

American Institute of Organbuilders



Annual Convention
Syracuse, New York
2011



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PASSION AND OUR EXPERTISE INTO
EVERY ASPECT OF WHAT WE DO."

David Stull

DAVID STULL - VOICER & OWNER



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American Institute of Organbuilders 38th Annual Convention

September 25 - 28, 2011

Holiday Inn Syracuse/Liverpool, New York

Convention Committee

Benjamin Merchant, Convention Chairperson
Sidney, Chase, Matthew Parsons, A. Hawley Arnold, Committee Members
David Beck, Convention Overview Chairman
Sean O'Donnell, Education Committee Chairman
Timothy M. Bovard, Exhibits Coordinator
Charles Eames, Treasurer
Robert Sullivan, Executive Secretary/Registration

Registration Office:
PO Box 35306
Canton, OH 44735

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 Canton, Ohio office at \$24.00 per year, or \$65 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. The membership roster includes links to the websites of companies employing individual AIO members. Members can change personal contact information 24/7, as well as search for information of AIO colleagues, by signing into their individual accounts. Past and present convention information, seminar descriptions, past copies of the AIO Journal and a copy of the membership application can also be found on our website. Inquiries may be made to Robert Sullivan, Executive Secretary, PO Box 35306, Canton, OH 44735 or robert_sullivan@pipeorgan.org.



American Institute of Organbuilders
PO Box 35306, Canton, OH 44735

AIO Board of Directors and Committee Structure

Board members are responsible for communicating with the committee(s) in their columns.
Committees are chaired by the first person listed. Board and some committee terms expire following the annual convention in the year listed.

President '12

Fredrick W. Bahr
330-966-2499 w
bahrman@aol.com

Vice President '12

Richard B. Parsons
585-229-5888 w
ric@parsonsorgans.com

Treasurer

Charles Eames
217-352-1955
crebuzco@aol.com

Secretary '11

Louis Patterson
415-307-1429
louis@schoenstein.com

Membership

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

Richard B. Parsons
Matthew Bellocchio
Brian M. Fowler

Resolutions

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

Louis Patterson
Mark Hotsenpiller
John Panning

| Board Member '13 | Board Member '11 | Board Member '13 | Board Member '11 | Board Member '13 |
|--|--|--|--|--|
| Matthew Bellocchio 978-686-9600 w mbellocchio@verizon.net | Mark Gilliam 703-933-0024 w markg@ssosystems.com | Joseph O'Donnell 503-238-3987 w setwork1@msn.com | Todd Milnar 615-274-6400 w toddmilnar@milnarorgan.com | John Nolte 414-671-5646 w john@nolteorgans.com |
| Education Administer training program and plan educational content of conventions and mid-year seminars. Sean O'Donnell '11 Edward M. Odell '11 Bryan Timm '11 Joseph G. Zamberlan '10 Michael Lauffer '12 Education/Exams Coordination Strengthen the connection between AIO educational offerings and the AIO Exam certification process. Bryan Timm Mark Hotsenpiller John Riestner David Scribner Joseph G. Zamberlan | Examinations Establish criteria, scope and procedure for annual exams. William Visscher '13 Robert J. Vaughan '12 Joseph G. Zamberlan '11 Convention Overview Hold review session in February to evaluate previous convention. Help new convention committees with organization and hotel negotiations. David Beck Convention Coordinator davebeck@sbcglobal.net Sean O'Donnell Timothy M. Bovard Robert Sullivan Charles Eames | Ethics Receive complaints and inquiries regarding ethics matters. Recommend action to board of directors Frederick L. Beal Michael L. Bigelow Dennis P. Milnar  | Journal Procure and review articles, administer literary awards. Scot Huntington Richard Houghten John Panning Website Resources Develop a comprehensive online website resource for pipe organ service information Bryan Timm Christopher Nagorka Dennis P. Milnar Auditing Review AIO financial records and report to the membership at annual business meeting. Roger Inkpen John Seest | Outreach-AIO/APOBA Exhibits Further the goals of the AIO through outreach projects. Coordinate and staff the organ industry display booth at AGO and NPM conventions. Edward M. Odell John Nolte Nominating Select candidates for election at annual business meeting. 2011 Ryan Boyle Roger Inkpen Todd Milnar John Panning Joseph G. Zamberlan |

Executive Secretary

Robert Sullivan
PO Box 35306, Canton, OH 44735
330-806-9011; e-mail: robert_sullivan@pipeorgan.org

Journal Editor

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

Convention Information

Convention Hotel

The convention will be held at the Holiday Inn/Syracuse/Liverpool, 441 Electronics Parkway, Liverpool, NY 13088, (315) 457-1122. The special room rate is \$104.00 per night for single or double occupancy (non-smoking). There are rooms/suites available where smoking is permitted at the adjacent hotel, the Staybridge Suites, with slightly higher rates. All major credit cards are accepted. Please make your reservations as soon as possible.

Hotel Parking

Open and free parking is available for 1,000 cars. Hotel does not allow tractor trailers to park. If a tractor trailer is parked in the lot, a \$200 fee will apply.

Driving Directions

Driving to the Holiday Inn Liverpool

From the North

Take Interstate 81 South to Exit 25 (7th North Street). Take a right off the exit and follow (west) to the end. Hotel is located at the end of the road, across from stoplight.

From the South

Take Interstate 81 North to Exit 25 (7th North Street). Take a right off the exit and follow (west) to the end. Hotel is located at the end of the road, across from stoplight.

From the East

Take Interstate 90 West (toll) to Exit 37 (Electronics Parkway). Drive through the toll booth, across Electronics Parkway, and straight into the hotel parking lot.

From the West

Take Interstate 90 East (toll) to Exit 37 (Electronics Parkway). Drive through the toll booth, across Electronics Parkway, and straight into the hotel parking lot.

September Weather in Syracuse

Average daily temperature in and around Syracuse in late September ranges between daily highs of about 67° and nighttime lows around 47°. Yes, it does occasionally rain in upstate New York.

Arriving by Air

The airport closest to the hotel is Syracuse Hancock International (SYR). The hotel offers complimentary shuttle service. The airport is located adjacent to Interstate 81 (follow driving directions from the North). The hotel offers complimentary shuttle services: 315.457.1122

Arriving by Train or Bus

Amtrak and bus service utilize the Syracuse Regional Transportation Center. The hotel offers complimentary shuttle service from this facility. Taxi service is also available, one way charge is approximately \$20.

Exhibits

Our exhibitors make tremendous efforts to attend our convention and we are certainly appreciative of the contribution. The convention committee has made every effort to arrange ample time for you to visit exhibitor booths each day. Exhibits will be open on Sunday evening and close on Wednesday afternoon at 1:30 PM.

Registration Information

All activities associated with the convention require a registration name badge.

Please return the enclosed registration form and your check (US Funds made payable to *AIO Convention Account*) or credit card information (Visa/MasterCard only) to the Executive Secretary as soon as possible.

All meals (breakfast, lunch and dinner) with the exception of Tuesday evening (a free night) are included with your registration (Sunday evening through the Wednesday evening banquet). If you have a restricted diet, please indicate so on your registration form.

The convention has been organized by the AIO Convention Overview Committee, *David Beck*, chairperson. General inquiries can be made to *Robert Sullivan*, Executive Secretary by calling (330) 806-9011 (during normal business hours) or by email: robert_sullivan@pipe-organ.org. Please mail registration forms to: **American Institute of Organbuilders, PO Box 35306, Canton, OH 44735**

Convention Schedule at a Glance

| | | | | | |
|-------------------------------|---|--------------------------------|--|--|---|
| Saturday, September 24 | | 12:00 | Lunch | 11:45 | Exhibits Open |
| 6:45 | Registration Desk Open (1 hour) | 12:00 | Exhibits Open | 12:30 | Lunch |
| 7:45 | Board Buses for Train Trip Pre-Convention Event (return at 9:30) | 2:15 | <i>Fiber Optics</i> | 1:30 | <i>Equal Temperaments</i> |
| 9:00 | AIO Professional Exam Review Session | 3:30 | <i>Erie Canal Organ Builders, Alvinza & George Andrews, John G. Marklove</i> | 2:45 | <i>Hide Glue Usage</i> |
| 1:00 | AIO Professional Exams Review Session continues | 5:45 | Dinner at Hotel | 4:00 | <i>Handlebars and All-Electric Action</i> |
| Sunday, September 25 | | 7:00 | <i>CNC and Large Woodworking Equipment</i> | 5:00 | Free Time |
| 8:30 | Board of Directors' Meeting | 8:00 | Exhibits Open | 6:00 | Cash Bar |
| 9:00 | Committee Meetings | Tuesday, September 27 | | 7:00 | Banquet and Awards |
| 11:00 | Exhibitor Setup (until 2:30) | 7:00 | Continental Breakfast at Hotel | Thursday, September 29 | |
| 11:00 | Convention Overview Meeting (2012 & 2013 Conventions) | 7:30 | Registration Desk Open (1/2 hour) | Post Convention Tour (pre-registration required) | |
| 12:00 | Lunch on your own | 7:45 | Board Buses | 8:30 | Board Buses to Palmyra, NY |
| 12:00 | Registration Desk Open (until 3:00) | a. | Kerner & Merchant Shop | 10:00 | Parsons Pipe Organ Builders Shop |
| 2:15 | Board Buses for Syracuse University Hendricks Chapel | b. | Cathedral of the Immaculate Conception | 11:30 | Brown Bag Lunch on Bus |
| 3:00 | Hendricks Chapel Service | c. | St. Paul's Episcopal Cathedral | 12:30 | Christ Church |
| 4:00 | Walk to Crouse College | 11:45 | Return to Hotel | 1:30 | Depart for Sacred Heart |
| 4:20 | Poister Competition Winner's Recital | 12:15 | Lunch | 2:00 | Sacred Heart Cathedral |
| 5:45 | Board Buses for Hotel | 12:15 | Exhibits Open | 3:00 | Depart for Pittsford |
| 6:15 | Buffet Dinner at Hotel | 2:30 | Board Buses for Ithaca | 3:30 | First Presbyterian Church |
| 7:00 | Exhibitors' Night | 4:00 | Anabel Taylor Chapel | 4:30 | Buses return to Hotel |
| | | 5:45 | First Presbyterian Church | | Dinner on your own |
| | | 6:45 | Ithaca Commons & Dinner on your own | | |
| | | 7:00 | APOBA Meeting | | |
| | | 8:30 | Buses return to Hotel | | |
| Monday, September 26 | | Wednesday, September 28 | | | |
| 7:30 | Continental Breakfast | 7:30 | Continental Breakfast | | |
| 7:30 | Registration Desk Open (1/2 hour) | 7:30 | Registration Desk Open (1/2 hour) | | |
| 8:00 | Spouses' Tour | 8:00 | AIO membership meeting | | |
| 8:00 | <i>Arthur Poister and Walter Holtkamp</i> | 9:45 | <i>Preparing Bids</i> | | |
| 9:00 | Official Meeting - AIO Members | 10:45 | <i>Writing Contracts</i> | | |
| 10:30 | <i>Acoustics</i> | | | | |

Buses will depart on time before each event.
Please arrive for departure 10 minutes early.



