



AMERICAN INSTITUTE OF ORGANBUILDERS

33<sup>RD</sup> ANNUAL CONVENTION

SEATTLE, WASHINGTON

OCTOBER 8-11, 2006



# ENDANGERED SPECIES



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**American Institute of Organbuilders 33<sup>rd</sup> Annual Convention**

October 8–11, 2006

The Doubletree Hotel – Seattle Airport  
Seattle, Washington

**2006 Convention Committee**

René A. Marceau, *Convention Chairman*

Carl Dodrill, John Griffen, and Sean Haley, *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*

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*Convention Office: 2202 North 105th Street Apt. G305, Seattle WA 98133*

*Convention Registrar: 606 17th St. NW, Canton OH 44703*



# Convention and Travel Information

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## Arriving by Air to Seattle

Seattle-Tacoma International Airport (SEA) is just a few blocks from the convention hotel. The hotel offers free shuttle service from the airport. Look for the hotel phone kiosk in the baggage claim area, and call the Doubletree SeaTac for shuttle service. Or for those with cell phones, shuttle reservations can be made upon landing by calling the hotel's main number: 206-246-8600. For the return trip to the airport, make reservations through the hotel registration desk.

## Arriving by Bus and Train

Bus and Amtrak service is available to downtown Seattle. Cab service is available from both stations, and the 14-mile ride should cost around \$40 from the Amtrak station and \$50 from the bus station.

## October Weather in Seattle

Early October temperatures are typically daytime highs around 60°F and evening lows around 46°F. Be prepared for rain, although most days should just be cloudy.



## Driving to the Doubletree Hotel

### *From the Airport:*

As you exit airport, take Pacific Highway South. Go south to 188th Street. The hotel is at the corner of 188th and Pacific Highway South.

### *From the East:*

You will be entering Seattle on I-90, going west. I-90 ends at I-5; proceed south, following directions from the north (below).

### *From the North:*

Going south on I-5, take exit #152 (188th St) and go west about one mile. The hotel is at the corner of 188th St and Pacific Highway South.

### *From the South:*

Going North on I-5, take exit #152 (188th St.) and turn left on 188th St. Go west about one mile. The hotel is at the corner of 188th and Pacific Highway South.

Customized maps based on your point of origin may be printed at [www.mapquest.com](http://www.mapquest.com)

## Hotel Parking Charges: \$14 per day

Those driving to the hotel may park in the public lot that surrounds the hotel. The charge is \$14 per day (plus tax). There are less expensive parking lots close to the hotel, although they are primarily for airport access. There will not be a shuttle service from these lots to the hotel.

## Spouse Tour

A Spouse Tour is available on Monday, October 9. See the enclosed flyer detailing the options for tours, lunch, and shopping.

## Smoking

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



## Make Hotel Reservations by September 16

The Seattle convention will be held at the Doubletree Hotel–Seattle Airport, 18740 International Blvd., Seattle, WA 98188. The special AIO room rate is \$103, plus tax, for singles or doubles. Hotel reservations must be made by September 16 to receive the discounted rate. Rooms may not be available after that date. Reservations can be made on the hotel's reservation website by clicking on the hotel link at the AIO website home page: [www.pipeorgan.org](http://www.pipeorgan.org)

You may also call the Doubletree national reservation line at 1-800-222-TREE and ask for the AIO convention rate. The hotel direct line is 206-246-8600 and the fax number is 206-431-8687.

**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 \$109 convention rate. Rooms booked through the various Internet travel sites cannot be counted as part of the AIO room block.**

## 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 *and* a free convention shirt!

## Meals Included with Registration

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

## Exhibits

Our exhibitors go to a great deal of effort to attend our conventions and we appreciate their substantial contribution to the success of AIO conventions. Ample time has been allowed for you to visit the exhibits of organ industry suppliers, beginning with the Sunday evening Exhibitors' Night. The exhibitors' final session on Wednesday morning will end just before lunch.

## The Seattle Convention Committee

**René Marceau, chairman**, is president of Marceau Pipe Organs and has been a member of AIO since 1983. He served as chair of the 1992 convention held in Portland, Oregon.

**Carl Dodrill** is a neuropsychologist at the University of Washington School of Medicine. He is coordinator of the Pipe Organ Foundation and a pending Affiliate member of AIO.

**John Griffen** is a native of Seattle with a Bachelor of Music degree from DePauw University. He has also studied with Arthur D. Carkeek and is the proud owner of a 2005 Bedient pipe organ.

**Sean Haley** is a Washington native and a recent graduate of Pacific Lutheran University, having studied with Paul Tegels to earn an organ performance degree. He is currently doing his apprenticeship in organ building with Marceau & Associates.



*Convention committee members (left to right) Sean Haley, René Marceau, John Griffen, and Carl Dodrill*

## 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](mailto:aioregistrar@ameritech.net)), telephone 330-452-7411.

**Additional and updated convention details and photos may be found at [www.pipeorgan.org](http://www.pipeorgan.org)**

# American Institute of Organbuilders

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## 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 \$24.00 per year, or \$65.00 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 Website

Several AIO resources are available online at [www.pipeorgan.org](http://www.pipeorgan.org). The roster of current members includes links to the websites of companies employing individual AIO members. Lecture and seminar DVDs, 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](mailto: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.

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### 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 137  
Unionville IN 47468

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### SECRETARY '08

Mark Hotsenpiller  
3101 20th St.  
San Francisco CA 94110

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#### 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 '07

Sean O'Donnell  
83 Lyndhurst St  
Boston MA 02124-2213

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#### Education

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

Matthew Bellocchio '06  
Edward Odell '08  
Robert J. Vaughan '08  
Frank Friemel '06  
Joseph G. Zamberlan '07

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#### Web Bulletin Board

Develop a members-only online forum for technical questions and advice.

Sean O'Donnell  
R. Ross King

---

### BOARD MEMBER '08

Brian A. Mattias  
9 Kulas Rd  
West Warwick RI 02893

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#### Examinations

Establish criteria, scope and procedure for annual exams.

Roy Redman '08  
David K. Wigton '06  
William Visscher '07

---

#### 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 '07

Patrick J. Murphy  
300 Old Reading Pike #1D  
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 '08

Benjamin R. Merchant  
104 Johnson Street  
East Syracuse NY 13057

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#### Journal

Procure and review articles, administer literary award.

Scot Huntington  
John Panning

---

#### Online Technical Resource

Develop a comprehensive resource for organ service information.

Christopher J. Nagorka  
Thomas A. Cashen  
Dennis P. Milnar

---

### BOARD MEMBER '07

R. Ross King  
3324 Stuart Drive  
Fort Worth TX 76110

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#### Outreach

Further the goals of the AIO through outreach projects.

René A. Marceau  
John Dower  
Peter Duys  
Stephen Leslie

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#### "A4-Plus" Committee

Foster cooperative projects among the major pipe organ associations.

Richard Houghten

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#### Nominating

Select candidates for election at annual business meeting.

Sean O'Donnell  
Patrick J. Murphy  
Richard Houghten  
Robert E. Arndt  
Christopher J. Nagorka

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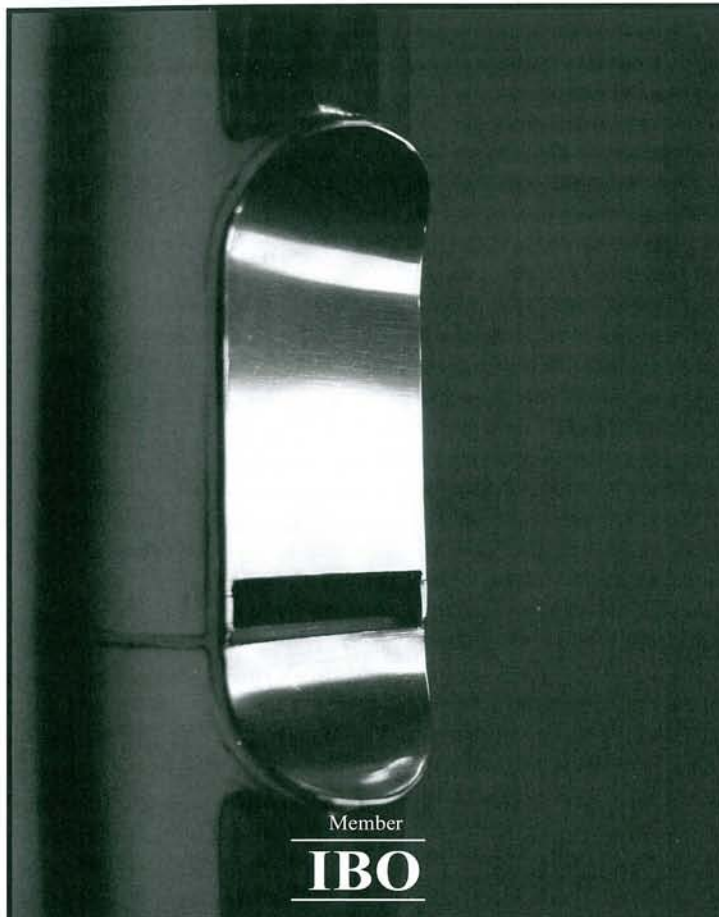
### EXECUTIVE SECRETARY

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

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### JOURNAL EDITOR

Jeffery L. Weiler, 1845 S. Michigan Ave. #1905, Chicago IL 60616  
312-842-7475, e-mail: gaumont@aol.com



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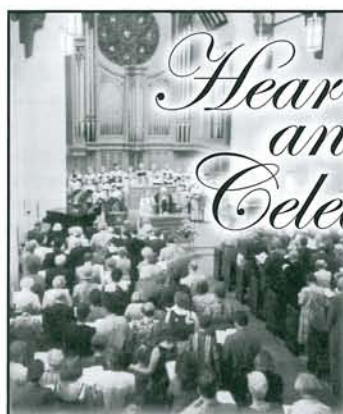
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# Convention Schedule at a Glance

## Saturday, October 7

- 9:00 Exam Review Session
- 12:00 Registration desk open
- 1:30 AIO professional exams  
Review Session continues
- 1:45 Board busses for optional  
downtown Seattle tour
- 5:00 Registration desk closes
- 6:30 Board busses to hotel
- 7:30 Board of Directors meeting

## Sunday, October 8

- 9:00 Exhibitors setup
- 9:00 Board of Directors meeting
- 1:30 Registration desk open
- 2:30 Board busses for optional  
Paramount Theatre concert
- 4:00 Board busses for Evensong
- 6:30 Buffet supper
- 7:00 Exhibitor's Night
- 11:30 Exhibits close

## Monday, October 9

- 7:00 Continental breakfast
- 7:30 Registration desk open
- 8:00 Exhibits open until noon
- 8:00 Official opening -  
AIO membership meeting
- 10:00 Spouse tour
- 10:00 Pacific Northwest Organbuilding
- 11:00 The Kimball Influence
- 12:00 Lunch at the hotel
- 12:45 Board busses for Benaroya Hall
- 2:00 Board busses for Trinity Parish
- 3:00 Board busses for St. James
- 5:00 Board busses for dinner

- 6:45 Board busses for St. Mark's
- 7:30 Douglas Cleveland concert
- 9:30 Exhibits open
- 11:30 Exhibits close

## Tuesday, October 10

- 7:00 Continental breakfast
- 8:00 Registration desk open
- 8:00 Exhibits open until noon
- 8:30 St. Mark's Flentrop History
- 10:30 The Ideal Liturgical Organ
- 12:00 Lunch at the hotel
- 12:45 Board busses for organ tour:  
Faith Lutheran, First  
Methodist, First Presbyterian
- 5:30 Dinner on your own in  
Bellevue or at the hotel
- 7:00 Board busses in Bellevue
- 7:30 Exhibits open

## Wednesday, October 11

- 7:00 Continental breakfast
- 8:00 Exhibits open until noon  
(final session)
- 8:00 Registration desk open
- 8:00 AIO membership meeting
- 10:00 Preparing for Future Additions
- 11:15 The Healing Powers of Sound
- 12:30 Lunch at the hotel
- 1:30 Classic Organ Cases
- 3:00 Dual Temperaments
- 4:30 Free time
- 6:00 Cash bar
- 7:00 Closing banquet  
and awards

## Thursday, October 12

- Post-Convention Tour  
(pre-registration required,  
see pages 37-40 for organs;  
see page 16 for schedule)
- 7:45 Board bus
- 9:00 Mason Methodist Church
- 10:15 University of Puget Sound
- 11:30 Christ Church Episcopal
- 12:15 Lunch at Christ Church
- 1:30 Pacific Lutheran University
- 2:45 Fritts shop
- 4:30 Pasi shop
- 6:45 Arrive back at hotel

## Friday, October 13

- Post-Convention Tour  
(pre-registration required,  
see pages 41-46 for organs;  
see page 17 for schedule)
- 8:15 Board bus
- 9:00 First Presbyterian, Seattle
- 10:15 Plymouth Congregational
- 11:30 University Presbyterian
- 12:15 Lunch at University Pres.
- 1:30 Epiphany Episcopal
- 2:45 St. Thomas Episcopal
- 4:00 Emmanuel Episcopal
- 5:15 Arrive back at hotel

# PHILADELPHIA

2 0 0 7

## Lecture highlights—

### The “HR” Side of Shop Management

Learn how to take charge of Human Resources issues such as hiring, firing, and health insurance.

### Pipe Stenciling Techniques

Mary Lou Davis will share valuable tips during this “shop talk” demonstration.

### Ivory Key Covering Techniques

Michael Morvan will present Part 2 of this well-received 2005 convention lecture.



