



American Institute of Organbuilders
2015 Annual Convention

San Francisco, California

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Hotel and Registration



Convention Hotel

Hilton Concord
1970 Diamond Blvd.
Concord, California 94520
(925) 827-2000
rates from \$119.00 USD/Night
Group Code: **AIO**
Website: www.concord.hilton.com

Registration

American Institute of Organbuilders
Robert Sullivan - Executive Secretary
PO Box 35306
Canton, Ohio 44735
330.806.9011
robert_sullivan@pipeorgan.org



Convention Committee

Mark Hotsenpiller, Chairperson
Roger Inkpen, Louis Patterson, Bill Visscher
David Beck, Convention Overview Chairperson
Sean O'Donnell, Education Committee Chairperson
Charles Eames, Treasurer
Robert Sullivan, Executive Secretary (Registration & Exhibits)

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 '15

Matthew M. Bellocchio
978-686-9600 w
mmbell.1950@gmail.com

Vice President '15

Patrick J. Murphy
610-970-9817 w
pjm@pjmorgans.com

Treasurer

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

Secretary '17

Joseph O'Donnell
503-329-3445 m
setwork1@msn.com

Membership

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

Patrick J. Murphy
Michael Lauffer
Brian M. Fowler

Resolutions

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

Joseph O'Donnell
Mark Hotsenpiller
John Panning

Board Member '17	Board Member '17	Board Member '16	Board Member '16	Board Member '16
Stephen Spake 704-280-3538 m <i>sspake1@gmail.com</i>	Richard B. Parsons 585-229-5888 w <i>ric@parsonsortgans.com</i>	Joseph Rotella 781-893-7624 w <i>jrotella@spencerorgan.com</i>	David Chamberlin 801-376-1399 w <i>davide@bigeloworgans.com</i>	Philip Parkey 770-454-1100 w <i>philparkey@parkeyorgans.com</i>
Education Administer training program and plan educational content of conventions and mid-year seminars. Sean O'Donnell '14 Edward M. Odell '14 Michael Lauffer '14 Christoph Wahl '16	Examinations Establish criteria, scope and procedure for annual exams. Bryan Timm '16 Christopher Nagorka '15 Joseph G. Zamberlan '17	Ethics Receive complaints and inquiries regarding ethics matters. Recommend action to board of directors Michael L. Bigelow Joseph O'Donnell Roger Inkpen	Journal Procure and review articles, administer literary awards. Scot Huntington Richard Houghten John Panning Fredrick W. Bahr	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 Michael Lauffer
Workplace Safety & Environmental Sustainability Draw up guidelines to help all AIO members to better understand and comply with environmental and workplace safety regulations. Joseph Rotella Robert Rusczyk Andrew Forrest	Convention Overview Hold review session in February to evaluate previous convention. Help new convention committees with organization and hotel negotiations. David Beck Convention Coordinator <i>davebeck@sbcglobal.net</i> Sean O'Donnell Robert Sullivan Charles Eames	Auditing Review AIO financial records and report to the membership at annual business meeting. Richard Swanson James Steinborn	Website Resources Develop a comprehensive online website resource for pipe organ service information Bryan Timm Christopher Nagorka Dennis P. Milnar	Nominating Select candidates for election at annual business meeting. 2014 John Riester Donald Glover David Rooney Timothy Bovard Phillip Parkey

Executive Secretary

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Journal Editor

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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.

Convention Information

Important: If you plan to travel by air, it is best to arrive at **San Francisco Int'l Airport (SFO)** rather than **Oakland Int'l (OAK)**. Also, it is best to travel to the hotel via the region's rail transit system, the **Bay Area Rapid Transit (BART)**. Cabs and shuttles will be very expensive (over \$100 per trip).

Convention Hotel

The convention will be held at the Hilton Concord, 1970 Diamond Blvd, Concord, California 94520. (925) 827-2000. Group Code: **AIO**. The Hilton offers complimentary shuttle van service to/from the Concord BART station as well as nearby locations in Concord.

Weather

Northern California weather in October promises warm, sunny days with cool, clear nights. Averages are mid 70s during the day, and in the 50s at night. Concord will be a bit warmer than Berkeley and Oakland; San Francisco will be a bit cooler still. It's always prudent to wear or carry a light jacket. Dressing in layers is the best plan.

Hotel Parking

\$15/day; \$18/day for valet parking. Enter the parking lot off Diamond Blvd. Parking is 50% off for overnight guests and registered daytime attendees.

Driving Directions to Hotel

I-680 Willow Pass Road Exit in Concord, CA. From Northbound I-680, turn right onto Willow Pass. From Southbound I-680, turn left onto Willow Pass. After 1 block, turn left onto Diamond Blvd. The Hilton Concord is on the right, four blocks down Diamond Blvd.

Arriving by Train

The closest Amtrak station to the hotel is Martinez (MTZ). It is 7.6 miles to the hotel. An easier choice would be to use the Richmond station (RIC). It has a direct connection to BART (see below). Take any BART train to the MacArthur station and transfer to a Pittsburg/Bay Point-bound train. Round trip BART fare is \$9.00.

Arriving by Air at San Francisco (SFO)

Although a bit farther away, San Francisco International Airport is the best option for choice of flights and airlines, as well as ease of access to the hotel. From any terminal, follow the signs to BART (Bay Area Rapid Transit) and AirTrain. The AirTrain is an inter-terminal train that serves all terminals and the BART station. You can walk as well (a relatively short walk from the United and International Terminals). At the BART station, board any train bound for San Francisco/Pittsburg/Bay Point. Do NOT board a Millbrae train. The trip is 73 minutes. Round trip fare is \$21.90.

Arriving by Air at Oakland (OAK)

Oakland sometimes has lower fares, but BART travel is more complicated. When you arrive at baggage claim, look for signs to AirBART, located just across from Terminal 1 baggage claim. This will take you to the main BART system at the Coliseum station. At Coliseum station, follow the signs to the main station platform or "All Trains". Board a Richmond train. Do not board other trains. At 19th Street station, transfer to the Pittsburg/Bay Point train across the platform. Round trip fare is \$20.50, including the \$6 AirBART fare.

Traveling by BART (Bay Area Rapid Transit)

BART travel is the best way around the Bay Area. Upon arriving at the BART station, you must purchase a ticket before entering the system. Kiosks are located at all entrance plazas. Purchase one ticket for each traveler. Every rider must have their own ticket! Fares are listed above. If you wish to use BART at other times during your visit, you may add value to the ticket at any time. The machines accept credit cards and cash. Do not purchase a "Clipper" card. Keep the ticket handy, as you will need it to exit the fare gates at the station. **A highly recommended smart phone app is Embark iBart, available for both iPhones and Androids.**

When you reach the Walnut Creek station, do not leave the train, but call the hotel (925-827-2000), and ask them to send the complimentary shuttle to the Concord BART station. After you exit the station at Concord, look for the Hilton Concord vans nearby. You must call the hotel for the shuttle if it is not waiting at the BART station.

Registration Information

All activities associated with the convention require an official 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.

Some meals 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@pipeorgan.org.

Convention Schedule

Saturday, October 3

8:00 AM	Registration Desk Open
9:00 AM	Exam Review Session
12:00 PM	Lunch
1:00 PM	AIO Professional Exam and Review Session Continues

Pre-Convention Tour Schedule

8:45 AM	Buses depart for Sacramento
10:00 AM	California State Railroad Museum, Sacramento Lunch on one's own in Old Sacramento State Historic Park
1:45 PM	Buses Depart for Danville CA
3:00 PM	Blackhawk Automotive Museum
5:00 PM	Buses Return to Hotel

6:00 PM	Dinner on one's own
7:30 PM	Board of Directors Meeting I

Sunday, October 4

8:00 AM	Exhibitor Set-up
8:30 AM	Board of Directors Meeting II
9:00 AM	Convention Planning Committee Meeting
12:00 PM	Registration Desk open Lunch on One's Own
1:30 PM	Lecture: Top o' the Pipe to You
2:45 PM	Lecture: Restorative Reed Voicing
4:15 PM	Break
4:30 PM	Lecture: Presenting the New Examination Format
5:30 PM	Free Time
6:00 PM	Dinner
7:00 PM	Exhibitor's Night
11:00 PM	Exhibits Close

Monday, October 5

7:30 AM	Registration Desk Open
8:00 AM	AIO Membership Meeting I
9:00 AM	Lecture: Lean Manufacturing
10:00 AM	Exhibit Time/Break
11:00 AM	Lecture: Murray M Harris & His Contemporaries
12:00 PM	Lunch and Exhibit Time
12:00 PM	35 & Under Lunch
1:00 PM	Buses Depart
1:30 PM	Schoenstein Factory Tour
2:00 PM	Table Talks
4:00 PM	Buses Depart
4:30 PM	Demo: St Francis of Assisi, Concord
5:30 PM	Buses Return to Hotel
6:00 PM	Dinner
7:00 PM	Exhibits Open
10:00 PM	Exhibits Close

Tuesday, October 6

Note: The Registration Desk and Exhibits will not be open on Tuesday

7:30 AM	Buses Depart Promptly for San Francisco
9:00 AM	Demo: Temple Sherith Israel
10:30 AM	Buses Depart
10:45 AM	Demo: First Unitarian
11:45 AM	Walk to St Mark's Lutheran
12:00 PM	Lunch at St Mark's
1:00 PM	Demo: St Mark's Lutheran
2:00 PM	Buses Depart
2:30 PM	Tour: Grace Cathedral
3:00 PM	Demo: Grace Cathedral
4:15 PM	Walk to Cable Car Museum <i>Those who chose not to walk the three blocks downhill to the museum may board a bus at Grace for the return to the hotel.</i>
5:00 PM	Buses Return to Hotel. <i>Option to remain in SF and return to hotel via BART.</i>
6:30 PM	Dinner on one's Own

Wednesday, October 7

7:30 AM	Registration Desk Open
8:00 AM	AIO Membership Meeting II
9:00 AM	Exhibit Time/Break
9:45 AM	Lecture: Design Considerations for Shaky Ground
11:00 AM	Lecture: Listening Outside Your Comfort Zone
12:00 PM	Lunch and Final Exhibit Time
1:00 PM	Lecture: Sharing My Fifty-Seven Years in the World's Second Oldest Occupation
2:30 PM	Break
3:00 PM	Lecture: How's Your Haskell?
4:15 PM	Lecture: The Care and Feeding of Your Wicks Organ
5:15 PM	Free Time
6:00 PM	Cash Bar - Fire Pit Courtyard
7:00 PM	Closing Banquet, Awards, and Entertainment

Thursday, October 8 (Post Convention Organ Tour)

8:00 AM	Buses Depart
9:00 AM	Demo: UC Berkeley Hertz Hall Organ Collection
10:30 AM	Buses Depart
10:45 AM	Demo: Pacific Lutheran Theological Seminary
11:30 AM	Lunch and Travel to Oakland
12:30 PM	Tour and Demo: Paramount Theatre, Oakland
2:30 PM	Walk to First Presbyterian
2:45 PM	Demo: First Presbyterian, Oakland
4:00 PM	Buses Depart
4:15 PM	Demo: Cathedral of Christ the Light, Oakland
5:15 PM	Buses Return to Hotel

Convention Committee Welcome!

It is with great pleasure that we welcome you to the San Francisco Bay Area. This entire region abounds with breathtakingly diverse scenery. Some of the more famous sights include San Francisco's notorious hills, Napa and Sonoma wine producing areas, redwood groves, the Pacific Ocean with its spectacular coastline, and Fisherman's Wharf and Ghirardelli Square. It would be unfortunate if you traveled to California and didn't take in some of these sights. The Hilton has convenient access to BART, placing the whole Bay Area within easy reach.

The convention offers many opportunities to grow as organbuilders. Peruse this brochure for lecture and table talk topics of interest. For example, John Seest will speak about building and designing organs for earthquake country. Ed Stout will share some career reminiscences. Manuel Rosales will present a voicing demonstration at the Schoenstein factory. You won't want to miss out on what these gentlemen have to say.