Dear Friends and Colleagues,

Welcome to Syracuse!

As this is the first AIO Convention to be held exclusively with my overview it was suggested that I contribute a greeting to the brochure. I am well aware of Randall Dyer's departure as Convention Coordinator left some very large shoes to fill. I am extremely fortunate, however, to have size 13 feet

Local Convention Chair Ben Merchant and his committee of A. Hawley Arnold, Sidney Chase, and Matthew Parsons have worked very hard to put together an enjoyable, informative, and motivating program for your enjoyment. Ben, in particular has made my first solo year overlooking a convention more comfortable with his great attention to detail.

I am also indebted to the other members of the Convention Overview Team, Sean O'Donnell, Tim Bovard, Chuck Eames, and especially Executive Secretary, Robert Sullivan.



The local committee and overview team are the people who do the real work of putting together a convention. I see my role as keeping an eye on the big picture and being ready to help out as needed.

I am still a newer member of the AIO, having joined the organization only in 2005. There are a great number of its members that I have yet to meet personally. There is a wealth of knowledge and wisdom within the membership of the AIO that only years of experience can provide.

And so if you have an opportunity, please introduce yourself, and if you have an idea regarding the convention, please share it. We always have an eye on the future as well. If you have an idea for a future convention location and would be interested in putting together a committee, please tell us about it.

I am sure that you will have a memorable time in Central New York.

David Beck

Dear Organbuilders and Exhibitors:

Central New York is known for many things: the Adirondack Mountains; the Erie Canal; the Finger Lakes; great apples; excellent wines; beautiful fall foliage; and lake-effect snow (we average around twelve feet a year). I think it's safe to say you will sample most, but not all, of these delights, as you will be here during my favorite time of the year, early fall.

On behalf of the Syracuse Convention Committee, I would like to take this opportunity to welcome you to Central New York. Our committee has been at work for the last three years planning the AIO 2011 Syracuse Convention. We have many events, exhibits, lectures, demonstrations and concerts to attend. We hope you enjoy them.



I would like to take this opportunity to thank the members of our "on the ground" committee: A. Hawley Arnold, Sidney Chase and Matthew Parsons. I would also like to thank Dave Beck, Tim Bovard and Sean O'Donnell for their overview help.

Thanks to our many exhibitors and vendors; without you we would be in a sad state of affairs. You have supported us through many, many conventions and we have tried to give you all not only a good opportunity to do business, but a comfortable and good time as well.

And, of course, a special thanks to all of you who are attending. Have a great convention.

Ben Merchant

6:45 AM Registration Desk Open (until 7:45AM)

9:00 AM AIO Professional Exam Review Session

Pre-Convention Tour

- | | |
|----------|---|
| 7:45 AM | Board Buses |
| 9:15 AM | Arrive at Union Station, Utica to board the Adirondack Scenic Railway train for an excursion trip. |
| 11:30 AM | Train arrives at Thendara Station. Board buses for very short trip to Old Forge. Lunch on your own in Old Forge. There are several restaurants within easy walking distance. |
| 2:00 PM | Board buses at Old Forge to depart for Rome. |
| 3:00 PM | Arrive in Rome. On-your-own walking tour of Ft. Stanwix National Monument (a reconstructed 18th century fort; built in 1758 by the British as defense against possible attack from the French; occupied by Americans during the Revolutionary War). |
| 4:30 PM | Rome Capitol Theatre for a tour of the theater - back stage, behind the scenes; watch how 35mm film is projected using carbon-arc, variable speed projectors. |
| 5:30 PM | Dinner at Rome Capitol Theatre |
| 7:00 PM | Film: <i>The General</i> by Buster Keaton (1927) accompanied by the 1928, 3/10 M.P. Moller Organ at the Capitol Theatre (home of Dick Clark!) |
| 9:00 PM | Board Buses for Hotel |
| 10:00 PM | Arrive at Hotel |

1:00 PM AIO Professional Exam
Review Session continues

Dinner on your own.



OFFICE OF THE MAYOR

Stephanie A. Miner, Mayor

Welcome Attendees and Guests:

The City of Syracuse is pleased to welcome the American Institute of Organbuilders to Central New York for its 2011 38th Annual Convention. Our residents enjoy an outstanding quality of life including beautiful parks, cultural diversity, an incredible array of visual and performing arts, as well as a broad range of recreational activities.

As our visitors we encourage you to explore these wonderful assets of our community. We welcome you to take some time to become acquainted with our City and our community so that you can get a taste of what Syracuse and Central New York really have to offer.

Again it is my pleasure to welcome you to our great City and I truly hope that both your visit and Annual Convention run smoothly and leave a great lasting impression.

Sincerely,

A handwritten signature in dark ink, appearing to read "Stephanie A. Miner", written over a large, stylized loop.

Stephanie Miner
Mayor, City of Syracuse

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WEB PAGE: www.syracuse.ny.us

Sunday - September 25, 2011

- 8:30 AM Board of Directors Meeting (until 11:00 AM)
- 9:00 AM Committee Meetings
- 11:00 AM Exhibitors' Setup (until 2:30 PM)
- 11:00 AM 2012 Convention Overview Meeting (until 1:00 PM)
- 12:00 PM Lunch on your own
- 12:00 PM Registration Desk Open (until 3:00 PM)
- 2:15 PM Board Buses to Syracuse University
- 3:00 PM Hendricks Chapel Service
Service music provided by the Syracuse Children's Chorus. The organist will be Dr. Kola Owolabi, University Organist. (Holtkamp 1952, 3/58)
- 4:00 PM Walk to Crouse College
- 4:20 PM Poister Competition Winner's Recital - Crouse College
Adam Pajan, organist (Holtkamp 1950, 3/71)
- 5:45 PM Board Buses for Hotel
- 6:15 PM Buffet Dinner at Hotel in the Exhibitors' Hall
Exhibits will open after the meal is served.
- 7:00 PM Exhibitors' Night (Cash Bar in the Exhibitors' Hall until 11:00 PM)

In a jamb replacing those console interiors?



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Monday - September 26, 2011

- 7:30 AM Continental Breakfast
- 7:30 AM Registration Desk Open (until 8:00 AM)
- 8:00 AM Spouse Tour
Trip to Corning Glassware and Finger Lakes Wineries
(return at approximately 5:00 PM)
- 8:00 AM **Lecture:** *Arthur Poister and Walter Holtkamp's Impact on Organ Building* by Will Headlee and Christian Holtkamp. Ben Merchant, moderator.

Chris and Will will talk about Arthur Poister's and Walter Holtkamp's collaboration up to and following the installation of six Holtkamp organs at Syracuse University. They will also assess the impact of the landmark Holtkamp Organ at Crouse College, Syracuse University.
- 9:00 AM Official Meeting for AIO Membership
- 10:00 AM Break (coffee & refreshments in the exhibit area)
- 10:30 AM **Lecture:** *Acoustics* by Dan Clayton
- 12:00 PM Lunch in the Exhibitors' Hall (Exhibits open until 2:00 PM)
- 2:15 PM **Panel Discussion:** *Fiber Optics* (including National Code Requirements)
panelists Mark Matters and Dwight Jones. Richard Houghten, moderator.