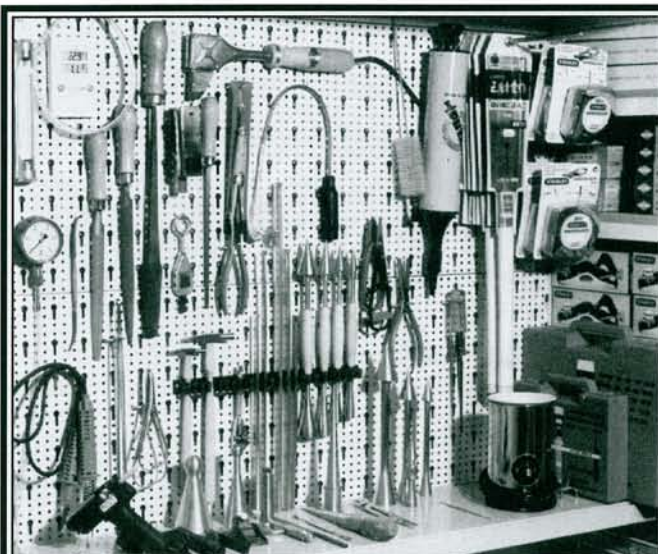
### The Philadelphia Orchestra’s New Organ

Lynn Dobson will give a slide show lecture about his shop’s experience building this country’s latest major concert hall organ at the Kimmel Center for the Performing Arts.

### Organ Removal and Rigging

John Bishop of The Organ Clearing House will speak about the realities of removing large organs, with insights into dealing with unionized riggers.

October 14–17, 2007 • The Radisson Valley Forge Hotel • King of Prussia, Pennsylvania



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## Convention Program – Saturday and Sunday

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### *Saturday, October 7*

- 9:00 a.m. - 12:00 EXAMINATION REVIEW SESSION
- 12:00 p.m. - 5:00 REGISTRATION DESK OPEN (*registrants' tote bags courtesy of Organ Supply Industries*)
- 12:00 LUNCH ON YOUR OWN
- 1:30 - 5:00 EXAMINATION REVIEW SESSION CONTINUES
- 1:30 AIO PROFESSIONAL EXAMINATIONS
- 1:45 BOARD BUSES FOR OPTIONAL DOWNTOWN SEATTLE SIGHTSEEING
- 2:30 DOWNTOWN SEATTLE SIGHTSEEING (Underground Railroad)
- 4:30 - 6:00 DINNER ON YOUR OWN AT ELLIOTT BAY
- 6:30 BOARD BUSES FOR HOTEL
- 7:30 AIO BOARD OF DIRECTORS MEETING

### *Sunday, October 8*

- 9:00 a.m. - 2:30 p.m. EXHIBITORS SETUP
- 9:00 AIO BOARD OF DIRECTORS MEETING
- 1:30 - 2:30 p.m. REGISTRATION DESK OPEN
- 2:30 BOARD BUSES FOR OPTIONAL PARAMOUNT THEATRE EVENT
- 3:15 JONAS NORDWALL CONCERT AT THE PARAMOUNT THEATRE (*pre-registration required*)
- 4:00 For those still at the hotel: BOARD BUSES FOR ST. STEPHEN'S
- 4:15 For those at the Paramount: BOARD BUSES FOR ST. STEPHEN'S
- 5:00 EVENSONG AT ST. STEPHEN'S EPISCOPAL CHURCH  
Bond Organ Co., Opus 23 (1994), 2/44  
Les Martin, Organist, St. Stephen's Episcopal Church
- 6:00 BOARD BUSES FOR RETURN TO HOTEL
- 6:30 BUFFET DINNER AT HOTEL
- 7:00 EXHIBITORS' NIGHT
- 11:30 EXHIBITS CLOSE

## Convention Concerts – Monday

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Joseph Adam and Clint Kraus, St. James Cathedral

October 9, 2006, at 4:15PM

*The 94th Psalm: Sonata*

Julius Reubke (1834-1858)

Adagio – Allegro

Hutchings-Votey organ, Clint Kraus

*Allegro Vivace* (from Symphonie No. 5, Op. 42, No. 1)

Charles-Marie Widor (1844-1937)

Rosales organ, Joseph Adam

*Intermezzo* (from Symphonie No. 2, Op. 26)

Marcel Dupré (1886-1971)

Rosales organ, Joseph Adam

*Variations on "Adeste Fidelis" for Two Organs*

Naji Hakim (b. 1955)

Douglas Cleveland, St. Mark's Cathedral

October 9, 2006, at 7:30PM

Co-sponsored by Paul Fritts & Co. Organ Builders, The Pipe Organ Foundation,  
and the Seattle Chapter of the American Guild of Organists

*Praeludium in G major*

Nicolaus Bruhns (1665-1697)

*Concerto in D minor*, BWV 596

Antonio Vivaldi/J. S. Bach (1685-1750)

Allegro – Fuga – Largo e Spiccato – Allegro

*Three Schübler Chorales*, BWV 647–649

J. S. Bach

Wer nur den lieben Gott lasst walten

Meine Seele erhebt den Herrn

Ach, bleib bei uns, Herr Jesu Christ

*Prelude and Fugue in E-flat major*, BWV 552 ("St. Anne")

J. S. Bach

Intermission

*Fantaisie in F minor*, KV 608

W. A. Mozart (1756-1791)

*Pieces de Fantaisie* (from *Deuxieme Suite*)

Louis Vierne (1870-1937)

Clair de lune – Feux follets – Hymne au soleil

*Four Concert Etudes* (2006, world premiere)

David Briggs (b. 1968)

Introduction

I. Octaves

II. Accordes alternees

III. Saraband avec double-pedale

IV. Tierces

Karen McFarland Artists, Inc.



## Convention Program – Monday

### Monday, October 9

- 7:00 - 8:00 a.m. CONTINENTAL BREAKFAST - Registration Area
- 7:30 - 9:30 REGISTRATION DESK OPEN
- 8:00 OFFICIAL OPENING and AIO ANNUAL MEMBERSHIP MEETING, Part I  
(Members and non-members are encouraged to attend.)
- 8:00 - 10:00 EXHIBITS OPEN
- 9:30 COFFEE BREAK (*courtesy of Arndt Organ Supply*)
- 10:00 SPOUSE TOUR BUS BOARDS AT HOTEL (*pre-registration required for transportation*)
- 10:00 LECTURE: *Organbuilding in the Pacific Northwest* (David Dahl)  
Organbuilding in this region is relatively recent but very active. This lecture will document the efforts of those who live in both Oregon and Washington.
- 11:00 LECTURE: *The Kimball Influence in the Pacific Northwest* (James Stettner)  
While the Emerald city is considered to be a home for many fine mechanical action instruments, the Kimball Organ Company in the early 20th century was very active and prominent.
- 12:00 - 12:45 p.m. LUNCH AT THE HOTEL
- 12:45 BOARD BUSES FOR BENAROYA CONCERT HALL
- 1:30 ORGAN DEMONSTRATION - BENAROYA CONCERT HALL  
C. B. Fisk, Opus 144 (2000), 3/85  
Demonstration by Joseph Adam, Organist, St. James Cathedral
- 2:00 BOARD BUSES FOR TRINITY PARISH
- 2:30 ORGAN DEMONSTRATION - TRINITY PARISH  
Marceau & Associates, Opus 4 (1989), 3/56  
Demonstration by Martin Olson, Organist, Trinity Parish
- 3:00 BOARD BUSES FOR ST. JAMES CATHEDRAL
- 3:30 ORGAN DEMONSTRATION - ST. JAMES CATHEDRAL: *Blending Old and New*  
(Manuel Rosales, Joseph Adam, Clint Kraus)  
The new Rosales organ at St. James Cathedral has to share space with the existing 1907 Hutchings-Votey organ. How are they similar and dissimilar?
- 4:15 MINI-CONCERT AT ST. JAMES CATHEDRAL (*program on page 10*)  
Hutchings-Votey Organ Co., Opus 1623 (1907), 4/52; Rosales Organ Builders, Opus 30 (2000), 3/49
- 5:00 BOARD BUSES FOR DINNER AT THE SWEDISH CULTURAL CENTER
- 5:30 DINNER AT THE SWEDISH CULTURAL CENTER
- 6:45 BOARD BUSES FOR ST. MARK'S CATHEDRAL
- 7:30 DOUGLAS CLEVELAND CONCERT AT ST. MARK'S CATHEDRAL (*program on page 10*)  
Flentrop Orgelbau (1965), 4/79
- 9:00 BOARD BUSES FOR RETURN TO HOTEL
- 9:30 - 11:30 EXHIBITS OPEN

## Convention Program – Tuesday

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*Tuesday, October 10*

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

8:00 - 8:30 REGISTRATION DESK OPEN

8:00 EXHIBITS OPEN UNTIL NOON

8:30 LECTURE: *The Flentrop Organ at St. Mark's Cathedral* (Peter Hallock)

This is a fascinating journey that takes us from Zaandam, Holland to Seattle via a pictorial essay. How did they get the 32' Prestant pipes into position?

10:00 COFFEE BREAK

10:30 LECTURE: *Designing the Ideal Liturgical Organ* (Melvin Butler)

Mel Butler has been a church organist for forty years and has played a wide variety of organs in several Christian denominations. He will share his thoughts on the requirements of an organ for today's worship, followed by what will no doubt be a lively discussion!

12:00 p.m. LUNCH AT THE HOTEL

12:45 BOARD BUSES FOR FAITH LUTHERAN CHURCH

1:45 ORGAN DEMONSTRATION - FAITH LUTHERAN CHURCH

Pasi Organ Builders, Opus 2 (1991), 2/21

Demonstration by Norma Aamodt-Nelson, Organist, Trinity Lutheran Church, Lynnwood

2:30 BOARD BUSES FOR FIRST METHODIST, BELLEVUE

3:00 ORGAN DEMONSTRATION - FIRST UNITED METHODIST CHURCH

Buzard Organ Co., Opus 18 (1997), 3/34

Demonstration by Fred Frahm, Organist, St. Paul's Episcopal Church, Bellingham

3:45 BOARD BUSES FOR FIRST PRESBYTERIAN, BELLEVUE

4:15 ORGAN DEMONSTRATION - FIRST PRESBYTERIAN CHURCH

Casavant Frères., Opus 3742 (1995), 3/68

Demonstration by Wayne Slater, Organist, First Presbyterian Church

5:30 OPTIONAL DINNER ON YOUR OWN IN BELLEVUE

5:30 For those not eating dinner in Bellevue: BOARD BUSES FOR RETURN TO HOTEL  
(dinner on your own in or around the hotel)

7:00 For those eating dinner in Bellevue: BOARD BUSES FOR RETURN TO HOTEL

7:30 - 11:30 EXHIBITS OPEN



## Convention Program – Wednesday

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### Wednesday, October 11

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

8:00 EXHIBITS OPEN UNTIL NOON (final session)

8:00 - 9:00 REGISTRATION DESK OPEN

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

9:30 COFFEE BREAK

10:00 LECTURE: *Be Prepared: Scouting Out the Pros and Cons  
of Preparations for Future Additions* (John-Paul Buzard)

No organbuilder wants to prepare stops for future installation, but sometimes preparations can assist you in selling a project, or achieving a larger objective later. Our organ in Bellevue, Washington will be used as an example of how we treated prepared stops at the time; we'll also discuss our current practices and thinking on the subject.

11:15 LECTURE: *The Healing Powers of Sound* (Frans Bosman)

Sound is considered to have many medically healing properties. How can the sound of the pipe organ speak to us in a healing manner?

12:30 p.m. LUNCH AT THE HOTEL

The Board of Directors will meet for lunch in a separate meeting room.

1:30 LECTURE: *Classic Organ Cases in a Contemporary World* (Paul Fritts)

Can churches with modern architecture house pipe organs with classic or historically based casework? Success is possible for builders with a creative eye and discerning mind.

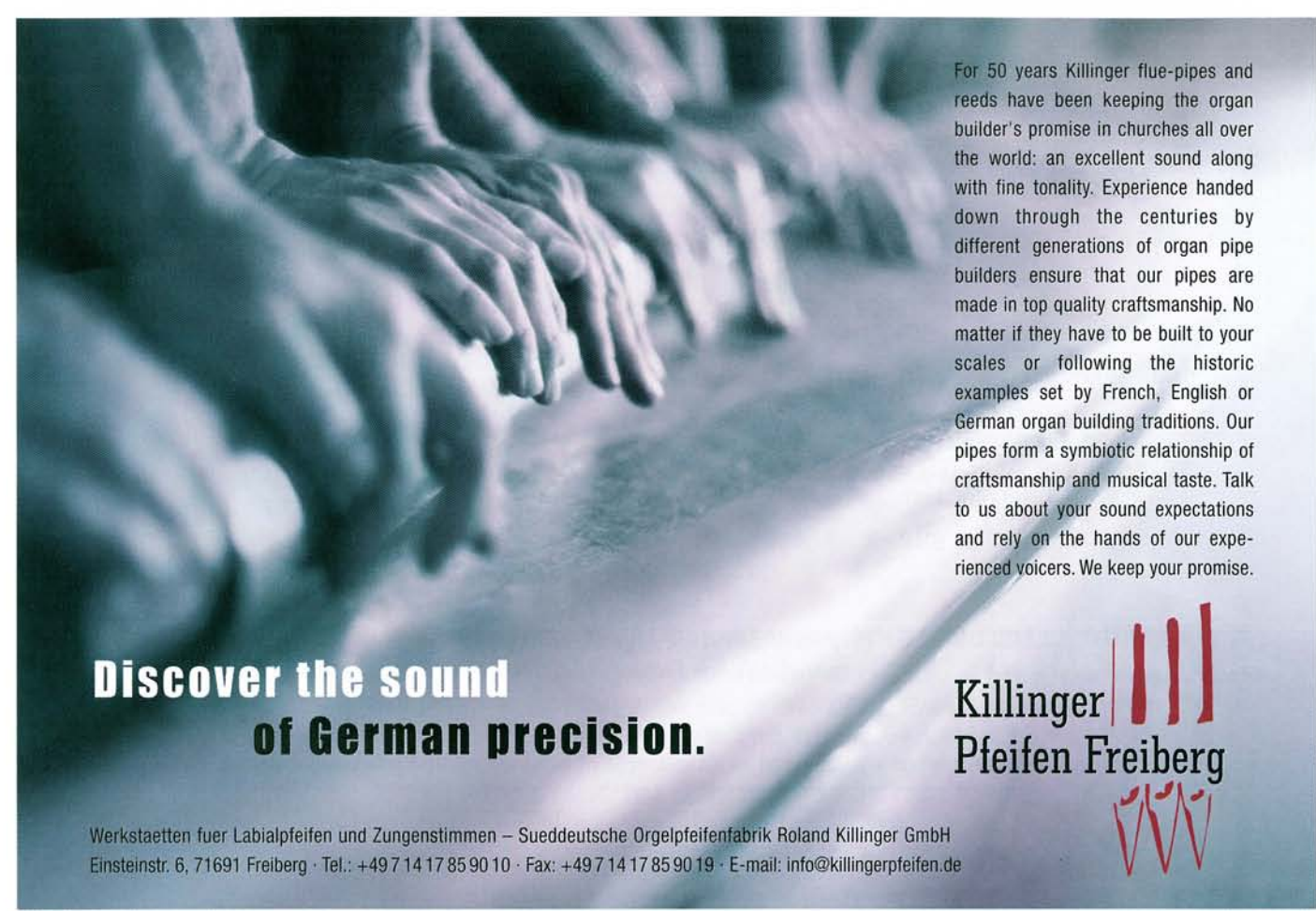
3:00 LECTURE: *Dual Temperaments: When and Where?* (Martin Pasi)

Given the attention that surrounds unequal temperament and its limited use, can two contrasting temperaments in the same organ provide ample musical resources?

