



**American Institute of Organbuilders
2016 Convention
Boston, Massachusetts**

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Convention Hotel

Boston Marriott Quincy

1000 Marriott Drive
Quincy, MA 02169
(617) 472-1000
rates from \$149.00 + tax USD/Night
Group Code: **aioaioa**

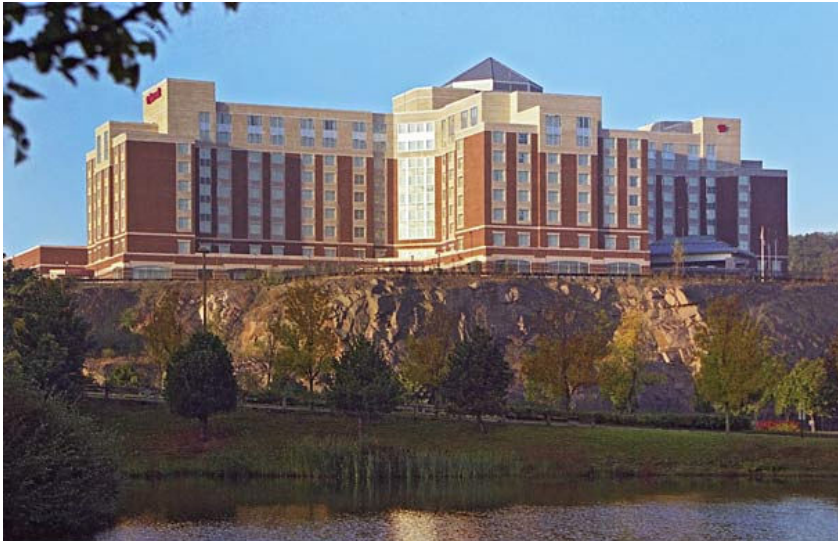
Registration

American Institute of Organbuilders

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

Convention Overview Committee

David Beck - Chairperson
Sean O'Donnell - Education
Charles Eames - Treasurer
Robert Sullivan - Executive Secretary



Welcome to Boston!

Historians know Boston as the birthplace of the American Revolution. Over 250,000 college students find it a cool place to live and learn. Tourists like Boston for its European ambiance. Classical musicians love it for its thriving choral, orchestral, opera and early music scenes.

Organists know Boston as Mecca: the backyard of Hook, Hastings and Hutchings, home turf for Skinner and Harrison, and the big town for Fisk, Andover and Noack. New and restored instruments abound, and not just from the local guys: Schoenstein, Richards Fowkes and Juget-Sinclair are represented here.

In turn, these organs occupy some of America's finest buildings—from the restrained neo-Classicism of Asher Benjamin's Old West Church and Charles McKim's Symphony Hall, to the exuberant Victorianism of John Sturgis's Church of the Advent and Willard Sears' "New" Old South Church, or the one-of-a-kind genius of H.H. Richardson's Trinity Church.

Past, present and future combine as one here. We invite you to experience all of this in Boston.

Sincerely,
AIO 2016 Boston Committee
*Jonathan Ambrosino, William Catanesye, William Czelusniak,
Michael Foley, Andrew Gingery, Jonathan Ortloff
and Matthew Bellocchio, Chair*



2016 Convention Information

Early Registration Discount

Registrations charged or postmarked by August 1 are eligible for the discounted early registration rates. Because we are assessed hefty bank processing fees for every credit card transaction, there is an additional \$15 discount for payment by check. Please complete a separate form for each registration.

If You Register after August 1

Convention attendance will be limited to the first 200 paid registrations received, and we expect space to fill quickly. AIO members will be notified via e-mail when the convention is sold out. If you are not a member, or are not on the AIO e-mail list, please call the AIO office (330-806-9011) before registering in August. You may ask to be put on the waiting list and will be notified if a vacancy develops.

Weather and Dress

Boston's weather in late August will be warm. Averages are mid-70s to high 80s during the day and mid-60s to mid-70s at night. Comfortable or casual attire is appropriate for most convention activities; many people dress up for the closing banquet.

Convention Hotel

The convention hotel is the Boston Marriott Quincy, 1000 Marriott Drive, Quincy, Massachusetts 02169 (617-472-1000). We have reserved a block of rooms (Group Code: **aioaioa**) at a special rate of \$149 per night (plus tax). This rate will be offered (subject to availability) for three days before and three days after the main convention dates of August 28-31. The deadline for booking rooms at this rate is Friday, August 12. The hotel provides complimentary internet in guest rooms and hourly shuttle service (9:00 AM – 9:00 PM) to/from the MBTA Quincy Adams station, the Braintree Logan Express terminal and the South Shore Plaza Mall in Braintree.

Driving Directions to Hotel

[For GPS directions enter 1200 Crown Colony Drive, Quincy MA 02169 for hotel address.]

From Boston and points North: take I-93 South, towards South Boston, for about 10 miles; keep left onto RT 3 South; At exit 19-18, take ramp right for Burgin Pkwy toward Quincy Center / MBTA Station; Turn left onto Centre St, and then immediately bear left onto Crown Colony Dr; in 0.4 mi turn left onto Marriott Dr.

From New York City and points South: take I-95 North towards Boston. At exit 12, take ramp on right for I-93 North toward Boston. At exit 7, take ramp right for Burgin Pkwy toward Quincy Center / MBTA Station. Turn left onto Centre St, and then immediately bear left onto Crown Colony Dr; in 0.4 mi turn left onto Marriott Dr.

From Albany and points West: take I-90 East towards Boston. At exit 14, take ramp right for I-95 South / RT-128 South toward Cape Cod / South Shore. After 12.7 miles the road name changes to I-93 N / I-95 S / US-1 N / RT-128 S. Keep straight onto I-95 S / US-1 N / RT-128 S. Keep straight onto I-93 N / US-1 N. At exit 7, take ramp right for Burgin Pkwy toward Quincy Center / MBTA Station. Turn left onto Centre St, and then immediately bear left onto Crown Colony Dr; in 0.4 mi turn left onto Marriott Dr.

Hotel Parking

The outdoor parking lot is at the far end of the hotel. 0-3 hrs.: Free, 3-6 hrs.: \$7, Daily: \$14. Parking is free for convention attendees.

Arriving by Train

South Station (BOS), the closest Amtrak station to the hotel, is the terminus for Amtrak trains from New York, Washington DC and Chicago. At South Station take the MBTA Red Line "Outbound" towards Braintree (\$2.75 fare) and exit at the Quincy Adams station. Travel time is 30 minutes. At the Quincy Adams station, call the hotel (617-472-1000) to request their shuttle, or walk 0.9 mile from the station to the hotel.

Amtrak Downeaster trains from Maine and New Hampshire arrive at North Station (BON). At North Station take the MBTA Orange Line "Inbound" towards Forest Hills (\$2.75 fare) to the Downtown Crossing station. At Downtown Crossing transfer (free) to the Red Line; take the Red Line "Outbound" towards Braintree and exit at the Quincy Adams station. Travel time is 1 hour. At the Quincy Adams station, call the hotel (617-472-1000) to request their shuttle, or walk 0.9 mile from the station to the hotel.

Arriving by Air at Boston

Logan Airport (BOS), 15 miles from the hotel, has the most options for flights and airlines. Estimated taxi fare to hotel is \$50. There are two inexpensive public transit options from the airport to the hotel:

Logan Express: Follow the terminal Ground Transportation signs for the Logan Express. Take the Logan Express "Braintree" bus (One Way: \$12/ Round Trip: \$22.) The buses run every half-hour on weekdays (6:30 AM to 1:00 AM) and hourly on weekends (7:00 AM to 12:00 AM). Travel time is 30-45 minutes. At the bus terminal in Braintree, call the hotel (617-472-1000) to request their shuttle (a 10 minute ride.)

MBTA: Follow the terminal Ground Transportation signs for the Silver Line. Take the free Silver Line "South Station" bus (SL1), which runs every 15 minutes. At South Station, follow signs for the "Red Line Outbound." Take the Red Line "Braintree" train to the Quincy Adams station. Total travel time from airport is about 1 hour. At the Quincy Adams station, call the hotel (617-472-1000) to request their shuttle, or walk 0.9 mile from the station to the hotel.

Arriving by Air at Providence or Manchester

Those who plan to fly and rent a car may also want to consider using T F Green Airport (PRV) in Warwick, RI (50 miles from the hotel) or Manchester-Boston Regional Airport (MHT) in Manchester, NH (64 miles from the hotel.) These airports are less congested than Logan and served by many major airlines.

Traveling by "T" (MBTA)

Next to walking, the T is the best way to get around Boston. Full information and system maps are available on the T website: <http://www.mbt.com/> . If you plan to arrive or stay out late in Boston, please note that the T does not run in the early morning hours. Last trains are at Midnight on Sunday-Thursdays, and 1:00 AM Friday & Saturday. For an iPhone use the "ProximiT" app (<http://proximitytapp.com/>) to find out when trains will arrive at a station. For an Android phone use the "Boston Transit" app (<http://www.bostontransitapp.com/>).

At a T station, you will need a ticket to access the train platforms. There are two types of tickets: Charlie Cards (plastic) and Charlie Tickets (paper.) Both types are reusable and rechargeable. Charlie Cards, which pay the normal fare, must be purchased from a MBTA Customer Service agent; Charlie Tickets, which pay a slight surcharge, are available at vending machines at all station entrances. For the short-term visitor, a paper Charlie Ticket is the most convenient option.

There are important differences for using the two types of tickets. For a paper Charlie Ticket, insert the ticket into the slot on the front of the fare gate. The gate will deduct the fare from your ticket, display the remaining value, and return your ticket for you to remove. The gate will not open until you remove your ticket from the slot. For a plastic Charlie Card, tap or touch the card to the black pad to the right of the ticket slot on the front of the fare gate. The fare gate will open for you to go through.

To reach the Marriott Quincy Hotel by the T

Take the Red Line (\$2.75 fare) "Braintree" train and exit at the

Quincy Adams station. Call the hotel (617-472-1000) to request their shuttle, or walk 0.9 mile from the station to the hotel. The hotel shuttle is available until 9:00 PM.

Walking from Quincy Adams station to the Marriott
(0.9 Miles, about 19 minutes)

Exit the station and proceed straight to the end of the parking garage towards Center Street.

Turn right onto Centre Street. The hotel can be seen on the hill beyond the Home Depot. Take the left fork onto Crown Colony Drive (there is a sign for the Marriott at the intersection.) After passing the Patriot Ledger building on the left, turn left onto Marriott Drive; the road ascends steeply, then curves around and ends at the hotel. If the Ballroom entrance door is locked, turn right and go around to the main entrance. Note: There is no short-cut to the hotel through the parking garage; one must walk up Marriott Drive.

Emergency Contacts

Robert Sullivan - 330-806-9011

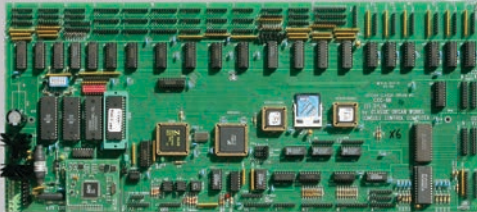
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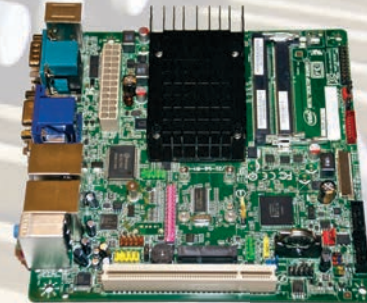


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Thank You!

The American Institute of Organbuilders, Convention Overview Chairperson and the Executive Secretary wish to thank AIO member, *William Van Pelt* for providing pictures of the following organs: Church of the Advent - Boston, The Parish of All Saints - Ashmont, Christ Church - Andover, Church of the Covenant - Boston, Groton School - St. John's Chapel - Groton, Holy Cross Cathedral - Boston, Methuen Memorial Music Hall - Methuen, Old South Church - Boston, Old West Church - Boston, St. John's Seminary - Brighton, Symphony Hall - Boston, and The United Parish - Brookline.

Other photos were provided by: *Christopher Greenleaf*: First Lutheran - Boston, *Mike Foley*: Kotzschmar Organ, *Didier Grassin*: Trinitarian Congregational - Concord, *Stephen Sinclair*: St. Andrew's - Wellesley, *David Beck*: Christ Church - Cambridge, *Amey Callaban*: Christ Church - Cambridge. The remaining photographs were given by organ builders of their work, friends of AIO and/or purchased online (Shutterstock, 123RF).

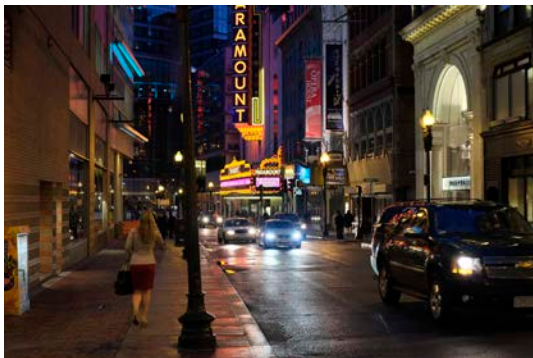
Organ stoplists were prepared and edited by *Jonathan Ambrosino*. Venue and instrument descriptions were provided by *Jonathan Ambrosino* and *Ross Wood*.