Among the organs to be visited are an unaltered Murray Harris (LA Art) from 1905, two Aeolian-Skinners, a Wm Davis from 1860, a Noehren from the 1960s, and modern trackers by Rosales and Taylor & Boody. On Thursday you will hear two antique German organs, an 18th century Italian, a Spanish-style by Greg Harrold, plus organs by Wurlitzer, Noack, Letourneau, and Rosales. A more eclectic and international slate of instruments will rarely be heard at one convention.

It's also worth mentioning that the banquet entertainment will feature a return of "Hollywood Pipes", that 1950s radio show "about the pipe organ but without the pipe organ." Jack Bethards will lead a studio orchestra and Michael Barone of Pipedreams will join us as host.

Saturday's pre-convention tour will take you to Old Sacramento with its Gold Rush-era buildings plus the Railroad Museum. The museum houses a wonderful collection of rolling stock including 19 steam locomotives. Many have been restored and can be touched and toured. A visit to the Blackhawk Automotive Museum will round out the day. Those of you with interests in exquisite and unusual antique cars will be advised to sign up for this tour. No visit to San Francisco would be complete without a ride in a cable car. We can't put everyone in the cable cars easily during the convention, but we will end our day in the City with a visit to the Cable Car Museum where the workings are on display in the Powerhouse. Note to organbuilders: Cable cars are 100% mechanical action.

We hope that you will be able to extend your stay to enjoy other activities. Wine country tours, redwoods and sequoias, a visit to Alcatraz, architecture tours of San Francisco and Berkeley, trips across the Golden Gate Bridge, cable car rides, and excursions to Yosemite and Lake Tahoe are just a few of the possibilities. The annual visitation of the Navy's Blue Angels will take place during Fleet Week, which begins on Thursday, October 8. You will hear them if you are still here!

So please bring your family along with you this year and make a vacation out of your trip to the convention. There is so much to see and do that you will be limited only by time, so come to California and stay as long as you can.

Mark Hotsenpiller, Roger Inkpen, Louis Patterson, Bill Visscher



8:00 AM	Registration Desk Open
9:00 AM	Exam Review Session
12:00 PM	Lunch
1:00 PM	AIO Professional Exam and Review Session Continues

Pre-Convention Tour Schedule

8:45 AM	Buses Depart for Sacramento
10:00 AM	<p>California State Railroad Museum, Sacramento</p> <p><i>The Railroad Museum in Old Sacramento is the world-class tribute to the role of the "iron horse" in connecting California to the rest of the nation. The museum features 21 lavishly restored locomotives and cars, some dating back to 1862, and houses an extensive collection of model railroads of various scales. Highlights include a restored mailcar, and sleeping and dining cars.</i></p> <p>Lunch on one's own in Old Sacramento State Historic Park</p> <p><i>Old Sacramento State Historic Park is a cluster of noteworthy, early Gold Rush commercial structures. Historic buildings include the 1849 Eagle Theater; the 1853 B.F. Hastings Building, once home to the California Supreme Court; and the 1855 Big Four Building. Old Sacramento's historical significance comes from it being the western terminus of the Pony Express postal system, the first transcontinental railroad, and the transcontinental telegraph.</i></p>
1:45 PM	Buses depart for Danville
3:00 PM	<p>Blackhawk Automotive Museum</p> <p><i>In association with the Smithsonian Institution, the museum houses a diverse and spectacular array of vintage and classic cars.</i></p>
5:00 PM	Return to Hotel
6:00 PM	Dinner on one's own
7:30 PM	Board of Director's Meeting I



Convention Chairperson

Dear Friends and Colleagues,

I have looked forward to this year's convention since the idea was first discussed. The attractions of the San Francisco Bay Area, coupled with the decades of AIO experience possessed by Messrs. Hotsenpiller, Inkpen, Patterson, and Visscher have made this convention a great deal of fun to prepare.

At the heart of the event is the Hilton Concord Hotel. For those of you who liked last year's Oklahoma City hotel, I think you'll enjoy this year's as well - but for different reasons. It's a beautiful facility, perfect in size, layout, and flow for our event, and all with inimitable Northern California style. We'll stay just a short hotel shuttle bus ride from the area's BART train, with it's direct and easy access to two airports and downtown San Francisco.

The AIO procured a nightly room rate of just \$119, almost unheard of for the Bay Area. An added bargain is that this room rate is available to AIO registrants for three days prior to and after our event (subject to availability). You may never have a better base from which to explore Northern California, but please, make your reservations early.

My thanks, as always, to Convention Overview's Education Chair Sean O'Donnell, Treasurer Chuck Eames, and Executive Secretary & Registrar Bobby Sullivan for their hard work on this event. And remember the tremendous impact our exhibitors' presence makes on our conventions. Please make sure to express your appreciation for their support of the AIO as you visit with them in the exhibit hall. Best wishes for a memorable time in Northern California.

David Beck



Sunday, October 4

8:00 AM	Exhibitor Set-up
8:30 AM	Board of Directors Meeting II
9:00 AM	Convention Planning Committee Meeting
12:00 PM	Registration Desk Open
12:00 PM	Lunch on one's own
1:30 PM	<p>Lecture: Top o' the Pipe to You</p> <p><i>Fred Bahr and Mark Hotsenpiller will tell you everything you need to know about tuning slides and other methods of tuning flue pipes. They might even delve into reeds, and plan to touch on topics such as cone tuning, wood stoppers in metal pipes, stopped metal canisters and styles, damaged tuners (pipes, not people) and other sundry aspects of minding the pitch.</i></p>
2:45 PM	<p>Lecture: Restorative Reed Voicing</p> <p><i>Reed doctors David Schopp and Louie Patterson will give an eagerly-anticipated lecture on restorative reed voicing. Rather than focussing on in-shop voicing, they will divulge the deepest secrets of fixing bad speech in the field, revealing how to wrestle those recalcitrant reeds into submission. Trompetenregals and Orchestral Oboes quiver in anticipation.</i></p>
4:15 PM	Break
4:30 PM	<p>Lecture: Presenting the New Examination Format</p> <p><i>Joe Zamberlan and Bryan Timm will speak about the new exam format, and highlight information needed to gain the Colleague and Fellow Certificates of the AIO. Encouragement will be dispensed in large doses.</i></p>
5:30 PM	Free Time
6:00 PM	Dinner
7:00 PM	Exhibitor's Night
11:00 PM	Exhibits Close



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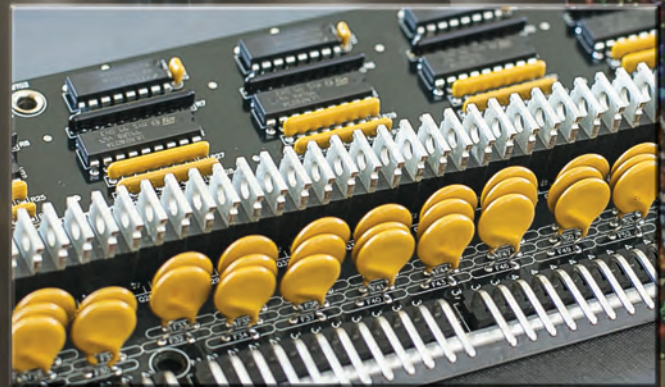
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Monday, October 5

7:30 AM	Registration Desk Open
8:00 AM	AIO Membership Meeting I
9:00 AM	Lecture: Lean Manufacturing <i>Jack Bethards has an extensive business background, and will share his ideas of keeping waste and inefficiency to a minimum in our work places.</i>
10:00 AM	Exhibit Time/Break
11:00 AM	Lecture: Murray M Harris and His Contemporaries <i>Noted organ historian, Orpha Ochse, will speak on Murray M Harris and his contemporaries. She will give us a glimpse of what organbuilding was like in Los Angeles during his career, from 1894 - 1913.</i>
12:00 PM	Lunch and Exhibit Time
12:00 PM	35 & Under Lunch
1:00 PM	Buses Depart
1:30 PM	Schoenstein Factory Tour
2:00 PM	Table Talks in Round Robin Format <ul style="list-style-type: none">• <i>Harmonic Flute Voicing Demonstration</i>, Manuel Rosales• <i>Tiger Fences and Shop Jigs</i>, Erik Asprey• <i>Pipe Racking and Shop Safety</i>, Chet Spencer• <i>Skiving and other Leather Techniques</i>, Chris Hanford
4:00 PM	Buses Depart
4:30 PM	Demonstration: St Francis of Assisi, Concord <ul style="list-style-type: none">• Rosales Organ Builders #13, 1987
5:30 PM	Buses Return to Hotel
6:00 PM	Dinner at Hotel
7:00 PM	Exhibits Open
10:00 PM	Exhibits Close

American Institute of Organbuilders

Robert Sullivan
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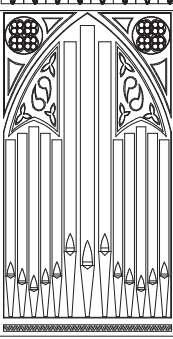
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J.W. STEERE
1825-1900



DAVID R. BECK

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Note: The Registration Desk and Exhibits will not be open on Tuesday

7:30 AM	Buses Depart Promptly for San Francisco
9:00 AM	Demonstration: Temple Sherith Israel <ul style="list-style-type: none">• Los Angeles Art Organ Co #44, 1905
10:30 AM	Buses Depart
10:45 AM	Demonstration: First Unitarian Church, San Francisco <ul style="list-style-type: none">• Robert Noehren, 1967
11:45 AM	Walk to St Mark's Lutheran, San Francisco
12:00 PM	Lunch at St Mark's
1:00 PM	Demonstration: St Mark's Lutheran, San Francisco <ul style="list-style-type: none">• Taylor and Boody #37, 2007
2:00 PM	Buses Depart
2:30 PM	Tour: Grace Cathedral, San Francisco
3:00 PM	Demonstration: Grace Cathedral, San Francisco <ul style="list-style-type: none">• Aeolian-Skinner #910, 1933; #910A, 1952• Aeolian-Skinner #1151, 1951; Rebuild of Aeolian #1738, 1928.• Wm H Davis, ca. 1860
4:15 PM	Walk to Cable Car Museum <p><i>At the museum, you will discover the "behind the scenes" workings of the nation's only traveling National Historical Landmark. Inside the historic Cable Car Barn & Powerhouse, visitors can view the actual cable winding machinery from an elevated gallery, as well as the path of the cable entering the building and leaving underneath the street in the sheave room viewing area. Also on display are various mechanical devices, such as grips, track, trucks, cable and brake mechanisms with corresponding explanations.</i></p> <p><i>Those unable to walk three blocks downhill to the museum may remain at the cathedral. One bus will depart from there.</i></p>
5:00 PM	Buses Return to Hotel <p><i>You may elect to remain in San Francisco where seemingly endless numbers of fine dining establishments await. Return to the hotel via BART at your leisure.</i></p>
6:30 PM	Dinner on one's own



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VISITATION MONASTERY, TYRINGHAM, MA | WICKS ORGAN CO., OPUS 5788, 1979 | PHOTO BY GARY W. SMITH

Wednesday, October 7

7:30 AM	Registration Desk Open
8:00 AM	AIO Membership Meeting II
8:00 AM	Spouse Tour Spouses will visit Muir Woods National Monument's famous redwoods, cross the Golden Gate Bridge, have lunch in San Francisco, and tour Fisherman's Wharf.
9:00 AM	Exhibit Time/Break
9:45 AM	Lecture: Design Considerations for Shaky Ground <i>John Seest will bring his trademark humor to the serious subject of designing organ structures for earthquake country.</i>
11:00 AM	Lecture: Listening Outside Your Comfort Zone <i>Chuck Primich, formerly with Schoenstein & Co. and now on staff at the San Francisco VA Medical Center, will present on the importance of listening for context--concepts to help us improve relations (and outcomes) with our clients and colleagues.</i>
12:00 PM	Lunch and Final Exhibit Time
1:00 PM	Lecture: Sharing My 57 Years in the World's Second Oldest Occupation <i>Edward M Stout III will relate tales of his long and illustrious career in the organ business, leaving no stone (or organbuilder) unturned. Recently "retired", Ed is a fixture in the Bay Area among organists and builders.</i>
2:30 PM	Break
3:00 PM	Lecture: How's Your Haskell? <i>John Panning will talk about all things Haskell. He will be able to give details about their scaling, construction, and voicing, and can counsel on their best applications.</i>
4:15 PM	Lecture: The Care and Feeding of Your Wicks Organ <i>Scott Wick, president of Wicks Organs, will discuss specific maintenance needs of Wicks instruments. He will highlight their ever-elusive remote combination action system, along with other proprietary devices.</i>
6:00 PM	Cash Bar - Fire Pit Courtyard
7:00 PM	Closing Banquet, Awards, and Entertainment <i>You will be the test audience for the live pilot of Michael Barone's new show - Hollywood Pipes, a weekday musical variety show "about the pipe organ, but without the pipe organ". The program will include Michael Barone of Pipe-Dreams, a cast of prominent (and not-so-prominent) AIO members, and a small but very powerful Hollywood studio orchestra.</i>

Somers Congregational Church

Somers, Connecticut

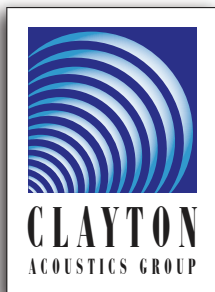
Somers Congregational Church was gathered in 1727, and by 1842 had built its third meeting house in the Georgian style. The interior was given a sleek, shallow, curved-vault ceiling and other "moderne" details in a 1920s renovation, and a formal chancel was later added to the sanctuary, replacing the original central pulpit and platform. In spite of these changes, the original "New England meeting house" character of the building remained firmly intact.