4:30 FREE TIME

6:00 CASH BAR

7:00 CLOSING BANQUET AND AWARDS



For 50 years Killinger flue-pipes and reeds have been keeping the organ builder's promise in churches all over the world: an excellent sound along with fine tonality. Experience handed down through the centuries by different generations of organ pipe builders ensure that our pipes are made in top quality craftsmanship. No matter if they have to be built to your scales or following the historic examples set by French, English or German organ building traditions. Our pipes form a symbiotic relationship of craftsmanship and musical taste. Talk to us about your sound expectations and rely on the hands of our experienced voicers. We keep your promise.

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1924

1932

1941

1950

1955

1962

1968

1974

1979

1985

1990

1993

1999

2003

2006

## Post-Convention Tours – Thursday and Friday

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*Thursday, October 12*

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

- 6:30 - 7:30 a.m. BREAKFAST – on your own
- 7:45 BOARD BUSES FOR OPTIONAL ORGAN TOUR
- 9:00 ORGAN DEMONSTRATION AT MASON UNITED METHODIST CHURCH  
Aeolian-Skinner, Opus 1096 (1946), 3/28  
Demonstration by Jeff Orr, Organist, Mason United Methodist Church
- 9:45 BOARD BUSES FOR UNIVERSITY OF PUGET SOUND
- 10:15 ORGAN DEMONSTRATION AT UNIVERSITY OF PUGET SOUND  
Paul Fritts, Opus 8 (1989), 2/34  
Demonstration by Joseph Adam, University of Puget Sound faculty member
- 11:00 BOARD BUSES FOR CHRIST CHURCH EPISCOPAL
- 11:30 ORGAN DEMONSTRATION AT CHRIST CHURCH EPISCOPAL  
John Brombaugh, Opus 22 (1978), 2/30  
Demonstration by David Dahl, Organist, Christ Church Episcopal
- 12:15 p.m. LUNCH AT CHRIST CHURCH EPISCOPAL
- 1:00 BOARD BUSES FOR PACIFIC LUTHERAN UNIVERSITY
- 1:30 ORGAN DEMONSTRATION AT PACIFIC LUTHERAN UNIVERSITY  
Paul Fritts & Co. Organ Builders, Opus 18 (1998), 3/54  
Demonstration by Paul Tegels, Assistant Professor and University Organist
- 2:15 BOARD BUSES FOR FRITTS ORGAN BUILDERS
- 2:45 SHOP TOUR AT FRITTS ORGAN BUILDERS
- 3:45 BOARD BUSES FOR PASI ORGAN BUILDERS
- 4:30 SHOP TOUR AT PASI ORGAN BUILDERS
- 5:30 BOARD BUSES FOR RETURN TO HOTEL
- 6:45 ARRIVE BACK AT HOTEL



## Post-Convention Tours – Thursday and Friday

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*Friday, October 13*

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

- 7:00 - 8:00 a.m. BREAKFAST – on your own
- 8:15 BOARD BUS FOR OPTIONAL ORGAN TOUR
- 9:00 ORGAN DEMONSTRATION AT FIRST PRESBYTERIAN CHURCH  
Balcom & Vaughan, Opus 772 (1969), 3/70  
Demonstration by George Fiore, Organist, First Presbyterian Church
- 9:45 BOARD BUSES FOR PLYMOUTH CONGREGATIONAL CHURCH
- 10:15 ORGAN DEMONSTRATION AT PLYMOUTH CONGREGATIONAL CHURCH  
Schlicker Organ Co. (1967), 3/63  
Demonstration by Janet Regier, Organist, First Baptist Church, Seattle
- 11:00 BOARD BUSES FOR UNIVERSITY PRESBYTERIAN CHURCH
- 11:30 ORGAN DEMONSTRATION AT UNIVERSITY PRESBYTERIAN CHURCH  
Reuter Organ Company, Opus 2196 (1999), 4/93  
Demonstration by Jo Ann Stremmler, Organist, University Presbyterian Church
- 12:15 p.m. LUNCH AT UNIVERSITY PRESBYTERIAN CHURCH
- 1:00 BOARD BUSES FOR EPIPHANY
- 1:30 ORGAN DEMONSTRATION AT EPISCOPAL CHURCH OF THE EPIPHANY  
Noack Organ Co., Opus 132 (1997), 3/45  
Demonstration by Yvonne Hoar, Organist, St. Margaret's Episcopal Church, Bellevue
- 2:15 BOARD BUSES FOR ST. THOMAS EPISCOPAL CHURCH
- 2:45 ORGAN DEMONSTRATION AT ST. THOMAS EPISCOPAL CHURCH  
Metzler & Sons (1972), 2/29  
Organist: David Locke, Organist, Holy Trinity Lutheran Church, Mercer Island
- 3:30 BOARD BUSES FOR EMMANUEL EPISCOPAL CHURCH
- 4:00 ORGAN DEMONSTRATION AT EMMANUEL EPISCOPAL CHURCH  
Rudolf von Beckerath (1970), 2/36  
Demonstration by Terry Ketchum, Organist, Emmanuel Episcopal Church
- 4:45 BOARD BUSES FOR RETURN TO HOTEL
- 5:15 ARRIVE BACK AT HOTEL

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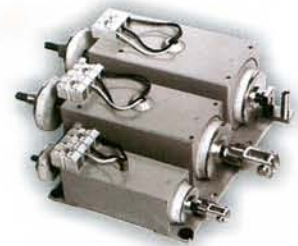
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und Fortschritt



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# Up a ladder?

Gripping a rail?  
*Dangling in space?*  
**Fear not.** *You don't have to keep your fingers crossed.*

By saying that organ builders are cabinet makers, metalsmiths, engineers, architects and artists in one, we'd still be putting them down.



They're contortionists, athletes and gymnasts to boot.

One foot on a ladder, miles above a laden soundboard, screwdriver in hand, many defy the laws of physics for the sake of their art.



We applaud courage here at SSOS. But similarly, we think our customers are better off happy than heroic.

*It's why we strive to ensure our systems work first-time without recourse to acrobatics.*

First, we make sure an order suits its job. No two organs are alike, so tell us all you can. Drop in. Have a coffee. We speak English, not abbreviated electro-jargon.

Installation is simple.

Everything from a tremolo to a MultiSystem with MIDI comes with a clear-cut guide. We're chopping out the geeky bits. "The first socket" inspires more confidence, we feel, than "the 4-pole in-line coded output". We hope you'll agree.

If anything does prove awkward, call us on 800 272 4775. It's hugely cheaper than a medical bill and you can talk to your system's designer.

Finally, while every product's made to last, we're always waiting in the wings.

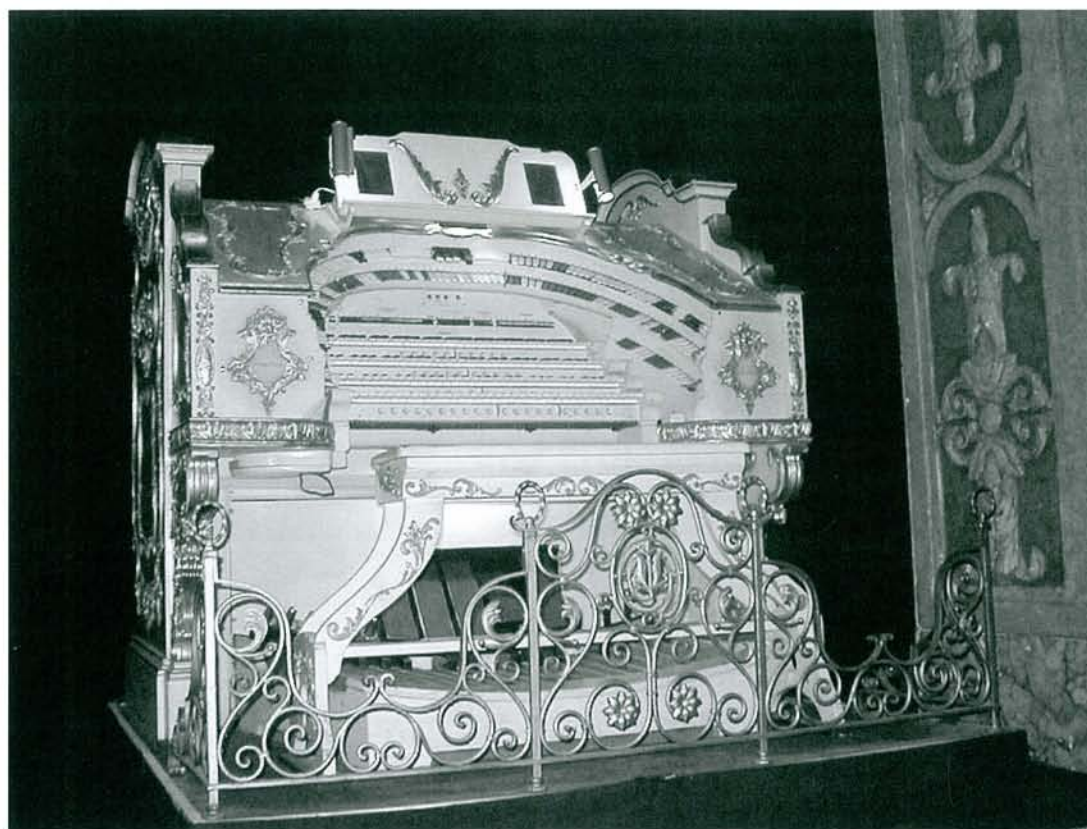
We've blueprints, spares and backup for every single system SSOS has ever made.

Nothing's infallible. But in 30 years, we've learned that open ears beat crossed fingers every time. On the ground or in the air.

**Rather than blind you with science, we'll just help you build brilliant organs.**



## Pre-Convention Organ – Sunday



### Seattle Paramount Theatre

The Rudolph Wurlitzer Manufacturing Company, Opus 1819 (1927)

#### LEFT SIDE

##### *Main Chamber*

Tuba Horn (15" w.p.)  
Diaphonic Diapason (15" w.p.)  
Tibia Clausa (15" w.p.)  
Clarinet  
Concert Flute

##### *String Chamber*

Solo String  
Viole d' Orchestra  
Viole Celeste  
Vox Humana (6" w.p.)

##### Chrysoglott

##### *Unenclosed*

Sleigh Bells  
Marimba  
Xylophone  
Snare Drum  
Crash Cymbal  
Bass Drum

#### RIGHT SIDE

##### *Solo Chamber*

Tuba Mirabilis  
English Horn (*addition*)  
Brass Trumpet  
Tibia Clausa (15" w.p.)  
Orchestra Oboe  
Kinura  
Brass Saxophone  
Solo String  
Oboe Horn  
Quintadena  
Vox Humana (6" w.p.)

