' Oktave
- 2' Blockflöte
- 1 1/5' Quinte
- 1' Schwegel
- 1/2' Scharf IV
- 1/3' Terz Zimbel III
- 8' Cornet de Récit V (G20-D51)
- 16' Rankett
- 8' Voix Humaine
- Tremblant
- 8' Trompette en Chamade (*Gallery*)

POSITIF

Manual II, unenclosed

- 16' Quintaton
- 8' Montre
- 8' Bourdon
- 4' Prestant
- 4' Cor de Nuit
- 2 2/3' Nasard
- 2' Doublette
- 2' Quarte
- 1 3/5' Tierce
- 1 1/5' Larigot
- 1 1/4' Septième
- 1' Piccolo
- 1 1/5' Fourniture IV
- 2 2/3' 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 Céleste
- 8' Flûte Douce
- 8' Flûte Céleste
- 4' Prestant
- 4' Flûte à Fuseau
- 4' Dulciana
- 4' Unda Maris
- 2 2/3' Nasard
- 2' Doublette
- 2' Octavin
- 1 3/5' Tierce
- 1 1/5' Fourniture IV
- 2 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-C61;
Pedal compass: C1-G32

GRAND CHŒUR

Manual IV, unenclosed

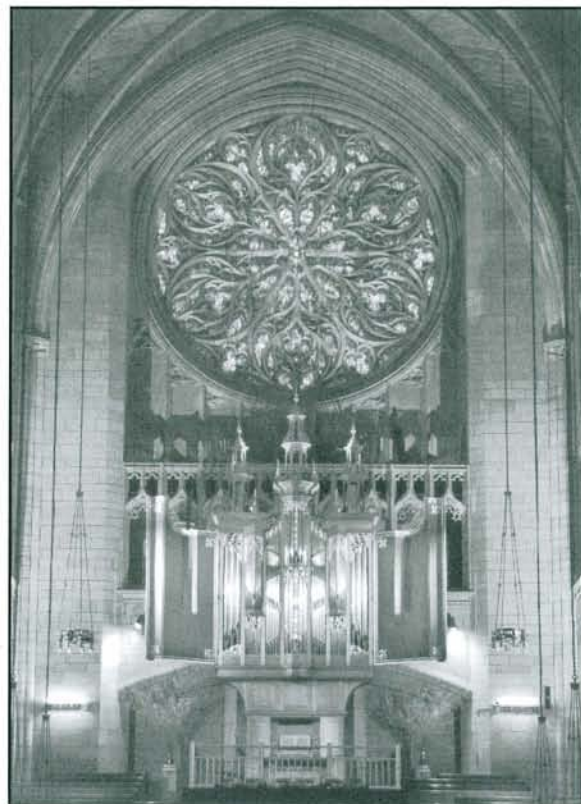
- 32' Principal (1–12 Pedal)
- 16' Montre
- 8' Montre
- 8' Bourdon
- 4' Prestant
- 3½' Grosse Tierce
- 2½' Nasard
- 2' Doublette
- 2' Quarte
- 1½' Tierce
- 1½' Fourniture V
- ½' Cymbale IV
- 8' Grand Cornet V (C25–C49)
- 16' Bombarde
- 8' Trompette
- 4' Clairon

PEDAL

Unenclosed

- 32' Contrebasse (extension)
- 32' Bourdon (extension)
- 16' Contrebasse
- 16' Principal
- 16' Bourdon
- 16' Bourdon (Great)
- 10½' Grosse Quinte
- 8' Octave
- 8' Spitzflöte
- 8' Gedeckt
- 6½' Grosse Tierce
- 5½' Quinte
- 4½' Grosse Septième
- 4' Super Octave
- 4' Flûte
- 3½' Tierce
- 2' Blockflöte
- 2½' Fourniture IV
- ½' Cymbale III
- 32' Bombarde (extension)
- 16' Bombarde
- 16' Posaune
- 16' Bombarde (Swell)
- 16' Rankett (Vorwerk)
- 8' Trompette
- 4' Clairon
- 4' Rohr Schalmey
- 2' Zink