On 1st January 2012 the 170-year-old meeting house was destroyed by fire. The congregation rallied to replace the lost building with a new church in similar style and appearance, but

brought up to code and constructed with modern fire-resistant materials.

The fourth meeting house of Somers Congregational Church was completed at Easter 2014. Installation and voicing of the Richards Fowkes & Co. mechanical-action pipe organ in the rear-balcony choir loft was finished that Summer.

The new sanctuary is optimized for music and congregational participation. A speech-reinforcement sound system is essential for intelligibility of the spoken word. In this sense, the acoustics are well balanced, with neither music nor speech favored to the detriment of the other. Acoustical goals included power and clarity of choir, organ and instrumental music, strong early sound to support congregational singing and responsive readings, a pleasing sense of reverberance (where the eye and ear are in agreement), full-range frequency response to provide warmth and envelopment, and intelligible speech. Acoustician, architect and pipe organ builder all contributed to the "sound" of the new meeting house.



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8:00 AM	Buses Depart
9:00 AM	Demonstration: University of California, Berkeley, Hertz Hall <ul style="list-style-type: none">• Noack #98, 2013 (relocation)• Harrold #7, 1982• Harrold #16, 1997 portative• anon. German from Burg Lauenstein, ca. 1750• German by Ibe Peters Iben, Emden, 1783• anon. Italian from Verona (?), ca 1750
10:30 AM	Buses Depart
10:45 AM	Demonstration: Pacific Lutheran Theological Seminary, Berkeley <ul style="list-style-type: none">• Harrold #11, 1989 in the Spanish style• Woodberry & Harris, Boston, 1889
11:30 AM	Lunch and Travel to Oakland
12:30 PM	Tour and Demonstration: Paramount Theatre, Oakland <i>Oakland's Paramount Theatre is one of the finest remaining examples of Art Deco design in the United States. Designed by renowned San Francisco architect Timothy L. Pflueger and completed in late 1931, it was one of the first Depression-era buildings to incorporate and integrate the work of numerous creative artists into its architecture and is particularly noteworthy for its successful orchestration of the various artistic disciplines into an original and harmonious whole. Mighty Wurlitzer organ.</i>
2:30 PM	Walk to First Presbyterian Church, Oakland
2:45 PM	Demonstration: First Presbyterian Church, Oakland <ul style="list-style-type: none">• Rosales Organ Builders #16, 1995
4:00 PM	Buses Depart
4:15 PM	Demonstration: Cathedral of Christ the Light, Oakland <ul style="list-style-type: none">• Letourneau #118, 2010
5:15 PM	Buses Return to Hotel

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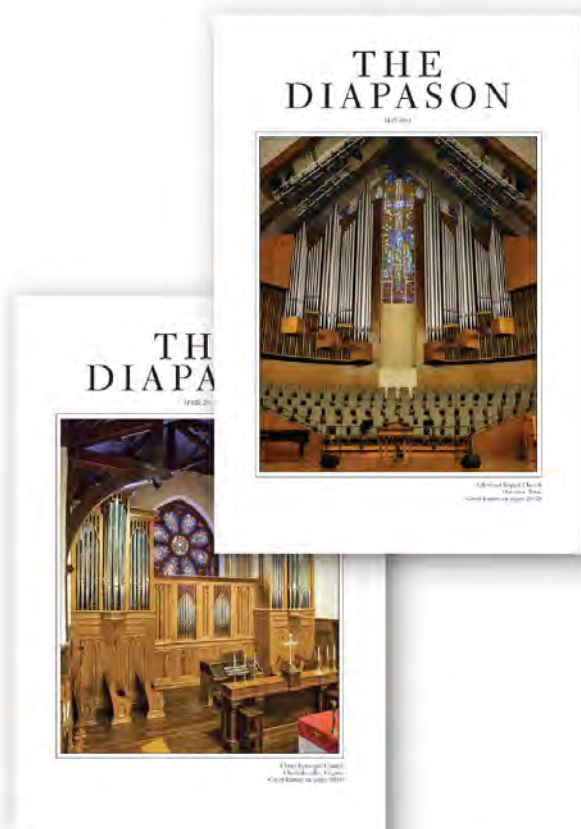
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St. Francis of Assisi

Concord, California
Rosales Organ Builders
 Opus 13 (1987) II/26 M



Great

16'	Bourdon (1-12 Ped)
8'	Prestant
8'	Chimney Flute
4'	Octave
2 2/3'	Nasard
2'	Doublet
13/5'	Tierce
V	Mixture
8'	Trumpet
	Zimbelstern

Pedal

16'	Sub Bass
8'	Open Bass
4'	Choral Bass
16'	Bombard
8'	Trumpet (Gt)

Swell

8'	Geigen
8'	Stop't Diapason
8'	Celeste
4'	Principal
4'	Open Flute
2'/III	Fifteenth + Mixture
8'	Hautboy
	Tremulant
	Wind Stabilizer

The organ's casework takes its design from traditional Italian examples much as does the architecture of the building. Pipes of the 8' Prestant and 4' Choral Bass form the five-section façade whose placement gives their tone presence and warmth. The choir can hear the Swell division easily through side opening shutters, while the bulk of the tone is projected forward by the freestanding case. Although essentially a new instrument, the keyboards (with their original ivory), parts of one wind chest, and more than half of the pipework are old. Much of it came from the 1854 Wm. B.D. Simmons from Derry, NH.

Temple Sherith Israel

San Francisco, California

Los Angeles Art Organ Company

Opus 44 (1905) III/57 EP

Compass 61/30



Great

16'	Double Open Diapason
8'	First Open Diapason
8'	Second Open Diapason
8'	Viola d'Gamba*
8'	Viol d'Amour*
8'	Doppelflute*
4'	Octave
4'	Harmonic Flute*
2'	Fifteenth
IV	Mixture*
8'	Trumpet*
4'	Tuba Clarion*

*Enclosed in Choir Box

Pedal

16'	Open Diapason
16'	Gamba
16'	Dulciana
16'	Bourdon
8'	Octave
8'	Violoncelle
8'	Flute
16'	Trombone

Swell

16'	Bourdon
8'	Open Diapason
8'	Violin Diapason
8'	Salicional
8'	Aeoline
8'	Unda Maris
8'	Spitz Flute
8'	Stopped Diapason
4'	Geigen Octave
4'	Flauto Traverso
2'	Harmonic Piccolo
V	Cornet
16'	Contra Fagotto
8'	Cornopean
8'	Oboe & Bassoon
4'	Clarion
8'	Vox Humana
	Tremulant

Choir

16'	Contra Gamba
8'	Geigen Principal
8'	Dulciana
8'	Quintadena
8'	Melodia
8'	Lieblich Gedackt
4'	Fugara
4'	Flute d'Amour
2'	Piccolo
8'	Clarionette
	Tremulant (+Echo)

Echo

8'	Aeoline
4'	Wald Flute
8'	Vox Humana

First Unitarian Church

San Francisco, California

Robert Noehren

1967, IV/61 E



Great

16'	Quintadena
8'	Principal
8'	Rohrflöte
4'	Octave
4'	Spitzflöte
2'	Octave
V	Mixture
III	Cymbel
8'	Trompette
4'	Clairon (ext.)
	Great Off

Swell

8'	Bourdon
8'	Gambe
8'	Voix Celeste (tc)
4'	Flûte Octaviane (So 8')
2'	Octavin (So 8')
V	Plein Jeu
16'	Basson
8'	Trompette
8'	Hautbois (ext)
8'	Voix Humaine
4'	Clairon (ext)
	Tremulant

Positiv

8'	Gedeckt
4'	Principal
4'	Rohrflöte
2'	Octave
II	Sesquialtera
V	Scharff
8'	Cromhorne
	Positiv Off

Bombarde

8'	Bourdon (Pd)
8'	Flûte Harmonique
4'	Principal
2'	Octave
V	Plein Jeu
16'	Bombarde (Pd)
8'	Trompette (Pd)
4'	Clairon (Pd)
	Tremulant
	Bombarde Off



Solo

	(enclosed with Swell)
8'	Principal
8'	Bourdon (Sw)
8'	Gemshorn
8'	Flûte Harmonique
4'	Flûte (ext Gems)
2 $\frac{2}{3}$ '	Nazard
2'	Piccolo (ext Gems)
13/5'	Tierce
1 $\frac{1}{3}$ '	Larigot (ext Gems)
1'	Flageolet (ext Gems)
	Tremulant

Pedal

32'	Untersatz
16'	Principal
16'	Subbass
8'	Octave (ext)
8'	Gedeckt bass (ext)
4'	Octave
2'	Octave (ext)
V	Mixture
32'	Harmonics (now 10 $\frac{2}{3}$)
32'	Contre Bombarde
16'	Bombarde I (ext 32')
16'	Bombarde II
8'	Trompette (ext Bomb II)
4'	Clairon (ext Bomb II)

St. Mark's Lutheran Church

San Francisco, California

Taylor and Boody

Opus 37 (2007) II/45 M

Manual 56 notes, C-g^{'''}, Pedal 30 notes, C-f[']

Kellner Temperament

Great

16'	Bourdon
8'	Principal
8'	Spillpfeiffe
4'	Octave
4'	Spitzflöte
2 $\frac{2}{3}$ '	Quinte
2 $\frac{2}{3}$ '	Nasat
2'	Superoctave
IV	Cornet
IV-VI	Mixture
16'	Fagott
8'	Trompet

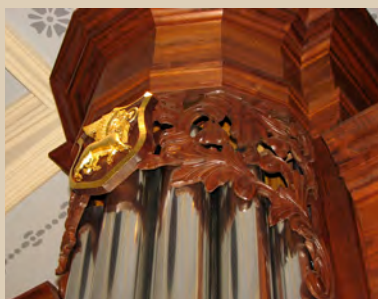
Positive

8'	Gedact
8'	Quintadena
4'	Principal
4'	Rohrflöte
2'	Octave
2'	Gemshorn
1 $\frac{1}{3}$ '	Quinte
II	Sesquialtera
IV	Scharff
8'	Dulcian

Pedal

16'	Subbass
8'	Octave
4'	Octave
V	Mixture
16'	Posaune
8'	Trompet

POS/HW
HW/PD
POS/PD



Grace Cathedral



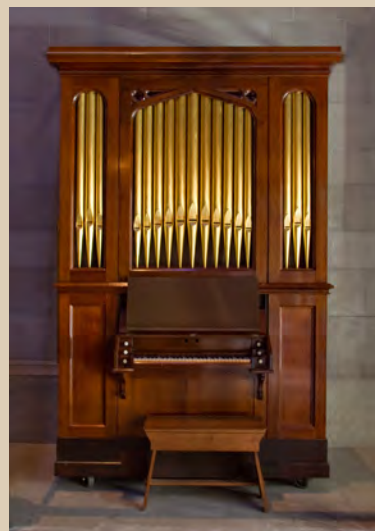
San Francisco, California
 Chapel of Grace
Aeolian-Skinner
 #1151, 1951
 Rebuild of Aeolian #1738, 1928
 II/18 EP

Organ attributed to Wm H Davis, New York, ca 1860; Rebuilt by Edward M. Stout, III, 1973, M 1/4, 54 notes.