Glockenspiel  
Cathedral Chimes  
Trap Assembly

##### *Unenclosed*

Piano  
Master Xylophone

Relay Room

#### ACCESSORIES

##### *Tremulants:*

Main  
String  
Diapason/Tuba  
Tibia Main  
Vox Humanas  
Solo  
Tuba Mirabilis  
Tibia Solo  
English Horn

##### *Swell shoes:*

Main  
String  
Solo  
Master  
Crescendo

Wind pressure is 10" except as noted. Wurlitzer built seventeen four-manual, 20-rank "Publix 1" models designed by Jesse Crawford for the Publix Theatre chain. The Seattle Wurlitzer is one of only three remaining as original installations, the other two being in Birmingham, Alabama and Denver, Colorado. The original contract price was \$46,500. A full stoplist can be found at [www.pipeorgan.org](http://www.pipeorgan.org) and at [www.pstos.org/instruments](http://www.pstos.org/instruments)



### GRAND ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 8' Salicional
- 4' Prestant
- 4' Flûte ouverte
- 2' Doublette
- 1 1/3' Fourniture IV
- Cornet V (*mounted*)
- 8' Trompette
- 8' Cromorne
- 4' Clairon

### RÉCIT

- 8' Diapason
- 8' Cor de nuit
- 8' Viole de gambe
- 8' Voix céleste
- 4' Prestant
- 4' Flûte à fuseau
- 2 2/3' Nazard
- 2' Quarte de nazard
- 1 3/5' Tierce
- 1' Cymbale IV
- 16' Basson
- 8' Trompette
- 8' Hautbois

### PEDALE

- 16' Contrebasse
- 16' Soubasse
- 8' Montre
- 8' Flûte
- 4' Octave
- 4' Flûte
- 2 2/3' Fourniture II
- 16' Bombarde
- 8' Trompette
- 4' Clairon

Tremblant  
Cloches (Zimbelstern)



## St. Stephen's Episcopal Church

Bond Organ Builders, Inc. Opus 23 (1994)

Manual compass: 61 notes  
Pedal compass: 32 notes  
2,307 pipes, 44 ranks

Mechanical key action, electric stop action, recently upgraded to 256 levels of memory

Pipe materials: flamed copper and polished 70% tin (façade); 98% lead alloy, hand-hammered (flutes);  
50% spotted metal (all other inside stops); poplar (flute basses)  
Case material: Quarter-sawn white oak, hand-rubbed oil and wax finish

Winding by weighted wedge bellows, provision for steady wind or historically appropriate flexible wind  
Temperament: Kellner

# Convention Organ – Monday



## Benaroya Hall

C.B. Fisk, Inc., Opus 114 (2000)

### GREAT (Manual I)

- 16' Prestant
- 8' Octave
- 8' Violoncelle
- 8' Flûte harmonique
- 8' Spillpfeife
- 4' Octave
- 4' Rohrflöte
- 2½' Quinte
- 2' Superoctave
- 1½' Terz
- Mixture VI-VIII
- 16' Bombarde
- 8' Trommeten
- 8' Trompette
- 4' Clairon
- 16' Tuba Magna (*extension*)\*
- 8' Tuba Mirabilis\*
- 4' Tuba Clarion (*extension*)\*

### POSITIVE (Manual II)

- 16' Quintaton
- 8' Principal
- 8' Salicional
- 8' Unda maris
- 8' Gedackt
- 4' Octave
- 4' Baarpijp
- 3½' Grosse Tierce
- 2½' Nasard

- 2' Doublette
- 2' Quarte de nasard
- 1¾' Tierce
- 1½' Larigot
- 1' Piccolo
- Sharp IV-VI
- 16' Dulcian
- 8' Trompette
- 8' Cromorne
- 16' Tuba Magna (*Gt.*)
- 8' Tuba Mirabilis (*Gt.*)
- 4' Tuba Clarion (*Gt.*)

### SWELL (Manual III)

- 16' Bourdon
- 8' Diapason
- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte traversière
- 8' Bourdon
- 4' Prestant
- 4' Flûte octaviant
- 2' Octavin
- Cornet II (*c1-g3*)
- Plein jeu III-IV
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon

### SOLO (Manual I)

- 8' Stentor Diapason
- 8' Flauto Mirabilis (*c1-c4*)
- 4' Stentor Octave
- Stentor Mixture IV
- 8' Clarinet

### PEDAL

- 32' Prestant (*Gt. extension, facade to low F*)
- 32' Untersatz (*Open Wood extension*)
- 16' Open Wood
- 16' Montre
- 16' Prestant (*Gt.*)
- 16' Violonbasse
- 16' Bourdon (*Sw.*)
- 10½' Gross Quinte
- 8' Octave
- 8' Open Flute (*extension*)
- 8' Violoncelle (*Gt.*)
- 8' Spillpfeife (*Gt.*)
- 4' Superoctave
- Mixture IV
- 32' Tuba Profunda (*extension*)
- 16' Bombarde (*Gt.*)
- 16' Posaune
- 8' Trommeten (*Gt.*)
- 8' Trompette (*Gt.*)
- 4' Tuba Clarion (*Gt.*)
- 16' Tuba Magna (*Gt.*)
- 8' Tuba Mirabilis (*Gt.*)
- 4' Clairon (*Gt.*)

Mechanical action; optional servo-pneumatic lever for unison and sub-unison coupling to Great  
General Tremulant, Swell Tremolo rapidé, Solo Tremulant, optional Flexible Wind

Swell and Solo divisions expressive

Crescendo pedal and 128-level combination action

83 ranks; 4,490 pipes. Three blowers totaling 11½ horsepower provide pressures ranging from 3¾ to 20"





### Trinity Parish Church

Kimball Organ Company (1906)

Balcom & Vaughan (1978)

Marceau & Associates (1989, 1996, 2006)

#### GREAT

- 16' Pommer (*low 12 Sw.*)
- 8' Prinzipal
- 8' Rohrflute
- 8' Flute Harmonique (*ten. c*)
- 4' Oktave
- 4' Koppelflute
- 2' Super Oktave
- 2 $\frac{2}{3}$ ' Cornet III (*mounted*)
- 1 $\frac{1}{3}$ ' Mixture III-V
- 8' Trompete

#### POSITIV

- 8' Prinzipal
- 8' Gedackt
- 8' Gemshorn
- 8' Gemshorn Celeste (*tenor c*)
- 4' Spitzoktave
- 4' Spillflute
- 2 $\frac{2}{3}$ ' Sesquialtera II (*full compass*)
- 2' Oktave
- 2' Lochgedackt
- 1 $\frac{1}{3}$ ' Larigot
- 1' Cymbel IV
- 8' Krummhorn

#### SWELL

- 16' Lieblich Gedackt
- 8' Holzgedackt (*extension*)
- 8' Salizional
- 8' Voix Celeste (*ten. c*)
- 4' Prinzipal
- 4' Nachthorn
- 2 $\frac{1}{2}$ ' Nasat
- 2' Waldflute
- 1 $\frac{3}{5}$ ' Terz
- 2' Fourniture III-IV
- 16' Fagott (*extension*)
- 8' Trompette
- 8' Oboe
- 8' Fagott
- 4' Hautbois (*extension*)

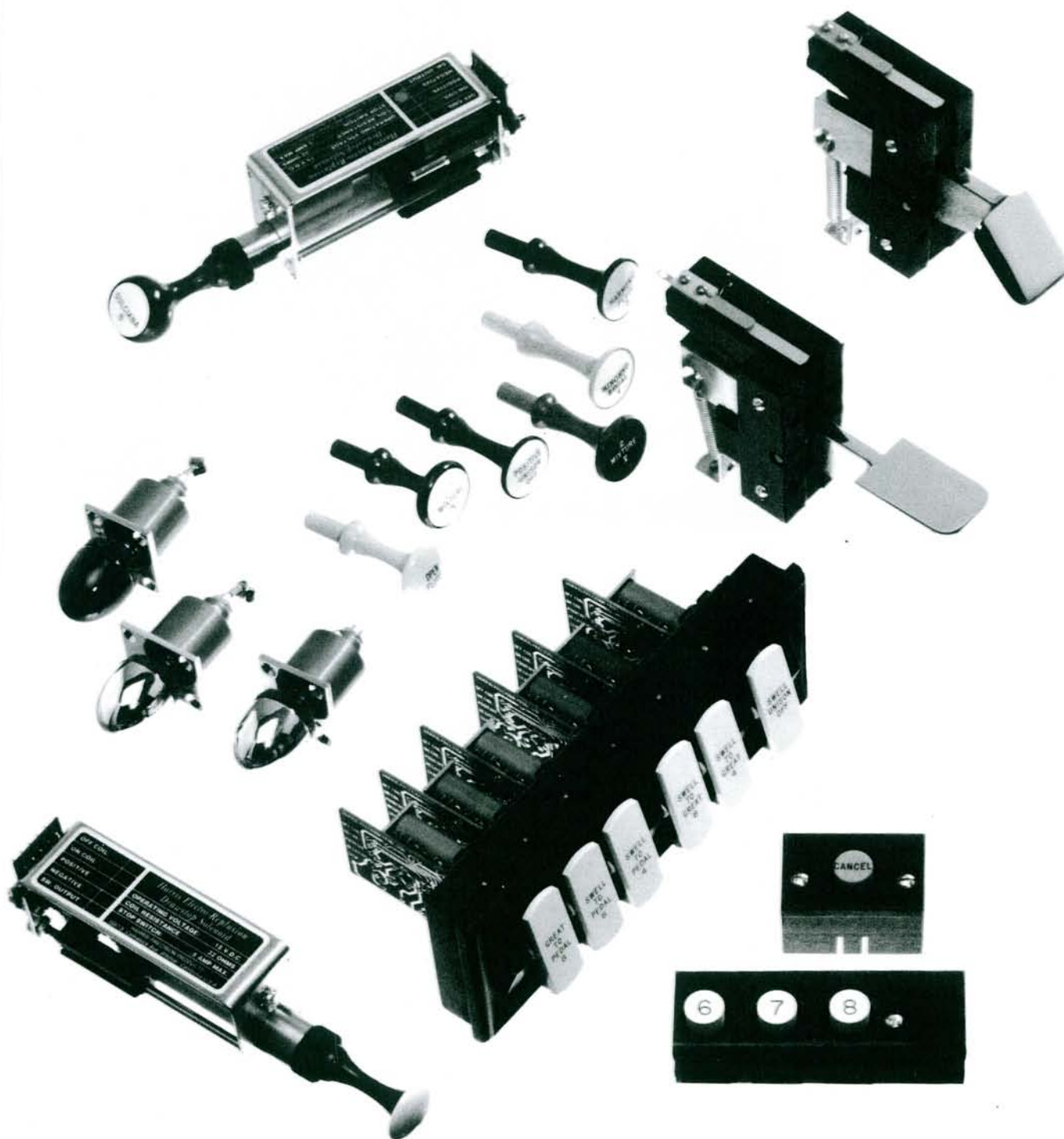
#### PEDAL

- 32' Untersatz (*digital extension*)
- 16' Prinzipalbass
- 16' Subbass
- 16' Lieblich Gedackt (*Sw.*)
- 8' Octavebass
- 8' Openbass (*extension*)
- 8' Gedecktbas (*extension*)
- 8' Holzgedackt (*Sw.*)
- 4' Choralbass
- 2 $\frac{2}{3}$ ' Mixture III
- 32' Contra Posaune (*digital extension*)
- 16' Posaune
- 16' Fagott (*Sw.*)
- 8' Trompete (*extension*)
- 4' Clarion

Marceau console built in 1989 with SSOS 8-level combination action and Peterson key switching.  
56 ranks; 3,119 pipes

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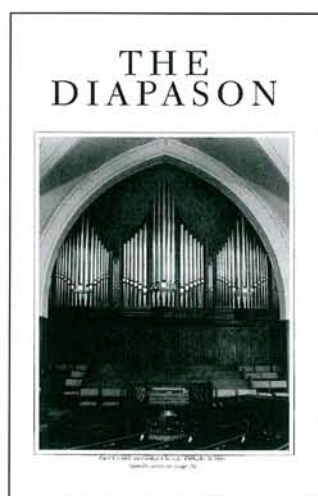
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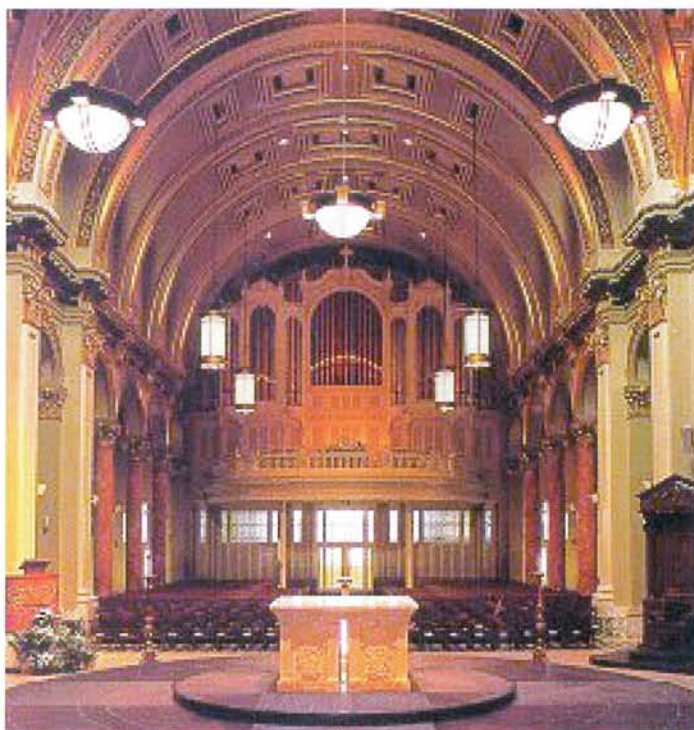
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# Convention Organ – Monday



## St. James Cathedral

West Gallery: Hutchings-Votey Organ Co., Opus 1623 (1907)

Console and electrical restoration: Marceau & Associates (1996)

### GREAT

- 16' Diapson
- 8' Diapason I
- 8' Diapason II
- 8' Gross Flute\*
- 8' Doppel Flute\*
- 8' Gamba\* (*Choir*)
- 8' Dulciana\* (*Choir ext.*)
- 4' Octave
- 4' Harmonic Flute\*
- 2 $\frac{2}{3}$ ' Twelfth\*
- 2' Fifteenth
- 2 $\frac{2}{3}$ ' Mixture III\*
- 8' Trumpet\*
- 4' Clarion\*

\* Enclosed in Choir

### CHOIR (*expressive*)

- 16' Dulciana
- 8' Diapason
- 8' Concert Flute
- 8' Gamba
- 8' Viola
- 8' Vox Celestis
- 4' Flute d'Amour
- 2' Piccolo
- 8' Clarinet
- Tremolo

### SWELL

- 16' Bourdon
- 8' Diapason
- 8' Stopped Diapason
- 8' Quintadena
- 8' Salicional
- 8' Unda Maris
- 4' Octave
- 4' Flauto Traverso
- 2 $\frac{2}{3}$ ' Nasard
- 2' Flautino
- 2' Dolce Cornet V
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- 4' Clarion
- 8' Vox Humana
- Tremolo

Master Expression (optional tandem control of both organs' swell boxes)  
All Swells to Swell  
Rosales Console General Cancel (thumb piston)  
"Rosales On" (drawknob)

46 stops/57 speaking stops, 52 ranks

### SOLO

- 8' Stentorphone
- 8' Philomela
- 4' Harmonic Flute
- 8' Tuba Mirabilis
- Chimes

### PEDAL

- 32' Bourdon (*extension*)
- 16' Diapason
- 16' Violone
- 16' Bourdon
- 16' Lieblich Gedackt (*Swell Stopped Diapason*)
- 16' Dulciana (*Choir*)
- 10 $\frac{2}{3}$ ' Quint (*extension of Bourdon*)
- 8' Flute (*extension of Diapason*)
- 8' Violoncello (*extension*)
- 32' Contra Bombarde (*ext. to low BBBBB*)
- 16' Bombarde
- 16' Trombone