Mark and Dwight will talk about the newest applications of fiber optic technology in the organ industry. Dwight will discuss the National Electrical Code requirements as they pertain to fiber optics and pipe organs.
- 3:15 PM Break (coffee & refreshments in the exhibit area)
- 3:30 PM Lecture: *Erie Canal Organ Builders* (two parts)
3:30 PM: *Survey of Erie Canal Organbuilders* by Steve Pinel
4:30 PM: *John G. Marklove and Utica Organbuilders* by Robert Roland-Raybold.
- 5:30 PM Free Time
- 5:45 PM Dinner at Hotel in the Exhibitors' Hall
- 7:00 PM **Lecture:** *Stationary Woodworking Machines and New 'Micro' CNC* by Ed Odell
- 8:00 PM Exhibits Open (Open bar in the Exhibitors' Hall until 10:00 PM)
(Open Bar sponsored by **Organ Supply Industries and Peterson Electro-Musical Products, Inc.**)

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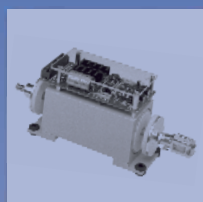
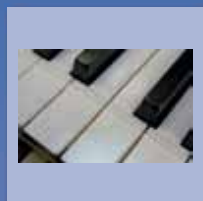
Tuesday - September 27, 2011

- 7:00 AM Continental Breakfast at Hotel
- 7:30 AM Registration Desk Open (until 8:00 AM)
- 7:45 AM Board Buses for Local Tour
Convention attendees will be split into three groups for this tour, rotating through all three locations. .
- 8:00 AM **Group A** - Kerner & Merchant Shop
Benjamin Merchant, Hawley Arnold, Ryan Boyle
- 9:15 AM **Group B** - Cathedral of the Immaculate Conception
(Roosevelt 1892/Schantz 1980, 3/61) by Jeff Dexter
- 10:30 AM **Group C** - St. Paul's Episcopal Cathedral
Möller 1967/Quimby 2002, 4/73) by Michael Quimby and Eric Johnson
- 11:45 AM Board Buses for Hotel
- 12:15 PM Buffet Lunch at Hotel in the Exhibitors' Hall
(Exhibits will be open until 2:15 PM)
- 2:30 PM Board Buses for Ithaca
- 4:00 PM Cornell University - Anabel Taylor Chapel
Lecture/Demonstration: *Cornell Baroque Organ* (GOArt 2011, 2/39)
by Parsons Organ Company
- 5:45 PM First Presbyterian Church, Ithaca
Lecture Demonstration - *Stephen Russell Organ*
(Austin 1901-1966/Russell & Co. 2006, 4/87)
by Steven Russell and Jonathan Ortloff
- 6:45 PM Board Buses for Ithaca Commons
- 7:00 PM Dinner on your own at Ithaca Commons
- 7:00 PM APOBA Meeting at an Ithaca Commons Restaurant
- 8:30 PM Board Buses for Hotel
(One bus will wait for APOBA members finishing their meeting)

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Internet: www.ottoheuss.com



Wednesday - September 28, 2011

- 7:30 AM Continental Breakfast at Hotel
- 7:30 AM Registration Desk Open (until 8:00 AM)
- 8:00 AM Membership Meeting (until 9:30 AM)
- 9:30 AM Break (coffee & refreshments in the exhibit area)
- 9:45 AM **Panel Discussion:** *Preparing Bids.*
panelists Matt Parsons, Mike Quimby, William Czelusniak. Ben Merchant, Moderator
- 10:45 AM **Lecture:** *Writing Contracts* by C. Joseph Nichols
- 11:45 AM Exhibits Open (until 1:30 PM)
- 12:30 PM Lunch at Hotel in the Exhibitors' Hall
(Exhibits will be open until 1:30 PM)
- 1:30 PM **Lecture:** *Historic through Equal Temperaments* by Rob Kerner
- 2:30 PM Break (coffee & refreshments in the exhibit area)
- 2:45 PM **Lecture:** *Hide Glue Usage* by Jay Utzig
- 3:45 PM Break
- 4:00 PM **Lecture:** *Handlebars and All-Electric Action* by Charles Kegg
- 5:00 PM Free Time
- 6:00 PM Cash Bar
- 7:00 PM Closing Banquet and Awards

ORGANIST PALETTE



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brilliant
organs."*



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Thursday - September 29, 2011

- 8:00 AM Breakfast on your own (at or near the hotel)
- 8:30 AM Board Buses for trip to Parsons' Shop
- 10:00 AM Parsons' Shop Tour
- 11:30 AM Board Buses for "Brown Bag" lunch as we travel to Rochester, NY
- 12:30 PM Demonstration at Christ Church, Rochester
(Craighead-Saunders Organ EROI 2009, 2/38)
- 1:30 PM Board Buses for Sacred Heart Cathedral, Rochester, NY
- 2:00 PM Demonstration at Sacred Heart Cathedral
(Paul Fritts 2008, 3/53s)
- 3:00 PM Board Buses for Pittsford, NY
- 3:30 PM Demonstration at First Presbyterian Church
(Taylor & Boody 2008, 2/27)
- 4:30 PM Board Buses for Hotel
- 6:00 PM Dinner on your own.



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Johnson & Son, Opus 417, 1874 - Hydeville Congregational Church, Hydeville, MA - Photograph by Gary W. Smith



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American Institute of Organbuilders

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FILIGREE



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Convention Organ - Saturday



Capitol Theatre, Rome NY
Möller De Luxe Theatre Organ
M.P. Möller Organ Co. Opus 5371 (1928)

| Analysis | |
|-------------|------------------------------|
| Chamber One | |
| 16' | Tibia Clausa (97 pipes) |
| 16' | Viole d'Orchestre (97 pipes) |
| 8' | Viole Celeste (85 pipes) |
| 8' | Kinura (73 pipes) |
| | Chimes (20 bells) |
| | [see note ¹] |
| | Orchestral Bells (37 bars) |
| | Drums and Traps Unit A |
| | (Bass Drum & Small Cymbal) |
| | Drums and Traps Unit B |
| | (Castanets (2), Triangle, |
| | Tambourine & Sleigh Bells) |
| | Drums and Traps Unit C |
| | (Slap Sticks) |
| | Drums and Traps Unit D |
| | (Snare Drum, Chinese Block, |
| | Tom-Tom, Siren, etc.) |
| Chamber Two | |
| 8' | Diapason (73 pipes) |
| 8' | Tuba Harmonic (73 pipes) |
| 8' | Vox Humana (73 pipes) |
| | Xylophone (49 bars) |

| | |
|-----|--------------------------|
| 16' | Bourdon (85 pipes) |
| 8' | Trumpet (73 pipes) |
| 8' | Oboe (61 pipes) |
| | [see note ²] |

| Solo | |
|-------------------|------------------------------|
| 8' | Diapason Phonon |
| 8' | Tibia Clausa |
| 8' | Violas II Rks |
| 4' | Solo Piccolo |
| 4' | Violins II Rks |
| 2 $\frac{2}{3}$ ' | Tibia Twelfth |
| 2' | Whistle |
| 16' | Tuba Profunda (t.c.) |
| 8' | Tuba Harmonic |
| 8' | Kinura |
| 8' | Vox Humana |
| 4' | Kinura |
| | Chimes |
| | Xylophone |
| | Octave Xylophone |
| | Glockenspiel (single stroke) |
| | Orchestral Bells |
| | (repeat stroke) |
| 8' | Harp Celeste (prepared) |

| | |
|----|-----------------------------|
| 8' | French Trumpet (prepared) |
| | (plays 8' Trumpet) |
| 8' | Orchestral Flute (prepared) |
| | (plays 8' Bourdon) |
| 4' | Flute (prepared) |
| | (plays 4' Bourdon) |
| 8' | Viola d'Amour (prepared) |
| 8' | Clarinet (prepared) |
| | (plays 8' Oboe) |

| Great | |
|-------------------|---------------------------------|
| 16' | Contra Viole (t.c.) |
| 16' | Bass Viole (t.c.) |
| 8' | Diapason Phonon |
| 8' | Tibia Clausa |
| 8' | Viole d'Orchestre |
| 8' | Viole Celeste |
| 4' | Solo Piccolo |
| 4' | Violin |
| 4' | Violins II |
| 2 $\frac{2}{3}$ ' | Nazard Viole |
| | (switch only - no stop control) |
| 2 $\frac{2}{3}$ ' | Tibia Twelfth |
| 2' | Whistle |
| 2' | Viole Fifteenth |
| 1 $\frac{3}{5}$ ' | Viole Tierce |
| 1' | Fife |
| 16' | Tuba Profunda (t.c.) |
| 8' | Tuba Harmonic |
| 8' | Kinura |
| 8' | Orchestral Oboe (syn.) |
| 8' | Saxophone [sic] (syn.) |
| 4' | Kinura |
| 4' | Vox Humana |
| | Chimes |
| | Xylophone |
| | Orchestral Bells |
| | (repeat stroke) |
| | Glockenspiel (single stroke) |
| 8' | Harp Celeste (prepared) |
| 4' | Harp Celeste (prepared) |
| 8' | French Trumpet (prepared) |
| | (plays 8' Trumpet) |
| 8' | Orchestral Flute (prepared) |
| | (plays 8' Bourdon) |
| 4' | Flute (prepared) |
| | (plays 4' Bourdon) |
| 8' | Viola d'Amour (prepared) |
| 16' | Bourdon (prepared) |
| | (plays 16' Bourdon) |

| Accompaniment | |
|---------------|-------------------|
| 16' | Bass Viole (t.c.) |
| 8' | Diapason Phonon |
| 8' | Tibia Clausa |
| 8' | Viole d'Orchestre |

Convention Organ - Saturday

8' Viole Celeste
 4' Solo Piccolo
 4' Violin
 4' Violins II
 2 $\frac{2}{3}$ ' Twelfth
 (switch only - no stop control)
 2 $\frac{2}{3}$ ' Nazard Viole
 2' Whistle
 2' Viole Fifteenth
 1 $\frac{3}{5}$ ' Viole Tierce
 1' Violette
 16' Vox Humana (t.c.)
 8' Tuba Harmonic
 8' Kinura
 8' Vox Humana
 8' Orchestral Oboe (syn.)
 8' Saxaphone [sic] (syn.)
 Chimes
 Orchestral Bells
 (repeat stroke)
 Glockenspiel (single stroke)
 16' Bourdon (prepared)
 (plays 16' Bourdon)
 8' Harp Celeste (prepared)
 4' Harp Celeste (prepared)
 8' Orchestral Flute (prepared)
 (plays 8' Bourdon)
 4' Flute (prepared)
 (plays 4' Bourdon)
 8' French Trumpet (prepared)
 (plays 8' Trumpet)
 8' Viola d'Amour (prepared)
 Snare Drum Roll
 Snare Drum Tap
 Muffled Drum Roll
 Chinese Block Roll
 Chinese Block Tap
 Tom-Tom (large)
 Castanets (2)
 Tambourine
 Slap Sticks

(Second Touch)

8' Tibia
 8' Diapason Phonon
 8' Tuba Harmonic
 8' Cellos II
 Glockenspiel (single stroke)
 Xylophone
 8' French Trumpet (prepared)
 8' Tuba Profunda (prepared)
 8' Clarinet (prepared)