- 8' Open Diapason (TF, 37m)
- 8' Stop Diapason Bass (11-17 open wood replacement)
- 4' Principal (TF, 37m)
- 4' Principal Bass (17m)
- 4' Flute (TF, metal chimney flute, wood basses)
- 2' Fifteenth (TF, replaces 8' Dulciana, stored)

This organ was found in 1962 by William Baker in storage beneath St Paul's Episcopal Church, Benicia, California. The cornice, reservoir top, feeders, and action stickers were missing. Those parts were carefully fabricated by Edward M Stout, then the cathedral's curator of musical instruments, when he reconstructed the organ after Mr Baker gave it to the cathedral. It appears that the keydesk was originally recessed, with a sliding clavier and square shank knobs; the change to the present projecting keydesk, fixed clavier, and round shank knobs seems to have occurred early in the organ's history. It was perhaps at the same time that a pedalboard (pull-down only) was added. The pipework was once enclosed behind shutters, and at some point the organ was fitted with an electric blower. By 1962, the pedalboard, shutters, and blower had all disappeared.

For many years, the organ has been attributed to Henry Erben; the name of James Hoey, an Erben voicer, and the date of 1860 are inscribed on a pipe. However, careful comparison by William T Van Pelt of Erben and Davis case styles, as well as other construction characteristics, strongly suggests that the organ came out of the Davis shop.



Great

- 8' Principal
- 8' Gedeckt Pommer
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Spitzprincipal
- 4' Gemshorn (8')
- III Plein Jeu
- Tremulant

Swell

- 16' Lieblich Gedeckt (8')
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Koppelflute
- 4' Prestant
- 4' Koppelflute (8')
- 2' Octavin
- 2' Koppelflute (8')
- II Sesquialtera
- 8' Trompette
- 4' Rohr Schalmey
- Tremulant

Pedal

- 16' Montre
- 16' Gemshorn (ext Gt)
- 16' Lieblich Gedeckt (Sw)
- 8' Principal (ext)
- 8' Flute (Sw)
- 4' Choral Bass (ext)
- 16' Contre Trompette (Sw)
- 8' Trompette (Sw)
- 4' Clairon (Sw)

Grace Cathedral

San Francisco, California

Alexander Organ - Aeolian-Skinner #910 (1933), #910-A(1952)

Casavant Frères: Gallery & Bombarde, (1974)

Schoenstein & Co.: New console, (1999); Tuba Major (2002),

Major re-leathering and restoration (2011) IV/124 EP

Great

16'	Double Diapason
8'	Diapason I
8'	Diapason II
8'	Gemshorn
8'	Flûte Harmonique
8'	Rohr Gedeckt
5 1/3'	Quint
4'	Octave
4'	Principal
4'	Flute
31/5'	Gross Tierce
2 2/3'	Twelfth
2'	Fifteenth
2'	Blockflute
13/5'	Tierce
IV	Fourniture
III	Cymbal
16'	Double Trumpet
8'	Trumpet
4'	Clarion
	Tremulant

Swell

16'	Lieblich Gedeckt
8'	Geigen
8'	Gamba
8'	Voix Celeste
8'	Stopped Diapason
8'	Flauto Dolce
8'	Flute Celeste
8'	Echo Celeste II
4'	Principal
4'	Harmonic Flute
4'	Spitzflute
2 2/3'	Nazard
2'	Fifteenth
13/5'	Tierce
III	Plein Jeu
III	Scharff
16'	Fagotto
8'	Trompette Harmonique
8'	Cornoepan
8'	Oboe
8'	Vox Humana
4'	Clarion
	Tremulant

Choir

16'	Gemshorn
8'	Viola Pomposa
8'	Viola Celeste
8'	Melodia
8'	Lieblich Gedeckt
8'	Erzähler
8'	Kleine Erzähler
4'	Gemshorn
4'	Lieblich Flute
2 2/3'	Nazard
2'	Klein Flute
13/5'	Tierce
1'	Siffloëte
III-IV	Zimbel
8'	Trompette
8'	Clarinet
	Tremulant

Solo

8'	Gamba
8'	Gamba Celeste
8'	Flauto Mirabilis
4'	Harmonic Flute
8'	French Horn
8'	English Horn
8'	Tuba Mirabilis
4'	Clarion
8'	Tuba Major (unencd)
	Tremulant

Gallery

8'	Diapason
4'	Octave
2'	Fifteenth
VIII	Mixture
16'	Principal (Pd)

Bombarde

8'	Montre
4'	Octave
2'	Doublette
V	Cornet (tc)
VII	Mixture
16'	Bombarde
8'	Trompette
4'	Clairon
	-Out of Service - 2004

Pedal

32'	Diapason (F)
16'	Open Bass (ext)
16'	Principal (Gt)
16'	Diapason
16'	Violone
16'	Bourdon
16'	Gemshorn (Ch)
16'	Lieblich Gedeckt (Sw)
10 2/3'	Quint
8'	Octave
8'	Cello (ext)
8'	Still Gedeckt (Sw)
8'	Flute
62/5'	Gross Tierce
5 1/3'	Octave Quint
4'	Super Octave
4'	Flute
2'	Blockflute (Gt)
III	Mixture
32'	Contre Bombarde
16'	Trombone (ext)
16'	Fagotto (Sw)
8'	Trumpet (ext)
4'	Clarion (ext)



Grace Cathedral



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The Alexander Memorial Organ is heard in more than four hundred services and concerts each year, as well as on weekly webcasts at www.GraceCathedral.org, both live and archived, and on several commercial recordings. In these ways, it transcends the cathedral walls, bringing the gift of music to the San Francisco community, the nation, and the world.

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University of California at Berkeley

Antique Organ Collection

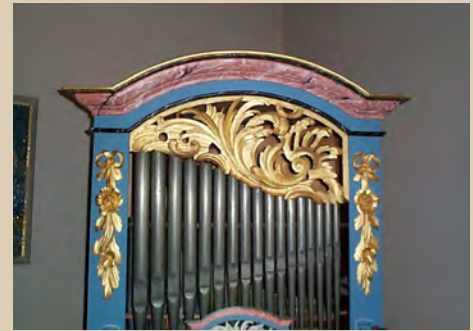
Restoration and repairs by *Greg Harrold*

Opus 2 (1979), I/4 M

Repairs to antique German organ from Burg Lauenstein
unknown builders

Case and keyboard circa 1750

Chest and inside pipes circa 1650



Manual

4'	Quintadena (ca. 1650)
2'	Principal
1 1/3'	Nasat (ca. 1650)

Pedal

8'	Gedeckt
----	---------

Manual 49 notes, C-c'''

a=494, Cornet-ton

Meantone, quartertone-comma

Wind pressure 67 mm (2-5/8")

Antique Organ Collection

Restoration and repairs by *Greg Harrold*

Opus 10 (1984), I/8 M

Repairs to antique German organ built by Ibe Peters Iben, Emden, 1783

Manual

8'	Gedact
8'	Quintadena (starts at c')
4'	Principal
4'	Fluit
2 2/3'	Quinta
2'	Octaaf
1'	Scherp 1-2 sterk

Manual 54 notes, C-b/c'-c'''

a'=466

Werckmeister I (III) temperament

Wind pressure 60 mm (2-3/8")



University of California at Berkeley

Berkeley, California

Greg Harrold

Opus 7 (1982), II/26 M

Hauptwerk

16'	Bordun
8'	Principal
8'	Gedackt
4'	Octav
2 $\frac{2}{3}$ '	Nasat
2'	Flöte
13 $\frac{1}{5}$ '	Terz discant
	Mixtur 5-fach
8'	Trompete
8'	Krummhorn

Oberwerk

8'	Rohrflöte
8'	Quintadena
4'	Principal
4'	Hohlflöte
2'	Octav
	Tertian 2-fach
	Scharf 3-fach
8'	Trechterregal

Pedal

16'	Bordun Baß
	(transmission from HW)
8'	Principal Baß
	(transmission from HW)
4'	Octaven Baß
8'	Trompeten Baß
	(transmission from HW)

Cimbelstern

Nachtigall

Manual 45 notes, CD-c''

Pedal 27 notes, CD-d'

a'=440

Kellner/Bach temperament

Wind pressure 89mm (3-1/2")



Greg Harrold

Opus 16 (1997), I/3 M

Manual

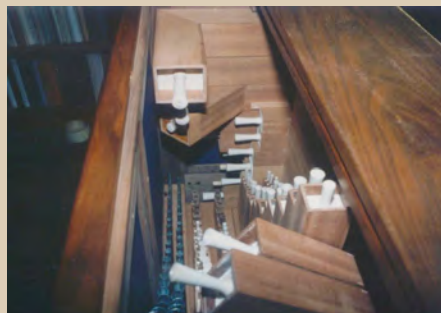
8'	Stopt Flute
4'	Flute
2'	Fifteenth

Manual 51 notes, C-d''

a'=415/440/466, transposing keyboard

Equal temperament

Wind pressure 50mm (2")



University of California at Berkeley

Antique Organ Collection

Restoration and repairs by *Greg Harrold*

Opus 13 (1995), I/7 M

Repairs to antique Italian organ

Anonymous builder, near Verona (?), Circa 1750

Manual

8'	Principale
8'	Voce Umana (starts at c')
4'	Ottava
2 $\frac{2}{3}$ '	Flauto in XII (starts at e)
2'	Quintadecima XV
1 $\frac{1}{3}$ '	Decimanona XIX
1'	Vigesimaseconda XXII

Pedal

Pulldown

Terza Mano

Tiratutti

Manual 45 notes, CDEFGA-c'''

Pedal 18 notes, CDEFGA-a

a'=466

Meantone, quarter comma

Wind pressure 38mm (1-1/2")



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University of California at Berkeley

Hertz Hall

Berkeley, CA

Noack Organ Company,

Relocation of Opus 98 (2013)

Great

16'	Bourdon
8'	Principal I
8'	Principal II
8'	Chimney Flute
4'	Octave
4'	Recorder
2 $\frac{2}{3}$ '	Twelfth
2'	Fifteenth
13/5'	Seventeenth
IV-VI	Mixture 1 $\frac{1}{3}$ '
8'	Trumpet
4'	Clarion

Positive

8'	Gedackt
8'	Quintadena
4'	Prestant
2'	Gemshorn
II	Sesquialter 2 $\frac{2}{3}$ '
III	Sharp 2'
16'	Bassoon
8'	Cremona

Swell

8'	Stopped Flute
8'	Viola
4'	Violin
4'	Chimney Flute
2'	Principal
1 $\frac{1}{3}$ '	Quinte
III	Cornet 2 $\frac{2}{3}$ '
8'	Hautbois
	Tremulant

Pedal

16'	Contrabass
16'	Stopt Bass
8'	Open Bass
4'	Choral Bass
16'	Trombone
8'	Trumpet
4'	Trumpet

This organ was originally built for the Cathedral Church of St. John Wilmington, Delaware. The University of California purchased the instrument after the closing of the Cathedral in 2012.