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



Gallery organ, St. Thomas Church
 Taylor & Boody Organbuilders, Staunton, Virginia
 Opus 27 (1996)

HAUPTWERK

Manual I

- 16' Bordun
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spielflöte
- 2½' Quinte (prep.)
- 2½' Nasat
- 2' Superoctave
- Mixtur V-VI
- 16' Trompet
- 8' Trompet

OBERWERK

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' Posaune
- 8' Trompet (Hauptwerk)

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



Grace Church

Protestant Episcopal – 254 Hicks St., Brooklyn Heights

Austin Organs, Inc., Hartford, Connecticut

Opus 2780 (2001)

GREAT ORGAN

Manual II, unenclosed

- 16' Double Open Diapason
- 8' Open Diapason
- 8' Salicional
- 8' Harmonic Flute
- 8' Bourdon
- 4' Principal
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 1 1/4' 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' Geigen Principal
- 8' Viole de Gambe
- 8' Voix Céleste
- 8' Chimney Flute
- 4' Principal
- 4' Flûte Harmonique
- 2 2/3' Nazard
- 2' Piccolo Harmonique
- 1 3/4' 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*)

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
- 1 1/2' Larigot
- 1' Fife
- 16' Cor Anglais
- 8' Clarinet
- 8' French Horn
- Tremulant
- 8' Tuba
- 8' Grand Trumpet (*West*)

PEDAL ORGAN

unenclosed

- 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
- 3 1/2' 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

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
- 1 3/5' 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
- 1 3/5' 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



St. Charles Borromeo Church

Roman Catholic – 21 Sydney Place, Brooklyn, New York

J.H. and C.S. Odell, New York, New York

Opus 178 (1880)

3 1/2" wind pressure

Mechanical key and stop action

Manual compass: C1–A58; Pedal 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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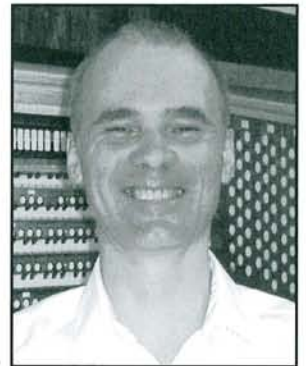
Jonathan A. Ambrosino is an historian, journalist, consultant, and tonal finisher. A Boston native, he was raised in the Choir of Men and Boys at Saint Paul's Cathedral (Episcopal) under the direction of Thomas Murray, and was later educated in journalism, editing, and publication design. Early years 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"

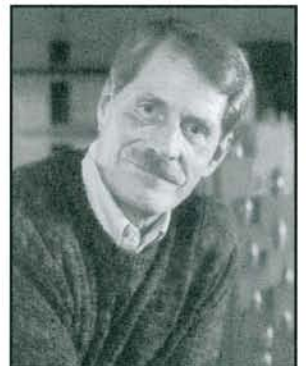
Duncan Crundwell became President and owner of Solid State Organ Systems following a management buyout from Solid State Logic in 2002. Prior to that he worked for SSL for seventeen years as a systems engineer and senior manager, moving to the Organ Systems division in 1990 as Managing Director. Mr. Crundwell 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.

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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"

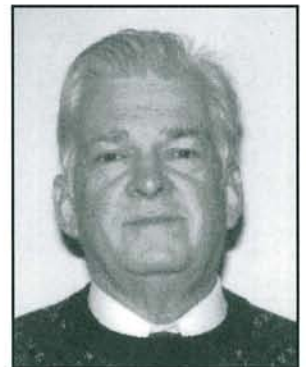
Didier Grassin is Director of the Tracker Workshop at Casavant Frères Limitée. His interest in organbuilding began in the shadow the famous Clicquot organ of Poitiers, France, where he was born and raised. He worked for Mander Organs in London for seven years, ultimately as head of the drawing office. 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 Winstead, 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"