## St. James Cathedral

East Gallery: Rosales Pipe Organ Builders, Inc., Opus 30 (2000)

### GRAND-ORGUE (*Man. II*)

- 16' Montre (*façade*)
- 8' Montre (*façade*)
- 8' Bourdon
- 8' Flûte douce
- 8' Flûte céleste (*low E*)
- 4' Prestant
- 4' Flûte conique
- 2 2/3' Quinte
- 2' Doublette
- Plein jeu IV-V
- 16' Contre basse
- 8' Trompette
- 4' Clairon
- Trémolo

### RÉCIT EXPRESSIF (*Man. III or I*)

- 16' Bourdon
- 8' Diapason
- 8' Flûte traversière
- 8' Voie de gambe
- 8' Voix céleste (*low C*)
- 4' Octave
- 4' Flûte octaviante
- 2 2/3' Nasard
- 2' Octavin
- 1 3/5' Tierce
- Plein jeu harmonique II-IV
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- Trémolo

### SOLO EXPRESSIF (*Man. IV or I*)

- 16' Flûte en façade (*Péd. Soubasse*)
- 8' Violoncelle
- 8' Flûte harmonique
- 4' Octave
- Cornet V
- 8' Trompette
- 8' Clarinette
- 4' Clairon
- Trémolo

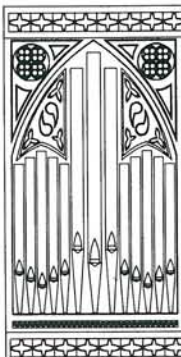
### PÉDALE

- 32' Bourdon (*Soubasse, low 12 West Gallery*)
- 16' Montre (*G-O*)
- 16' Soubasse
- 16' Bourdon (*Récit*)
- 8' Octave (*façade*)
- 8' Flûte (*Solo*)
- 8' Violoncelle (*Solo*)
- 8' Basse (*extension*)
- 4' Flûte en façade
- 32' Contra Bombarde (*West Gallery ext.*)
- 16' Bombarde
- 16' Bombarde (*West Gallery*)
- 16' Basson (*G-O*)
- 8' 1ère Trompette (*extension*)
- 8' 2ème Trompette (*Solo*)
- 4' Clairon (*Solo*)

Percussion: Clochettes (eight bells), Rossignol (2 pipes in water)

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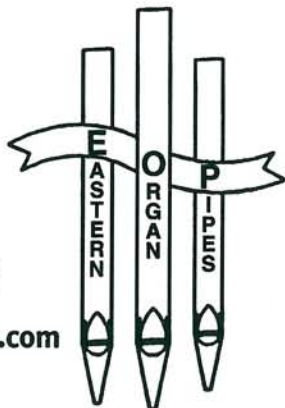
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## HOOFDWERK (Man. II)

- 16' Prestant
- 8' Prestant
- 8' Roerfluit
- 4' Octaaf
- 4' Speelfluit
- 2 $\frac{2}{3}$ ' Quint
- 2' Octaaf
- 1 $\frac{3}{5}$ ' Terts
- Mixtuur IV
- Scherp III
- 16' Trompet\*
- 8' Trompet\*
- 16' Trompet (horizontal)
- 8' Trompet (horizontal)

## RUGWERK (Man. I)

- 8' Prestant
- 8' Gedekt
- 8' Quintadeen
- 4' Octaaf
- 4' Roerfluit
- 2' Octaaf
- Sesquialter II
- Mixture III
- Scherp III
- 16' Dulciaan
- 8' Schalmey
- Tremulent

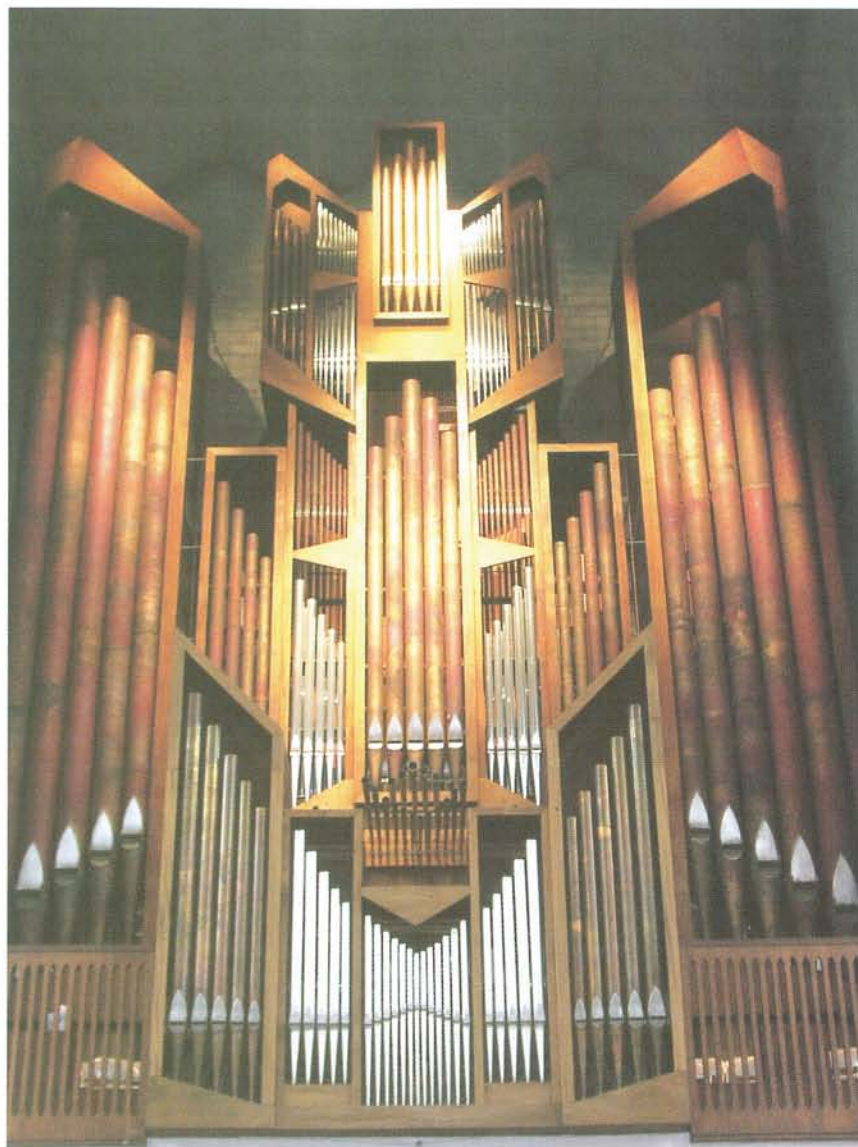
## BOVENWERK

(Man. III, expressive)

- 8' Prestant
- 8' Fluit
- 8' Gemshoorn
- 8' Zweving
- 4' Octaaf
- 4' Koppelfluit
- 2 $\frac{2}{3}$ ' Nasard
- 2' Flageolet
- 1' Octaaf
- Mixtuur V
- 8' Trompet
- 8' Kromhoorn
- Tremulent

## BORSTWERK (Man. IV)

- 8' Gedekt (wood)
- 4' Prestant
- 4' Fluit
- 2' Gemshoorn
- 1 $\frac{1}{3}$ ' Larigot
- Cymbel II
- 8' Regaal
- Tremulent
- Zymbelstern



## St. Mark's Cathedral

Flentrop Orgelbau (1965)

## PEDAAL

- 32' Prestant (extension)
- 16' Prestant
- 16' Subbass
- 8' Octaaf
- 4' Octaaf
- 8' Gedekt
- 4' Spitsgedekt

- 2+1' Nachthoorn
- Mixtuur VII
- 32' Bazuin\*
- 16' Bazuin
- 8' Trompet
- 4' Trompet
- 2' Cornet

\*denotes reeds added by Paul Fritts in 1993, along with new slider solenoids, a multi-level SSOS combination system, and a new key-desk chassis that changed the balanced action to suspended. In the interest of improving speech and tuning stability, minor voicing changes were also made in 1993: the Bovenwerk Fluit 8' cutups were raised, and the Kromhoorn had its caps removed and resonators lengthened. Following the 2001 earthquake, which caused the main case to break free of the back wall, Paul Fritts was again contracted to make case repairs and add a new inner frame of heavy wood and steel with many more connections to the building. Steel bracing added to the Rugwerk case during the 1993 renovation prevented it from falling into the nave during the earthquake.



### Faith Lutheran Church

Pasi Organ Builders, Opus 2 (1991)

#### GREAT

8' Principal  
 8' Suavial  
 8' Salicional  
 8' Rohrflöte  
 4' Octave  
 2 $\frac{2}{3}$ ' Quint  
 1 $\frac{3}{5}$ ' Tierce (*double draw with Quint*)  
 2' Octave  
 Mixture IV  
 Tremulant

#### SWELL

8' Gemshorn  
 8' Celeste (*tenor c*)  
 8' Bordun  
 4' Harmonic Flute  
 2' Octavin  
 16' Bassoon  
 8' Trumpet

#### PEDAL

16' Subbass  
 8' Principal (*Gt.*)  
 4' Octave  
 16' Bassoon (*Sw.*)  
 8' Trumpet (*Sw.*)

Originally designed for Coral Isle Church in Tavernier, Florida,  
 and moved to its current location in 2003.





## First United Methodist Church

Bellevue, Washington

John-Paul Buzard Pipe Organ Builders, Opus 18 (1997)

### GREAT (\* denotes expressive stops)

- 16' Lieblich Gedeckt\*
- 8' Open Diapason
- 8' Open Wood Flute\*
- 8' Viola da Gamba\*
- 8' Flute Coelestis\*
- 4' Principal
- 4' Spire Flute\*
- 4' Flute d'Amour\* (ext. 16')
- 2 $\frac{2}{3}$ ' Twelfth\*
- 2' Fifteenth
- 1 $\frac{3}{5}$ ' Seventeenth\*
- 1 $\frac{1}{3}$ ' Fourniture IV
- 8' Clarinet\*
- 8' Major Tuba (horizontal, 10" wind)
- 8' Tuba Solo (melody coupler)

### COMPOSITE CHOIR

(derived from expressive Great stops)

- 16' Lieblich Gedeckt
- 8' Chimney Flute (extension)
- 8' Viola da Gamba
- 8' Flute Coelestis
- 4' Principal (preparation)
- 4' Open Flute
- 2 $\frac{2}{3}$ ' Twelfth
- 2' Block Flute (extension)

- 1 $\frac{3}{5}$ ' Seventeenth
- 1' Mixture IV (preparation)
- 8' Clarinet
- Tremulant
- 8' Major Tuba (Gt.)
- 8' Tuba Solo (Gt.)

### SWELL

- 8' English Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste (tenor C)
- 4' Principal
- 4' Harmonic Flute
- 2' Flageolet (harmonic)
- 2' Full Mixture IV
- 16' Basson
- 8' Trompette
- 8' Oboe
- 4' Clarion (extension of 16')
- 8' Major Tuba (Gt.)
- 8' Tuba Solo (Gt.)

Percussion: Chimes (prep.) and Cymbalstern (7 bells)  
29 speaking stops, 34 ranks

### PEDAL

- 32' Subbass (digital ext.)
- 32' Lieblich Gedeckt (digital ext.)
- 16' Open Diapason
- 16' Bourdon
- 16' Gedeckt (Gt.)
- 8' Principal (extension)
- 8' Bass Flute (extension)
- 8' Gedeckt Flute (Gt.)
- 4' Choral Bass (extension of 16')
- 16' Trombone
- 16' Basson (Sw.)
- 8' Trumpet (extension)
- 4' Clarion (Sw.)
- 8' Major Tuba (Gt.)





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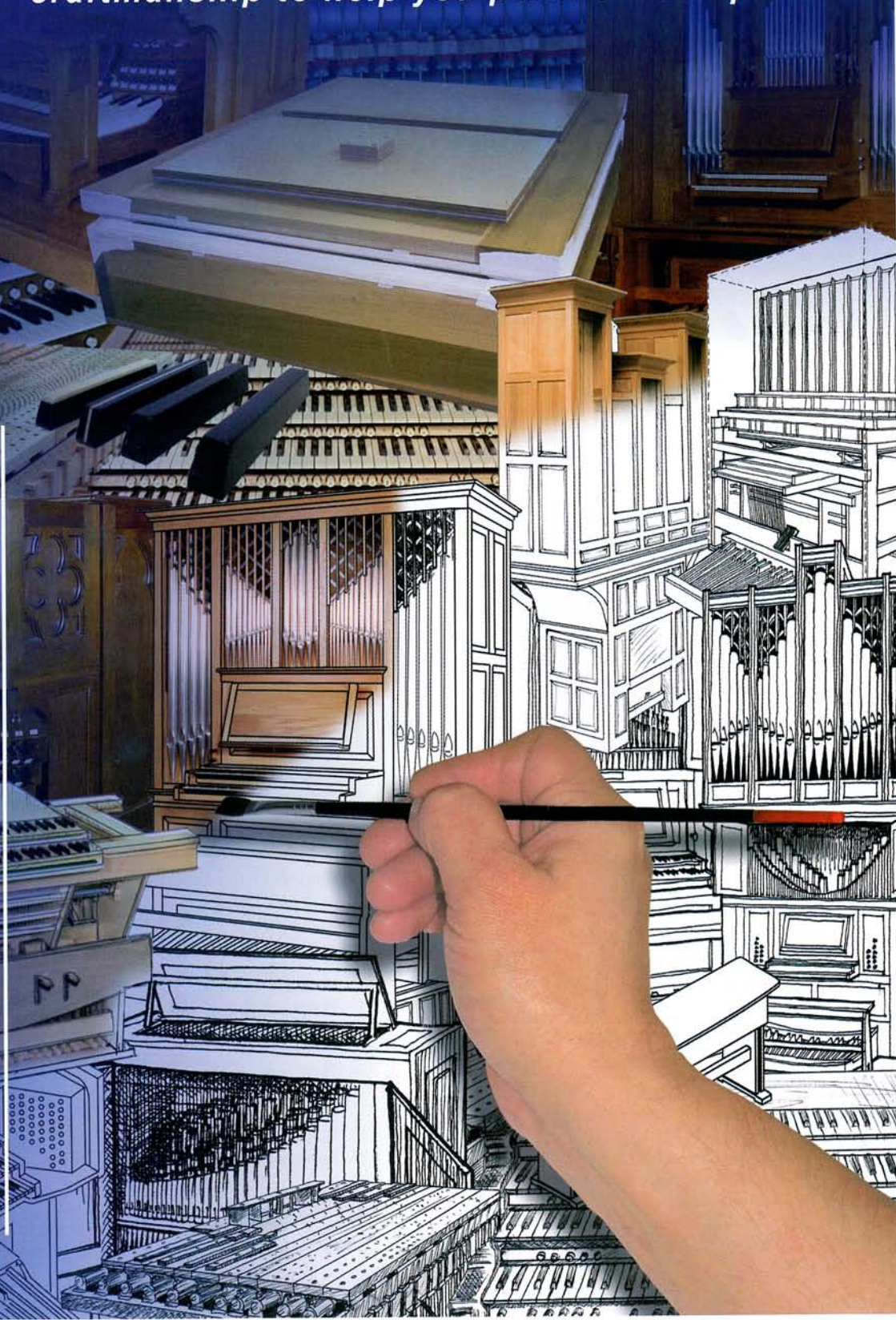
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## Convention Organ – Tuesday