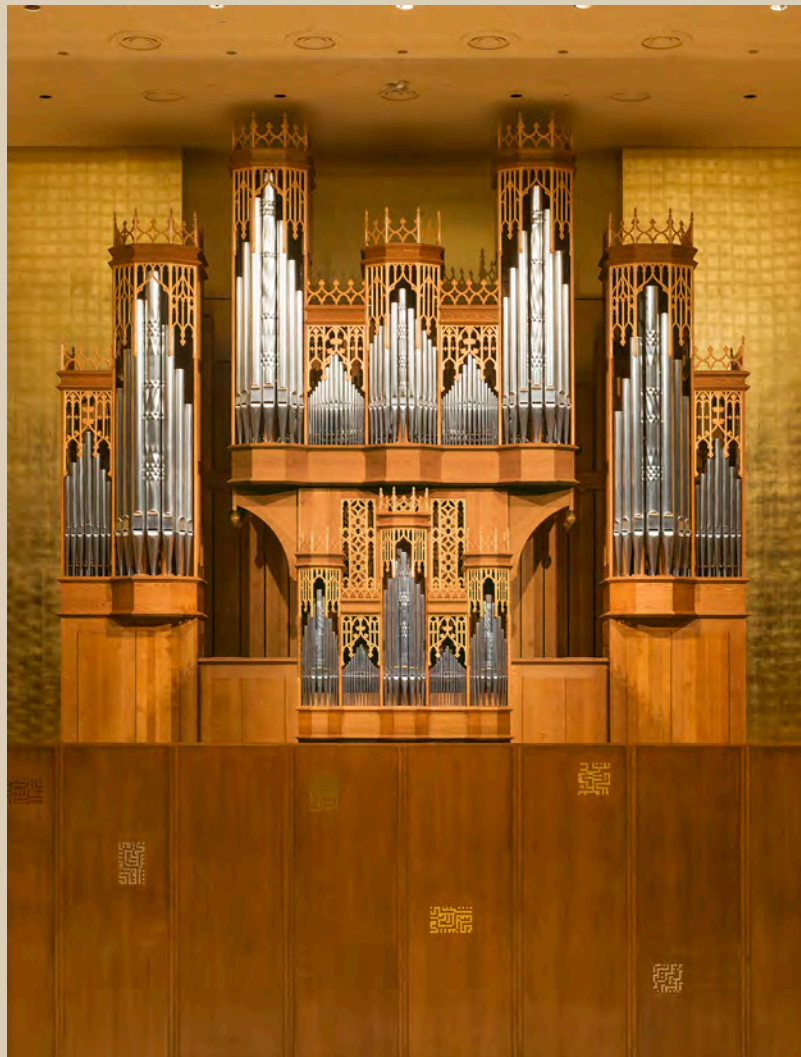
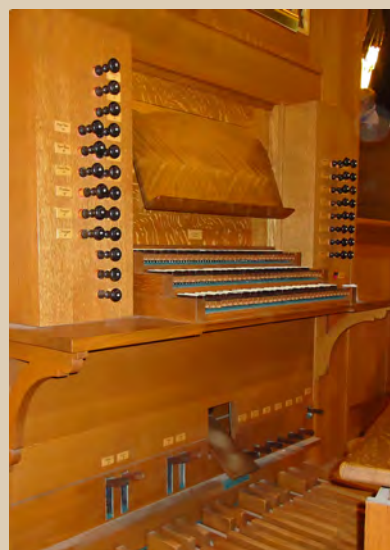
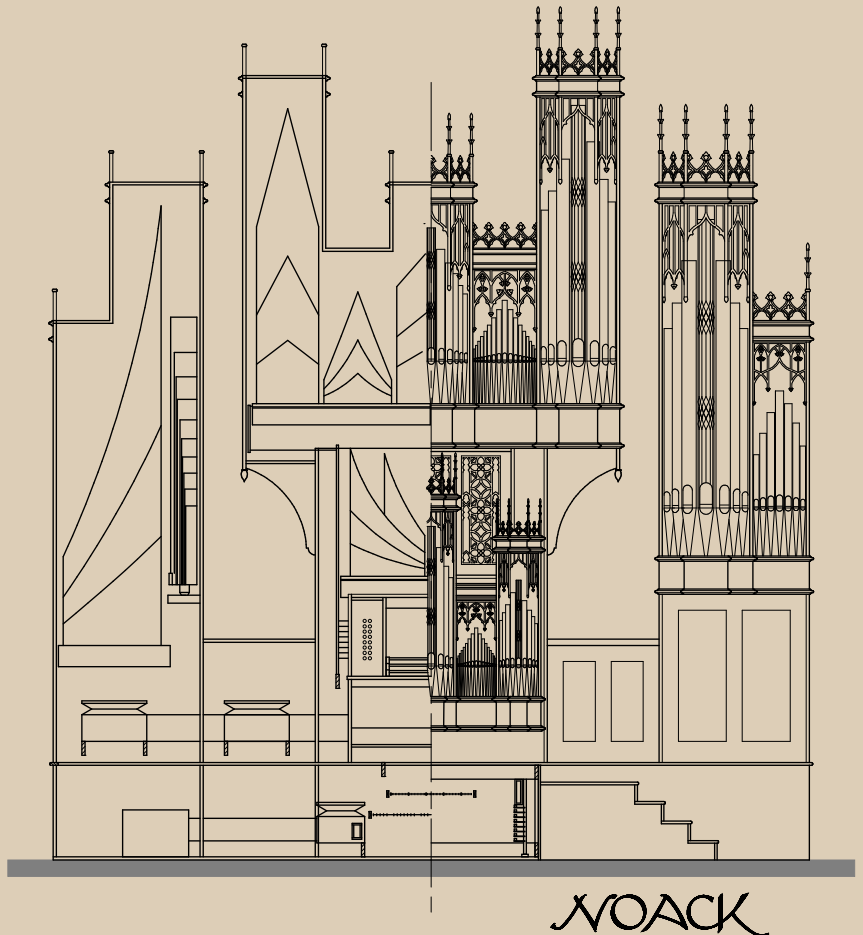
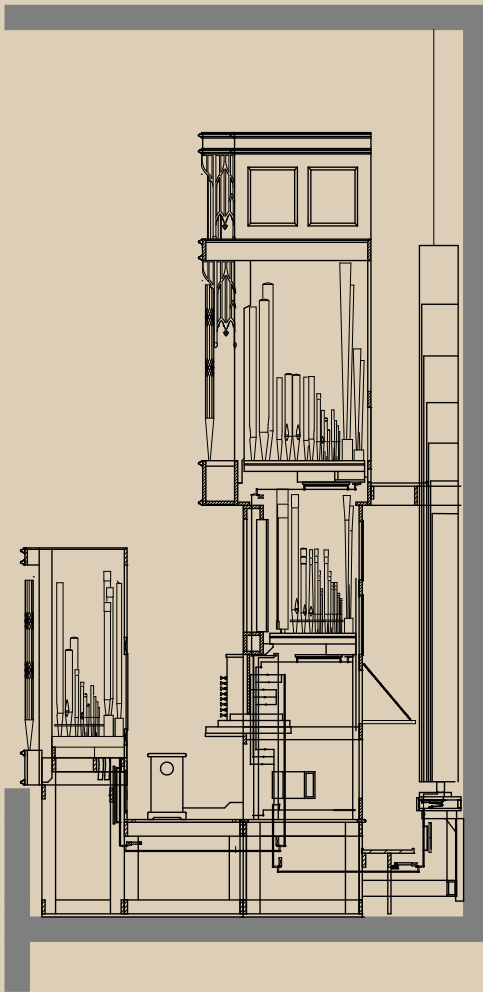


photo by Kathleen Karn, UC, Berkeley

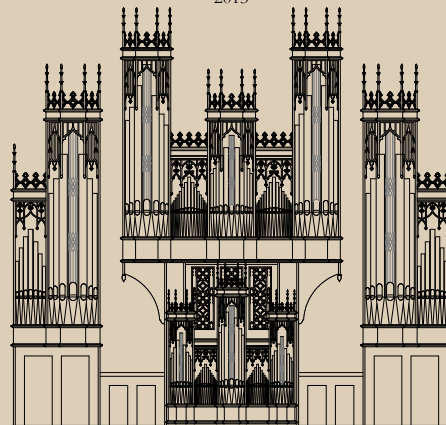


University of California at Berkeley



UNIVERSITY OF CALIFORNIA, BERKELEY HERTZ HALL

Relocation of Opus #98
2013



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Pacific Lutheran Theological Seminary

Pacific Lutheran Theological Seminary

Greg Harrold, Opus 11 (1989) 1/33 M

This organ was carefully built in the style of late 17th-century organs made in the area of Zaragoza, Spain.

Manual

- 8' Flauto Mayor de 13
- 4' Octava
- 2 $\frac{2}{3}$ ' Docena
- Lleno IV
- Cimbala III
- 8' Violón
- 4' Tapadillo
- 2 $\frac{2}{3}$ ' Nasardo en 12a
- 2' Nasardo en 15a
- 13/5' Nasardo en 17a
- Corneta Magna VIII
(derecha, mounted)
- Corneta en eco V
(derecha, mounted, enclosed)
- 8' Trompeta Real
- 4' Bajoncillo
(izquierda, horizontal)
- 8' Clarin
(derecha, horizontal)
- 8' Dulzaina
(horizontal)

Pedal

- 16' Contrás (prepared)
Permanently coupled
- Tambor
- Timbal
- Pájaros
- Cascabeles
- Temblante

Manual 45 notes, CDEFGA-c'/c#-c'''

Pedal 8 notes, CDEFGABbB

All stops divided izquierda/derecha (left hand/right hand), except for the two Cornets, the Bajoncillo, and the Clarin, which are half-stops.

a $\frac{2}{2}$ =415

Meantone, quarter comma

Wind pressure 66mm (2-1/2")



Pacific Lutheran Theological Seminary

Berkeley, California
Woodberry & Harris, Boston
(1889), II/12 M



Great

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2' Super Octave

Swell

- 8' St. Diapason bass
- 8' St. Diapason treble
- 8' Salicional (tc)
- 4' Violina
- 4' Flûte Harmonique
- 8' Bassoon (bass only)
- 8' Oboe (tc)
- Tremolo

Pedal

- 16' Bourdon

Great Piano
Great Forte

This organ is in its third home in California. After a complete restoration and renovation by Rosales Organ Builders as their Opus 5, it was installed in the Avalon Community Church, Avalon, Catalina Island. The organ was then moved to San Francisco and installed by others in the First United Lutheran Church on Geary Blvd. Within the last five years, it was sold and moved yet again. It was installed in its present location by the local firm of Hupalo and Repasky, San Leandro. The organ has endured case modifications and other changes over the years. When the organ was first constructed, it was located in a low-ceilinged building. Hence, the center display pipes are mitered to the rear and sport false tops so as to appear normal. This gives a rather short and squat appearance to the façade.



Paramount Theatre



Oakland's Paramount Theatre is one of the finest remaining examples of Art Deco design in the United States. Designed by renowned San Francisco architect Timothy L. Pflueger and completed in late 1931, it was one of the first Depression-era buildings to incorporate and integrate the work of numerous creative artists into its architecture and is particularly noteworthy for its successful orchestration of the various artistic disciplines into an original and harmonious whole.

Construction was initiated by Publix Theatres, the exhibiting organization of Paramount Pictures. Although financial difficulties forced the sale of the uncompleted building to Fox-West Coast Theatres, the firm that completed the theatre and operated it until it closed on September 15, 1970, the name "Paramount" was retained.

After its initial brief blaze of "movie palace" glory in the 1930's, this remarkable auditorium suffered three decades of neglect and decline until its rescue by the Oakland Symphony, the City of Oakland and numerous private donors. The building was purchased by the Board of Directors of the Oakland Symphony Orchestra Association in 1972. A painstaking and authentic restoration was completed in 1973 and the theatre was entered in the National Register of Historic Places on August 14th of that year.

In 1975 the City of Oakland, the present owner, assumed ownership from the Oakland Symphony Orchestra Association. The Paramount Theatre became a California Registered Historic Landmark in 1976, and on May 5, 1977, was declared a National Historic Landmark.

Restored to its original splendor, meticulously maintained, and fully upgraded to modern technical standards, the Paramount now serves all the arts. The Paramount Theatre is the home of the Oakland East Bay Symphony and, as one of the San Francisco Bay Area's premiere performing arts facilities, hosts a year-round schedule of popular music concerts, variety shows, theatre, and - of course - movies.