Saturday, August 27

7:30 AM	Registration Desk Opens (Blue Hills)
9:00 AM	Exam Review Session I (Abigail Adams)
12:00 PM	Lunch on your own
1:00 PM	Exam Review Session II (Abigail Adams)
1:00 PM	AIO Professional Exam (Wollaston)

Pre-Convention Tour

8:00 AM	Buses Depart
8:45 AM	Demonstration: St. Andrew's Episcopal Church, Wellesley, MA Juget-Sinclair Organ, Opus 24, 2005
9:45 AM	Buses Depart
10:30 AM	Demonstration: Trinitarian Congregational Church, Concord, MA Noack Organ, Opus 159, 2016
11:30 AM	Lunch in Parish Hall
12:15 PM	Buses Depart



12:45 PM **Demonstration: Groton School Chapel**
Groton, MA
Aeolian-Skinner Organ, Opus 937, 1935



1:45 PM **Buses Depart**

2:30 PM **Demonstration: Christ Episcopal Church**
Andover, MA
Fisk Organ, Opus 137, 2012



3:30 PM **Buses Depart**

4:15 PM **C. B. Fisk, Gloucester, MA**
Shop Tour

5:15 PM **Buses Depart**

6:00 PM **Downtown Boston Drop Off**
(for those who wish to spend the evening in the city)

6:30 PM **Buses Return to Hotel**

6:30 PM **Dinner on one's own**

7:30 PM **AIO Board of Directors Meeting I**
(Sylvanus Thayer Board Room)

MESSRS. CZELUSNIAK ET DUGAL, INC.

ORGAN BUILDERS

RESTORATION & MAINTENANCE

NORTHAMPTON, MASSACHUSETTS



United Congregational Church, Skinner Memorial Chapel, Holyoke, Massachusetts

The Ernest M. Skinner Company of Boston originally furnished this Chapel with a three-manual organ of twenty-three ranks, their Opus 179 dedicated with the Chapel on February 13, 1912. The instrument was situated behind matching oak cases, carved by Irving and Casson of Boston, and displaying block tin façade pipes, in the north and south bays of the chancel. The organ, which was replete with foundation tone and some orchestral voices, was very tightly packed into the shallow but high chambers. Tonal projection from this position proved to be so advantageous that E. M. Skinner showcased the installation in his 1917 book, *The Modern Organ*.

Early in the 1970's, age, fatigue, and water damage had taken their toll on Skinner's pipe organ, so it was reduced in size and rebuilt in the contemporary "neo-Baroque" fashion. Fortunately, the original organ console was kept intact. Twenty years later, the Church acted to improve the Chapel organ, again tainted by water; so, it was completely rebuilt by our Firm. The instrument was enlarged to thirty-four ranks controlled by the restored console, reconstituting a tonal scheme representative of an Aeolian-Skinner rebuilding of an earlier E. M. Skinner instrument. We incorporated as much authentic Skinner material as could be located for the reconstruction. It was inaugurated in a program featuring organist James David Christie on Sunday, May 16, 1993.

Sunday, August 28

8:00 AM **Exhibitor Setup**

8:00 AM **AIO Board of Directors Meeting II**
(Sylvanus Thayer Board Room)

10:00 AM **Convention Planning Meeting**
(Wollaston)

12:00 PM **Registration Desk Opens**
(Blue Hills)

1:00 PM **Lecture: Good as Old**
Matthew Bellocchio will illustrate Andover's restoration of the Barker machine and complex key and stop action of the 3 manual 1892 Woodberry & Harris organs at St. Mary's Church in Charlestown, MA.

2:00 PM **Lecture: AIO Tonal Exam**
Chris Nagorka will talk about the tonal portion of the new AIO Exam, highlighting the fundamentals of flue pipe scaling, halving rations, cutups, Normalmensur, and voicing.

3:30 PM **Buses Depart**

4:00 PM **MBTA Mattapan Station**
Drop off for those who wish to ride the "High Speed Line" to Ashmont Stations - an 8 minute trip - then walk 2 blocks to All Saints, Ashmont. Trollies run every 12 minutes. Those who don't wish to ride the trolley should remain on the bus, which will continue to All Saints.

4:30 PM **Evensong: The Parish of All Saints**
Ashmont
Gallery organ: C.B. Fisk, Opus 103, 1993
Chancel organ: Skinner Organ, Opus 708, 1929



5:30 PM **Buses Depart**

6:30 PM **Dinner**
(President's Ballroom)

7:00 PM **Exhibitor's Night**
(President's Ballroom)

11:00 PM **Exhibits Close**



*Anyone
can do normal...*

...but what if you
want a 171 stop
3 row nameboard...
or a Porsche red
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to fit through a 32"
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*Again...
anyone can do normal.*



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Monday, August 29

7:30 AM	Registration Desk Opens (Blue Hills)	4:00 PM	Table Talks Lecture Hall and Dorothy Quincy Salons: A, B, C
8:00 AM	AIO Membership Meeting I (Lecture Hall)		<i>Each talk will be presented 4 times, at half hour intervals, and last approximately 25 minutes, with 5 minute intervals between sessions. Please divide into 4 groups and rotate between sessions.</i>
8:30 AM	Coffee Break and Exhibit Time (President's Ballroom)		
10:00 AM	Lecture: Boston Organ Building in the 19th Century <i>Noted organ historian Barbara Owen will chronicle the rise of Boston's 19th Century builders.</i>	1. Tool Sharpening & Cutting Tool Maintenance - Deneb Puchalski (Lie-Nelson Toolworks), demonstrator	
11:00 AM	Lecture: Boston Area Organ Building in the 20th Century <i>Noted organ historian Jonathan Ambrosino will continue the story from the early 20th century to the present.</i>	2. Repacking Wood Pipe Stoppers - Martin Near (Spencer Organ Company), demonstrator	
12:00 PM	Lunch and Exhibit Time (President's Ballroom)	3. Philip Wirsching's Tool Chest (loaned for this presentation by special arrangement with the OHS Library and Archive) - John Panning (Dobson Pipe Organ Builders), presenter	
12:00 PM	APOBA Lunch (Abigail Adams Room)	4. What's in Your Toolbox: a sharing of Tool Tips and Ideas - Matthew Bellocchio (Andover Organ Company), moderator	
1:30 PM	Lecture: History and Development of the Pneumatic Winchest <i>Tom Wood will discuss windchest designs: from Roosevelt's ventil chest, through pitman style chests, to present day pneumatic slider chests.</i>	4:00 PM	Table Talks Session 1
2:30 PM	Lecture: Servicing Austin Organs <i>Michael Fazio, president of Austin Organs, will discuss the maintenance needs of Austin organs and their universal windchests.</i>	4:30 PM	Table Talks Session 2
3:30 PM	Coffee Break and Exhibit Time (President's Ballroom)	5:00 PM	Table Talks Session 3
		5:30 PM	Table Talks Session 4
		6:00 PM	Free Time
		6:30 PM	Dinner (President's Ballroom)
		6:30 PM	35 & Under Dinner (Abigail Adams Room) Preregistration required
		7:00 PM	Exhibitors' Night (President's Ballroom)
		10:00 PM	Exhibits Close

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Friday, September 2

The downtown Boston churches on this tour are within walking distance of one another. A bus will be available for those who do not wish to walk.

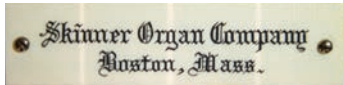
8:00 AM Buses Depart

8:45 AM Demonstration: Holy Cross Cathedral
E. & G. G. Hook & Hastings, Opus 801, 1875



9:45 AM Buses Depart

10:00 AM Demonstration: Old South Church
Skinner, Opus 308, 1920
Nelson Barden & Associates, 1990



11:00 AM
Walk 0.3 miles to Church of the Covenant
67 Newbury Street

11:15 AM
Demonstration: Church of the Covenant
Welte-Tripp, Opus 287, 1929
Austin, 2001



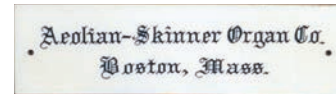
12:15 PM Lunch on one's own

1:15 PM
Walk 0.2 miles to First Lutheran Church
222 Berkley Street

1:30 PM Demonstration: First Lutheran Church
Richards, Fowkes & Co., Opus 10, 2000

2:30 PM
Walk 0.4 miles to Church of the Advent
30 Brimmer Street

2:45 PM
Demonstration: Church of the Advent
Aeolian-Skinner, Opus 940, 1936



3:45 PM
Walk 0.6 miles to Old West Church
131 Cambridge Street

4:00 PM
Demonstration: Old West Church
C.B. Fisk, Opus 55, 1971



5:00 PM Buses Depart

6:00 PM Return to Hotel



Saint Andrew's Episcopal Church

Wellesley, Massachusetts

Juget-Sinclair Facteurs d'orgues

Montréal, Québec, Canada

Opus 24, 2005

58/30, 1/9 syntonic comma temperament

Grand Orgue (I)

16	Bourdon
8	Montre
8	Salicional
8	Flûte harmonique
8	Flûte à cheminée
4	Prestant
4	Flûte conique
2 $\frac{2}{3}$	Quinte
2	Doublette
	Fourniture IV-V
	Cornet V (c25-g56, mounted)
8	Trompette
8	Clarinette
	Tremblant

Récit expressif (II, enclosed)

8	Principal
8	Bourdon
8	Viole de gambe
8	Céleste (from c13)
4	Principal
4	Flûte octavante
2 $\frac{2}{3}$	Nazard
2	Octavin
1 $\frac{3}{5}$	Tierce
	Plein-Jeu IV
16	Basson (1-12 half-length)
8	Trompette harmonique
8	Hautbois
4	Clairon
	Tremblant

Pédale

16	Contrebasse (1-12 wood)
16	Soubasse
8	Principal
8	Bourdon
4	Octave
16	Trombone (1-12 wood)
8	Trompette

Couplers

II-I
I-P
II-P

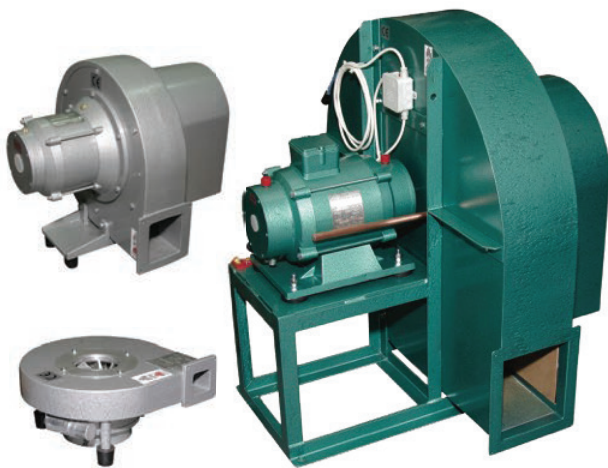


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Trinitarian Congregational Church

Concord, Massachusetts

Noack Organ Company
Georgetown, Massachusetts
Opus 159, 2016
58/30, Neidhardt Grosse Stadt



Great (I)

16	Bourdon
8	Diapason
8	Chimney Flute
4	Octave
4	Harmonic Flute
2	Fifteenth
1½	Mixture IV

Swell (II, enclosed)

8	Violin Diapason
8	Gedackt
8	Céleste (from c13)
4	Prestant
4	Recorder
2 ² / ₃	Quint
2	Gemshorn
1 ³ / ₅	Tierce
	Mixture III
8	Trumpet
8	Oboe

Pedal

16	Violone
16	Stopt Bass
8	Cello
8	Stopt Flute
4	Flute
16	Trombone
8	Trumpet

Groton School - Saint John's Chapel

Groton, Massachusetts

Aeolian-Skinner Organ Company
 Boston, Massachusetts
 Opus 936, 1935
 61/32, equal temperament

Changes by Aeolian Skinner in 1944, 1950, 1954, 1962, 1968
 Changes and revoicing by Kinzey-Angerstein, 1976, 1984
 Processional organ added by Nicholas-Bradford, 1986
 Mechanical work by Nelson Barden, 1989-1993
 Mechanical work by Foley-Baker, Inc., 2001-'02
 Tonal restoration and regulation by Jeff Weiler and
 Jonathan Ambrosino, 2002-'03



Great (II)

16 Sub Principal
 8 Principal
 8 Diapason
 8 Rohrbordun
 8 Gemshorn
 5 1/3 Grosse Quinte
 4 Principal
 4 Octave
 4 Flûte couverte
 2 2/3 Quinte
 2 Superoctave
 2 Blockflöte
 Sesquialtera IV
 Fourniture IV
 Scharf III
 8 Bombarde

Positif (I)

8 Lieblichgedeckt
 4 Principal
 4 Koppelflöte
 2 2/3 Nasard
 2 Principal
 1 3/5 Tierce
 1 1/3 Larigot
 Cymbel IV

Choir (I, enclosed)

16 Quintaton
 8 Viola
 8 Orchestral Flute
 8 Dulciana

8 Unda Maris (from c13)
 4 Nachthorn
 2 Zauberflöte
 16 English Horn
 8 Trompette harmonique
 8 Clarinet
 4 Rohrschalmei
 Tremolo
 8 Bombarde (Gr)

Swell (III, enclosed)

16 Flûte Conique
 8 Geigen
 8 Viole de Gambe
 8 Viole Celeste
 8 Gedeckt
 8 Flûte Conique
 8 Flute Celeste (GG-61 only)
 4 Octave Geigen
 4 Flauto Traverso
 4 Fugara
 2 2/3 Nasard
 2 Flageolet
 1 3/5 Tierce
 Mixture III
 Plein Jeu IV
 16 Bombarde
 8 Trompette
 8 Hautbois
 4 Clairon
 8 Vox Humana
 Tremolo