### First Presbyterian Church

Bellevue, Washington

Casavant Frères Lteé., Opus 3742 (1995)

#### GRAND ORGUE

- 16' Violonbasse (*extension*)
- 8' Montre
- 8' Violon
- 8' Flûte à cheminée
- 8' Flûte harmonique
- 4' Prestant
- 4' Flûte ouverte
- 2 $\frac{2}{3}$ ' Quinte majeure
- 2' Doublette
- 2 $\frac{2}{3}$ ' Cornet III
- 1 $\frac{1}{3}$ ' Fourniture IV-V
- 16' Bombarde (*extension*)
- 8' Trompette
- 4' Clarion
- Chimes
- 8' Trompette en chamade

#### POSITIF EXPRESSIF

- 8' Principal
- 8' Voce Umana (*tenor c*)
- 8' Bourdon
- 8' Flûte douce
- 8' Flûte céleste (*tenor c*)
- 4' Principal
- 4' Flûte à fuseau
- 2' Doublette
- 1 $\frac{1}{3}$ ' Larigot
- 2 $\frac{2}{3}$ ' Sesquialtera II
- $\frac{2}{3}$ ' Cymbale IV
- 16' Douçaine
- 8' Cromorne
- Tremblant
- 16' Bombarde en chamade (*extension*)
- 8' Trompette en chamade
- 4' Clarion en chamade (*extension*)

#### SWELL

- 16' Bourdon (*extension*)
- 8' Diapason
- 8' Flûte majeure
- 8' Viole de gambe
- 8' Voix céleste t.c.
- 4' Octave
- 4' Flûte à cheminée
- 2 $\frac{2}{3}$ ' Nazard
- 2' Quarte de nazard
- 1 $\frac{3}{5}$ ' Tierce
- 1' Piccolo
- 2' Plein Jeu V
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clarion
- Tremblant
- 8' Trompette en chamade (G.O.)

#### PÉDALE

- 32' Soubasse (*digital*)
- 32' Bourdon (*digital*)
- 16' Contrebasse
- 16' Montre
- 16' Violonbasse (G.O.)
- 16' Soubasse
- 16' Bourdon (*Swell*)
- 8' Octavebasse (*extension*)
- 8' Flûte bouchée (*extension*)
- 8' Flûte à cheminée (G.O.)
- 4' Octave
- 4' Flûte ouverte
- 10 $\frac{2}{3}$ ' Théorbe (*derived*)
- 2 $\frac{2}{3}$ ' Mixture V
- 32' Contre Trombone (*extension*)
- 16' Trombone
- 16' Bombarde (G.O.)
- 16' Basson (*Swell*)
- 16' Douçaine (*Positif*)
- 8' Trompette
- 8' Trompette en chamade (G.O.)
- 4' Clarion en chamade (G.O.)
- 4' Clarion
- 4' Hautbois (*Swell*)



## Post-Convention Tour Organ – Thursday



### Mason United Methodist Church

Aeolian-Skinner Organ Co., Inc., Opus 1096 (1946)

#### GREAT

16' Quintaton  
8' Diapason  
8' Bourdon  
8' Spitzflöte  
4' Principal  
2½' Quint  
2' Super Octave  
Chimes

#### CHOIR

8' Viola  
8' Concert Flute  
8' Dulciana  
8' Unda Maris  
4' Koppelflöte  
2½' Nazard  
2' Blockflöte  
8' Clarinet  
Tremulant

#### SWELL

8' Geigen Diapason  
8' Stopped Diapason  
8' Salicional  
8' Voix celeste (*tenor c*)  
4' Flute harmonique  
Plein Jeu III  
8' Trumpet  
8' Oboe  
8' Vox Humana  
Tremulant

#### PEDAL

32' Violone (*Wicks electronic stop*)  
16' Contrebasse  
16' Bourdon  
16' Quintaton (*Gt.*)  
16' Lieblich Gedeckt (*Sw.*)  
8' Octave  
8' Flute  
4' Super Octave  
4' Schalmey (*Wicks*)  
Chimes (*Gt.*)

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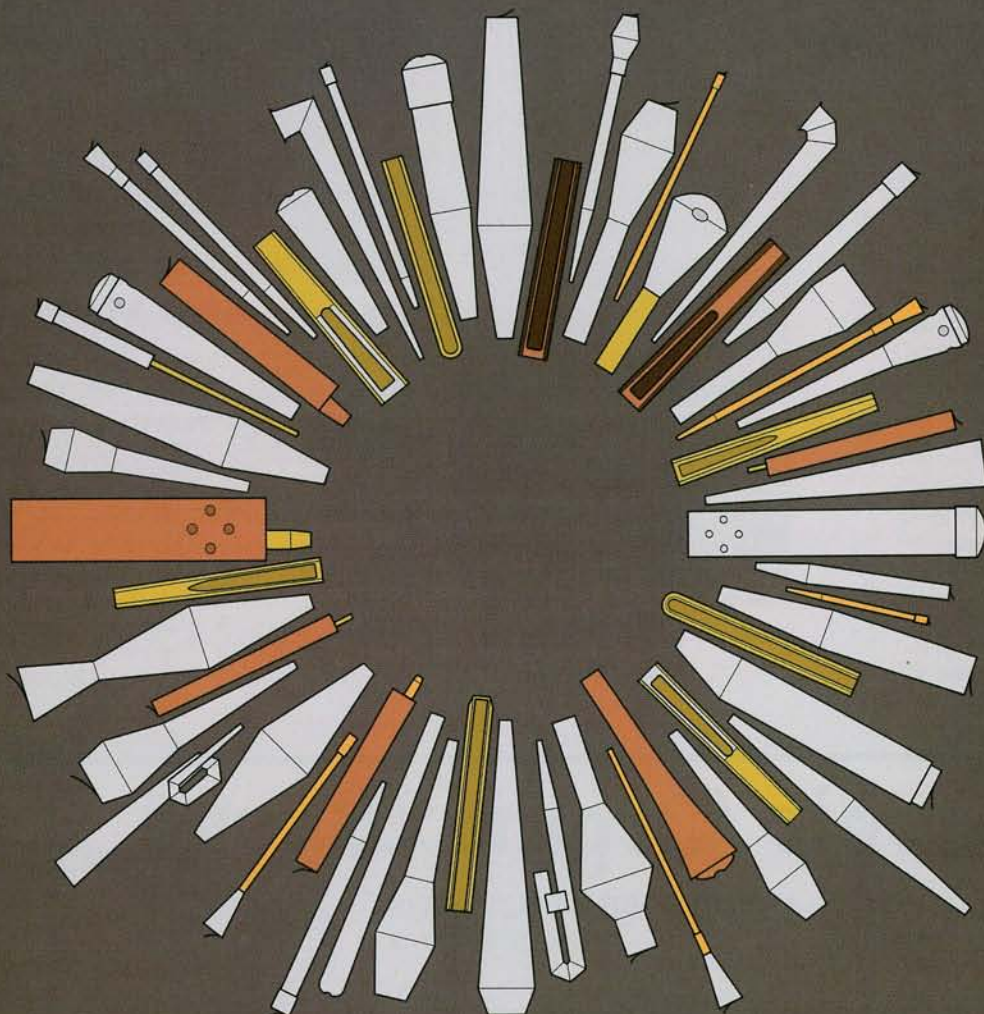
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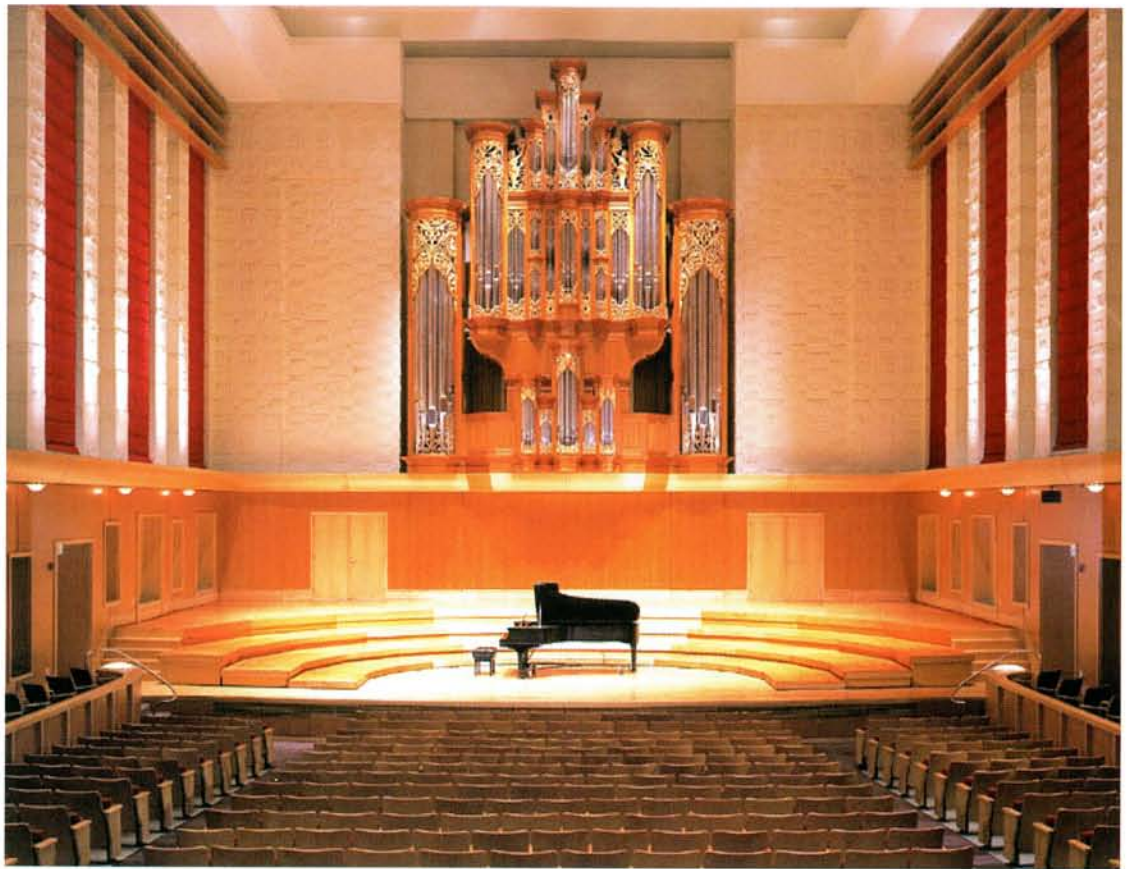
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## Post-Convention Tour Organ – Thursday



### Pacific Lutheran University

Paul Fritts & Co. Organ Builders, Opus 18 (1998)

#### GREAT (*Man. I*)

16' Praestant  
8' Octave  
8' Rohrflöte  
8' Spielflöte  
8' Salicional  
4' Octave  
4' Spitzflöte  
2 2/3' Quinte  
2' Octave  
Cornet V  
Mixture V-VII  
16' Trompete  
8' Trompete  
8' Baarpfeife

#### RÜCKPOSITIVE

8' Praestant  
8' Gedact  
4' Octave  
4' Rohrflöte  
2' Octave  
2' Waldflöte  
1 1/3' Nasat  
Sesquialter II  
Scharff IV-VII  
16' Fagott  
8' Trompete  
8' Dulcian

#### SWELL

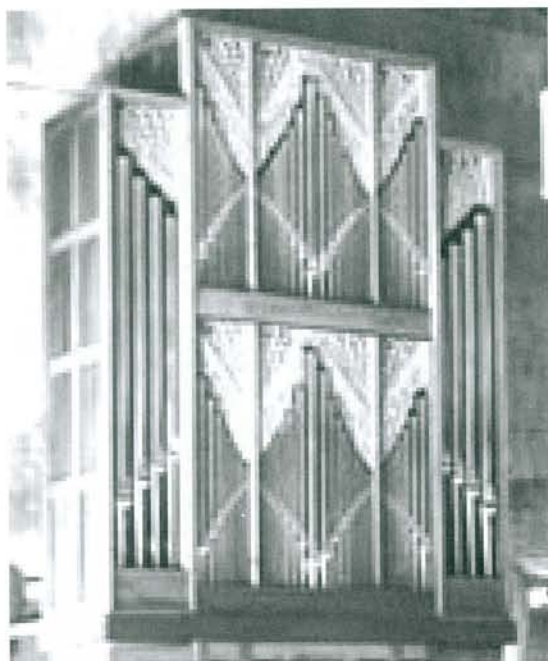
16' Quintadena  
8' Principal  
8' Bourdon  
8' Viole de Gambe  
8' Voix celeste (*tenor c*)  
4' Octave  
4' Koppel Flute  
2 2/3' Nasard  
2' Gemshorn  
1 3/5' Tierce  
Mixture V-VI  
8' Trompette  
8' Hautbois  
8' Voix Humaine  
4' Schalmey