Wurlitzer Organ

The Paramount's original organ was the seventeenth and last of a series of organs build by Wurlitzer for the Paramount Publix theaters, a four-manual, twenty-rank model called the Publix I which cost \$20,000 in 1931. It had a ripple-edged "waterfall" console which was Wurlitzer's standard design for Art Deco theaters and which must have seemed particularly appropriate for the Paramount. This organ enjoyed a brief period of glory, but the theater closed in 1932. It reopened under relatively spartan conditions eleven months later, and after that the Wurlitzer was used only intermittently. In the late 1950s it was sold and put into storage, and after ten more years it was bought by a Los Altos, California, restaurant, Ken's Melody Inn. Another ten years went by, and the old Publix I (Opus 2164) was sold again to the Paramount Music Palace restaurant in Indianapolis, where the dedicated owners created an environment filled with memorabilia describing and depicting its original home.

Meanwhile, the Oakland Paramount underwent a long dry spell in the organ department. It was home, briefly, to a Rodgers electronic organ that contained 80 speakers. Then even that was removed.

When the restoration of the theater got under way, word was circulated among organ buffs that the theater was in need of an authentic movie-palace organ. A Los Angeles collector, J.B. Nethercutt, notified the Paramount's administrators that he had the very thing – the first Publix I (Opus 1123) which had started its career in Detroit's Capitol Theater and gone from there to a skating rink and eventually into a collector's warehouse. It arrived at the Paramount in 1974, but was incomplete and needed work. Another Southern California collector, Preston Fleet, donated a major collection of Wurlitzer components. The Paramount's staff held an auction to sell parts from both donations that could not be used, and the resulting \$40,000 was matched by a grant from the California Office of Historic Preservation. In the ensuing seven years, Opus 1123 was both restored and upgraded to about the level of a Publix IV (the model installed in the Brooklyn Paramount and Boston metropolitan theaters), with 27 ranks of pipes and 213 stop keys. Its percussion division boasts a real Vibraharp, piano, marimba, harp, and xylophone, and includes ten tuned percussions in all.

Architect Timothy Pflueger was particularly proud of the way the auditorium's side walls were "not interrupted by the usual heavily ornamented protruding organ front," and this absence of protrusion contributes to the auditorium's fine acoustics. The scrolled volutes of the grillwork, made of plaster cast in aluminum molds sculpted by Bay Area artist Robert Howard, conceal three organ chambers which contain the pipes and other instruments. The percussion shelf is above the main chamber on the left side of the auditorium, and on the right side is the solo chamber. During the organ restoration the pipe chambers were reduced in area so that the sounds were projected outward; the grill openings were refitted with the original wooden expression, or swell, shutters which had been removed with the original organ. These shutters enable the organist to control the volume without limiting the number of effects used.

The Wurlitzer's wind system is powered by a 25-horsepower Spencer Orgoblo which was originally used in San Francisco's California Theater. Its electrical system, on the other hand, is totally modern. It is a solid-state relay and switch system, one of the largest ever to be used for a pipe organ at that time. Electrical impulses are transmitted from the organ console to all three chambers by means of a single coaxial cable. In another phase of the organ's restoration, the old console screw-lift was replaced with a more modern hydraulic lift.

The Paramount Wurlitzer, in its new incarnation, made its debut in November 1981 and is now an integral part of the restored and renovated theater's return to splendor.

First Presbyterian Church

Oakland, California

Rosales Organ Builders

#16 (1995), III/63



Pedal

32'	Open Wood (ext)
32'	Prestant (Gt)
21 $\frac{3}{4}$ '	Prestant Quint (ext)
16'	Open Wood
16'	Prestant
16'	Bourdon
10 $\frac{3}{4}$ '	Quint (ext)
8'	Octave
8'	Flûte (ext)
4'	Super Octave
V	Mixture (prep)
32'	Bombarde (ext)
16'	Bombarde
16'	Posaune
8'	Trumpet
4'	Clarion
8'	Chamade (Gt)
4'	Chamade (Gt)
	Tremulant

Positive

16'	Bourdon
8'	Principal
8'	Gedeckt
4'	Octave
4'	Rohrpipe
31 $\frac{1}{5}$ '	Grosse Tierce
2 $\frac{3}{4}$ '	Nasard
2'	Doublet
13 $\frac{1}{5}$ '	Tierce
1 $\frac{1}{3}$ '	Larigot
VI	Mixture
8'	Trumpet
8'	Cromorne
4'	Clarion
	Tremulant (with Great)

Antiphonal

8'	Principal
8'	Stop'd Diapason
4'	Octave
2'	Fifteenth
	-plays from Great and Pedal

Great

32'	Prestant
16'	Prestant
8'	Principal
8'	Gamba
8'	Flute Harmonique
8'	Chimney Flute
4'	Octave
4'	Spire Flute
2 $\frac{3}{4}$ '	Octave Quint
2'	Super Octave
13 $\frac{1}{5}$ '	Tierce
V	Cornet (m.c. mounted)
VIII	Mixture
16'	Bombarde
8'	Trumpet
4'	Clarion
16'	Chamade (tc)
8'	Chamade
4'	Chamade (ext)

Swell

16'	Bourdon
8'	Geigen Principal
8'	Viole de Gambe
8'	Voix Céleste
8'	Flûte Traversière
8'	Bourdon
4'	Principal
4'	Flûte Octaviant
2 $\frac{3}{4}$ '	Nasard
2'	Octavin
13 $\frac{1}{5}$ '	Tierce
1'	Piccolo
IV	Mixture (prep)
16'	Bombarde
8'	Trumpet
8'	Hautbois
8'	Clarinet
8'	Vox Humana
	Tremulant

First Presbyterian Church

The 1913 W. W. Kimball Company organ was their largest instrument on the West Coast. With 4 manuals and 56 ranks it must have been a real showpiece. Its tonal design was unusual with 10 independent pedal ranks. Its tubular pneumatic key and stop action used a double pressure system without springs in the pipe valves. In the late 1920s the organ's action was electrified and a Tuba Mirabilis was added to the Solo.

Over the next fifty years the organ endured many tonal changes and by the 1980s the instrument bore little resemblance to the original. Pipes from many sources, some from other churches and some brought across the country, were substituted or added. Even stops for which there was little space were squeezed in creating a chaotic, dangerous chamber layout with poorly supported wind chests and passage boards. For the installation of the new organ the entire chamber was gutted and a steel structure created to support the new wind chests and the renovated casework. 11-1/2 ranks were retained including two added large scale 32' wood ranks. Most of the reused metal pipes were rebuilt in the Rosales workshop with new languids and cut-ups. The facade woodwork was modified and augmented with speaking pipes, the largest of which is 32' GGGG.



While the tonal design of the new instrument is conservative, the pipe scaling and voicing style are opulent, addressing the acoustical needs of the large sanctuary. Grandeur and majesty balanced with clarity and delicacy were achieved with a logical tonal structure inspired by French and German organs of the 18th and 19th centuries.

The creation of the Opus 16 was a monumental project for our modest workshop! With the support and patience of the congregation and organ committee the organ was completed and presented in recital on November 7, 1993.

Cathedral of Christ the Light

Oakland, California

Orgues Létourneau Lteé

Opus 118 (2010), IV/94



Great

16'	Double Diapason
8'	First Diapason
8'	Second Diapason (ext)
8'	Harmonic Flute
8'	Salicional
8'	Chimney Flute
4'	Principal
4'	Open Flute
2'	Fifteenth
IV-V	Mixture (2 $\frac{2}{3}$)
III	Sharp Mixture (1')
III	Cornet (2 $\frac{2}{3}$)
8'	Trumpet
8'	Trompeta de Luz (Bomb)
	Tremulant

Bombarde

16'	Double Diapason
8'	Open Diapason
5 $\frac{1}{3}$ '	Quint
4'	Principal
V-VII	Full Mixture (2 $\frac{2}{3}$)
16'	Bombarde
8'	Trompette
4'	Clairon
8'	Trompeta de Luz

Solo

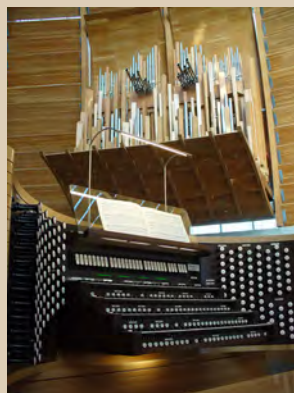
8'	Doppel Flute
8'	Viole d'Orchestre
8'	Viole Celeste (G)
8'	Clarinet
8'	English Horn
8'	Tuba (high pressure)
8'	Trompeta de Luz (Bomb)
	Tremulant

Swell

16'	Gamba
8'	Open Diapason
8'	Gamba (ext)
8'	Voix Celeste (G)
8'	Bourdon
4'	Principal
4'	Spire Flute
2 $\frac{2}{3}$ '	Nazard
2'	Flageolet
13/5'	Tierce
V	Mixture (2')
16'	Double Trumpet
8'	Trumpet
8'	Hautboy
4'	Clarion
	Tremulant

Choir

16'	Violonbass
8'	Open Diapason
8'	Violoncello (ext)
8'	Cello Celeste (G)
8'	Spindle Flute
4'	Principal
2'	Fifteenth
IV-V	Mixture (1 $\frac{1}{3}$)
16'	Fagotto
8'	Trumpet
4'	Clarion
	Tremulant



Pedal

32'	Contra Bourdon
16'	Open Wood
16'	Double Diapason (Bomb)
16'	Bourdon (ext)
16'	Subbass (encl w/Ch)
16'	Violonbass (Ch)
16'	Gamba (Sw)
16'	Lieblisch Gedackt (Echo)
10 $\frac{2}{3}$ '	Quint (ext)
8'	Open Diapason (Bomb)
8'	Bourdon (ext)
8'	Violoncello (Ch)
8'	Gamba (Sw)
8'	Lieblisch Gedackt (Echo)
5 $\frac{1}{3}$ '	Quint (Bomb)
4'	Principal (Bomb)
4'	Nachthorn
2'	Open Flute
V	Mixture (2 $\frac{2}{3}$) (Bomb)
32'	Contra Trombone
16'	Bombarde (Bomb)
16'	Trombone
16'	Fagotto (Ch)
8'	Trompette (Bomb)
8'	Fagotto (Ch)
4'	Clairon (Bomb)
4'	Schalmey
8'	Trompeta de Luz (Bomb)
	Tremulant

Echo Choir

16'	Lieblisch Gedackt
8'	Principal
8'	Chimney Flute
8'	Dolce Flute
8'	Flute Celeste (G)
4'	Traverse Flute
2'	Piccolo
1 $\frac{1}{3}$ '	Larigot
8'	Oboe
8'	Vox Humana
	Tremulant

Cathedral of Christ the Light



Conceding the hyperbole typically employed when describing architecture, it remains that the Cathedral of Christ the Light is a spectacular building. The airiness of the unembellished worship space is as striking as the ceiling's oculus and the hundreds of wooden louvers throughout. Létourneau's Opus 118 is a key element in the space and resides largely on the two large canopies bracketing the central omega window; two additional accompanimental divisions can be found in the organ chamber behind the choir's seating area.