Pedal

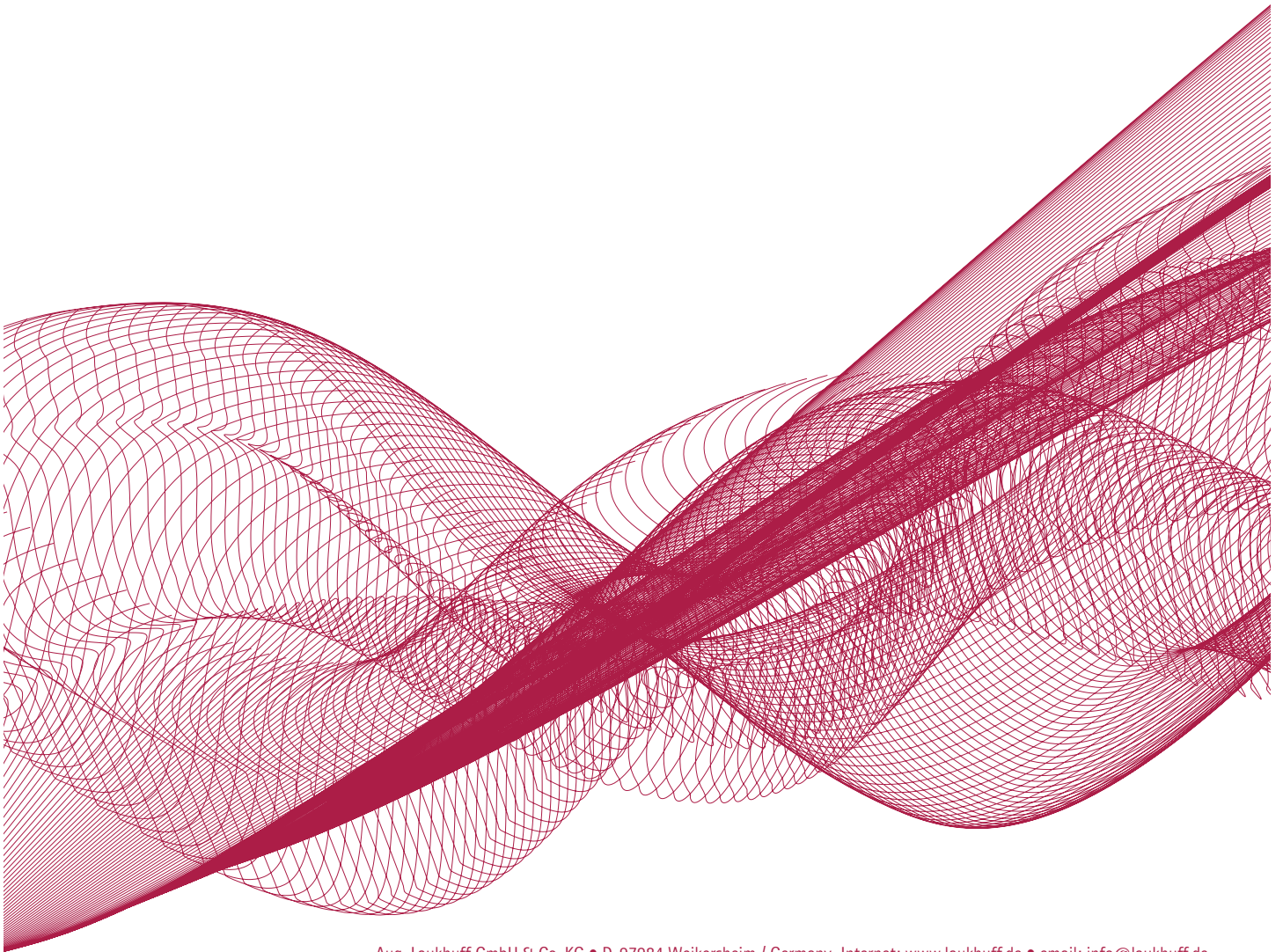
32 Contrebasse
 16 Principal
 16 Contrebasse (ext. 32)
 16 Bourdon
 16 Flûte Conique (Sw)
 16 Quintaton (Ch)
 10 2/3 Grosse Quinte
 8 Octave
 8 Flûte ouverte
 8 'Cello (ext. 32)
 8 Gedackt (Sw)
 5 1/3 Quinte
 4 Superoctave
 4 Hohlflöte
 4 Kleingedeckt (Sw)
 2 Waldflöte
 III Mixture
 III Fourniture
 16 Bombarde
 16 English Horn (Ch)
 8 Trompette
 4 Clairon

Processional (II, enclosed)

8 Principal
 8 Holzgedeckt
 4 Octave
 2 Fifteenth
 8 Fagotto

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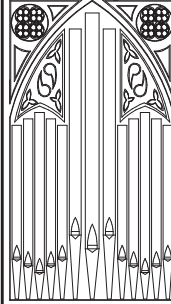


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Christ Episcopal Church



Andover, Massachusetts

C.B. Fisk, Inc.
Gloucester, Massachusetts
Opus 137, 2012
61/32, Fisk II



Great (I)
16 Bourdon
8 Prestant
8 Flûte harmonique
8 Spire Flute
4 Octave
4 Offenflöte
2 $\frac{2}{3}$ Quinte
2 Superoctave
1 $\frac{3}{5}$ Terz
Mixture IV-VI
8 Trommet

Swell (II, enclosed)
8 Violin Diapason
8 Cor de Nuit
8 Viole de gambe
8 Voix céleste (from c13)
4 Principal
4 Flûte octavante
4 Nasard
2 Octavin
1 $\frac{3}{5}$ Tierce
Plein Jeu IV
16 Basson
8 Trompette
8 Hautbois
4 Clairon

Pedal
16 Principal
16 Bourdon (Gr)
8 Octave
8 Spire Flute (Gr)
4 Superoctave
16 Posaune
8 Trommet

Couplers
Swell to Great
Great to Pedal
Swell to Pedal
Swell to Pedal 4

The Parish of All Saints, Ashmont

The Chancel Organ
 Skinner Organ Company
 Westfield, Massachusetts
 Opus 708, 1929
 61/32, equal temperament



	Great (II)	
8	Diapason	16
8	Clarabella	8
4	Principal	8
	Grave Mixture II	8
	Chimes	8
	(20 tubes in Swell, a20-e41)	4
	Choir (I, enclosed)	8
8	Cor de Nuit	8
8	Dulciana	8
4	Flute Harmonique	
8	Clarinet	
	Tremolo	
8	Tromba (2015)	

	Swell (III, enclosed)	
	Bourdon	16
	Geigen	16
	Rohr Flute	8
	Salicional	8
	Voix Celeste (from c13)	4
	Octave Geigen	16
	Mixture III Rks.	
	Cornopean	
	Flügel Horn	
	Vox Humana	
	Tremolo	

	Pedal
	Contre Basse
	Bourdon
	Octave (ext. 16)
	Gedeckt (ext. 16)
	Flute (ext. 16)
	Trombone
	(ext. Choir Tromba, 12")

The Parish of All Saints, Ashmont



The Centennial Organ (rear gallery)

C.B. Fisk, Inc.

Gloucester, Massachusetts

Opus 103, 1995

58/30, Fisk II



Great (I)	
16	Prestant
8	Open Diapason
8	Harmonic Flute
	(bass from Spire)
8	Spire Flute
4	Octave
2	Fifteenth
	Mixture IV-VI
8	German Trumpet
8	French Trumpet
Positive (II)	
8	Principal
	(CC-DD from Gr 16)
8	Gedackt
4	Octave
4	Rohrflöte
2½	Nazard

2	Doublet
2	Quarte de Nazard
1¾	Tierce
	Sharp Mixture III-IV
16	Dulcian
8	Cromorne

Swell (III, enclosed)

8	Tower Diapason
	(unenclosed, rear façade)
16	Bourdon (1-24 Pedal)
8	Flûte traversière
8	Bourdon
8	Viole de gambe
8	Voix céleste (from c13)
4	Prestant
4	Flûte octavante
2	Octavin
	Plein Jeu II-IV

16	Bombarde
8	Trompette
8	Hautbois
8	Clarinet (prepared)

Pedal

16	Open Wood
16	Prestant (Gr)
16	Bourdon
8	Octave
8	Spire Flute (Gr)
4	Superoctave
16	Posaune
8	French Trumpet (Gr)
8	German Trumpet (Gr)
32	Posaune (prepared)
16	Bombarde (prepared)

St. John's Seminary

Brighton, Massachusetts

Hook-Hastings
Weston, Massachusetts
Opus 1833, 1902
61/32, equal temperament

Rebuilt by
Andover Organ Company
Lawrence, Massachusetts
Opus R-500, 2015



	Great (II)	8	Voix Celeste (from c13)
16	Bourdon (Sw.)	4	Violina
8	Open Diapason	4	Flute Harmonique
8	Doppel Flute	2	Flautino
8	Spitz Flute		Mixture III
4	Octave	16	Bassoon (ext. 8 Oboe)
2	Fifteenth	8	Trumpet
	Mixture IV	8	Oboe
8	Trumpet		Tremolo
	Choir (I)		Pedal
8	Dulciana	32	Grand Bourdon (resultant)
8	Chimney Flute	16	Open Diapason
4	Spitz Principal	16	Bourdon
2 ² / ₃	Nazard	16	Lieblich Gedeckt (Sw)
2	Piccolo	8	Principal
1 ³ / ₅	Tierce	8	Flute (Sw Bourdon)
8	Cremona	4	Octave (ext. 8)
	Tremolo	4	Flute (Sw Bourdon)
	Swell (III, enclosed)	32	Contra Trombone (ext. 16, half-length)
16	Bourdon	16	Trombone
8	Open Diapason	16	Bassoon (Sw)
8	Stopped Diapason	8	Tromba (ext.)
8	Salicional	4	Oboe (Sw)



The United Parish

Brookline, Massachusetts

Aeolian-Skinner Organ Company

Opus 885, 1933

61/32, equal temperament

Great restored Nelson Barden Assoc. 1992

Console restored Spencer Organ Co., 2008



The Echo is located in the Chapel, and is served by its own two-manual console.

Great (II)

- 16 Diapason
- 8 First Diapason
- 8 Second Diapason
- 8 Harmonic Flute
- 8 Erzähler
- 4 Octave
- 2 $\frac{2}{3}$ Twelfth
- 2 Fifteenth
- Harmonics IV
- 8 Trumpet

Choir (I, enclosed)

- 16 Kleine Erzähler (ext. 8)
- 8 Geigen Diapason
- 8 Concert Flute
- 8 Kleine Erzähler
- 8 Kleine Celeste (fr c13)
- 4 Flute d'Amour
- 2 $\frac{2}{3}$ Nazard
- 8 Clarinet
- Tremolo
- Harp (ext., fr c13)
- Celesta (61 bars)

Swell (III, enclosed)

- 16 Bourdon
- 8 Diapason
- 8 Rohrflute
- 8 Salicional
- 8 Voix Celeste
- 8 Flute Celeste
- (II, celeste from c13)
- 4 Octave
- 4 Flute Δ
- 2 Flautino
- Mixture V
- 16 Waldhorn
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- 4 Clarion
- Tremolo
- Harp (Ch)
- Celesta (Ch)

Solo (IV, enclosed)

Echo (IV, enclosed)

- 8 French Horn
- 8 English Horn
- 8 Diapason
- 8 Gedeckt
- 8 Dolce
- 8 Unda Maris (from c13)
- 4 Flute

- 8 Flügel Horn
- Tremolo
- Chimes
- (25 tubes, g20-g44)

Pedal

- 32 Contra Bourdon (ext. 16)
- 16 Diapason
- 16 Diapason (Gr)
- 16 Bourdon
- 16 Lieblich (Sw)
- 16 Echo Bourdon (in Echo)
- 16 Kleine Erzähler (Ch)
- 8 Octave (ext. 16)
- 8 Gedeckt (ext. 16)
- 8 Still Gedeckt (Sw)
- 32 Fogotto [sic] (ext. Sw. 16)
- 16 Trombone
- 16 Waldhorn (Sw)
- 8 Tromba (ext. 16)
- Chimes (Solo-Echo)

Great

- 8 Diapason
- 8 Gedeckt
- 8 Dolce
- 8 Unda Maris
- 4 Flute
- 8 Flügel Horn
- Tremolo
- Chimes

Swell

- 8 Diapason
- 8 Gedeckt
- 8 Dolce
- 8 Unda Maris
- 4 Flute
- 8 Flügel Horn
- Tremolo
- Chimes

Pedal

- 16 Bourdon
- Chimes



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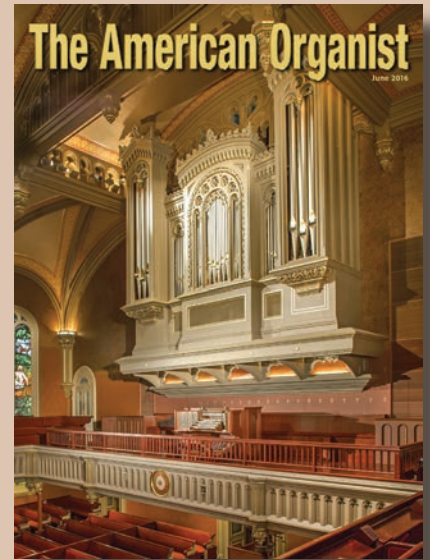
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The First Church of Christ, Scientist

Boston, Massachusetts

Aeolian-Skinner Organ Company
 Boston, Massachusetts
 Opus 1203, 1952
 61/32, equal temperament
 Lawrence Phelps, consultant

1980-'81, tonal changes
 Jason McKown, Medford, Massachusetts
 Jack Steinkampf, Yonkers, New York

1999 mechanical renovation
 Foley-Baker, Inc.
 Tolland, Connecticut

1999 tonal renovation:
 Austin Organs, Inc.