#### PEDAL

32' Subbass  
16' Praestant  
16' Subbass  
8' Octave  
8' Gedact  
4' Octave  
2' Mixture VII  
32' Posaune  
16' Posaune  
8' Trompete  
4' Trompete  
2' Cornett

Mechanical key and stop action  
Two tremulants: Gt./Pos. and Swell  
Kellner tuning

## Post-Convention Tour Organ – Thursday



### Christ Church Episcopal

John Brombaugh, Opus 22 (1978 and 1989)

#### GREAT

16' Quintadena  
8' Praestant  
8' Holpyp  
4' Octave  
4' Spitzflöte  
2 $\frac{2}{3}$ ' Sesquialtera II (2 $\frac{2}{3}$ ' draws separately)  
2' Octave  
Mixture III-V  
8' Trumpet  
8' Harfenregal

#### POSITIVE

8' Gedackt  
8' Erzähler  
8' Erzähler Celeste (*tenor f, double draw*)  
4' Praestant  
4' Rohrflöte  
Cornet II (*discant, 2 $\frac{2}{3}$ ' draws separately*)  
2' Cigarflute  
Scharff III  
8' Krummhorn

#### PEDAL

16' Subbass  
8' Octave  
4' Octave  
16' Posaune  
8' Trumpet

Mechanical key and stop action  
Wind Stabilizer  
Adjustable Tremulant  
Cymbelstern  
Kellner Tuning



### University of Puget Sound

Paul Fritts & Co., Opus 8 (1989)

#### GREAT

16' Quintadena  
8' Principal  
8' Rohrflöte  
8' Traversflöte  
4' Octav  
4' Spitzflöte  
2 $\frac{2}{3}$ ' Quint/Sesquialtera  
2' Octav  
Mixture III-VI  
8' Trompet  
4' Trompet

#### PEDAL

16' Subbass  
8' Principal  
8' Bourdon  
4' Octav  
Mixture IV-VI  
16' Posaune  
8' Trompet  
4' Trompet  
2' Cornet

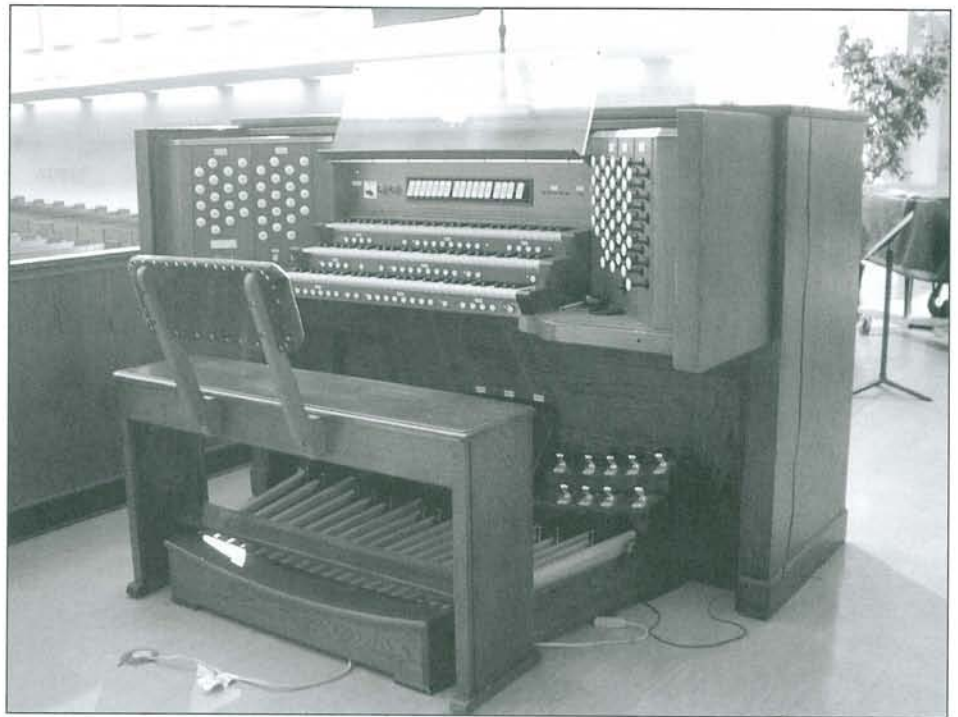
#### SWELL

8' Principal  
8' Gedact  
8' Viol di Gamba  
8' Voix celeste  
4' Octav  
4' Rohrflöte  
2 $\frac{2}{3}$ ' Nasat/Cornet  
2' Gemshorn  
1 $\frac{1}{3}$ ' Sifflöte  
2' Octav/Mixture IV-VI  
Scharff IV-V  
16' Trompet  
8' Trompet  
8' Hautbois

Mechanical key and stop action  
Wind Stabilizer  
Adjustable Tremulant  
Kellner Tuning



## Post-Convention Tour Organ – Friday



### First Presbyterian Church, Seattle

Balcom & Vaughan (1969)

#### GREAT

- 16' Quintade
- 8' Prinzipal
- 8' Holz Bordun
- 8' Spitzflöte
- 4' Octave
- 4' Flöte
- 2' Superoktave
- Mixture IV
- Scharf III
- 8' Trumpet
- 8' Krummhorn

#### SWELL

- 16' Bourdon (*extension*)
- 8' Flûte à Cheminée
- 8' Viola
- 8' Viola Celeste (*low G*)
- 4' Montre
- 4' Cor de Nuit
- 2 $\frac{2}{3}$ ' Nazard
- 2' Flûte à Bec
- 1 $\frac{3}{5}$ ' Tierce
- Plein Jeu IV
- 16' Fagott
- 8' Trompette
- 8' Hautbois
- 4' Clarion
- Tremulant

#### CHOIR (*enclosed*)

- 8' Singend Gedackt
- 8' Kleine Erzähler
- 8' Erzähler Celeste (*tenor c*)
- 4' Principal
- 4' Koppelflöte
- 2' Klein Principal
- 1 $\frac{1}{3}$ ' Klein-Nasat
- Sesquialtera II
- Mixture IV
- 8' Cor Anglais
- Tremulant

#### ANTIPHONAL

- 8' Prinzipal
- 8' Rohr Gedackt
- 8' Gemshorn
- 4' Prinzipal
- 2' Flachflöte
- Mixture III
- 8' Trompette Harmonique

#### PEDAL

- 32' Bordun (*extension*)
- 16' Kontrabass
- 16' Subbass
- 16' Gedackt
- 16' Quintade (*Gt.*)
- 8' Oktavbass
- 8' Pommer
- 8' Rohrpfeife (*Sw.*)
- 4' Koralbass
- 4' Nachthorn
- Mixture IV
- 16' Posaune
- 16' Fagott (*Sw.*)
- 8' Trumpet
- 4' Clarion
- 4' Rohr Schalmey

60 stops, 70 ranks  
Electro-pneumatic action



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## Post-Convention Tour Organ – Friday



### Plymouth Congregational Church

Herman Schlicker (1967, 1998, 2001)

Maceau & Associates (1996 console)

#### GREAT

16' Pommer  
8' Principal  
8' Spillflöte  
4' Octave  
4' Hohlflöte  
2 $\frac{2}{3}$ ' Quint  
2' Principal  
V Mixture  
IV Mixture  
16' Dulcian  
8' Trumpet  
Chimes

#### POSITIV

8' Geigen  
8' Gedeckt  
4' Principal  
4' Rohrflöte  
2' Principal  
2' Blockflöte  
1 $\frac{1}{2}$ ' Klein-Nasat  
1' Sifflöte  
II Sesquialtera  
IV Scharf  
8' Schalmey  
8' Krummhorn  
Tremulant

#### SWELL

8' Rohrflöte  
8' Salicional  
8' Voix Celeste (*tenor c*)  
4' Principal  
4' Koppelflöte  
2 $\frac{2}{3}$ ' Nasat  
2' Waldflöte  
1 $\frac{3}{5}$ ' Terz  
V Mixture  
16' Fagott  
8' Trumpet  
8' Oboe  
4' Clarion  
Tremulant

#### PEDAL

32' Resultant  
16' Principal (*extension*)  
16' Subbass  
16' Pommer (*Gl.*)  
8' Octave  
8' Metalgedeckt  
4' Choralbass  
4' Flachflöte  
2' Nachthorn  
IV Mixture  
32' Contra Posaune (*extension*)  
16' Posaune  
16' Fagott (*Sw.*)  
8' Trumpet  
4' Clarion  
2' Kornett (*extension*)

46 stops, 63 ranks  
Electric slider windchests  
SSOS multi-level combination action

# Post-Convention Tour Organ – Friday



## University Presbyterian Church

Reuter Organ Company, Opus 2196 (1999)

### GREAT

- 16' Sub Principal
- 16' Holzbourdon
- 8' Principal I
- 8' Principal II
- 8' Sub Principal
- 8' Harmonic Flute
- 8' Gedeckt
- 5 1/2' Gross Nasard
- 4' Octave
- 4' Sub Principal
- 4' Spillflute
- 3 1/2' Gross Tierce
- 2 2/3' Quint
- 2' Fifteenth
- 2' Flachflute
- 1 3/5' Terz
- Sub Mixture II
- Fourniture IV
- Cymbale IV
- 16' Basson
- 8' Trumpet
- 8' Petite Trompette
- 8' French Horn
- 8' English Horn
- 8' Tuba
- 8' Trompette en Chamade
- Harp
- Chimes
- Cymbelstern

### SWELL

- 16' Bourdon
- 8' Principal Etroit
- 8' Bourdon
- 8' Flute a Cheminee
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Flute Dolce
- 8' Flute Celeste
- 4' Prestant
- 4' Flute Ouverte
- 4' Bourdon
- 2 1/2' Nasard
- 2' Quarte de Nasard
- 1 3/5' Tierce
- Plein Jeu IV-VI
- 16' Bombarde
- 8' Trompette Harmonique
- 8' Hautbois
- 8' Voix Humaine
- 4' Clarion
- 8' Trompette en Chamade
- Tremulant

### CHOIR

- 16' Gemshorn
- 8' Diapason
- 8' Voce Umana
- 8' Stopped Diapason
- 8' Spire Flute
- 8' Flute Celeste
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Octave
- 4' Koppelflute
- 4' Erzahler
- 4' Erzahler Celeste
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 3/5' Seventeenth
- 1 1/3' Nineteenth
- 1' Twentysecond
- Sharp Mixture IV
- Dolce Cornet III
- 16' Double Trumpet
- 16' Tuba
- 8' Tromba
- 8' Cremona
- 8' Tuba
- 8' French Horn
- 8' English Horn
- 16' Trompette en Chamade
- 8' Trompette en Chamade
- Tremulant

### SOLO

- 8' Grand Diapason
- 8' Open Flute
- 8' Gross Gamba (*prep.*)
- 8' Gamba Celeste (*prep.*)
- 4' Grand Octave (*prep.*)
- 4' Harmonic Flute (*prep.*)
- 2 2/3' Nazard (*prep.*)
- 16' Tuba
- 16' Clarinet
- 8' Tuba
- 8' French Horn
- 8' English Horn
- 8' Clarinet
- 4' Tuba
- 16' Trompette en Chamade
- 8' Trompette en Chamade
- 4' Trompette en Chamade
- Harp
- Chimes
- Tremulant

### PEDAL

- 32' Sub Principal (*digital*)
- 32' Sub Bourdon (*digital*)
- 16' Principal
- 16' Sub Principal
- 16' Gemshorn
- 16' Subbass
- 16' Holz Bourdon
- 16' Bourdon

- 10 2/3' Quintbourdon
- 8' Octave
- 8' Sub Principal
- 8' Gemshorn
- 8' Open Flute
- 8' Subbass
- 8' Bourdon
- 4' Choral Bass
- 4' Sub Principal
- 4' Open Flute
- 4' Subbass
- 4' Bourdon
- Mixture IV
- Cornet VI (*prep.*)
- 32' Contra Posaune
- 32' Contra Fagot (*digital*)
- 16' Posaune
- 16' Double Trumpet
- 16' Bombarde
- 16' Basson
- 16' Clarinet
- 8' Posaune
- 8' Tuba
- 8' Double Trumpet
- 8' Bombarde
- 8' Basson
- 4' Bombarde Clarion
- 4' Basson
- 8' Trompette en Chamade
- Chimes

8 MIDI channels on drawknobs: I on Great, II on Swell, III on Choir, IV-VI on Solo, VII and VIII on Pedal.





## Episcopal Church of the Epiphany

Noack Organ Company, Opus 132 (1997)

GREAT	CHOIR	SWELL	PEDAL
16' Bourdon	8' Gedackt	8' Diapason	16' Open Bass
8' Diapason	8' Dulciana	8' Stopt Flute	16' Stopt Bass
8' Second Diapason	4' Recorder	8' Bell Gamba	8' Diapason
8' Chimney Flute	2' Principal	8' Celeste	8' Gedackt
4' Octave	1 1/3' Quinte	4' Principal	4' Octave
2 2/3' Twelfth	Cornet III	4' Harmonic Flute	16' Trombone
2' Fifteenth	8' Cremona	2' Gemshorn	8' Trumpet
1 3/5' Seventeenth		2' Mixture IV	
1 1/3' Mixture IV-VI		16' Bassoon	
8' Trumpet		8' Cornopean	
4' Clarion		8' Oboe	

Mechanical key action, electric stop action (8 memory levels)  
 Tremulant  
 Balanced, mechanical Swell pedal  
 36 stops, 46 ranks  
 Compass: 58/32

## Post-Convention Tour Organ – Friday



### St. Thomas Episcopal Church

Metzler Orgelbau, Zurich, Switzerland (1971)

HAUPTWERK	PEDAL
8' Prinzipal	16' Subbass
8' Hohlflöte	8' Prinzipal
4' Octave	4' Octave
4' Spitzflöte	Rauschpfeife III
2 2/3' Nazard	16' Fagott
2' Superoctave	8' Trompete
1 3/5' Terz	
Mixtur IV	
8' Trompete	