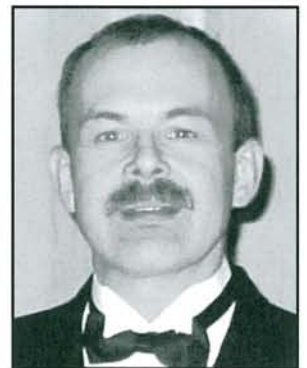
John Pike Mander served his apprenticeship with Rudolf von Beckerath of Hamburg, taking the Meisterkurs at Ludwigsburg, culminating in the design of a Choir organ for the Petrikirche in Hamburg. Following his return to London after five years in Hamburg, he worked in the drawing office of the family 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 Orgnabuilders 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

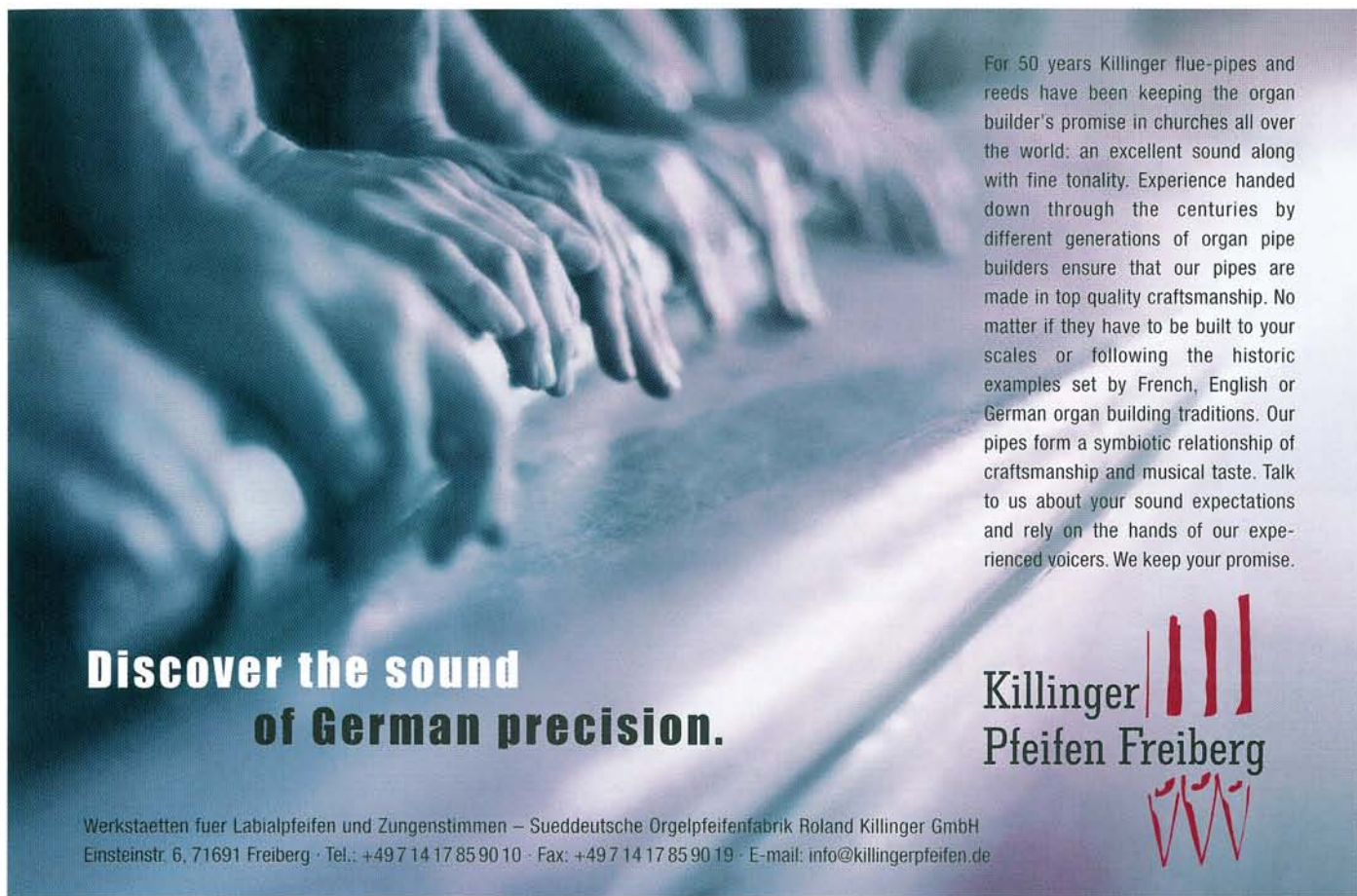
Allen Miller is a recognized authority on pipe organ design, construction, winding, and tonal finishing. A specialist in high pressure and theatre organ work, he is also founder of The Connecticut Valley Theatre Organ Society. While pursuing his engineering degree, he studied organ with Clarence Watters 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.