Under the direction of David Broome and Daniel Kingman
 Lawrence Phelps, consultant

Project includes 35 new ranks of principals, mixtures (replacing certain original double-ranked stops) and chorus reeds. Tonal finishing overseen by Daniel Kingman after Phelps' passing in 1999.

† = 1981
 ∞ = 1999

	Great (II)	2	Blockflöte	4	Prinzipal
16	Geigend Prinzipal	1½	Quinte	4	Koppelflöte
16	Bourdon		Sesquialtera II	2½	Nasat
8	Diapason		Mixtur IV ∞	2	Oktave
8	Harmonic Flute ∞		(originally IV-VI)	2	Waldflöte
8	Holzflöte		Scharf IV ∞	1¾	Terz
5½	Quinte		(originally IV-VII)	1¾	Larigot
4	Prestant	16	Rankett	1	Oktave
4	Flute Ouverte	8	Trompete		Cornet V
3½	Gross Tierce				Scharf IV ∞
	Cornet IV-VI		Bombarde (IV)		(originally IV-VII)
	Full Mixture IV	8+4	Principal II		Zimbel III
	Scharf IV		(8 Bourdon + 4 Principal)	16	Dulzian
8	Trumpet ∞		Cornet V	8	Krummhorn
	Solo		Grand Fourniture VI	4	Schalmei
			Scharf III		Tremulant
			Harmonics VIII		
16	Quintaden	16	Bombarde ∞		Swell (III, enclosed)
8	Prinzipal	8	Trompette ∞	16	Gemshorn
8	Bordun	4	Clairon ∞	8	Diapason
8	Spitzflöte		Solo	8	Rohrflöte
4	Oktave			8	Flute Harmonique
4	Klein Gedackt			8	Viole de Gambe
4	Spitzflöte			8	Viole Celeste
2½	Quinte			8	Echo Viole
2	Superoktave			8	Echo Viole Celeste
				8	Flute Dolce
				8	Flute Celeste
				4	Octave
				4	Gemshorn
				4	Nachthorn
				2½	Nazard
				2	Doublette
				2	Spillflöte
					Fourniture V ∞
					(originally Plein Jeu VI)
					Petite Fourniture III ∞
					(originally Fourniture IV)
					Sesquialtera III
					Cymbale IV
				32	Kontrafagott
				16	Bombarde
				8	Trompette
				8	Oboe
				8	Vox Humana
				5½	Quinte Trompette
				4	Clairon
					Tremulant
					Solo
					Choir (II, enclosed)
				16	Dulciana
				8	Concert Flute
				8	Lieblich Gedeckt

The Mother Church Extension

8	Viola
8	Viola Celeste
8	Gemshorn Celeste II †
8	Dulciana
8	Unda Maris
4	Viola
4	Flauto Traverso
4	Lieblichflöte
4	Klein Erzähler II
2	Zauberflöte
1	Sifflöte ∞ (originally Carillon III) Sesquialtera II
16	Bassoon
8	Clarinet
4	Trompette Tremulant
8	Tuba Solo
8	French Horn (Solo)
8	English Horn (Solo)
8	Corno di Bassetto (Solo) Reed Tremulant (Solo) Chimes (Solo) Harp (Solo)
8	Cor des Anges ∞

Solo (floating, enclosed)

	behind upper left grille
16	Viola
8	Principal
8	Gedeckt
8	Doppelflöte
8	Viola †
8	Orchestral Strings II
8	Dolcan Celeste II
8	Klein Erzähler II
4	Prestant
4	Zauberflöte
4	Orchestral Flute
4	Viole Celeste II
2½	Rohrnat †
2	Flautino
	Plein Jeu IV Acuta III (originally III-V) Harmonia AETHERIA)
8	Trompette †
8	French Horn
8	English Horn
8	Corno di Bassetto
8	Vox Humana Tremulant Chimes



	Harp	4	Choralbass
	Zimbelstern	4	Spitzflöte
8	Cor des Anges (unenclosed) †	4	Koppelflöte
		4	Gemshorn (Sw)
		2	Nachthorn
			Grand Cornet V (draws 10⅔, 6⅔ and three other ranks)
			Furniture IV
			Mixtur III
			Cornet IV
			Scharf IV
			Contre Bombarde (ext.)
			Kontrafagott (Sw)
			Ophecleide
			Bombarde
			Fagott (Sw)
			Rankett (Hw)
			Bassoon (Ch)
			Trumpet
			Trompette
			Chalumeau
			Fagott (Sw)
			Octave Trumpet
			Clairon
			Rohrschalmei
			Oboe (Sw 32)
			Kornett
			Chimes (Solo)

Pedal

32	Contrebasse (ext.)
32	Contre Bourdon (digital)
32	Untersatz (digital)
16	Principal
16	Contrebasse
16	Violon
16	Bourdon
16	Geigend Prinzipal (Gr)
16	Quintaden (Hw)
16	Lieblich Bourdon
16	Gemshorn (Sw)
16	Dulciana (Ch)
10⅔	Grossquinte
8	Principal
8	Spitzprincipal
8	Viole de Gambe
8	Gedecktpommer
8	Lieblich Bourdon (ext.)
8	Gemshorn (Sw)
8	Dulciana (Ch)
8	Grossterz
5⅓	Quinte

Christ Church, Episcopal

Cambridge, Massachusetts

Schoenstein & Company
 San Francisco, California
 Op. 149, 2006
 61/32, equal temperament



	Great (II)	4	Forest Flute	8	Flute Celeste (from c13)
8	First Open Diapason	2 $\frac{2}{3}$	Nazard	4	Flauto Dolce (ext.)
8	Harmonic Flute (enclosed)	2	Harmonic Piccolo	4	Flute Celeste (ext.)
		1 $\frac{3}{5}$	Tierce		Mixture III-V
16	Gamba (ext. 8)	8	Trumpet	8	Vox Humana
8	Second Open Diapason	8	English Horn	16	Contra Fagotto
8	Gamba	8	Clarinet	8	Cornoepan
8	Gamba Celeste		Tremulant	4	Clarion
8	Bourdon		Variable Tremulant		
4	Principal	8	Tuben III		Pedal
4	Bourdon (ext. 8)		(Swell chorus reeds all playing at 8)	32	Sub Bass (ext.; 1-7: 10-2/3)
2 $\frac{2}{3}$	Twelfth		Tuba (15" wind)	16	Open Wood
2	Fifteenth	8	Harp (digital)	16	Sub Bass
1 $\frac{3}{5}$	Seventeenth		Celesta (digital)	16	Gamba (Gr)
8	Trumpet (Ch)			16	Dulciana (Ch)
8	Clarinet (Ch)		Swell (III, enclosed)	16	Lieblich Gedeckt (Sw)
8	Tuba (Ch)	16	Lieblich Bourdon (ext. 8)	8	Principal
	Chimes (digital)	8	Open Diapason	8	Flute (Gr)
	Zimbelstern	8	Stopped Diapason	8	Stopped Diapason (Sw)
		8	Echo Gamba	8	Dulciana (Ch)
	Choir (I, enclosed)	8	Vox Angelica	4	Fifteenth (ext. 8)
16	Dulciana (ext. 8)	8	Gemshorn	4	Flute (Gr)
8	Open Diapason (Gr 2nd)	4	Harmonic Flute	32	Contra Fagotto
8	Concert Flute	4	Flageolet	16	Ophicleide (ext. Tuba)
8	Lieblich Gedeckt	2	Oboe	16	Contra Fagotto (Sw)
8	Dulciana	8	Tremulant	8	Tuba (Ch)
8	Unda Maris (from c13)		(separately enclosed within Swell)	8	Trumpet (Ch)
4	Fugara	8	Flauto Dolce	4	Tuba (Ch)
				4	Trumpet (Ch)

Methuen Memorial Music Hall



Methuen, Massachusetts

E.F. Walker & Co.
Ludwigsburg, Germany
Opus 200, 1863

Aeolian-Skinner Organ Company
Boston, Massachusetts
Opus 1103, 1947
61/32, equal temperament

additions and revisions 1971 and 2012,
Andover Organ Company,
Methuen, Massachusetts



	Great (II)	2	Oktav	4	Traverse Flöte
16	Principal	2	Blockflöte	2	Gemshorn
16	Viola Major	1 3/5	Tierce		Cymbel II-III
16	Bourdon	1 3/5	Quinta	16	Dulzian
8	Principal	1	Super Octave	8	Clarinet
8	Gamba		Scharf III	4	Regal
8	Gemshorn		Zimbel III		Tremulant
8	Gedeckt	8	Krummhorn		
5 1/3	Gross Quint				Pedal
4	Octave		Swell (III, enclosed)	32	Principal
4	Spitzflöte	8	Principal	16	Principal
4	Koppelflöte	8	Flûte à cheminée	16	Contre Basse
4	Flute d'Amour	8	Viole de Gambe	16	Bourdon
3 1/5	Gross Terz	8	Viole Celeste	16	Quintaten
2 2/3	Quint	8	Aeoline	16	Lieblich Gedeckt
2	Super Octave	4	Prestant	8	Octave
2	Waldflöte	4	Flute Couverte	8	Spitzflöte
1 3/5	Terz	2 2/3	Nazard	8	'Cello
	Cornet IV-VI	2	Octavin	5 1/3	Quint
	Fourniture IV	2	Piccolo	4	Super Octave
	Kleine Mixtur IV	1 3/5	Tierce	4	Nachthorn
	Scharf IV		Plein Jeu IV	3 1/5	Terz
16	Trumpet	16	Basson	2	Waldflöte
8	Trumpet	8	Trompette		Grand Bourdon IV (32ft pitch)
4	Clarion	8	Hautbois		Mixtur VI
	Tremulant	4	Clairon	32	Contre Bombarde
			Tremulant	16	Bombarde
	Positiv (I)			16	Basson
8	Gedackt		Choir (IV, enclosed)	8	Trompette
8	Quintaten	16	Quintaten	4	Clairon
4	Principal	8	Viola	2	Rohrschalmei
4	Nachthorn	8	Unda Maris		
2 2/3	Nazard	8	Konzertflöte		

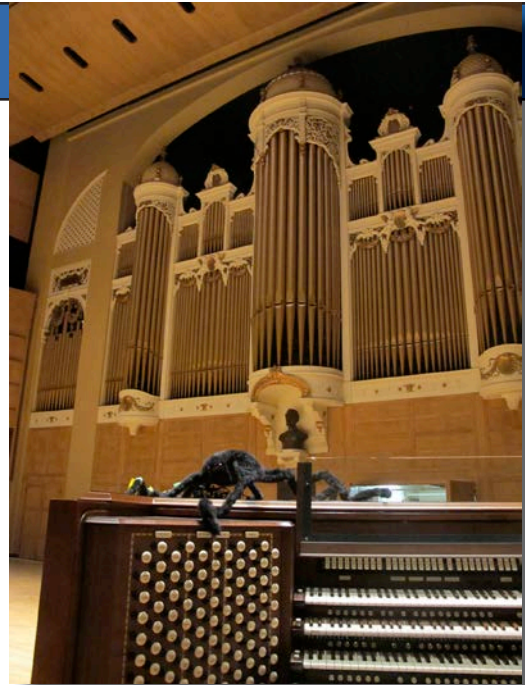
Merrill Auditorium, City Hall

Portland, Maine

Austin Organ Co.,
Hartford Connecticut
Op. 323, 1912
61/32, equal temperament

Austin Organ Co., additions and new console 1927
Austin Organs, Inc., minor work 1968
Austin Organs, Inc., new console, Great IV Mixture, 2000
Foley-Baker, Inc., complete renovation, 2014

∞ = added by Austin in 1927
† = new stop or function in 2014



Great(II, enclosed)		Swell (III, enclosed)		Solo (IV, enclosed)	
16	Principal (Pedal) †	16	Lieblich Gedeckt (ext.) †	8	Vox Humana (relocated to vintage Austin "vox box")
16	Bourdon (Pedal)		1-12 from 16 Quintaten	4	Clarion † (new pipes on original Vox Humana bar)
	from Pedal First Bourdon		(1912), balance from		Tremolo (fan)
16	Dulciana (Pedal)		Stopped Flute		Tremolo (valve) ∞
	renamed, originally	8	Diapason Phonon		
	"Violone Dolce"	8	Horn Diapason		
8	First Diapason	8	Viola da Gamba		
8	Second Diapason	8	Viola da Gamba Celeste ∞	16	Violone (Pedal)
8	Third Diapason		renamed, originally	8	Grand Diapason
8	Major Flute (Pedal)		"Violincello", now tuned	8	Major Flute (Pedal)
	from Pedal Major Diapason		as celeste	8	Viola da Gamba
8	Bourdon (Pedal)	8	Viole Celeste III	8	Viola da Gamba Celeste
	from Pedal First Bourdon		unison, sharp and flat	4	Flûte Ouverte
4	Octave	8	Stopped Flute	2	Concert Piccolo
2 ² / ₃	Twelfth	8	Chimney Flute ∞	16	Tuba Profunda (ext. 8)
2	Fifteenth	8	Flauto Dolce	8	Harmonic Tuba
	Mixture V †	8	Unda Maris (t.c)	4	Tuba Clarion (ext. 8)
	(replacing 2000 IV	8	Muted Viol		Tremolo (fan)
	Mixture)	4	Octave † (new pipes,	8	Tuba Magna (unenclosed)
	(enclosed with Orchestral)		replacing 16 Quintaten)		Chimes
8	Violoncello	4	Principal		Marimba ∞
8	Doppel Flute	4	Harmonic Flute		Xylophone ∞
8	Clarabella	4	Orchestral Flute ∞		Glockenspiel ∞
8	Gemshorn	4	Salicet ∞		Harp (Orchestral)
4	Hohl Flute	2 ² / ₃	Nazard ∞		Carillon (Echo)
16	Double Trumpet	2	Flautino		
8	Trumpet	1 ³ / ₅	Tierce ∞		
4	Clarion	1 ¹ / ₇	Septième ∞		
8	Tuba Magna (Solo)	1	Twenty-Second ∞		
	Harp (Orchestral)		Mixture III-IV	16	Contra Viola
	Carillon (Echo)	16	Contra Fagotto	8	Geigen Principal
	Chimes (Solo)	8	Cornopean	8	Viole d'Orchestre
	Glockenspiel (Solo)	8	Oboe	8	Viole Celeste
	Xylophone (Solo)	8	Corno d'Amore ∞	8	Voix Séraphique (t.c, flat)
	Marimba (Solo)	8	Musette ∞ (renamed, origi-	8	Concert Flute
			nally "Orchestral Oboe")	8	Flute Celeste (t.c, flat) ∞