Pedal

32' Acoustic Bass [resultant]
 16' Viole
 16' Bass
 8' Diaphonic Diapason
 8' Tibia Clausa
 8' Cellos II
 8' Viola
 4' Violins II
 4' Flute
 8' Tuba Harmonic
 16' Tuba (prepared)
 16' Bourdon (prepared)
 (plays 16' Bourdon)

(Second Touch)

32' Acoustic Bass [resultant]
 8' Diapason
 Bass Drum
 Cymbal
 Slapsticks
 Kettle Drum
 (Roll or Bass Drum)
 16' Tuba (prepared)

Couplers

4' Solo to Great
 4' Great to Great
 8' Solo to Great
 4' Accompaniment to
 Accompaniment
 8' Great to Pedal
 8' Solo to Pedal
 8' Accompaniment to Pedal

Trick Couplers

4 $\frac{1}{7}$ ' Great to Solo
 5 $\frac{1}{3}$ ' Great to Solo
 6 $\frac{2}{5}$ ' Great to Solo

Effects

(by spring stop keys over Solo)

Song Bird I
 Song Bird II
 Siren (Megaphone)
 Ford Horn
 Door Bell
 Slap Sticks
 Steamboat Whistle
 Blank
 Blank

Effects

(by spring foot levers)

Triangle
 Persian Cymbal
 (1st touch: repeat stroke
 2nd touch: single stroke)
 Chinese Gong
 (1st touch: repeat stroke
 2nd touch: single stroke)
 Grand Crash
 (1st touch: Snare Drum Roll
 2nd touch: Crash)
 Cymbal (small)
 Grand Cymbal
 (Chinese Crash)
 Sleigh Bells
 (Reversible lever)
 Wind Effect
 (reversible lever - also for
 Surf Effect)
 Storm
 (Thunder Roll soft graduated)
 Thunder Crash
 (1st touch: roll; 2nd touch:
 Crash - graduated)

Tremolos

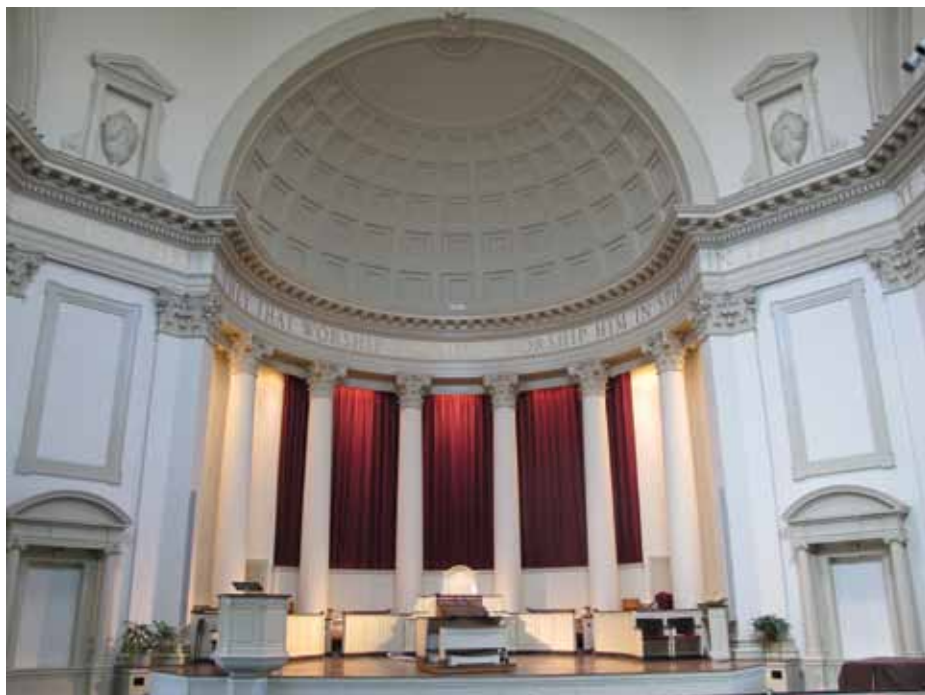
Right Foundation
 Right Orchestral
 Left Foundation
 Left Orchestral

Notes

¹ Original Möller chimes and chime action replaced by R. Morton chimes and action.

² The volunteer organ maintenance group received a gift of three ranks of Möller pipework of modest scale and have wired them to play in place of the prepared-for stops in the original specification. Prepared for stops have stop keys in the console and are wired into the relay station located in the Left Chamber.

Convention Organ - Sunday



Hendricks Chapel
Syracuse University
Holtkamp 1952, 3/58

| Great | |
|-------|----------------------|
| 16' | Quintadena |
| 8' | Principal |
| 8' | Gedackt |
| 4' | Grossoctav |
| 4' | Rohrflöte |
| | Sesquialtera II** |
| 2' | Doublette |
| 1' | Sifflöte |
| IV | Mixture |
| 16' | Dulzian |
| 8' | Trumpet |
| 8' | Festival Trumpet**** |

| Brustwerk | |
|-------------------|----------------------|
| 8' | Copula |
| 4' | Spitzflöte |
| 2 $\frac{2}{3}$ ' | Nazard |
| 2' | Piccolo |
| 2' | Flautino |
| 1 $\frac{3}{5}$ ' | Tierce |
| III | Fourniture |
| II | Zimbel |
| 8' | Cromorne |
| 8' | Festival Trumpet**** |

| Swell | |
|-------------------|----------------|
| 8' | Chimney Flute* |
| 8' | Gamba* |
| 8' | Voix Celeste* |
| 4' | Octave Geigen |
| 4' | Nachthorn |
| 2' | Blockflöte |
| 1 $\frac{1}{3}$ ' | Larigot |
| II | Rauschquint** |
| 8' | Fagott |
| 8' | Oboe*** |
| 4' | Schalmey |
| | Tremolo* |

| Echo | |
|------|-------------------|
| 8' | Diapason* |
| 8' | Flute Celeste* |
| 8' | Gemshorn Celeste* |
| 4' | Octave Flute* |
| 8' | Vox Humana* |
| | Chimes* |

| Pedal | |
|-------|---------------------|
| 16' | Principal* |
| 16' | Subbass |
| 16' | Quintadena (Gt) |
| 16' | Echo Pedal Bourdon* |

| | |
|--------------------|-------------------------------|
| 10 $\frac{2}{3}$ ' | Quinte (extension of 16' Sub) |
| 8' | Octave |
| 8' | Gedackt |
| 4' | Choralbass |
| 4' | Spillflöte |
| 2' | Piccolo |
| III | Mixture |
| 16' | Posaune |
| 16' | Dulzian (Gt) |
| 8' | Trumpet (ext) |
| 8' | Basson |
| 4' | Oboe (ext) |

* denotes ranks retained from Aeolian Organ Co., Op. 1771 (1930), the original Hendricks Chapel organ.

** the Sesquialtera was originally in the Swell, the Rauschquint was originally in the Great. These stops' positions were reversed during the tenure of David N. Johnson, 1967-1969. The Rauschquint (originally 2-2/3' and 2') was racked one octave higher with the top octave void.

*** This stop, the Aeolian Orchestral Oboe had been installed in the Echo division. During the tenure of Winston Stephens (ca. 1980) it was installed in the Swell in place of the Lieblich Gedackt. As the latter stop did not fit into the Oboe's space in the Echo, the pipes are in storage in the chamber.

**** Kerner & Merchant Pipe Organ Builders of East Syracuse, N.Y., added this Hooded Trumpet, installed above the Great division and playable in the Great and Brustwerk. A Brustwerk unison off (not affecting the Festival Trumpet) was added so full Brustwerk and Great could be coupled together while the Festival Trumpet solos.

Convention Organ - Sunday



Setnor Auditorium

Crouse College

Holtkamp 1950, 3/71

| Great | | Octave Geigen* | | Pedal | |
|--------|-------------------|----------------|---------------|--------|-----------------------|
| 16' | Quintadena | 4' | Bourdon* | 32' | Grand Bourdon** |
| 8' | Principal | 2' | Flautino* | 16' | Principal* |
| 8' | Gemshorn* | 1 1/3' | Larigot | 16' | Sub Bass* |
| 8' | Gedackt* | II | Sesquialtera* | 16' | Gamba** |
| 8' | Octave | V | Plein Jeu | 16' | Quintadena (Gt) |
| 4' | Gross Octav* | 16' | Basson | 16' | Lieblich Gedackt (Sw) |
| 4' | Spitz Flöte | 8' | Trompette | 8' | Octave* |
| 2 2/3' | Quinte | 4' | Oboe | 8' | Violon* |
| 2' | Super Octave | 4' | Clarion | 8' | Stille Gedackt |
| IV | Mixture | | | 5 1/3' | Quinte* |
| III | Scharff | | Positiv | 4' | Choral Bass* |
| 16' | Dulzian | 8' | Copula | 4' | Hohlflöte* |
| 8' | Schalmey | 8' | Quintadena* | 2' | Piccolo |
| | Chimes*** | 4' | Principal | II | Rausch Quinte* |
| | | 4' | Rohr Flöte | III | Mixture* |
| | Swell | 2 2/3' | Nazard | 16' | Posaune* |
| 16' | Lieblich Gedackt* | 2' | Doublette | 16' | Dulzian (Gt) |
| 8' | Geigen Principal | 2' | Nacht Horn | 8' | Trumpet* |
| 8' | Gamba* | 1 3/5' | Tierce | 4' | Rohr Schalmey |
| 8' | Gamba Celeste* | 1' | Sifflöte | 2' | Rohr Schalmey (ext.) |
| 8' | Rohr Flöte | III | Cymbal | | |
| 8' | Flauto Dolce | 8' | Cromorne | | |
| 8' | Flute Celeste | | | | |

* denotes stops derived from Frank Roosevelt Op. 423 (1889) ** denotes stops derived from Aeolian Organ Op. 1771 (1930)