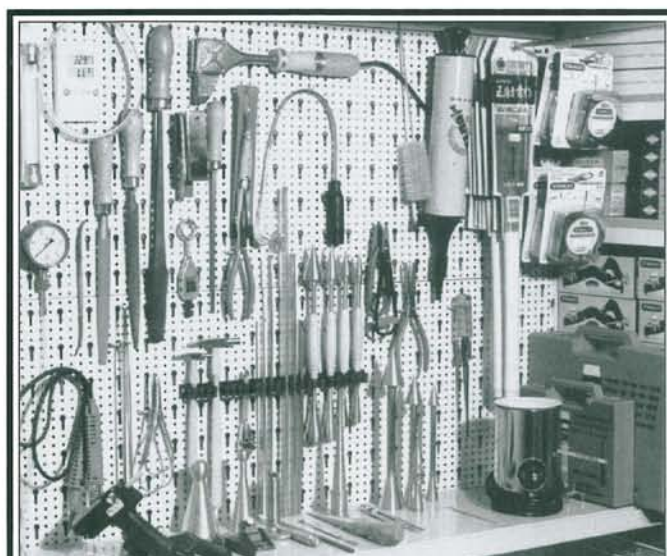


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Holly Odell

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 ægis 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"

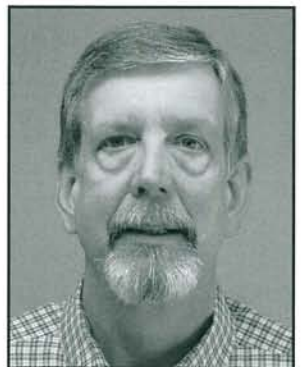
Craig R. Whitney, an assistant managing editor of *The New York Times*, prepared at Phillips Academy, Andover, and graduated from Harvard College in 1965 with an A.B. (magna cum laude) in French history and literature. He is also an organist, having studied with Richard Johnson, Henry Hokans, Lorene 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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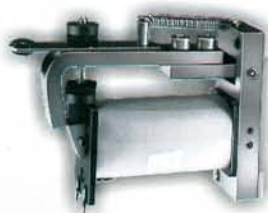
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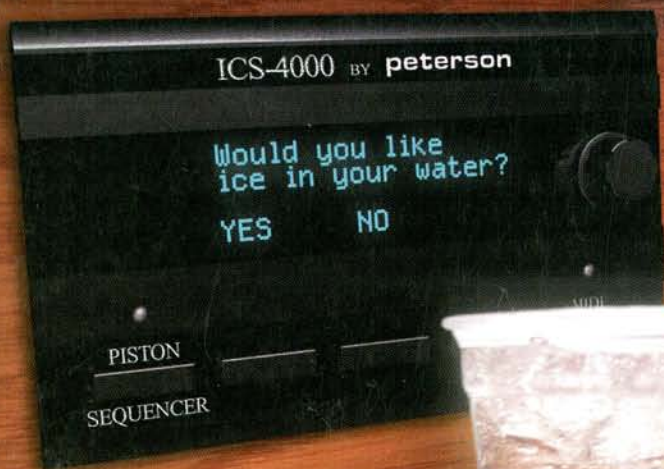
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