The Kotzschmar Organ

8	Quintadena
8	Dulciana
4	Flute d'Amour
4	Dulcet ∞
2	Flageolet
8	Clarinet
8	French Horn
8	English Horn
	Tremolo (fan)
16	Tuba Profunda (Solo)
8	Harmonic Tuba (Solo)
4	Tuba Clarion (Solo)
8	Tuba Magna (Solo)
	Harp ∞
	Celesta (ext.) ∞
	Snare Drum ∞
	Marimba (Solo) ∞
	Sub Marimba (Solo) ∞
	Carillon (Echo)
	(Unenclosed percussion)
	Tap Cymbal (Pedal) †
	Wood Block †
	Castanets †
	Tambourine †

Antiphonal (V, enclosed with Echo) ∞

8	Diapason
8	Harmonic Flute
8	Flute Celeste (renamed, retuned, originally "Gross Flute")
8	Viole F (rank 1 of original V String Celeste)
8	Viole F Celeste (rank 2 of original V String Celeste)
8	Viole MF (rank 3 of original V String Celeste)
8	Viole MF Celeste (rank 4 of original V String Celeste)
8	Gemshorn (rank 5 of original V String Celeste)
4	Principal
4	Spitz Flute
	String Mixture III
8	Trumpet (renamed, originally "French Trumpet")
	Tremolo (valve)

Echo (floating, enclosed, located in the ceiling)

8	Nachthorn (tapered open diapason)
8	Gedeckt
8	Viole Celeste III (unison, sharp and flat)
8	Vox Aetheria
8	Vox Angelica (t.c., celeste to Aetheria)
4	Fern Flöte
8	Vox Humana
	Tremolo (valve)
	Carillon

Pedal (unenclosed)

32	Major Bass (ext. Major Diapason) † (1-12 new, Haskell)
32	Contre Bourdon (ext. Second Bourdon)
16	Major Diapason
16	Principal †
16	Violone
16	First Bourdon
16	Second Bourdon
16	Lieblich Gedeckt (Swell)
16	Dulciana
16	Contra Viola (Orchestral)
16	Viole Celeste II ∞ (ext. Antiphonal Violes MF)
16	Gedeckt (ext. Echo 8)
10 ² / ₃	Quint (from 16 Second Bourdon)
8	Octave (ext. 16 Principal) †
8	Violone (ext. 16)
8	Gamba Celeste II (Solo)
8	Major Flute (ext. 16 Major Diapason)
8	Octave Bourdon (ext. 16 First Bourdon)
8	Flauto Dolce (ext. 16 Second Bourdon)
8	Stopped Flute (Swell)
8	Dulciana (ext. 16)
8	Contra Viola (Orchestral)
4	Super Octave (ext. 16 Principal) †
4	Major Octave Flute (ext. Major Diapason) renamed, originally "Super Octave Flute"

32	Contra Bombarde (ext. 16 Bombarde) † (1-24 new, zinc)
16	Bombarde (ext. 8 Tuba Magna) †
16	Tuba Profunda (Solo)
16	Double Trumpet (Great)
16	Contra Fagotto (Swell)
16	Double Horn ∞ (ext. 8 Antiphonal Trumpet)
8	Tuba Magna (Solo)
8	Harmonic Tuba (Solo)
8	Fagotto (Swell)
4	Tuba Clarion (Solo)
	Bass Drum (roll) ∞
	Bass Drum (strike) ∞
	Tap Cymbal †
	Crash Cymbal †
	Roll Cymbal †

Other Percussion (keycheek pistons) †

	Triangle †
	Bell in F †
	Birds †
	Turkish Cymbal †
	Train Whistle †
	Car Horn †
	Hoofs †
	Door Bell †
	Fire Gong †

Wind Pressures

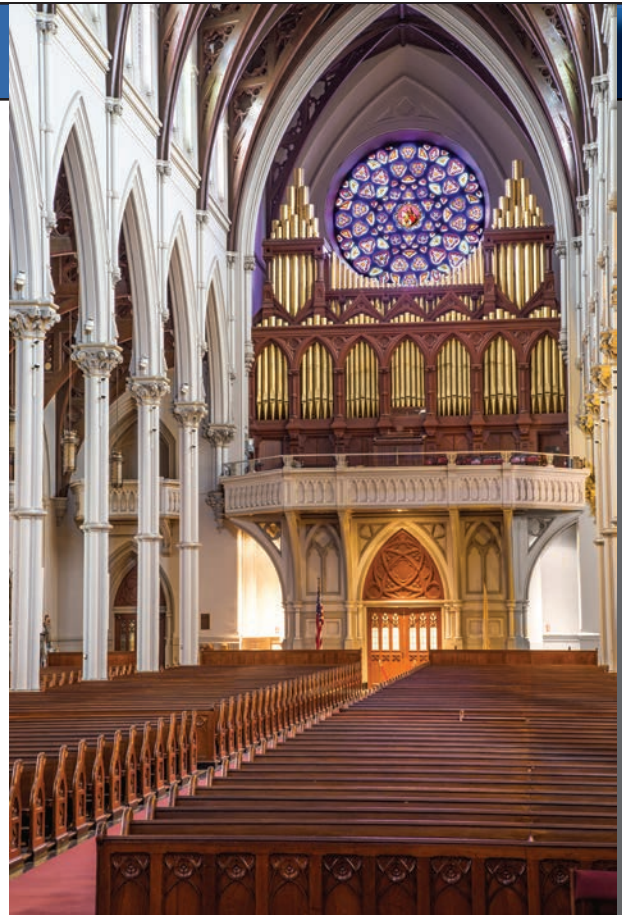
	Great, Swell, Orchestral, Pedal flues: 10"
	Echo: 5"
	Antiphonal: 8"
	Solo: 15"
	Tuba Magna, Pedal Bombarde: 25"



Holy Cross Cathedral

Boston, Massachusetts

E. & G.G. Hook & Hastings
 Boston, Massachusetts
 Opus 801, 1875
 58/30, equal temperament
 Andover Organ Co., new console 2003



	Great (II)		Swell (III, enclosed)		
16	Open Diapason	16	Bourdon	4	Octave
16	Quintatön	8	Open Diapason	4	Flute Octaviant
8	Open Diapason	8	Salicional	4	Fugara
8	Bell Open Diapason	8	Stopped Diapason	3	Quint Flöte
8	Gemshorn	8	Quintadena	2	Piccolo
8	Viola da Gamba	8	Aeoline	16	Cornet V
8	Clarabella	8	Octave	8	Cor Anglais
8	Doppelflöte	4	Flauto Traverso	8	Clarinet
8	Viol d'Amour	4	Violina	8	Tuba to Choir
6	Quint	4	Nazard	4	Tuba to Choir
4	Octave	3	Flautino		
4	Gambette	2	Mixture IV		Pedal
4	Flûte Harmonique		Dolce Cornet V	32	Contra Bourdon
3	Twelfth	16	Contra Fagotto	16	Open Diapason
2	Fifteenth	8	Cornoepen	16	Violone
	Cornet V	8	Oboe	16	Dulciana
	Mixture VI	8	Vox Humana	16	Bourdon
	Acuta IV	8	Clarion	12	Quint Flöte
	Cymbale VII	4	Tremolo	8	Octave
16	Bombarde			8	Bell Gamba
8	Trumpet		Choir (I)	8	Violoncello
4	Clarion	16	Lieblich Gedackt	8	Flöte
16	Tuba to Great	8	Open Diapason	4	Super Octave
8	Tuba to Great	8	Geigen Principal	16	Cornet V
4	Tuba to Great	8	Melodia	8	Trombone
		8	Concert Flute	8	Posaune
		8	Rohr Flöte	8	Tuba to Pedal
		8	Dulciana	4	Tuba to Pedal

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Old South Church

Boston, Massachusetts

Skinner Organ Company
 Boston, Massachusetts
 Opus 308, 1921
 61/32, equal temperament

Relocation and renovation by Casavant
 Frères and Hokans-Knapp, 1983
 Rebuilding and tonal changes by Nelson
 Barden, 1986-1990, 1999



Great (II)

16	Diapason (13-19 from Pedal 8 Octave)	16
8	First Diapason	8
8	Second Diapason (1-7 from Pedal 8 Octave)	8
8	Flute Harmonique	8
8	Erzähler	8
8	Erzähler Celeste (from A10)	4
	String Organ	4
4	Octave	4
4	Prestant	2 ² / ₃
4	Flute	2
2 ² / ₃	Twelfth	1 ³ / ₅
2	Fifteenth	16
1 ³ / ₅	Tierce	8
	Cornet III	8
	Grand Fourniture II-IV	4
	Mixture III	
16	Ophicleide	
8	Tuba	
4	Clarion	
	Chimes (Solo)	

Choir (I, enclosed)

Gamba
Diapason
Concert Flute
Gemshorn
Gemshorn Celeste
Klein Erzähler II (celeste from c13)
String Organ
Principal
Flute
Flute Celeste II
Nazard
Piccolo
Tierce
Fagotto
Flügel Horn
Vox Humana
Rohrschalmei
Tremolo
Harp (ext., in String)
Celesta (in String)

Swell (III, enclosed)

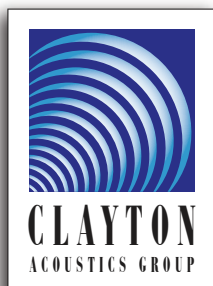
6" wind
Dulciana
Salicional
Voix Celeste
Gedeckt
Flauto Dolce
Flute Celeste (from c13)
String Organ
Unda Maris II
Flautino
Mixture III
Flügel Horn
Vox Humana
10" wind
Bourdon
Diapason
Gamba
Gamba Celeste
Octave
Flute
Fourniture IV
Posaune
French Trumpet
Cornoepen
Clarion
Tremolo (both pressures)

Old South Church

	Solo (IV, enclosed)	8	Dulcet		ext. Gallery 8')
8	Harmonic Flute	8	Dulcet Celeste	16	Diapason (Gr)
8	Flauto Mirabilis (25-49 only)		Tremolo	16	Violone
8	Gamba			16	Gamba (Ch)
8	Gamba Celeste		Gallery (floating)	16	Bourdon
	String Organ	8	Diapason	16	Echo Bourdon (Sw)
4	Hohlflöte	8	Erzähler	16	Dulciana (Sw)
	Mixture II-III	8	Erzähler Celeste (from c13)	8	Octave
16	Heckelphone	4	Octave	8	Cello (ext.)
8	French Horn	4	Flute	8	Gedeckt (ext.)
8	English Horn		Mixture IV	8	Still Gedeckt (Sw)
8	Corno di Bassetto		Chamade to Great	4	Octave (ext. 8 Octave)
8	Orchestral Oboe		Chamade to Swell	4	Flute (ext.)
8	Tuba		Chamade to Choir		Mixture V
4	Clarion		Chamade to Solo	32	Contre Bombarde (ext., 20" and 13.5" wind)
	Tremolo		Chamade to Pedal		Trombone (20" wind)
8	Tuba Mirabilis (20" wind)			16	Posaune (Sw)
	String (floating, enclosed)	32	Pedal	16	Fagotto (Ch)
8	Gamba		Diapason (ext. Second, gallery, 7.5" wind)	16	Heckelphone (So)
8	Gamba Celeste	32	Violone (ext.)	8	Trumpet
8	Viole d'Orchestre	32	Dulciana (Sw. ext, 1-13 unenclosed)	4	Clarion
8	Viole Celeste		First Diapason		Chimes (So)
		16	Second Diapason (gallery,		

Anglican worship began in 1705 on the present church site, and the parish was established in 1749 with construction of a small chapel. Subsequent buildings followed in 1832 & 1857. The present Gothic Revival sanctuary, cruciform in plan, was completed in 1910. Liturgical reordering, redecoration and pipe organ projects occurred throughout the 20th Century. This latest project repaired and restored interior and exterior building fabric and ecclesiastical furnishings, all enhanced by a new architectural lighting system. Many recommended acoustical upgrades were deferred to a future pipe organ project. Christ Church has had at least four sound systems in the past 30 years, each one bringing no more improvement to the spoken word than the last. We designed a new speech-reinforcement sound system with just two loudspeakers to cover the large nave and both transepts, blending seamlessly into the front wall above pulpit and lectern. Intelligibility of the spoken word is excellent from front to back.