***20-note Deagan Class "A" chimera from the rebuild of the Roosevelt Instrument by Estey Organ Co (their Op. 2244, 1924)

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Convention - Shop Tours



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Ryan Boyle*

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Thursday, September 29, 2011

*Richard B. Parsons
Calvin G. Parsons
Matthew Parsons
Duane A. Prill
Peter Geise*



Convention Organ - Tuesday



Cathedral of the Immaculate Conception

Syracuse, NY

Frank Roosevelt, Opus 520 (1892)

Schantz Rebuild (1980)

| | | | | | | |
|-------------------|------------------------------|--|-------------------|-------------------------------|--------------------|------------------------|
| Great | | | 8' | Geigen Celeste S | 8' | Oboe R |
| 16' | Double Open Diapason R | | 4' | Fugara R | 8' | Vox Humana R |
| 8' | 1st Open Diapason R | | 4' | Flute d'Amour R | 4' | Clarion S |
| 8' | 2nd Open Diapason R | | 2 $\frac{2}{3}$ ' | Nazard S (R scaling/voicing) | | Tremulant |
| 8' | Viola di Gamba R | | 2' | Piccolo Harmonique R | | |
| 8' | Principal Flute R | | 1 $\frac{3}{5}$ ' | Tierce S (R scaling/voicing) | | |
| 8' | Doppel Flute R | | 8' | Clarinet R | | Pedal |
| 4' | Octave R | | | Tremulant | 16' | 1st Open Diapason R |
| 4' | Hohl Flute R | | 8' | Festival Trumpet S | 16' | 2nd Open Diapason (Gt) |
| 2 $\frac{2}{3}$ ' | Octave Quint S | | | | 16' | Bourdon R |
| | (R scaling/voicing) | | | | 16' | Violone R |
| 2' | Super Octave R | | | Swell | 10 $\frac{2}{3}$ ' | Quint S |
| IV | Mixture R | | 16' | Bourdon R | 8' | Octave S |
| III | Scharff (R scaling/voicing) | | 8' | Open Diapason R | 8' | Flute R |
| 16' | Double Trumpet S | | 8' | Stopped Diapason R | 8' | Violoncello R |
| 8' | Trumpet (ext.) | | 8' | Spitz Flute R | 4' | Super Octave (ext 8') |
| 4' | Trumpet (ext.) | | 8' | Salicional R | 16' | Trombone R |
| | | | 8' | Vox Celestis R | 16' | Double Trumpet (Gt) |
| | | | 4' | Octave R | 8' | Trumpet (Gt) |
| | | | 4' | Flute Harmonique R | 4' | Clarion (Gt) |
| | | | 2' | Flageolet R | | |
| 16' | Contra Gamba R | | II-V | Cornet R & S | R | Roosevelt (1892) |
| 8' | Geigen Principal R | | III | Acuta S | S | Schantz (1980) |
| 8' | Concert Flute R | | | | | |
| 8' | Quintadena R | | 16' | Contra Fagotto S | | |
| 8' | Dolce R | | 8' | Cornoepan R | | |



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Convention Organ - Tuesday



Cathedral of St. Paul

Syracuse, NY

M.P. Möller, Opus 10,247 (1967)

rebuilt by Quimby Pipe Organs (2002)

| | | | |
|-------------------|----------------------------|-------------------|------------------|
| Great | | 4' | Octave |
| 16' | Double Open Diapason | 4' | Spindle Flute |
| 8' | Open Diapason | 2' | Fifteenth |
| 8' | Second Open Diapason | IV | Mixture (2') |
| 8' | Gamba | 16' | Basson |
| 8' | Stopped Flute | 8' | Trompette |
| 8' | Harmonic Flute | 8' | Oboe |
| 4' | Octave | 8' | Vox Humana |
| 4' | Night Horn | 4' | Clarion |
| 2 $\frac{2}{3}$ ' | Twelfth | | Tremulant |
| 2' | Fifteenth | Choir | |
| II | Sesquialtera | 8' | Stopped Diapason |
| IV | Mixture (1 $\frac{1}{3}$) | 4' | Principal |
| 16' | Double Trumpet | 4' | Spire Flute |
| 8' | Trumpet (ext.) | 2 $\frac{2}{3}$ ' | Nazard |
| 8' | Tuba Major (So) | 2' | Fifteenth |
| 8' | Trompette-en-Chamade | 2' | Flute |
| | (Ant) | 1 $\frac{3}{5}$ ' | Tierce |
| 8' | Bombarde (So) | 1 $\frac{1}{3}$ ' | Quint |
| 8' | Cromorne (Ch) | 1' | Fife |
| Swell | | II-III | Scharp (1') |
| 16' | Chimney Flute | 16' | Fagotto |
| 8' | Geigen Diapason | 8' | Cromorne |
| 8' | Viole de Gambe | 4' | Rohr Schalmel |
| 8' | Viole Celeste (CG) | | Tremulant |
| 8' | Chimney Flute (ext.) | | |



Solo

| | |
|----|--------------------------|
| 8' | Doppel Flute |
| 8' | Flauto Dolce |
| 8' | Flute Celeste (t.c.) |
| 4' | Clear Flute |
| 2' | Flautino |
| 8' | Tuba Major [un-enclosed] |
| 8' | Bombarde |
| 8' | Clarinet |
| 8' | English Horn |
| | Tremulant |
| | Chimes |

Antiphonal

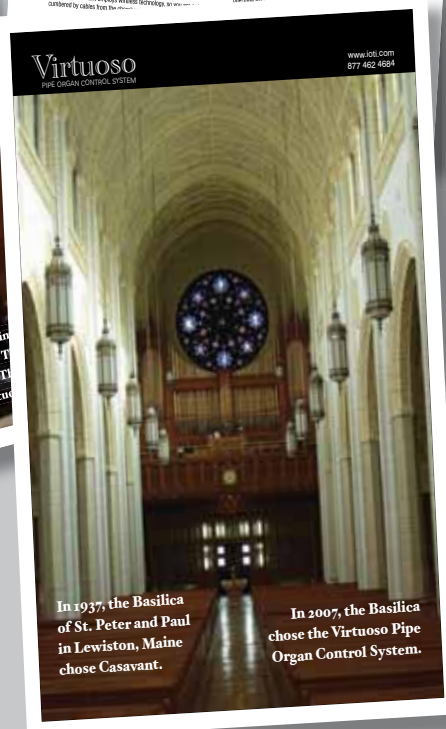
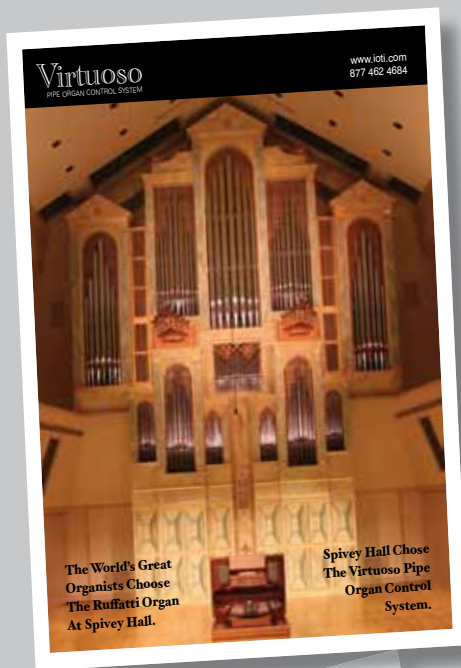
| | |
|-----|----------------------------|
| 8' | Bourdon |
| 4' | Principal |
| 2' | Fifteenth |
| IV | Mixture (1 $\frac{1}{3}$) |
| 8' | Trompette-en-Chamade |
| 16' | Pedal Bass Bourdon |
| 8' | Pedal Bourdon |

Pedal

| | |
|--------------------|----------------------------|
| 32' | Subbass |
| 16' | Contrebass |
| 16' | Open Diapason (Gt) |
| 16' | Subbass |
| 16' | Chimney Flute (Sw) |
| 10 $\frac{2}{3}$ ' | Quint Subbass (ext) |
| 8' | Octave |
| 8' | Bass Flute |
| 8' | Chimney Flute (Sw) |
| 4' | Octave |
| 4' | Open Flute |
| 2' | Open Flute (ext) |
| IV | Mixture (2 $\frac{2}{3}$) |
| 32' | Contra Trombone |
| 16' | Trombone (ext.) |
| 16' | Double Trumpet (Gt) |
| 16' | Bassoon (Sw) |
| 16' | Fagotto (Ch) |
| 8' | Trombone (ext) |
| 8' | Trumpet (Gt) |
| 4' | Trombone Clarion (ext) |
| 4' | Cromorne (Ch) |

Cymbelsterns (2)

Nightingale



Convention Organ - Tuesday



Anabel Taylor Chapel
Cornell University
Ithaca, NY
"The Cornell Baroque Organ Project"



Hauptwerk

| | |
|-----|-------------|
| 16' | Quintadena |
| 8' | Pincipal |
| 8' | Floite dues |
| 8' | Gedact |
| 4' | Octav |
| 4' | Violdegamb |
| 3' | Nassat |
| 2' | SuperOctav |
| IV | Mixtur |
| 8' | Trompete |
| 8' | Vox Humana |

Ruckpositiv

| | |
|-----|-----------------|
| 8' | Principal |
| 8' | Gedact lieblich |
| 4' | Octav |
| 4' | Floite dues |
| 2' | Octav |
| 2' | Waltfloit |
| II | Sesquialt |
| III | Scharf |
| 8' | Hoboy |

Pedal

| | |
|-----|--------------|
| 16' | Principal |
| 8' | Octav |
| 4' | Octav |
| 2' | Nachthorn |
| II | Rauschpfeife |
| IV | Mixtur |
| 16' | Posaunen |
| 8' | Trommet |
| 4' | Trommet |
| 2' | Cornet |