#### BRUSTWERK

8' Holzgedackt
4' Prinzipal
4' Rohrflöte
2' Gemshorn
1 1/3' Quinte
Scharff III
8' Vox Humana
Tremulant
Cymbelstern

22 stops, 29 ranks  
Compass: 58/30  
Suspended mechanical action  
Equal temperament



### Emmanuel Episcopal Church

Mercer Island, Washington  
Rudolf von Beckerath, Hamburg, Germany (1970)

GREAT	PEDAL
16' Quintadena	16' Subbass
8' Principal	8' Octavbass
8' Rohrflöte	4' Octave
4' Octave	2' Nachthorn
4' Spitzflöte	Mixture IV
2 2/3' Nasat	16' Fagott
2' Octave	8' Trumpet
Mixture IV-VI	4' Schalmey
8' Trumpet	

#### POSITIF

8' Gedackt
4' Principal
4' Rohrflöte
2' Waldflöte
2 2/3' Sesquialtera II
1 1/3' Quinte
Scharf IV
8' Dulcian

Mechanical key action, electric stop action  
Four General pistons duplicated by toe studs  
Couplers duplicated by toe studs  
25 stops, 36 ranks



### Joseph Adam

*Organ lecture/demonstrations - Benaroya Concert Hall and St. James Cathedral*

Joseph Adam has been Cathedral Organist at St. James Cathedral since 1993, and a member of the faculty at the University of Puget Sound in Tacoma since 1998. He received First Prize at the 1991 St. Albans International Organ Competition, the most recent American to take top honors in this prestigious competition. His subsequent performances have included recitals in notable venues throughout Western Europe and America. He performs regularly at Seattle's Benaroya Hall, where he presents an ongoing organ demonstration recital series and performs and records with the Seattle Symphony Orchestra. He was one of three organists invited to perform on the new Rosales/Glatzer-Goetz organ at Walt Disney Concert Hall in Los Angeles, as part of the 2004 National Convention of the American Guild of Organists. His recent European appearances included a performance on the historic 1746 Andreas Silbermann organ in Marmoutier, France. His performances during the past season included a series of four recitals at St. James Cathedral exploring the French Organ Symphony, including works by Widor, Vierne, Barié, Fleury, Langlais and Hakim.



### Frans Bosman

*Lecturer - "The Healing Powers of Sound"*

A native of Alkmaar, Holland, Frans Bosman received training at the D.A. Flentrop and L. Verschuieren shops, after having been fascinated by the pipe organ as a youth. These apprenticeships exposed him to many of the historic Dutch instruments, especially the ones in his home town of Alkmaar. Thirty years of experience, both in the United States and overseas (Holland and the West Indies) have given him an understanding of how sound impacts us as humans on all levels. Mr. Bosman is now completing a certification program for therapeutic work with sound and music, which will provide a second career and a chance to take his fascination with sound a step further. After having worked out of Portland, Oregon since 1981, he now resides with his wife Diane in the scenic Columbia Gorge region just outside the town of Mosier, where he built a shop in 1995 from recycled timbers using post and beam design. He is currently planning to open a healing center on the property.



### Mel Butler

*Lecturer - "Designing the 'Ideal' Liturgical Organ"*

J. Melvin Butler is Canon Organist/Choirmaster of St. Mark's Episcopal Cathedral, Seattle. He is also Artist-in-Residence at the University of Washington where he teaches organ improvisation and church music. From 1972 through 1991 he was Organist/Choirmaster of the Downtown Presbyterian Church in Rochester, NY. During that time he was also Associate Professor of Church Music at the Eastman School of Music, a violist with the Rochester Philharmonic Orchestra, and Music Director and Conductor of the Rochester Bach Festival Chorus. From 1968 to 1972 he was violist with the U. S. Navy String Quartet and Organist of the First Congregational Church in Washington, DC. Dr. Butler has appeared as a lecturer and recitalist for several American Guild of Organists conventions and serves as a member of the AGO's National Improvisation Competition Committee. His organ CD's, on the Loft and ReZound labels, include *French on the Flentrop* and *Out of This World* (with the Boston Brass), recorded on the St. Mark's Cathedral Flentrop; *The Marion Camp Oliver Organ*, recorded on the new Fritts organ at St. Mark's; and *Tournemire in Oberlin* recorded on the C. B. Fisk organ at Oberlin College. Originally from Burlington, North Carolina, Butler received his Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music, studying with David Craighead.





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### John Paul Buzard

*Lecturer - "Be Prepared: Scouting Out the Pros and Cons of Preparations for Future Additions"*

John-Paul Buzard is the President & Tonal Director of Buzard Pipe Organ Builders, LLC of Champaign, Illinois. He received his Master of Music degree in Church Music and Organ Performance from Northwestern University in 1980, and his Master Organbuilder Certificate (now Fellow) from the AIO in 1985. The Company is housed in a converted turn-of-the-Century hotel in downtown Champaign, and employs 16 persons, all of whom are members of the AIO. Besides being a member of the AGO, OHS, and APOBA, John Buzard is also a member of the Worshipful Company of Musicians of the City of London, having been sponsored by Henry Willis, 4, as the only non-Englishman ever allowed into this ancient musicians' craft guild.



### Douglas Cleveland

*Organ Recitalist - St. Mark's Cathedral*

Douglas Cleveland holds degrees from The Eastman School of Music, and Indiana University, where his teachers have included Russell Saunders, Larry Smith, and Marilyn Keiser. From 1999 to 2004 he held the position of Assistant Professor of Organ and Church Music at Northwestern University. Mr. Cleveland currently maintains a full recital calendar and is Music Director at Plymouth Congregational Church in Seattle, Washington. In 1993, Mr. Cleveland won first prize at the Fort Wayne Organ Competition, and in 1994 he followed this by winning the first prize at the American Guild of Organists National Young Artists Competition in Dallas. Since winning these prestigious competitions, he has performed in 48 of the United States, as well as in Australia, England, Russia, Sweden, Germany, and France. In 1997, Mr. Cleveland was a visiting faculty member at St. Olaf College in Minnesota. Mr. Cleveland has appeared with several symphony orchestras including the National Symphony Orchestra and the Milwaukee Symphony. His first recording, *The Grand Organ of Princeton University Chapel*, was released in 1993, and he has subsequently made two recordings on the Gothic label.



### David Dahl

*Lecturer - "Organ Building in the Pacific Northwest"*

David Dahl, M.A., A.A.G.O., is Professor of Music and University Organist Emeritus from Pacific Lutheran University, where he served for thirty years. He continues in his 36th year as the Director of Music Ministries (choir, organ, concert series) at Christ Church, Episcopal, in Tacoma, Washington. He has been active as recitalist, workshop leader and consultant for over forty years. Together with Glenn D. White, he formed Olympic Organ Builders (Seattle) in 1962, to represent two German tracker organ builders, and later for a brief time to open a shop to build twelve tracker instruments under the Olympic name. Dahl has performed for national conventions of both the AGO and OHS. Together with Joseph Adam, he is currently co-chair of the OHS national convention to be held in the Seattle/Tacoma region July 14-19, 2008. He has been a major influence within the Pacific Northwest Region for the revival of encased mechanical action organs since the early 1960s. As a composer, his published works for organ (through Augsburg-Fortress) include the soon-to-be-released *A Scandinavian Suite for Organ*. Although in partial retirement, he taught organ at The University of Notre Dame, South Bend, Indiana, during the fall of 2004.





## Convention Personalities

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### **Paul Fritts**

*Lecturer - "Classic Organ Case Design in a Contemporary World"*

Paul Fritts was born in Tacoma, Washington in 1951. Pipe organs have been a significant part of his life from an early age along with studies that included music and violin performance. From 1966 through 1980 he worked with his father completing projects throughout Washington and Alaska. He then formed a partnership with Ralph Richards to build mechanical action instruments. The Fritts-Richards shop built eight organs in the period 1980-86. The partnership was reorganized as a sole proprietorship at the end of 1986. The recent installation at The University of Notre Dame is the twenty-seventh instrument to be built by the firm. Study trips to Holland, Germany, Spain, and France have greatly influenced the direction of Paul's work. He and nine associates build mechanical action, classically inspired organs at the Tacoma workshop where one can now see the 66-stop organ for St. Joseph Cathedral, Columbus, Ohio. This monumental instrument will be completed by the end of 2006.



### **Peter Hallock**

*Lecturer - "The Building and Installation of the St. Mark's Flentrop"*

Few musicians have been more important to modern Episcopal church music than Peter Hallock. During his 40 years at St. Mark's Cathedral, Seattle, he produced a remarkable legacy that includes many anthems, motets, and a three-year cycle of psalm settings for choir with congregational antiphons that is the most popular Psalter in common use in both the Episcopal and Lutheran denominations in the United States. At the Cathedral itself, Hallock's legacy includes the landmark Flentrop tracker organ, the Compline service, the annual *Messiah* performances on period instruments, and a national reputation for the great musical tradition he brought about. Dr. Hallock was the first lay person in the Episcopal Church to be given the title of Canon Precentor. Now retired from St. Mark's Cathedral, Dr. Hallock serves as organist at St. Clement's Parish, Seattle, and continues as director of the prestigious Compline Choir.



### **Clint Kraus**

*St. James Cathedral demonstration organist - "Blending Old and New"*

Clint Kraus is Associate Cathedral Organist at St. James Cathedral in Seattle. Last year Kraus presented an inaugural year recital, "A Young Person's Guide to the Organ," on the Watjen Organ at Benaroya Hall. A board member of the American Guild of Organists Seattle Chapter, Kraus is also a piano and organ instructor of the Holy Trinity Arts Outreach project. Awarded several prizes in national and international competitions, Kraus earned a Master of Music and performers' certificate from the Eastman School of Music, Rochester, New York, and a Bachelor of Music degree from Oklahoma State University. His instructors have included Michael Farris and Gerre Hancock.



### **Jonas Nordwall**

*Theatre organist - Sunday pre-convention concert, Paramount Theatre*

An organist equally skilled in both classical and popular music, Jonas Nordwall has presented concerts all over the world and has produced over 25 highly acclaimed recordings. The American Theatre Organ Society named him Organist of the Year in 1987, and his recordings are often heard on Michael Barone's *Pipe Dreams* radio program. A native of Portland, Oregon, Jonas learned to play the accordion when he was only four years old, and at the age of 16, he performed for King Gustav Adolf during a tour of Sweden. Jonas studied piano, organ, and orchestration with Arthur Hitchcock and graduated from the University of Portland in 1970. He was Senior Staff Organist for ten years at the Organ Grinder pizza restaurant in Portland, and is also the organist for the Oregon Symphony Orchestra.



### **Martin Pasi**

*Lecturer - "Dual Temperaments: When and Where?"*

Martin Pasi received his first formal experience in organ building during a four-year apprenticeship with the Rieger company in his native Austria. He immigrated to the United States in 1981 and worked with several organ builders until he opened his Roy, Washington shop in 1990. Since then, 17 instruments have been completed ranging in size from a three-stop continuo to a large three-manual organ at St. Cecilia Cathedral in Omaha, Nebraska. This organ features a dual-temperament system, allowing the organist to choose either a well-tempered system over 55 stops on three manuals and pedal, or a meantone temperament over 29 stops on two manuals and pedal. The company employs four craftsmen who build all components in the shop, including the pipes. They are currently working on a three-manual, 47-stop organ for Winnetka Congregational Church in Illinois.



### **Manuel Rosales**

*St. James Cathedral demonstration lecturer - "Blending Old and New"*

Manuel Rosales is President of Rosales Organ Builders in Los Angeles. His interest in the organ began at age 14, the consequence of hearing the music of J. S. Bach in the Walt Disney movie *Fantasia*. He served an apprenticeship with the Schlicker Organ Company of Buffalo, New York, from 1968 until 1975. Returning to Los Angeles in 1972, and overlapping his Schlicker association, he started his own business in 1973 and has developed an enviable reputation for building and voicing new organs of distinction. In addition, collaborations and consultations with C. B. Fisk, Dobson Pipe Organ Builders, Glatter-Goetz Orgelbau, and Parsons Pipe Organ Builders have resulted in several noteworthy installations. The world-renowned organ for the Walt Disney Concert Hall in Los Angeles, with its innovative façade, was designed jointly by architect Frank O. Gehry and Manuel Rosales. Built in collaboration with Glatter-Goetz Orgelbau and voiced together with long-time associate Kevin Gilchrist, this instrument's iconic visual design has been seen worldwide in diverse media, including television commercials. Manuel Rosales and Kevin Gilchrist serve as Curators of the Walt Disney Concert Hall organ. Active in the preservation of historic organs, of particular interest to him are the few remaining works of pioneer Los Angeles builder Murray M. Harris. As a member of the Technical Advisory Board for the ongoing rehabilitation of the Wanamaker Organ in Philadelphia, he has designed a simplified version of the Fleming pipe valve that increases the longevity of the instrument's original 1904 windchests. Manuel Rosales has presented lectures at several AIO conventions and has served as Education Committee Chairman, Journal Committee Chairman as well as Program Chairman for the 2002 Los Angeles Convention. Professional memberships include AIO, ISO, AGO, and the Organ Historical Society.



### **James Stettner**

*Lecturer - "The Kimball Influence in the Pacific Northwest"*

James Stettner found himself "bitten by the organ bug" when he spent a year in Switzerland as a teenager. He obtained a Bachelor of Music degree from Maryville College in 1985 and completed a two-year formal apprenticeship program at the Andover Organ Company in Methuen, Massachusetts. In 1991, Mr. Stettner moved to Seattle to work for Balcom & Vaughan Pipe Organs, Inc., where he remained until 1994. He has continued to care for pipe organs in the Pacific Northwest and consequently he developed a deep interest in the history of those instruments. He has documented the history of pipe organs in Washington, Oregon, Idaho, Montana, and Alaska. Perhaps the most knowledgeable person anywhere about pipe organs in the Pacific Northwest, Mr. Stettner was appointed Historian for the Pipe Organ Foundation in 2004, a position he has held since that time.



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