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Church of the Covenant

Boston, Massachusetts

Welte-Tripp
 New York, New York
 Opus 287, 1929
 61/32, equal temperament
 Austin Organs, Inc., restoration 2001



	Great (II)				
16	Double Open Diapason	16	Double Trumpet		Solo (IV, enclosed)
16	Bourdon (ext.)	8	Cornopean	8	Diapason Phonon
8	First Diapason	8	Oboe	8	Philomela
8	Second Diapason	8	Vox Humana	8	Gamba
8	Doppel Flute	4	Clarion	8	Gamba Celeste
8	Salicional		Tremolo	8	Tuba
8	Bourdon		Harp (Choir)	8	French Horn
4	Octave		Celesta (Choir)		Tremolo
4	Harmonic Flute				Harp (Choir)
2½	Twelfth		Choir (I, enclosed)		Celesta (Choir)
2	Fifteenth	16	Contra Dulciana		Chimes (20 tubes, a20-e41)
	Mixture IV	8	(ext., 1-12 unenclosed)		
16	Double Trumpet	8	Viola		Pedal
8	Trumpet	8	Gedeckt	32	Major Diapason (resultant)
	Harp (Choir)	8	Dulciana	32	Contra Bourdon
	Celesta (Choir)	8	Celeste (from c13)		(CCCC-GGGG resultant, 4 pipes)
	Chimes (Solo)	4	Octave Geigen		Open Bass
	Swell (III, enclosed)	4	Suabe Flute	16	Open Diapason (Gr)
16	Lieblich Gedeckt (ext.)	2½	Flute d'Amore (ext.)	16	Diaphonic Bass
8	Geigen Diapason	2	Nazard		(ext. Gr First, 12 pipes)
8	Viole d'Orchestre	1¾	Fifteenth		Contra Basso
8	Viole Celeste	1½	Seventeenth		Bourdon
8	Echo Salicional		Nineteenth		Dulciana (Ch)
8	Clarabella	16	Mixture IV (collective)		Gedeckt (Gr)
8	Stopped Flute	8	Double Trumpet		Echo Bourdon (Sw)
4	Octave Geigen	8	Cornopean		Quint (Bourdon)
4	Suabe Flute	8	Oboe	10½	Octave (ext)
4	Flute d'Amore (ext.)	4	Vox Humana	8	Violoncello (ext)
2½	Nazard	8	Clarion	8	Gedeckt (ext)
2	Fifteenth	4	Tremolo	4	Viola (ext)
1¾	Seventeenth		Harp (ext.)	4	Gedeckt Flute (ext)
1½	Nineteenth		Celesta (61 bars)		Trombone
	Mixture IV (collective)		Chimes (Solo)	16	Trumpet (Sw)
				16	Tromba (ext)
				8	

First Lutheran Church

Boston, Massachusetts

Richards, Fowkes & Co.
Ooltewah, Tennessee
Opus 10, 2000 / 2010 †
58/30, Bach-Kellner



Werk (II)

16	Bourdon
8	Principal
8	Viol d'Gamba
8	Rohrflöte
4	Octave
4	Spitzflöte
3	Nasat / Cornet III
2	Octave
	Mixture V
8	Trompet
8	Vox Humana †

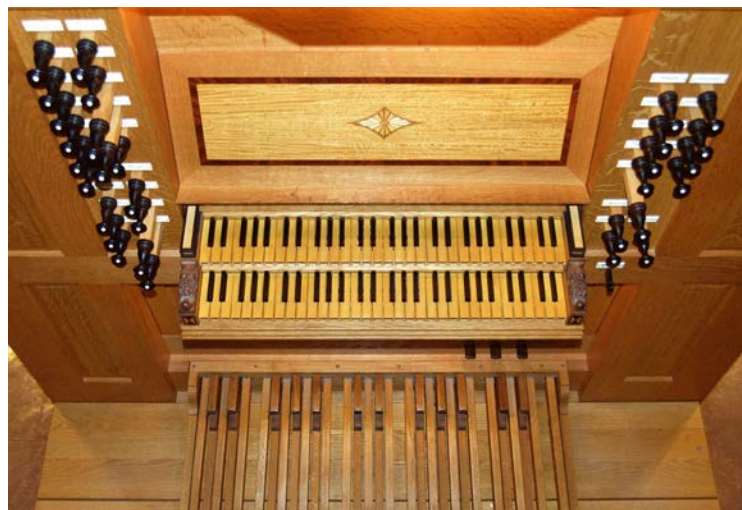
Rückpositiv (I)

8	Gedackt
4	Principal
4	Rohrflöte
3	Quinte / Sesquialtera II
2	Octave
2	Waldflöte
	Scharff V
16	Dulcian
8	Krummhorn
4	Schalmei †

Pedal

16	Subbaß
8	Octave
8	Gedackt (ext.)
4	Octave
16	Posaune
8	Trompet (Wk)
2	Cornet †

Cimbelstern
Tremulant



Church of the Advent

Boston, Massachusetts

Aeolian-Skinner Organ Company
 Boston, Massachusetts
 Opus 940, 1936
 61/32, equal temperament

Aeolian-Skinner, tonal changes 1964
 Aeolian-Skinner, chamade 1968
 Nelson Barden, mechanical restoration and
 chamber work, 1978-'80
 Nelson Barden, console and chorus reeds
 (Broome) 2000
 Jonathan Ambrosino, tonal restoration 2005;
 new stops 2007

∞ = revoiced 1964
 ∞ ∞ = replacement stop 1964
 † = restored 2005
 †† = added 2007



	Great (II)	
16	Diapason (façade 1-15)	
8	Principal	16
	(façade 1-10) ∞	8
8	Diapason	8
8	Flûte Harmonique	8
8	Cor de Nuit ∞ ∞	8
4	Principal ∞	4
4	Octave	4
4	Rohrflöte ∞ ∞	4
	Rauschquint II	2 2/3
	Fourniture IV ∞	2
	Sesquialtera IV-V ∞	
	Cymbel III †	
		16
	Positiv (I)	
8	Rohrflöte †	8
4	Principal ∞	8
2 2/3	Nazard †	8
2	Blockflöte †	4
1 3/5	Tierce †	
1	Siffelöte †	
	Scharf IV ∞ ∞	8
		8
		8

	Swell (III, enclosed)	4	Zauberflöte ∞
		8	Clarinet
		4	Krummhorn ∞ ∞
			Tremolo
		8	Unenclosed Trumpet ††
		8	Antiphonal Trumpet
			Pedal
		32	Sub Bass
			(1-5†† transept; ext.)
		16	Principal
		16	Contrebasse
		16	Bourdon
		16	Quintaton (Sw)
		8	Principal
		8	Flûte Ouverte
		8	Quintaton (Sw)
		5 1/3	Quint
		4	Principal
		4	Flute Harmonique
			Mixture III
			Fourniture II
		16	Bombarde
		8	Trompette
		4	Clairon
	Choir (I, enclosed)		
	Orchestral Flute ∞	16	
	Dolcan	8	
	Dolcan Celeste (fr c13)	4	

Old West Church

Boston, Massachusetts

C.B. Fisk, Inc.
Opus 45, 1971
61/32, equal temperament



Great (II)

- 16 Bourdon
- 8 Prestant
- 8 Spire Flute
- 4 Octave
- 2 Doublet
- Sesquialter II
- Mixture IV-VI
- 8 Trumpet
- 4 Clarion

Choir (I)

- 8 Stopt Diapason
- 4 Prestant
- 4 Nighthorn
- 2 $\frac{2}{3}$ Nazard-Tierce (double-draw)
- 2 Doublet
- Sharp IV
- 8 Cremona

Swell (III, enclosed)

- 8 Violin Diapason
- 8 Stopped Diapason
- 4 Spitz Flute
- Cornet III
- Furniture III
- 16 Contra Hautboy
- 8 Trumpet

Pedal

- 16 Bourdon
- 8 Octave
- 8 Rohrpipe
- 4-2 Superoctaves
- Mixture III
- 16 Trombone

General Tremulant

Venues and Instrument Descriptions

Cathedral of the Holy Cross

At 364 feet long, 90 feet wide, and 120 feet high, with a seating capacity of 1,700, Holy Cross Cathedral is New England's largest church. Dedicated in December 1875, it was built of locally quarried Roxbury puddingstone and Quincy granite to designs of noted ecclesiastical architect Patrick C. Keely. The advent of cast-iron construction permitted exceptionally slender nave columns supporting the largest wooden vault of its time. An unfashionably remote location—the former site of the town gallows—betrays Anglo-Saxon Protestant Boston's ambivalence toward waves of "foreign" immigrants, for whom the new cathedral's completion after nine years of construction was a signal achievement.

The 1875 Hook & Hastings wasn't the largest organ built in the United States during the nineteenth century, but at seventy voices and 101 ranks it is the biggest to have survived essentially unscathed. Built in the early years after Francis Hastings assumed control of the firm from founding brothers Elias and George Hook, Holy Cross's instrument was the first of several organs intended to generate considerable power in vast spaces. Fully a quarter of the organ's resources—twenty-seven ranks—are vested in a blazing Great chorus topped by a Trumpet and Clarion imported from France. With a five-rank cornet in every department, many registers of pure tin, and a ten-inch pressure Tuba built and voiced in the Hook & Hastings shop, here was Hastings' manifesto on post-Civil War tonal heroism.

Like the neighborhood itself, Opus 801 languished into the twentieth century and into the shadows of newer, "better" organs with electric action and French horns. In the 1920s, the organ was casually electrified and fitted with a second-hand theatre organ console. The Hook revival of the 1960s and '70s brought renewed attention, however. More recently, under the tireless banner-waving of Cathedral organist Leo Abbott, the instrument is seeing happier days. In 2003, Andover Organ Company supplied a modern console patterned after the original, and in the past decade has undertaken select restoration as funding has become available.

Christ Church, Cambridge

Established in 1759 by Cantabrigians weary of the long trek to King's Chapel by carriage and ferry, Christ Church is also the work of noted colonial architect Peter Harrison. Loyal to the Crown, the church's closure became inevitable by 1774. Martha Washington did her best, organizing a service at which prayers for the King's enlightenment were offered, but a destructive riot during a re-opening for a single funeral in 1778 proved decisive. Not until 1829 did finances recover sufficiently to hire a rector. Lengthened by two bays, in 1857, and tricked out in Victorian garb, its Georgian sensibilities were restored by 1920, in time for E. Power Biggs' arrival in 1932. (Charles Fisk was one of his choirboys.) An award-winning restoration began in 2011.

Since 1879, when Sunday school teacher Theodore Roosevelt was dismissed because he was not Episcopalian, Christ Church has evolved into a well-known center for ecumenism and social activism. It hosted Martin Luther King, Jr. and Benjamin Spock for a press conference to denounce the Vietnam War when neighboring Harvard University declined.

Like many Churches of England in the Colonial era, Christ Church started out with organs from England. The 1762 Snetzler met a quick fate when its pipes were melted down to make Revolutionary bullets. Not until 1845 did a new organ arrive, from George Stevens, though soon replaced in 1860 by a larger one from William B.D. Simmons. In 1877, this instrument was moved into a chamber at the front of the church, where it was found lacking, as was its 1883 successor from Hook & Hastings. In early 1941, Aeolian-Skinner completed a forty-eight-rank, three-manual organ in a new chamber; its four-manual console anticipated a never-built eighteen-rank, two-manual gallery section. The strong ideas of consultant Ernest White (of the Church of Saint Mary the Virgin in New York, and later tonal director of M.P. Möller) were in evidence, from the paucity of wooden pipes, profusion of tapered registers, and twenty ranks of upperwork. But this light-toned, driven organ was no match for its thin-walled unhelpful chamber; not even an artificial reverberation system of 1959 helped.

The 2006 Schoenstein is the first pipe organ in this forbidding acoustic to put practicality and principle on an even footing. The organ's high pressures and undaunted volume transcend a chamber now rebuilt with more density and mass. Near total enclosure (seven registers doubly so) and neo-orchestral ideals offer the player a broad palette of color. The console, initially located on the right, near the case, was moved to a central pit in 2013.

The rear-gallery organ, on long-term loan from Harvard University, was built in London by William Gray in 1805, and restored in 1998 by Wissing-er Organs.

The Church of the Advent

Founded in 1844 to bring the liturgical reforms of the eleven-year-old Oxford Movement to America's shores, The Church of the Advent immediately garnered both converts and controversy for the cause of Anglo-Catholicism. On his first visit, the Bishop of Massachusetts was so offended by the presence of a cross and candlesticks on the altar that he vowed never to return unless they were removed (they were not; he did). John Sturgis designed a church perfectly attuned to High Church liturgy and music, derived from English models and blessed with a fine acoustic. Since its consecration in 1892, the parish has devoted considerable resources to a music program, including an eighteen-voice professional choir that performs some sixty Mass settings and 150 anthems and motets each year.

Since 1883, the Advent has known only two organs: its original and perhaps forgettable Hutchings-Plaisted, and its pacesetter and much-revered

Venues and Instrument Descriptions

1936 Aeolian-Skinner. Together with its sister Aeolian-Skinner at Groton School, the Advent organ was the first to encapsulate G. Donald Harrison's fully mature concepts of tonal design and voicing: entirely straight stoplist, low pressures, unenclosed Positiv, and emphasis on flue choruses rather than on reed as the dominating tonal ingredient. (Its stoplist was such a break from the usual Anglo-American affair, few people noticed it contained neither harp nor chimes.) After minor changes in 1941 and 1950, the flue choruses were revoiced to be brighter, louder, and more articulate in 1964, with several flutes being rebuilt or replaced. Nelson Barden undertook much important mechanical restoration from 1978 to 2005; tonal restoration from 2005 forward, by Jonathan Ambrosino, has reversed the most obvious work of 1964. While created as much with organ literature as accompaniment in mind, the organ's layered choruses and mixtures provide a subtle and sophisticated accompanimental partner to the professional choir, and more than anything its tutti recalls the multi-mixed, nineteenth-century English organs of Willis, Lewis, and Hill.