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Convention Organ - Tuesday



First Presbyterian Church
Ithaca, NY
Russell & Co. Organbuilders (2006)

| Great | | 2' | Octave | Positiv | |
|--------|---------------------|--------|-------------------|---------|-------------------|
| 16' | Principal | IV-V | Plein Jeu (2') | 8' | Gedeckt |
| 16' | Gemshorn | 16' | Fagotto | 8' | Spillfloete |
| 8' | Montre | 8' | French Trumpet | 4' | Prestant |
| 8' | Principal | 8' | Oboe d'Amour | 2' | Principal |
| 8' | Bourdon | 8' | Vox Humana | 1 1/3' | Quint |
| 8' | Flûte Harmonique | 4' | Clarion | 2 2/3' | Sesquialtera (II) |
| 8' | Gemshorn | | Tremulant | III-IV | Scharff (1') |
| 4' | Octave | | | | Tremulant |
| 4' | Rohrfloete | | | | Zimbelstern |
| 2 2/3' | Nasard | | | | |
| 2' | Fifteenth | | | | |
| IV-V | Fourniture (1 1/3') | | | | |
| 16' | Double Trumpet | | | | |
| 8' | Trumpet | | | | |
| Swell | | Choir | | Solo | |
| 16' | Leiblich Gedeckt | 8' | English Diapason | 16' | Cello |
| 8' | Diapason | 8' | Hohlfloete | 8' | Concert Flute |
| 8' | Bourdon | 8' | Quintadena | 8' | Cello |
| 8' | Viola | 8' | Erzähler | 8' | Cello Celeste |
| 8' | Viola Celeste | 8' | Erzähler Celeste | 8' | Gamba |
| 8' | Flauto Dolce | 4' | Octave | 8' | Gamba Celeste |
| 8' | Flute Celeste | 4' | Koppelfloete | 8' | English Horn |
| 4' | Principal | 2 2/3' | Nazard | 8' | Tuba Mirabilis |
| 4' | Nachthorn | 2' | Flute | 8' | Silver Trumpet |
| | | 1 3/5' | Tierce | | Chimes |
| | | 16' | Corno di Bassetto | | Tremulant |
| | | 8' | Waldhorn | | |
| | | 8' | Clarinet | | |
| | | | Chimes | | |
| | | | Tremulant | | |

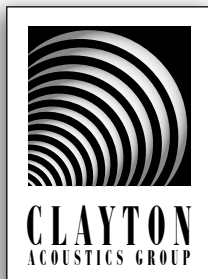
Convention Organ - Tuesday

| | | | |
|-----|-------------------------|-----|-------------------------|
| 8' | Antiphonal Great | 8' | Bourdon |
| 8' | Prestant | 8' | Lieblich Gedeckt (Sw) |
| 8' | Stopped Flute | 8' | Gemshorn (Gt) |
| | Antiphonal Swell | 4' | Choral Bass |
| 8' | Gedeckt | 4' | Spitzfloete |
| 8' | Viole Aetheria | 4' | Concert Flute (So) |
| 8' | Vox Angelica | V | Mixture (4') |
| 4' | Flute d'Amour | 32' | Contra Posaune |
| 8' | Orchestral Oboe | 32' | Harmonics |
| 8' | Vox Humana | 16' | Posaune |
| | Chimes | 16' | Fagotto (SW) |
| | Tremulant | 16' | Corno di Bassetto (Ch) |
| | Pedal | 8' | Tromba |
| 32' | Principal (GGGG#) | 8' | Trumpet |
| 32' | Contra Bourdon | 8' | Fagotto (Sw) |
| 16' | Open Wood | 4' | Schalmei (Sw) |
| 16' | Principal | | Antiphonal Pedal |
| 16' | Gemshorn (Gt) | 16' | Gedeckt (Ant Sw) |
| 16' | Bourdon | 8' | Prestant (Ant Gt) |
| 16' | Lieblich Gedeckt (Sw) | 8' | Stopped Flute (Ant Gt) |
| 16' | Cello (So) | | |
| 8' | Octave | | |



The Church of the Ascension in the City of New York

In preparation for installation of a large pipe organ by French builder Pascal Quirin, this historic congregation undertook a significant infrastructure upgrade and sanctuary restoration. The new organ required enlarged chambers with additional tone openings, damaged plaster walls were repaired, the original interior decoration scheme was recreated, heating system refurbished, and new lighting and sound systems installed. In spite of these changes, music director Dennis Keene was adamant the church's acoustical signature not be changed. Acoustical measurements showed us what our ears had already discerned: the sanctuary is very kind to the full range of human voice, yet not harsh or strident, boomy or muddy. In a concert hall, as in a large stone church, the ideal sound covers the full frequency range, with plenty of bass as befits organ and orchestra. But in an opera house—which we discovered bears much acoustical similarity to Ascension—the low-frequency range is purposefully less substantial, tailored to accentuate singers' mid-range warmth and vocal clarity. We designed solid, sound-reflecting chambers for the new organ, and were strong advocates for preservation of Ascension's signature acoustics. The church's illustrious tradition of great pipe organs, noted musicians, fine liturgical music and the resident choral ensemble Voices of Ascension will continue anew in a rejuvenated home beautiful to both eye and ear.



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Convention Organ - Thursday



Christ Church
Rochester, NY
"Craighead-Saunders Organ"
EROI 2009, 2/38

Claviatura Prima

Bourdon. á 16.
Principal. á 8.
Hohlflaut. á 8.
Qvintathon. á 8.
Octava Principal. á 4.
Flaut Travers. á 4.
Super Octava. á 2.
Qvinta. á 5.
Flasch Flot. á 2.
Tertia. á 1½
Mixtura. á 5. Choris
Trompet. á 8.

Claviatura Secunda

Principal. á 4.
IULA. á 8.
Principal Amalel. á 8.
Unda Maris. á 8.
Flaut Major. á 8.
Flaut Minor. á 4.
Spiel Flet. á 4.
Octava. á 2.
Wald Flot. á 2.
Mixtura. á 4. Choris.
Dulcian. á 16.
Vox Humana. á 8.

Pedal

Principal Bass. á 16.
Violon Bass. á 16.
Full Bass. á 12.
Octava Bass. á 8.
Flaut & Quint Bass. á 8.
Super Octava Bass. á 4.
Posaun Bass. á 16.
Trompet Bass. á 8.

Convention Organ - Thursday



Sacred Heart Cathedral
Rochester, NY
Paul Fritts Organ 2008, 3/53

| Great | | Swell | |
|-------|--------------|-------------------|---------------|
| 16' | Principal | 8' | Principal |
| 8' | Octave | 8' | Gedackt |
| 8' | Salicional | 8' | Viol di gamba |
| 8' | Rohrflöte | 8' | Voix Celeste |
| 8' | Traversflöte | 4' | Octave |
| 4' | Octave | 4' | Rohrflöte |
| 4' | Spitzflöte | 2 $\frac{2}{3}$ ' | Nasat |
| 3' | Quinte | 2' | Gemshorn |
| 2' | Octave | 1 $\frac{3}{5}$ ' | Terz |
| IV-VI | Mixture | IV-VI | Mixture |
| V | Cornet | 16' | Fagott |
| 16' | Trompet | 8' | Trompet |
| 8' | Trompet | 8' | Hautbois |
| 8' | Baarpfeife | | |



| Oberwerk | |
|-------------------|--------------|
| 16' | Qvintadeen |
| 8' | Principal |
| 8' | Gedact |
| 8' | Quintadena |
| 8' | Baarpijp |
| 4' | Octave |
| 4' | Offenflöte |
| 2 $\frac{2}{3}$ ' | Nasat |
| 2' | Octave |
| 2' | Blockflöte |
| II | Sesquialtera |
| V-VII | Mixture |
| 8' | Trompet |
| 8' | Vox Humana |
| 8' | Trompeta |

| Pedal | |
|---------|-----------|
| 16' | Principal |
| 16' | Subbaß |
| 8' | Octave |
| 8' | Bourdon |
| 4' | Octave |
| 2' | Nachthorn |
| VI-VIII | Mixture |
| 32' | Posaune |
| 16' | Pousane |
| 8' | Trompet |
| 4' | Trompet |

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Convention Organ - Thursday



First Presbyterian Church
Pittsford, NY
Taylor & Boody 2008, 2/27



| Hauptwerk | |
|-----------|------------------|
| 8' | Principal |
| 8' | Groß Gedackt |
| 8' | Quintadena |
| 8' | Flöt Traver (c') |
| 4' | Principal Octave |
| 4' | Flöt |
| 3 1/5' | Terz (c') |
| 3' | Quinte |
| 2' | Super Octave |
| III-IV | Mixtur |
| 8' | Trompete |

| Hinterwerk | |
|------------|-------------------|
| 8' | Flöt Amabile |
| 8' | Liebllich Gedackt |
| 8' | Viola di Gamba |
| 4' | Flöt Douce |
| 4' | Salicet |
| 3' | Fistel Quint |
| 2' | Hohlflöt |
| 8' | Vox Humana |

| Pedal | |
|-------|-----------|
| 16' | Subbaß |
| 8' | Violonbaß |
| 4' | Octave |
| 16' | Posaune |
| 8' | Trompete |



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Convention Personalities

Clayton, Daniel is the principal consultant for Clayton Acoustics Group, which he established in 1992. His background in acoustics consulting, music, sound system engineering and installation, technical theatre, computer technology and pipe organ building provides a solid foundation for his work on worship and performance projects. During this time his company has undertaken more than 250 projects, the majority of them for churches and synagogues, and many of those including pipe organs. Prior to striking out on his own, he worked for Artec Consultants, one of the world's premier acoustics and theatre consulting firms. Dan is a member of the AIO, AGO, OHS as well as several acoustics and audio professional societies. In a previous life, he spent a year working for Charlie Fisk as an apprentice organ builder. Since that time Dan has chaired several technical sessions on pipe organ acoustics for meetings of the Acoustical Society of America.