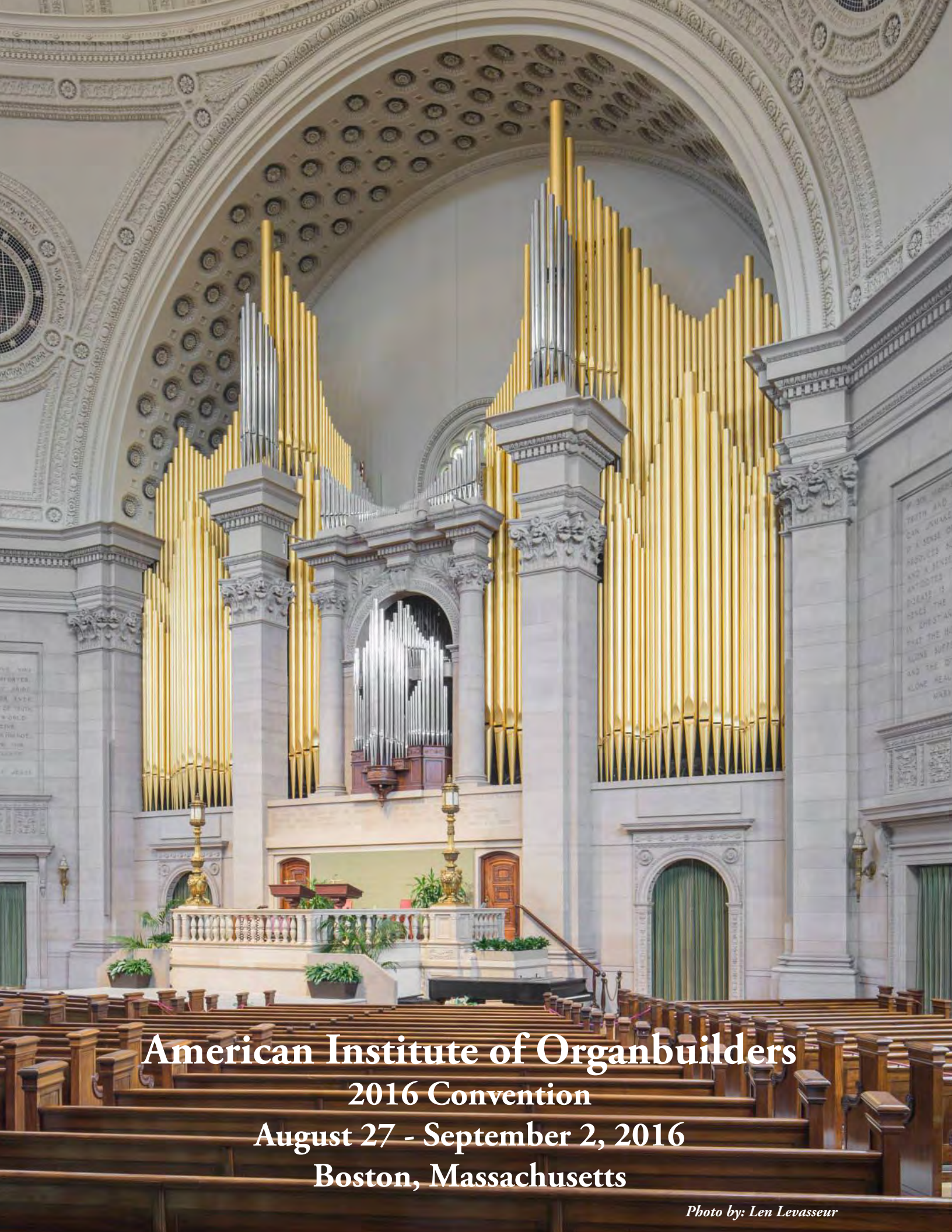
The organ's visual design was then a collaborative process with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill. From the outset, an organic feeling was desired – no pun intended – with pipes arrayed as unpredictably as one might find with a cluster of trees or tufts of wild grass. The majority of the organ's façade pipes were constructed from clear Douglas-fir to match the surrounding ribs and louvers.

Oakland's previous cathedral, the Cathedral of St. Francis de Sales, was heavily damaged in the 1989 Loma Prieta earthquake and was later condemned. The new Cathedral's structure was designed to absorb large seismic shocks and rests on isolator pads to dampen oscillations. The organ likewise was designed with seismic events in mind; much of the instrument was built around substantial steel frames that are anchored to the deck on each canopy. The irregular arrangement of the façade ruled out traditional linear pipe racking so most façade pipes are supported independently from behind by steel rods.

The main level of the Cathedral has a substantial climate control system built into the nave floor which can heat or cool ambient air to a height of approximately fifteen feet above the floor. Within the reliquary wall, the organ chamber is similarly controlled for temperature. Above the Cathedral floor, however, there is no climate control and temperatures on the two organ canopies would otherwise fluctuate depending on internal and external conditions. Given the disastrous implications this would present for tuning, some form of climate control was needed for the organ canopies themselves.

The resulting HVAC systems are comprehensive and self-regulating: Each canopy has its own microclimate control system capable of providing heat or cool air as required. A total of eight sensors monitor temperatures from strategic locations on each canopy and treated air is then directed as needed to twelve diffusers. It was understood the systems could not provide absolute temperature stability from the outset. Nonetheless, they minimise temperature variations between the organ's divisions as much as possible and ensure that the instrument is broadly useable.

The unique four-manual console was also a collaborative design effort with Craig Hartman. The shapely upper portion was constructed using laminated strips of quartersawn oak while the interior is in dark walnut. The console boasts a total of 153 long-stem ebony drawknobs.



American Institute of Organbuilders
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August 27 - September 2, 2016
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Photo by: Len Levasseur

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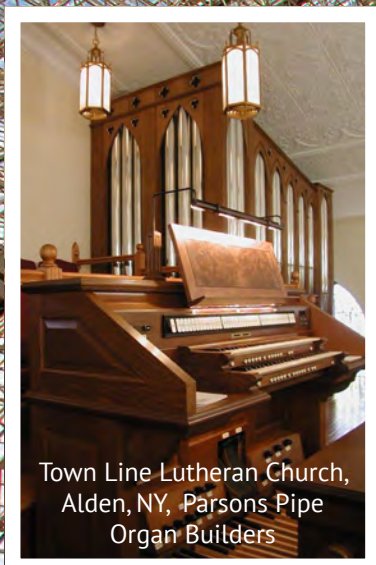
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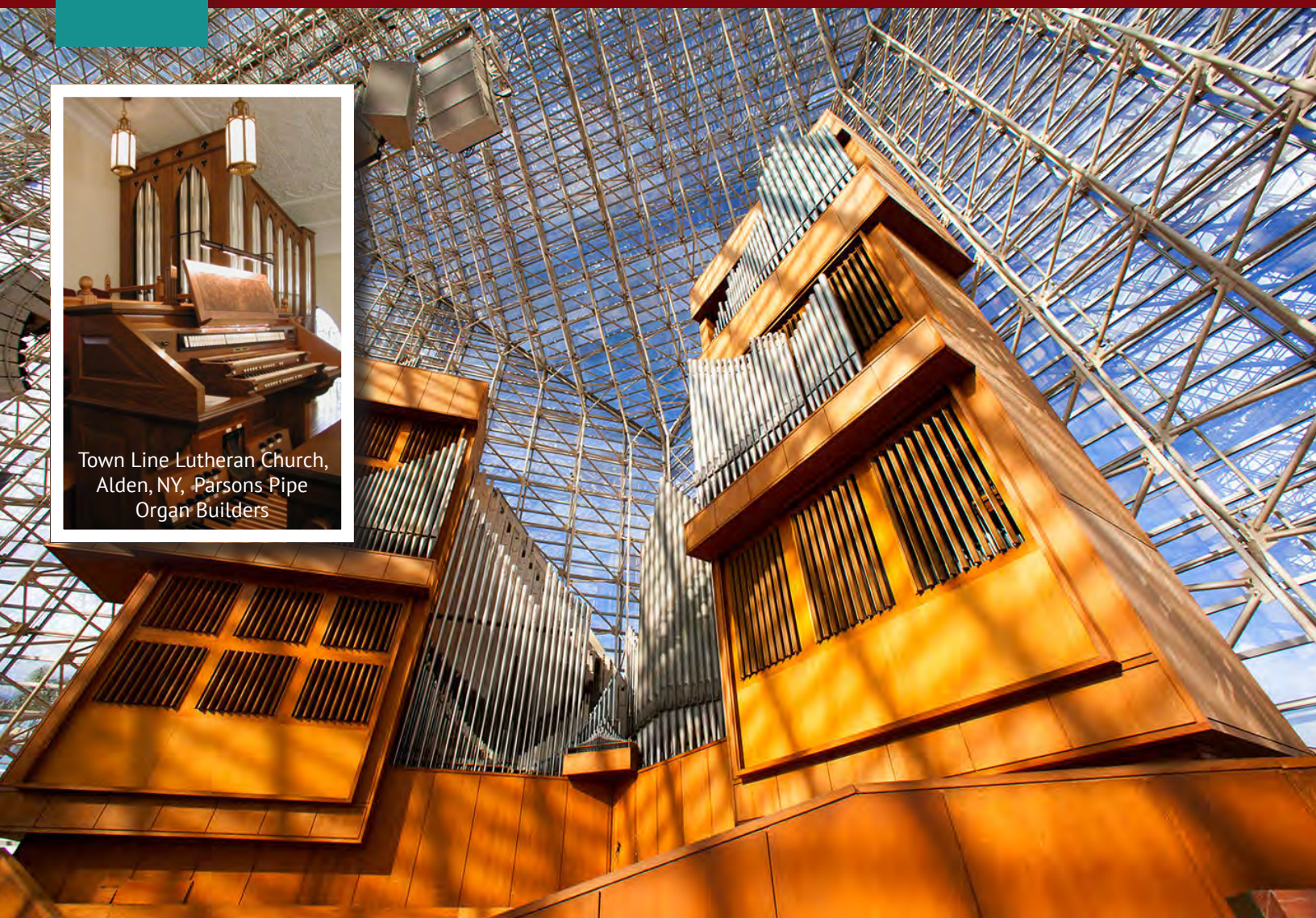
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Convention Personalities

Bahr, Fredrick is Tonal Director for Patrick J. Murphy & Associates in Stowe, Pennsylvania. Before joining the Murphy firm he was associated with Kegg Pipe Organ Builders of Hartville, Ohio from 1995-2011, and has also had the privilege of working with a number of different builders as a freelance tonal finisher. Fred joined the AIO in 1979. He has presented lectures and organ demonstrations at several conventions and mid-year seminars and is the primary author of Guidelines for Organ Demonstrations, a document that continues to be used in AIO convention planning. He has served several times on the Nominating Committee, was elected to the Board 2001-2004 acting as liaison to the Ethics Committee, as Vice President and chair of the Membership Committee from 2006-2009, and as President from 2009-2012. An active recitalist and church musician, Fred has presented concerts on both American coasts and throughout the midwest, and is currently Organist-Choirmaster of St. Gabriel's Episcopal Church in Douglassville, Pennsylvania.



Bethards, Jack will conduct the studio orchestra for our banquet show, Hollywood Pipes. A life member of Musicians' Union Local 6 of San Francisco, Jack specializes in conducting music that is either out of date or completely forgotten. "It gives me confidence that the audience will have no idea whether or not my interpretations are correct", says the jovial maestro. Much of his extensive library of orchestrations came from the NBC, CBS and Mutual Don-Lee studios just before dumpster pick-up days. This year's AIO program will feature arrangements that have not faced the on-air sign since 1957. The era of live music on the air ended shortly after that and Jack considers himself very lucky to have known and worked with most of the musicians who were featured in the last days of the studio orchestras. He is currently doing research for a book about Hollywood studio musicians.

Hotsenpiller, Mark was born and raised in Elgin, Illinois, where his early musical training included piano, violin, 'cello and organ. He received BM and MM degrees in organ performance from Indiana University in the early 1980s. After a stint as organist/choirmaster, he 'apprenticed' as voicer with Visser-Rowland in Houston. His mentors there included Patrick Quigley and Tom Turner. Subsequently, Mark worked as project manager for the new Rosales organ at King of Glory Lutheran in Dallas. For the last 20 years, he has been Head Voicer at Schoenstein and Co. in San Francisco. He has played a key role in the artistic development of some of Schoenstein's signature stops, including the Symphonic Flute, Solo Fife, and high pressure strings and diapasons. Mark is also the firm's Project Manager for Service and Maintenance. He was featured in a video produced by San Francisco's Exploratorium in its Resonance series of videos, where he demonstrated the ease of voicing organ pipes. Mark has served the AIO in many ways: He was treasurer for the 1995 Annual Convention in San Jose, CA; Education Committee member for many years; Board Secretary from 2002-08; Instructor at two voicing seminars for the AIO; and is local chair of this year's annual convention. He received AIO's Journeyman (Colleague) Certificate in 1990. Although Mark greatly enjoys organs and organbuilders, he really would rather be hiking at high elevation in his beloved Sierra Nevada.