Church of the Covenant

"We have one steeple in Boston that to my eyes seems absolutely perfect," wrote Oliver Wendell Holmes of Church of the Covenant's spire. Built between 1865 and 1867 as Central Congregational Church by architect Richard M. Upjohn (son of the Upjohn of Trinity Wall Street fame), the church merged with First Presbyterian Church in 1931. Louis Comfort Tiffany carried out an extensive remodeling of the sanctuary in 1894, incorporating an immense lantern exhibited at Chicago's Columbian Exposition of 1893, its seven angels of the Apocalypse clasping orbs illuminated by the new technology of electricity. Forty-two windows demonstrate Tiffany's mastery of the painterly effects made possible by opalescent glass. Islamic-inspired mosaics and motifs add to the overall impression of gloomy splendor.

Welte pipe organs are a rare species, the name being more associated with self-playing pianos and orchestrions. American-built Welte organs come from the short period 1925 to 1931, manufactured by firms unaffiliated with the original German firm. Boston's Welte is distinguished by the involvement of Richard Whitelegg, a Willis-trained voicer who emigrated in 1925 and was associated with M.P. Möller from 1931 until his death, in 1944. Placed in two widely separated chambers, Great and Choir are on the right, Swell and Solo on the left, with Pedal voices in each chamber. Charles Courboin, organist at Wanamaker's in Philadelphia and tonal adviser to Welte, dedicated this instrument in 1929.

The organ underwent various tonal changes typical of the 1960s, coming to fresh notice in the 1970s, when Nelson Barden linked up a Welte player to recreate historic roll performances. In 2000, Austin Organs, Inc. rebuilt the organ with Spencer Organ Company as principal subcontractor. While not a restoration, the project was undertaken in a sympathetic manner that preserved all existing Welte material, including Boston's only diaplane.

The First Church of Christ, Scientist, Extension ("The Mother Church")

The Mother Church and headquarters for Christian Science worldwide, The First Church of Christ, Scientist's original Romanesque Revival building opened in 1894 on an unusual trapezoidal lot and was quickly outgrown; the adjacent Extension of 1904-1906 seats some 3,000. Architect Charles Brigham's original Ottoman-inspired design was substantially altered by Solon Spencer Beman along classical Renaissance lines, dispensing with plans for corner towers and a minaret-cum-campanile. The result owes much to Venice's Santa Maria della Salute. A belt of New Hampshire granite around the Extension's base cleverly ties the two disparate buildings together. The 1934 publishing house building is home to the Mary Baker Eddy Library and its famous Mapparium. I.M. Pei & Partners, with Araldo Cossutta, fashioned the surrounding administrative buildings and reflecting pool in the early 1970s.

The three-manual Farrand & Votey organ for the original edifice comes from that builder's five short years of existence, between 1893 and 1898. Some of its pipes were retained in Aeolian-Skinner's otherwise new and fairly typical three-manual of 1951, Opus 1202. While the 1894 façade was retained, the organ itself was placed in the ceiling so as to increase space for the 235-rank organ next door in the Extension.

Aeolian-Skinner's Opus 1203 is the largest single organ the firm ever built (to begin with, there are five Pedal mixtures). G. Donald Harrison and consultant Lawrence Phelps collaborated on the tonal design. Having worked for Aeolian-Skinner from 1944 to 1948, Phelps had spent a brief period with Walter Holtkamp before returning to Boston for this project. (Phelps' wife, Ruth Barrett Arno Phelps, was the Mother Church organist.) The complex scheme includes four unenclosed departments, each with multiple-mixed choruses and cornet voices, against three enclosed departments. The Solo lives apart from the rest, in a separate, elevated chamber speaking out of the circular grille at the upper left, where the original 1906 Hook-Hastings Echo had been located. Altered by Jason McKown and Jack Steinkampf in 1980 and 1981, the organ underwent a complete mechanical refurbishment by Foley-Baker, Inc. between 1997 and 2000. A now-aged Phelps returned to coordinate all work, including a few changes and additions. Tonal work was handled by Austin Organs, Inc. under the direction of David Broome and Daniel Kingman, the latter doing much of the on-site finishing.

First Lutheran Church of Boston

Founded in 1839 as the German Lutheran Society, First Lutheran is affiliated with the Missouri Synod and is the oldest such congregation in New England. Outgrowing earlier buildings of 1847 and 1899 in Boston's South End, the church experienced rapid growth when English replaced German in its services in the early twentieth century. The present Back Bay building was designed between 1954 and 1957 by Pietro Belluschi, dean of the MIT School of Architecture until 1965, known for his work on New York's Pan Am building and Alice Tully Hall, and on the symphony halls of Baltimore and San Francisco. First Lutheran's graceful roof floating over a red-brick coffer makes an elegant case for integrating a Modernist building into a staunchly Victorian neighborhood.

Venues and Instrument Descriptions

In the 1960s and '70s, Boston-area churches commissioned so many instruments from first-generation tracker-revival builders (Fisk, Andover, Noack, Flentrop, Rieger) that later firms are less well-represented. Richards, Fowkes & Co.'s Opus 10, of 2000, was a welcome addition, a compact and uncompromising essay in a hybrid Dutch-North German style particularly suited to the music of Bach and his forebears. With suspended mechanical key action and Kellner temperament, the organ speaks with resonant authority into a buoyant acoustic. The historically modeled case is as confidently anachronistic in Belluschi's mid-century church as the church itself is nestled alongside Marlborough Street's row houses. Three stops prepared in 2000—Vox Humana, Schalmey, Cornet—were installed in 2010 to celebrate the organ's tenth anniversary.

Methuen Memorial Music Hall

Few organs thrown out of their original locations have landed as gracefully as Methuen's. Installed in 1863 on the stage of the original Boston Music Hall, Walcker's four-manual instrument was a showcase of novelty: pneumatic action, sliderless cone-valve windchests, two swell enclosures (including part of the Pedal), a plethora of curiously made flutes and free reeds, a crescendo device, and what would prove the first thirty-two-foot reed (free, not beating) heard on these shores. But as soon as 1881, the newly founded Boston Symphony Orchestra began jostling for space around the organ's muscled herms, winning the turf battle in 1884. The instrument, which had cost \$60,000, was sold for \$5,000, removed to storage, and sold again for \$1,500 to its savior, Edward Francis Searles.

To house the organ, Searles commissioned an Anglo-Dutch-style hall from Henry Vaughan, English-born architect of the National Cathedral. This great room served as Searles' music salon from 1909 until his death, in 1920. From thence the property passed through the hands of Ernest M. Skinner, whose workshop it was until his bankruptcy, to a civic organization that has operated it as a cultural center since 1946.

At Methuen, the Treat Organ Company put the pipes on new slider chests and provided a terrace-jamb console, preserving Walcker's original in-built keydesk with its colored porcelain indicators. During Skinner's ownership of the hall and organ, a few tonal changes were made, but nothing so drastic as the renovation undertaken by Aeolian-Skinner in 1947. The mechanism was sped up, the console modernized, and almost half the pipes replaced to conform to the firm's house style. In its first decade, the Andover Organ Institute, guided by Arthur Howes, brought the instrument to public notice and played an important role in shaping post-war organ reform thinking. Andover Organ Company, the organ's curators for decades, installed a Great reed chorus in 1971; more recently they have again updated the console, moved Aeolian-Skinner's spiky Krummhorn from Choir to Positiv, and installed a smoother clarinet in its place. Regular summer Wednesday recitals are supplemented by special events throughout the year.

Old South Church

Originally known as New Old South Church ("new" being 1875), to distinguish it from still-standing Old South Meeting House (1729), this is the third home of a congregation gathered in 1669 that has counted Benjamin Franklin, William Dawes, and Samuel Adams among its members. Cummings & Sears adapted John Ruskin's Venetian Gothic style to a corner lot in a masterful way, evoking hints of Basilica San Marco. In 1905, Louis Comfort Tiffany replaced the original interior stenciling with his own in purple and metallic silver, covering Clayton & Bell's stained glass with purple glass, as well. That decorative scheme perished under a coat of battleship grey paint in the 1950s, followed by a skillful if muted approximation of the original interior in 1984. As if in sympathy with the collapse of San Marco's campanile in 1902, Old South's bell tower began listing by the 1920s and had to be pulled down and rebuilt slightly lower in 1937.

George Hutchings trained in the Hook factory, but when it became clear that Francis Hastings was to assume the reins, Hutchings set out on his own in 1869. His large three-manual in 1875 for the gallery of Old South showed just how quickly he brought his establishment up to speed, for here was an instrument comprehensive in both tone and mechanism, with Barker Levers alongside a free-reed Physharmonica. Behind the same case, Ernest Skinner installed his Opus 231 of 1915, retaining the east-end location for a Solo and thirty-two-foot Bourdon. With three thirty-two-foot voices, and larger than Skinner's 1913 flagship at New York's Saint Thomas Church, the Old South instrument was Skinner's first truly large opus on home turf.

In 1969, ninety-three ranks of Reuter arrived, divided between gallery and chancel with consoles in both locations. The Skinner's thirty-two-foot Violone and Bombarde were retained, the latter a leaden foundation under the Reuter's lean, steely sound. The church decided to revert to Skinner after a dozen years, inspired by news that a large 1921 organ, similar in scope to Old South's 1915 instrument, was about to be demolished along with its home, the Auditorium in Saint Paul, Minnesota. Saved from the wrecking ball, Skinner Opus 308 was brought to Massachusetts. A partnership of Casavant Frères and Hokans-Knapp took charge of the organ's rebuilding and re-engineering. For the first time, all musical forces would be grouped at the east end with the clergy. Great and Pedal were installed behind the chancel screen, with Swell and Tuba Mirabilis stacked in the south tower, and Choir, Solo, and String in the north. The thirty-two-foot pipes are dotted about the landscape: 1921 Violone in the northeast, 1915 Bombarde in the southeast, Dulciana (ex-1915 Skinner Violone) in the south tower façade, 1921 wood Diapason in the west gallery (the low seven were originally Bourdons; Casavant extended them to full-length open wood). Nelson Barden undertook extensive rebuilding and tonal renovation from 1986 to 1990, using vintage Skinner pipework and new material from Austin and Schoenstein. In 1996, Austin supplied all-new Gallery manual pipework. With 115 ranks, this is Boston's second-largest organ.

Venues and Instrument Descriptions

Old West Church

Occupying higher ground than Old North Church, the original church of 1737 was razed by British troops fearful its spire would also be used to send signals across the river. Not until 1806 did Benjamin Asher complete the present Federal-style building. Together with the eighteenth-century Otis House next door, Old West is a rare survivor of the West End neighborhood that vanished during Boston's 1960s brush with urban renewal. The proportions of the front tower are especially harmonious, shallow pilasters leading the eye upward to two floors of windows surmounted by clock, swag, and cupola. Congregationalist at its founding, converted into a public library at the end of the nineteenth century, Old West has housed a Methodist congregation since 1964.

The 1971 Fisk organ finds that builder at his most intense and concentrated. Rarely has such a wide musical reach been distilled into a mere twenty-nine stops: choruses on all departments, tierce stops on each manual, reeds for early French repertoire alongside an embryonic Romantic Swell, all from a compact, detached keydesk. Cunning treatment of the voices allows them to be coaxed this way for German music, that way for French. Old West has taught a generation of organists about sensitive key action and elegantly flexible wind. The early nineteenth-century upper case is recycled from an Appleton organ, widened from three to four towers in homage to Father Smith; the chair case was built new to match.

Saint Andrew's Episcopal Church

The first Saint Andrew's was a small chapel built and dedicated in 1894, expanded in 1921 and again in 1931. A parish house arrived in the late 1940s, and in the 1950s the sanctuary was enlarged together with a new education wing. The first organ was a ten-rank Wicks of injudicious unification. When Donald Teeters arrived in 1957, he began a slow campaign for a new organ. Eventually, Donald Willing, one of the era's prominent writers and thinkers on organ design, was brought in as adviser (at the time, he was organist at Wellesley Congregational Church down the road), and the commission was entrusted to Casavant Frères, under the tonal direction of Lawrence Phelps and supervised by Karl Wilhelm. The new instrument was dedicated in February 1965.

The church's previous organist, J. Harrison Kelton, is responsible for the new organ, which, when completed in 2006, was Juget-Sinclair's largest work to date. While some acoustical improvements have been made in the chancel and crossing (really more of a sharp left turn from nave to chapel), the room remains a stubbornly dry ring into which the builders decided to throw a thirty-four-stop raging bull. With its crisp, balanced mechanical key action, the centrally located detached console reaches leftward to the Great and right to the Swell, with Pedal on both sides. While not copying any particular organ, the tonal language here is decidedly French, particularly the bracing reeds, ringing tierce combinations, and roaring Pedal.

Symphony Hall

Harvard acoustician Wallace Sabine's stroke of genius at Symphony Hall was to veto Charles McKim's original design for a wide, semicircular amphitheater, opting instead to copy successful European halls. The triumphant result is a steel, brick, and plaster shoebox sixty-one feet high, seventy-five feet wide, and 125 feet long, whose neoclassical coffers and crannies distribute sound with uncanny richness. As at Vienna and Amsterdam, the orchestra sits in the room itself with minimal interference from proscenium or balconies. Up to 2,625 attend each concert during the Boston Symphony Orchestra season, reduced to 2,370 for summer and holiday Pops, when tables, chairs, and waiter service replace the orchestra seating. Listen for the original leather seat bottoms dropping noisily during quiet moments, just as they have since 1900. Bostonians have their hall and wouldn't change a hair on its head, although the skimpy public areas (sacrificed to the acoustic shoebox concept) have been redecorated frequently with varying degrees of success. When the stage floor was replaced in 2006, the original hand-forged nails were carefully replicated.