Czelusniak, William F. was born in Holyoke, Massachusetts and grew up in South Hampton. Before leaving elementary school in that town, the sound of an E. Power Biggs recording caused the organ bug to bite! Czelusniak graduated cum laude in 1970 from Williston Academy in Easthampton, where he had been able to pursue independent study of pipe organ design, construction, and tuning. Subsequently, he earned the Bachelor and Master of Science degrees in Business Administration (with concentration in Marketing) from the Isenberg School of Management at the University of Massachusetts in Amherst. During college years, Bill worked part time with several local organbuilders. In 1971, he and the late Francis Dugal established a business partnership for the organ tuning and service work, which they had already begun in several Northampton churches. The pipe organ business became the sole and full-time occupation of Bill Czelusniak in 1975. The firm was chartered as Messrs. Czelusniak et Dugal, Inc. in January 1978, with Richard M. Frary, Jr. as Vice President, a position that he still holds. Bill's firm is thoroughly experienced in a wide range of pipe organ repair, rebuilding, restoration, enlargement, and tonal activities, addressing instruments of all makes, ages, and actions. The firm is recognized for consummate craftsmanship, imagination and creativity in tonal additions and renovations, thoroughness and responsibility in restoration and rebuilding commissions, and integrity and professionalism in all endeavors. The senior employees of the firm are members of the American Institute of Organbuilders, the American Guild of Organists, the Organ Historical Society, the International Society of Organbuilders, the American Theatre Organ Society, and the Friends of the Wanamaker Organ. Having served previously on the Ethics Committee, on the Board of Directors, and as Vice President of the AIO, Bill is now the Vice President of the Organ Historical Society, until 2013. He resides in a modest house, with no dog and no flowers, too close to his work, in Northampton, Massachusetts.



Headlee, Will, AAGO, is Professor emeritus of Organ and University Organist emeritus at Syracuse University. Since 1990 he has been organist of Park Central Presbyterian Church. He retired from Syracuse University in May 1992 after 36 years of varied academic responsibilities and continuous choir directing activity, including six seasons with the Hendricks Chapel Choir. He has been active in the AGO and OHS, serving often on convention planning committees for both groups and has been a member of the OHS Historic Organs Committee and the Biggs Fellowship Committee. He has performed for AGO and OHS conventions and for the International Romantic Organ Music Symposia. His degrees are from the University of North Carolina (Chapel Hill) with Jan Philip Schinhan, and from Syracuse University with Arthur Poister. A new CD has been recorded and is in preparation for release. It was recorded on the Kimball organ in St. Louis Church, Buffalo, NY, remembered by many when Headlee played it for the 2004 OHS convention. Edward Kelly recorded in spectacular 7.1 surround sound. The CD is an expanded version of Headlee's convention program. Release is expected on the Raven Label.



Convention Personalities

Holtkamp, F. Christian, is the president and artistic director of The Holtkamp Organ Company, a position that he has held since 1995. From 1987-1995 he held numerous positions at Holtkamp, including director of the pipe shop, draftsman, and tonal director. He received a Bachelor of Arts degree with a major in music and organ performance from Carleton College with Robert Luther, and a Master of Music in organ performance from the University of Alabama with J. Warren Hutton.



Johnson, Eric, Head Voicer, Quimby Pipe Organs, has been involved with organ building for over 30 years, beginning in his teens. His initial work was with the local Arizona organ builder, David McDowell, where he first learned to leather pouchboards, wiring, and tuning. This was followed up by two years of electrical engineering study at the University of Arizona, while also working part-time for Brad Kerns who was the local Phoenix organ builder. After leaving the U of A, he apprenticed with L. W. Blackinton and Associates, Inc., of San Diego, CA where all facets of organ building were learned. Eric joined QPO in 1991 as the head of the windchest department. Currently, he holds the position of Head Voicer, and specializes in reed voicing. He has broad experience in all facets of organ building in new installations, restorations and rebuildings from coast to coast. This has included one-manual mechanical action instruments, all the way up to a five-manual electro-pneumatic instrument. Eric is the author of a recent paper on chest construction and he has also presented a seminar on reed voicing at the American Institute of Organ Builders mid-winter conference. He is currently a member of the American Institute of Organ Builders, the American Guild of Organists, the Organ Historical Society, the American Theatre Organ Society, and the Estey Organ Society. Quimby Pipe Organs, Inc., is a member of the Associated Pipe Organ Builders of America.



Jones, Dwight M. is president of Integrated Organ Technologies, Inc. Dr. Jones was educated at Auburn University and Stanford University where he received the B.S.E.E. (Auburn), M.S.E.E. (Stanford), and PhD (Auburn) degrees. He began his career in 1970 with Bell Telephone Laboratories in Whippany, New Jersey where he worked in the area of military radar systems and signal processing. In 1979 he joined Computer Communications Specialists, Inc., a start-up telecommunications company in Atlanta, GA, as a principal and VP of Engineering. CCS was sold in 1996, and Dr. Jones subsequently served as head of product development for a multi-national telecommunications company, and later as CEO of a venture-funded start-up company. The first company went public, and the latter was acquired in a merger. In 1995 Dr. Jones was named to the board of directors of a new medical device manufacturing company located in Atlanta, GA. In 2004 he organized a private investor group that purchased that company, which he continues to serve as Chairman of the Board. Dr. Jones has enjoyed a life-long passion for the pipe organ, having studied organ from the age of 7. He continued his organ studies throughout undergraduate and graduate school, and beyond. He studied with Dr. Wayne Moore at Auburn, Mr. Herbert Nanny at Stanford, and later with Ray Chennault and Sue Mitchell Wallace. Dr. Jones installed a new 31 rank instrument in his home in 1984. Some years later, unsatisfied by the control systems available on the market, he founded IOTI. The company was formally launched in June 2006 and has installations throughout the United States as well as in Europe and other countries.



Kegg, Charles is President of Kegg Pipe Organ Builders in Hartville, Ohio. He has served on the Board of Directors of AIO and is a past President. He chaired the 1999 AIO Convention in Canton, Ohio where he lectured on schwimmer history and design. He also lectured at the 1993 Washington DC Convention on all-electric chest design. His talk at this convention will recap the technical details of the 1993 talk with updates and will discuss the reasons for selecting this action when building high-end instruments.



Convention Personalities

Kerner, Robert, a native of Pennsylvania, received both Bachelor of Music Education and Master of Music degrees from Syracuse University. There he studied piano with Frederick Marvin, organ with Will Headlee and Donald Sutherland, and harpsichord with George Pappastavrou. From 1975 to 1986 he held the position of Organist and Music Director at May Memorial Unitarian Society in Syracuse. In 1975, after several years of part-time tuning and regulating of pianos, harpsichords, and pipe organs on his own, Robert co-founded with Ben Merchant the firm of Kerner and Merchant Pipe Organ Builders, currently located in East Syracuse. In 1981 he moved to Rochester NY to fill the position of pipe organ and harpsichord technician at the Eastman School of Music, which he held until the fall of 2010. In addition to his tuning and maintenance duties at Eastman, he taught a course in pipe organ design and maintenance, and gave temperament demonstrations and harpsichord tuning and maintenance seminars. In 1987, he and his wife, Carol, formed R&C Harpsichord and Organ Workshop – a private business specializing in tuning, repairing, voicing and regulation of harpsichords, pipe organs, and reed organs. Mr. Kerner has held the position of Organist and Director of Music at Lake Avenue Baptist Church in Rochester since 1993.



Matters, Mark After a teenage awakening to pipe organs in 1972 by Paul Manz, the Schlicker Organ in Mt. Olive, Minneapolis, and exposure to the Aeolian-Skinner in Northrop Memorial Auditorium while in college at the University of Minnesota, Mark Matters discovered a passion for the pipe organ, desiring to make large pipes and subsequently large pipe organs more attainable. Beginning efforts were development methods in construction of aluminum in bass flue pipes with Geoffrey Hunt, an independent builder in Minneapolis which led to a partnership business with Justin Matters, to sell and manufacture these aluminum pipes, of note their all-aluminum construction with one piece bodies even in the 16' octave. A subsequent effort started in 1986 was a completely integrated combination action/switching system, developed in consult with Dr. Michael Batchelder, then and still current professor of EE at the USD School of Mines & Technology. This system featured parallel processing and one twisted pair of wires to communicate between console and chamber, pioneering ideas such as organ-builder configurability, interactive LCD display, infinite memory levels, and in chamber one hand tuning, to name a few. Upgraded with fiber optics in 1990, this use of communication has been a marquee feature of the Matters system, first linking the console to chamber and later expanded to link all circuit boards, thereby reducing the number of plug connectors to the absolute minimum.



Merchant, Benjamin, is currently president of Kerner & Merchant Pipe Organ Builders, a business he started with Rob Kerner and 1978. He has been building pipe organs and harpsichords for the last forty years. He has attended SUNY Albany, Syracuse University, and has a Colleague's Certificate from the American Institute of Organbuilders. He has served on the Executive Board for the AIO and written several articles for the Journal of American Organbuilding.



Mowery, Stephanie, has been the Director of Children's and Youth Music at All Saints Church, Pasadena, California since 1986 where she directed six choirs, grades K-12. She also served as Associate Director of the Los Angeles Children's Chorus from 1987-1995 and Apprentice Choir Director from 2004-2007. In demand as a guest director and clinician, Ms. Mowery is active with children's choirs in the Los Angeles area and serves as a leader in teacher education and festival organization. Stephanie holds degrees from Occidental College and Westminster Choir College. She was awarded the Artist-Teacher Diploma from the Choral Music Experience Institute in 1995. Her choirs from All Saints Church have been featured at regional and state conventions



Convention Personalities

of the American Choral Directors Association (ACDA), the California Music Educators Association (CMEA), and the National Convention of the American Orff-Schulwerk Association

Nichols, C. Joseph, is a native of southwest Louisiana. He attended college as an organ major at McNeese State University in Lake Charles, Louisiana. He moved to Little Rock, Arkansas in 1977 to enter the organ business with a local builder. In 1983, Joe Nichols became a founding partner of Nichols & Simpson, Inc., together with Wayne E. Simpson III, and serves as its president. This firm is primarily involved in building organs utilizing electric action pallet-and-slider windchests. Joe is responsible for the mechanical and technical design of Nichols & Simpson organs as well as for tonal finishing. He has been a member of the American Institute of Organbuilders since 1984, and served as President from 2007-2009.