Ochse, Orpha is Professor of Music Emerita, Whittier College, Whittier, California. A native of St. Joseph, Missouri, she holds degrees from Central College, Fayette, Missouri, and the Eastman School of Music, Rochester, New York. Following teaching positions at Central College, Western Illinois State College, and Phoenix College, she moved to California in 1957. She was Director of Music at the First Congregational Church, Pasadena, California, for twelve years, and Lecturer in Music at the California Institute of Technology for fifteen years. She joined the Whittier College faculty in 1969, and retired from teaching in 1987. Orpha's activities in the organ profession have included European recital tours, published compositions for organ, and research studies in various aspects of organ playing and organ history. She has served as Dean of the Central Arizona and Pasadena Chapters and as a member of the National Council of the American Guild of Organists. She is an Honorary Member of both the

Convention Personalities

Los Angeles Chapter, A.G.O. and the Organ Historical Society. Her books are: *The History of the Organ in the United States* (1975), *Organists and Organ-playing in 19th-Century France and Belgium* (1994), *Austin Organs* (2001), a revised edition of David Smith's *Murray M. Harris* (2005), and *Schoenstein & Co. Organs* (2008).

Panning, John A. is vice president and tonal director of Dobson Pipe Organ Builders, Lake City, Iowa. Born in Wisconsin, he worked for two years with Hammes-Foxe Organs of Butler, Wisconsin, before joining Dobson in 1984. John has served on the Board of AIO as well as the National Council of the Organ Historical Society, and currently sits on the AIO Journal Committee and the OHS Historic Organ Awards Committee. He has been an editor of the *Journal of the International Society of Organbuilders* since 1991, and joined the ISO Board in 2010. Active in local civic organizations, John is also organist of St. Paul's Ev. Lutheran Church, Carroll, Iowa.



Patterson, Louis was fascinated from an early age with the sound of his church's pipe organ, and began his keyboard studies on the organ at the age of eight. He was equally interested in the organ's mechanical aspects which led to summer employment with a local company at the age of 15. He has spent his career pursuing one or the other of these interests, including ten years as a full-time church musician and over 35 years full-time in the organ business. Early work in the pipe organ field included releathering, cleaning and service work on a large variety of instruments old and new, providing a background in organ building that serves him well to this day. He is currently Vice President and Plant Superintendent at Schoenstein & Co.

Primich, PMHNP-BC, Chuck is a staff member at the San Francisco VA Medical Center. In addition to his involvement in research for the treatment of medication resistant depression, he provides psychotherapy and medication management. He has written and lectured on the importance of considering context in symptom presentation and treatment with an emphasis in the diagnosis of both ADHD and Personality Disorders. A 2011 graduate of the Yale School of Nursing, he previously served as Design Director with Schoenstein & Co. and began his career in the console shop at Austin Organs, Inc. The parallels between psychiatry and organ-building are the genesis of his presentation.

Rosales, Manuel is President and Tonal Director of Rosales Pipe Organ Services, Inc. He was born in New York City in 1947 and raised in Los Angeles. On his 14th birthday Manuel's father took him to see the movie *Fantasia* and he became enthralled with the music of J. S. Bach. An opportunity to work with his church's organ tuner led to the realization that pipe organ building was to be his chosen profession. After an apprenticeship at the Schlicker Organ Company in Buffalo, New York (1968-1973) he returned to Los Angeles to serve as the area service representative the firm. Rosales Pipe Organ Service was founded in 1973 and incorporated in 1980. In addition to building both tracker and electric action organs and restoring historic organs the firm has collaborated with several organ builders including the German firm Glatzer-Götz Orgelbau with whom the provocative instrument in the Walt Disney Concert Hall was created. Rosales serves as Curator for the concert hall organ as well as other significant instruments in the Los Angeles area. Manuel Rosales is a member of the International Society of Organbuilders (ISO) and the American Institute of Organbuilders (AIO) and has served as sub-Dean and Dean of the Los Angeles Chapter of the American Guild of Organists. He also serves on the technical advisory board of the world-famous Wanamaker Organ in Philadelphia.



Convention Personalities



Schopp, David - is the president of A.R. Schopp's Sons, Inc., in Alliance, OH. He has been with the company since 1992 after a brief career in the banking and printing businesses in Nashville, TN. David's primary focus for years was voicing reeds, including 64' & 32' Bombards, Haskell reeds and various color reeds such as English Horns and French Horns. He is the fourth generation of the Schopp family to be involved in the business. He is a graduate of the University of Tennessee and enjoys reading and playing golf.

Seest, John is a Principal at the structural engineering firm of ARSEE Engineers in Indianapolis where he has worked since 1991. He has been an Affiliate member of AIO since 1997 and has appeared as a lecturer at conventions. After receiving his civil engineering degrees at Purdue University, he studied organ and church music for one year at Indiana University. John has worked in various capacities at Goulding & Wood in Indianapolis and periodically assists other organbuilders with structural issues.

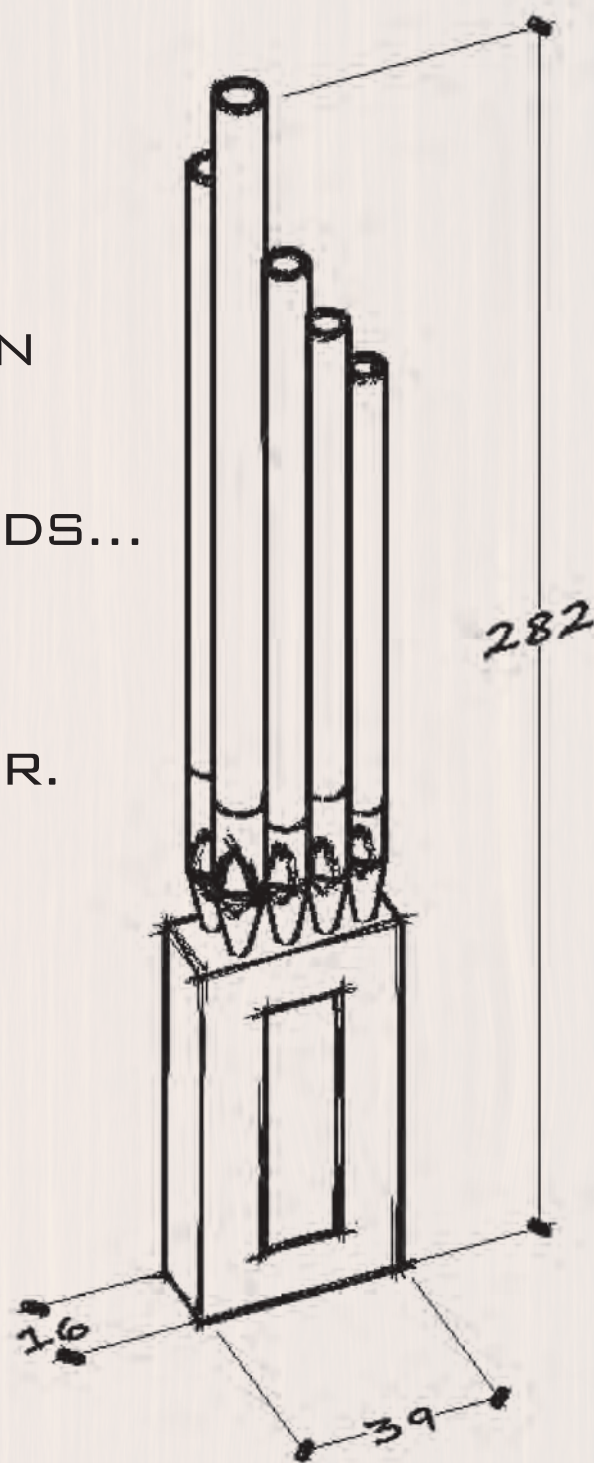


Stout, III, Edward Millington A native of Michigan, Edward Millington Stout III often attended Pontiac's finest theatre, The Oakland, where the husky voiced Barton organ was used daily. From the age of four, the seductive three manual Pied Piper never let go of his heart. Ed spent time in the motion picture department of the U.S. Army during the Korean War, but the minute his tour of duty was completed he began formal training in the pipe organ industry under the musically gifted Paul F. Schoenstein. Under Paul's beeping signals, Stout learned to set good solid bearings on the twenty inch Tuba Mirabilis that crowned the original Hope-Jones organ in Saint Luke's Episcopal Church on Van Ness Avenue. He established his own business in 1958, with the first accounts being Theatre Organ work. At this point, the then eighteen year old Tom Hazleton introduced Ed Stout to the legendary Richard Purvis at Grace Cathedral, and after some heartfelt insults both ways, Ed began his forty-two year career at Grace Cathedral. Of course, that position opened the door for nearly every Episcopal organ in Northern and Central California. In 1978 Stout began his partnership with Dick Taylor, which continues to this day. Now in his 81st year, still full of energy, and possessing a wicked sense of humor, Ed spends most days writing and assisting Dick Taylor with Dick's astounding personal project of restoring the famed Jesse Crawford recording organ that was originally installed on the eighth floor of the Times Square Paramount Theatre building.

Wick, Scott is the 3rd generation family member and president of Wicks Organ Company. At an early age Scott developed his passion for the organ business working in the shop and servicing organs when school was not in session. Scott graduated from SIU-C in 1986 with a Bachelor of Science Degree in Electronics and Business. He has enjoyed working in the numerous departments of the business learning many of the different trades. While working in the Research and Development department, Scott developed the optical-key system which is still used today. He was awarded a patent for a new method of manufacturing reed shallots. Scott's favorite aspects of the organ business are sales and installations. As president, Scott believes that the Wicks Organ Company, with its extensive Opus list and indestructible Direct-Electric action, will continue to be the first choice of many customers in the future.



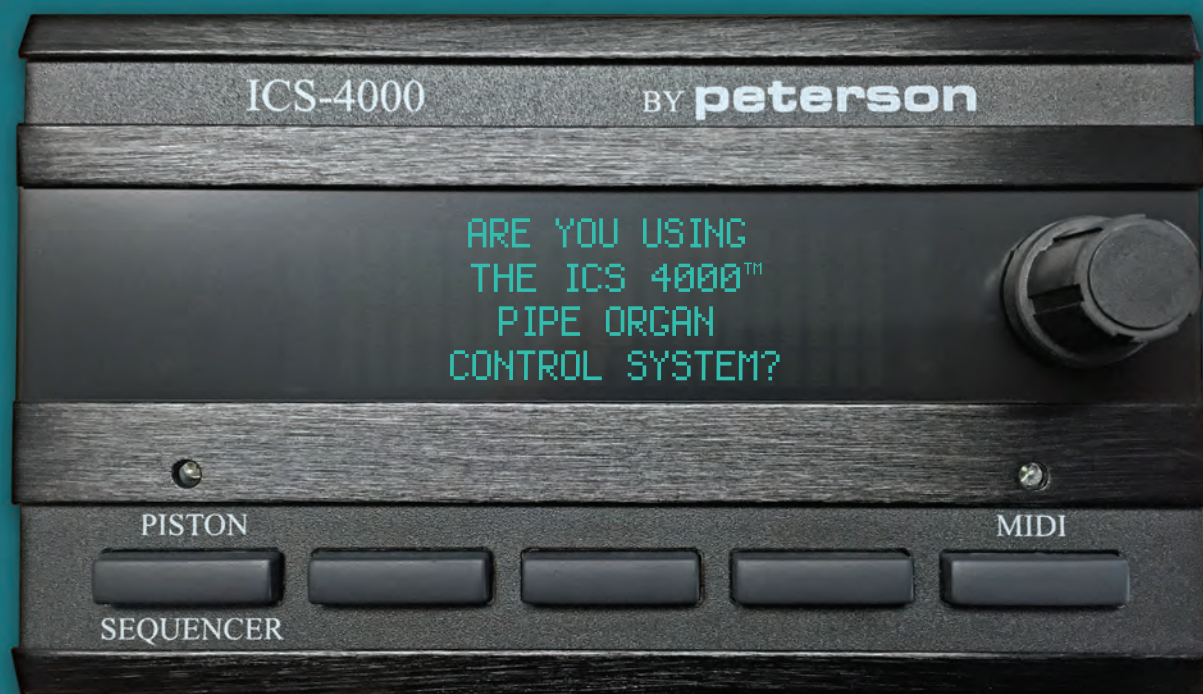
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