Odell, Edward, CAIO is the great-great grandson of Caleb Sherwood Odell, one of the founders of J.H. & C.S. Odell. He has worked in the pipe organ industry for over twenty years, including seven at Austin Organs. Edward has significant experience in nearly every aspect of organbuilding; in addition to management his current responsibilities at J.H. & C.S. Odell include mechanical and visual design, cabinet making, voicing, and tonal finishing. Since 2002 he has exclusively devoted his time to the rebuilding and expansion of his family's historic firm to the point that J.H. & C.S. Odell is now fully outfitted and building new instruments, as well as carrying out detailed restoration work. Edward has been active in the AIO for over ten years. His efforts include working as 2004 Convention Chair and ongoing service to the Education and Outreach Committees. In addition, Edward has participated in discussion panels for the AIO, written articles for both *The Diapason* and the *Journal of American Organbuilding* and lectured for AGO and NPM. As a volunteer for the AGO, he has served as Exhibits Chair for two recent regional conventions and is Chair for Exhibits for the 2014 AGO National Convention. Edward is married to Susan Bridgewater Odell, an Architect who specializes in classical and residential work. They live together in East Haddam, Connecticut and are members of St. Stephen's Episcopal Church.



Owolabi, Kola, is a native of Toronto, Canada. Kola Owolabi is University Organist and Assistant Professor of Music at Syracuse University. There, he teaches courses in organ, improvisation, continuo playing and music theory, plays for weekly chapel services and special events, and coordinates the Malmgren Concert Series at Hendricks Chapel. He is also the Sub Dean for the Syracuse Chapter of the American Guild of Organists, and is responsible for planning chapter events. He holds degrees from McGill University, Montreal, (B.Mus, organ performance), Yale University (M.M. organ performance and choral conducting) and Eastman School of Music (D.M.A., organ performance). His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter. Dr. Owolabi has held positions as Assistant Organist at St. Michael's Cathedral in Toronto, and at the Church of St. Andrew & St. Paul in Montreal. While studying at Yale, he was organist at the University Chapel and directed the chapel choir at the Yale Divinity School. He is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. In 2002, he was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. As a recitalist, he has performed across Canada and the United States, appearing most recently at St. Thomas Church Fifth Avenue in New York, Methuen Memorial Music Hall, in Massachusetts, Spelman College in Atlanta and Cornell University.



Convention Personalities

Pajan, Adam is the Winner of the 2011 Arthur Poister Scholarship Competition in Organ Playing, 2009 Albert Schweitzer Organ Competition USA, and West Chester University's Ninth Annual International Organ Competition. Adam Pajan is a doctoral student in organ with church music emphasis at the University of Oklahoma's American Organ Institute as a student of John Schwandt. He completed the Master of Music degree in organ and church music at the Yale School of Music and Institute of Sacred Music in 2010, studying with Martin Jean and Thomas Murray. An active performer, he has been featured in programs throughout the southeast, New England, New York, Seattle, and Arizona. Most recently, he presented midday recitals at the Cathedral of Our Lady of the Angels in Los Angeles, CA (May) and at the Marktkirche in Wiesbaden, Germany (August), and was a presenter at the Region VII Convention of the American Guild of Organists in Oklahoma City. As an enthusiastic church musician, Adam serves as Director of Music and Organist at St. Mark the Evangelist Catholic Church in Norman, OK, a vibrant congregation of nearly 4,000 members.



Parsons, Matthew is a Project Manager at Parsons Pipe Organ Builders in Canadagua, NY. After serving four years in the United States Air Force he decided to enter the family business as a fifth generation organ builder. Matt has a Bachelor's degree from Keuka College and has been a member of AIO since 2007.



Pinel, Stephen L. is a native of Burnt Hills, NY. He holds two degrees in sacred music from Westminster Choir College in Princeton, NJ, and pursued graduate work at New York University in historical musicology. He was National Archivist of the OHS from 1984 until 2010, chair of the St. Wilfrid Club of New York City from 2008 to 2010, and is currently the organist at St. Ann's R.C. Church in Hampton, NJ.



Quimby, Michael, organbuilder, is a graduate of the University of Central Missouri (formerly Central Missouri State University), Warrensburg, Missouri, where he received a Bachelor of Music Education degree in 1973, and a Master of Arts degree in music history and literature with applied emphasis in organ in 1975. He established Quimby Pipe Organs (QPO) in June, 1970. He is a member of Pi Kappa Lambda national honor society of music and the American Institute of Organbuilders, of which he served as president from 1991 to 1994. Additionally, he served on the AIO Board of Directors and as chair of the Ethics Committee from 1987 to 1989. He is a member of the American Guild of Organists, serving as dean of the greater Kansas City chapter from 1988 to 1989, the Organ Historical Society, and the Associated Pipe Organ Builders of America (1993 to Present), (Vice President 2001-2004), and (President 2004 - 2010). He served as Organist at First United Methodist Church, Warrensburg, for 40 years (1968 - 2008).



Rowland-Raybold, Roberta. Having been brought up as the daughter of a pipe organ builder, Roberta Rowland-Raybold has always been at a pipe organ of one type or another. She began studying piano at age four and at age six began organ study with a specially-made organ bench allowing her to reach the pedals with her feet. She was the youngest charter member of the Westchester County (NY) Chapter of the American Guild of Organists and has been an advocate of the AGO on a national and local level ever since. Roberta has held the position of Dean of the State College, PA, AGO Chapter and the Binghamton, NY Chapter. Currently she is Dean of the Oneonta Chapter. Roberta serves as Western New York's District Convener for the American Guild of Organists. Rowland-Raybold is Organist/Choirmaster at Christ Episcopal Church in Cooperstown, NY, where she leads an aggressive program of sacred music,

Convention Personalities

choirs, and special concerts. In addition to her work at Christ Church, she teaches organ in the Central New York area. A graduate of Wittenberg University in Springfield, OH, where she majored in Sacred Music and Organ Performance, she was graduated with a BMus with University, Departmental and Adult Honors. At Wittenberg she was on the staff of the College of Community Education, where she taught organ and piano. In that capacity she served as Interim Director of the Center for Musical Development. During that period she was selected for grants from the McGregor Fellows of Detroit, MI, which funded two years of research for her thesis, *The British Organ Firm of Gray and Davison and Its Influence on the American Organs of John Marklove*, which she has presented to various music and church groups. Rowland-Raybold holds Colleague certification from the American Guild of Organists. She is on the Board of Directors of the Palatine Society of NY, a member of the Organ Historical Society, the Association of Lutheran Church Musicians and the Suzuki Association of America. She is listed in "Who's Who in American Women," and is a published composer with Augsburg Fortress Press. She is a recitalist, private instructor and proponent of organ history and restoration. She frequently speaks to church musicians and pastors as to the importance of commitment and passion in the field of sacred music.



Russell, Stephen, began his work in organ building in 1970, during his high school years as a summer apprentice with Timen Koelewijn, noted Dutch-American pipe maker of Norwalk, Connecticut. After beginning his education at RPI, he completed his education at Westminster Choir College (1976) where he studied organ with Dr. William Hays. In addition to part time work as a church musician, he also undertook independent part time maintenance and tuning work during his college years. He also worked with Allan J. Ontko, Pipe Organs in 1975-1976 assisting him with production of windchests, electrical work and installation for several significant projects in the greater New York metropolitan area, and with tuning at Radio City Music Hall. From 1976-1981 he returned to work with Tim Koelewijn, The Enchanted Sound to complete his apprenticeship in pipe making and voicing during which time he completed his first new organ with sponsorship of, and under the direction of Tim Koelewijn. In 1981 he moved to Vermont to establish an independent organ building company, subsequently purchasing The Enchanted Sound from Tim Koelewijn in 1985, and the assets and equipment of R.V. Anderson and Sons Organ Pipe Makers and Gress-Miles Organ Company in 1989. Russell & Co. has completed 54 projects ranging from historic restoration of old instruments, including the Organ Historical Society "logo" organ (Lemuel Hedge, Saint Paul's Episcopal Church, Windsor, Vermont c.1826) to new organs. The company also provides tuning and maintenance services and is a supplier of pipework to the trade. A full description of the company's work can be found at www.russellorgans.com. Mr. Russell is a member of the AIO, AGO and is a former Dean of the Vermont Chapter of the A.G.O.



Utzig, Jay, presently, the Technical Director and Plant Manager of Milligan & Higgins, a leading manufacturer of protein-based adhesives and cosmetic products. Holds a BS in Medicinal Chemistry, MA in Chemistry and a MBA. Prior to Milligan & Higgins, was a developmental chemist with Bristol Myers Squibb (I started in Syracuse) with several patents for the process manufacturing of anti-tumor drugs. On a fun note: an avid sportsman enjoying fishing in the Adirondacks, and vintage Mustangs.





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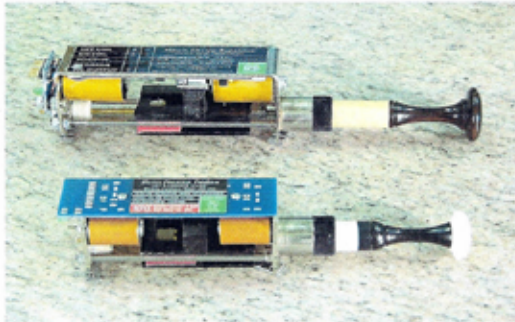
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