Having recently completed the organ for the Mission Church, in 1897, and many other distinctive instruments along the Northeast Corridor, George S. Hutchings was at a peak when his firm built the three-manual organ for Symphony Hall in 1900. If this organ had a defining characteristic, it was surely the Pedal, containing not only an ample thirty-two-foot wood Diapason but also a Trombone on fifteen-inch pressure. Over the next fifty years, fashion bypassed Hutchings' essentially conservative scheme. What proved insufficiently orchestral for the 1910s and '20s became too heavy and Romantic for the '30s and '40s.

E. Power Biggs became the champion for a new Aeolian-Skinner of leaner aesthetic. It arrived in 1950 to mark three events: the Hall's fiftieth anniversary, the bicentennial of the death of J.S. Bach (including a visit from Albert Schweitzer), and the 1950 American Guild of Organists National Convention. Hutchings' thirty-two-foot diapason was chopped up and replaced with a slender thirty-two-foot Violone, along with a reedless Great, unenclosed Positiv, and capping Bombarde division. The organ gained fame perhaps less through recitals than through recordings, by Biggs, Pierre Cochereau, and Virgil Fox. The Foley-Baker, Inc. rebuild of 2004 sought to reframe the instrument in a world that had seen enormous changes in the sonic heft of concert-hall organs: the Fisk in Dallas, the Dobson in Philadelphia, the Glatter-Götz/Rosales in Los Angeles. Two additional thirty-two-foot registers, Diapason and Bourdon, were incorporated. The Positiv was eliminated, the Bombarde strengthened, and several foundation registers added as the Choir became a Solo. While the organ has yet to be heard in recital, it was featured in a prominent organ-orchestra concert at the AGO 2014 Convention, and is heard often in orchestral performances of the Boston Symphony.



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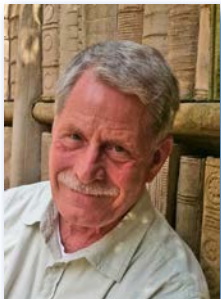
Convention Personalities



Jonathan Ambrosino, a Boston Native is a tuner-technician, consultant and author. His early work was with Nelson Barden, Austin Organs Inc., and Rosales Organ Builders. Local instruments under his care include those at Church of the Advent, Old South, First Lutheran, and All Saints, Ashmont. He has been involved in tonal restoration of notable pre-War organs, by Skinner (Saint Paul's Rochester 1927, All Saints Ashmont 1929), Aeolian-Skinner (Calvary Church Memphis 1935, Groton School 1935, Church of the Advent 1936), Aeolian (Longwood Gardens 1930), and Kimball (St John's Denver 1938). He is currently involved with design and tonal work for Spencer's new Antiphonal at St John's Cathedral, Denver; and for Parsons, tonal finishing of the 100-rank instrument they have rebuilt at Holy Trinity Lutheran Church, Buffalo. His more than 100 consulting clients have included universities (Cornell, Harvard, Northwestern, Univ. of Pittsburgh, U.C.L.A., Wellesley College, Minnesota) and private schools (Groton, Saint Paul's, Milton), as well as dozens of Catholic and protestant congregations. In this line he has worked more in the Episcopal and Anglican Church than any other, including the Cathedrals at Albany, Boston, Buffalo, Cincinnati, Denver, Philadelphia, Washington, and Wellington New Zealand. He is currently advising Trinity Church Wall Street, Saint Thomas Fifth Avenue and Saint John's Fishers Island on projects involving new organs; and St Stephen's Episcopal and River Road Baptist (both in Richmond) on rebuilds. Mr Ambrosino has written and lectured widely; his writings for *Choir & Organ* chronicle the US organ scene. Since 2014, he has edited the Journal of American Organbuilding for AIO.



Matthew Bellocchio is a project manager and designer at Andover Organ Company, in Lawrence, MA, which he joined in 2003. He held similar positions at Roche Organ Company in Taunton, MA, Marceau & Associates and Bond Organbuilders in Portland, OR, and Parsons Pipe Organs in Canandaigua, NY. He also works on Andover's publicity and sales, and leads the Berkshires-to-Buffalo maintenance team. A Charter Member, Fellow and past President of the AIO, Matthew served on the 1979 and 2001 Boston convention committees and is chairing the 2016 convention. During his presidency he initiated AIO Board videoconference meetings, started the "35 and Under" convention gatherings and spearheaded the AIO Fifth Decade Fund campaign, which raised over \$17,000 to underwrite the new AIO website and video. He has lectured at four previous AIO conventions and at AGO and OHS national conventions. In 2009 he received the AIO Otto Hoffman Literary Prize. Matthew met his wife, Lisa Compton, at the AIO 1979 Boston Convention, where they each received an AIO Exam Certificate – she for Service Technician, he for Fellow. Their daughter, Holly Bellocchio Durso, MBTA Deputy Director of Safety Oversight, helped write the MBTA travel tips in this convention book. An avid gardener, Matthew raises flowers and vegetables on their balcony overlooking the Merrimack River in the Downtown Historic District of Haverhill, MA. His other interests are stained glass, historic architecture and organ cases, and writing hymn parodies.



Joseph F. Dzeda, Upon the retirement in 1973 of Aubrey Thompson-Allen, formerly Managing Director of Henry Willis & Sons of London and Yale Curator of Organs since 1952, his son Nicholas and his former assistant Joseph F. Dzeda formed a partnership that has continued to the present day. The two co-directors and their staff of technicians have expanded upon the work begun more than sixty years earlier by Mr. Thompson-Allen, Sr. The A. Thompson-Allen Company is known for its faithful restorations of organs from the first part of the twentieth century. To date they have completed sixteen Skinner and Aeolian-Skinner organs, as well as several by other builders. Currently underway is the full restoration of Skinner Organ Opus 722, the great Newberry Memorial Organ in Yale's Woolsey Hall. One of the monuments of American organ-building, this is the largest instrument to bear the Skinner nameplate, and it has survived to our day with its musical and technological integrity intact. In addition to caring for Yale University's sixteen pipe organs, the company is responsible for maintaining some one hundred instruments throughout southern New England. Joe lives in a 1870s row house in New Haven's historic Wooster Square district. Apart from his love of the pipe organ, he maintains an interest in architecture, history, photography, movie palaces, steamships, old clocks and riding classic wooden roller coasters. He has been an active member of Trinity Church on the Green in New Haven since 1971.

Convention Personalities



Katelyn Emerson, organist, Praised for her “strong technique and fiery musicality,” (Boston Music Intelligencer) organist Katelyn Emerson, native of York, Maine, showcases repertoire from the 14th – 21st centuries in concerts, masterclasses, and lectures throughout the United States and Europe. Ms. Emerson has received top prizes in several national and international organ competitions, most recently the 2015 Arthur Poister Scholarship Competition (New York), the Fifth International Organ Competition “Pierre de Manchicourt” (France), and the VIII Mikael Tariverdiev International Organ Competition (Russia). A recipient of the J. William Fulbright Study/Research Grant, Ms. Emerson studied at the Conservatoire à Rayonnement Régional (Toulouse, France) en perfectionnement with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. She also completed her first European concert tour in 2015-2016, including performances in France, Belgium, Germany, and Russia. Chosen as one of The Diapason’s inaugural “20 under 30 – Class of 2015,” Ms. Emerson was featured with other organists and organ builders as demonstrating “superior accomplishments, leadership...and innovative thinking.” She has taught on the faculty of numerous summer organ academies and presented workshops at Regional Conventions of the American Guild of Organists. Ms. Emerson graduated with high distinction from Oberlin College and Conservatory with double bachelor’s degrees in organ performance and French and minors in historical performance and music history. Former organ teachers include James David Christie, Olivier Latry, Marie-Louise Langlais, and Ray Cornils. In September 2016, Ms. Emerson joins the staff at the Church of the Advent in Boston as Associate Organist and Choirmaster. For more information, please visit: www.katelynemerson.com.



Michael Brian Fazio was raised on Martha’s Vineyard Island, the son of Massachusetts artist Betty Fazio. His love of music came into focus while attending St. Joseph’s Preparatory Seminary in Princeton, New Jersey. He attended Westminster Choir College in Princeton, majoring in church music; Springfield Technical College, studies in engineering and emergency medicine; Northeastern University’s Emergency Medicine program (pre-hospital care/paramedic); Westfield State College, majoring in English Literature; and St. Hyacinth Seminary with studies in Philosophy. Further studies in electronic engineering were completed under private and government-sponsored programs. As a musician, he has served in several different churches, currently serving as Minister of Music at Church of the Holy Trinity in Middletown, Connecticut, where he was called in 2003. Previously, he served the Diocese of Springfield Massachusetts as Director of Music at St. Michael’s Cathedral from 1995-2000. He was awarded the Massachusetts Council of Arts and Music grant for his composition “Millennium Mass”, performed at the Cathedral in late 1999. Mike has served as President and Tonal Director of Austin Organs, Inc. since 2006. Previously, he operated American Classic Organ Co., Ltd., a firm he and Austin CEO Richard Taylor founded in 1989. At the Austin firm, his primary role is serving as Tonal Director. In this position, he designs new instruments and finds creative ways to redesign instruments of any period to create new ensembles that meet the needs of our contemporary generation. He also enjoys working in the voicing department as a flue and reed voicer, has worked in console and chest construction, and often joins installation teams. The love affair with the Austin system began many years ago, when he was given a tour through a large Austin Airbox. The aura created by the warm amber shellac was enhanced by the simplicity of the patent action design. He is honored to be part of this historic company, creating vibrant instruments and continuing the legacy. Away from the company, Mike enjoys spending time restoring and cruising in his 1929 yacht, Annie Laurie, and exercising the privilege of flight as a private pilot in a single engine airplane. Mike and his cat “OC” live aboard Annie Laurie year-round in Chester, Connecticut.



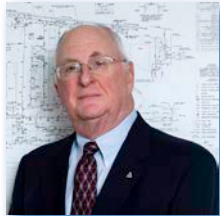
William O. Finch began organbuilding in 1971 with the Andover Organ Company. He received a degree in anthropology from Beloit College in 1976, and conducted field research in Archaeology with Museo Nacional in Costa Rica. After college he returned to Andover Organ Company, working on the building of new instruments as well as the restoration of 19th century instruments. In 1995 Will began employment at C.B. Fisk, Inc. working primarily in the pipe shop, but also assisting with installation and tonal finishing. For the last 15 years Will has been responsible for coordinating the required filings pertaining to lead usage with the Massachusetts Department of Environmental Protection and the Environmental Protection

Convention Personalities

Agency. Other interests include open space trail building in his home town of Reading, MA, gardening and maintaining an 18th century home.



Mike Foley was born and raised in Manchester CT. He studied piano for 15 years and essentially taught himself to play theatre organ. He saw his first pipe organ at age 13 and, as he puts it, was never the same thereafter. With friend Tom Felice's help, he started collecting and selling used organ pipes and parts and by the ripe old age of 17, they bought and installed the organ from Hartford's Colonial Theatre. In 1968 he teamed up with William Castle Baker to form a "Keyboard Instrument Service" business they called Foley-Baker Enterprises. Within months, and with some professionally designed advertising, business grew to include the care of pianos, harpsichords, electronic keyboards and pipe organs. In 1982, Mike split off all but the pipe organ department to concentrate on building a high quality and nationally recognized pipe organ service business. Foley-Baker Inc. employs 16 full time technicians who Mike acknowledges are the reason behind the firm's success. FBI services instruments throughout the Northeast and is regularly engaged in major projects throughout America, some of high profile.



Jon C. Jones, a fire protection consultant from Lunenburg, Massachusetts holds Bachelors and Masters Degree in science education and is a member of the National Fire Protection Association (NFPA), the Society of Fire Protection Engineers (SFPE), and the Massachusetts Chapter of the International Association of Arson Investigators (MAIAAI.) Jon served as a call fire fighter on the Lunenburg Fire Department for more than 35 years; he has served on the staff of NFPA and as Fire Marshal at the University of Massachusetts Medical Center. He served as the Chair of the Massachusetts Board of Fire Prevention Regulations, the chair of the NFPA Technical Committee on Industrial Fire Brigades Professional Qualifications (NFPA 1081) and as a member of the NFPA Technical Correlating Committee on Professional Qualifications. He is currently a member of the NFPA Technical Committee on Fire Inspector Professional Qualifications (NFPA 1031). In his consulting practice, Jon has worked with national fire service organizations and private industry to develop programs focused on firefighter safety, fire prevention, fire investigation and employee response to emergencies.



Chris Nagorka was born in Denver, Colorado and became fascinated with pipe organs after hearing "Bach on the Biggest" as a small child. Growing up in nearby Parker, he started his organ career in 1985 working for Norman Lane. It was during this time that Chris purchased a new set of 4' Octave pipes for the sole purpose of learning voicing on them. In 1988 he moved to Louisville, Kentucky to work for Miller Pipe Organ Company. At the 1990 AIO convention in Hartford, he attained the level of FAIO certification. In 1991, Chris moved to Charleston, West Virginia to start his own firm, Kanawha Organ Works, which he still owns and operates. In his spare time, Chris enjoys riding and building custom bicycles, working on a couple of vintage Ramblers, and dabbling in electronics. He lives with his wife, Heidi Talmage, and their cat, Mr. Wubbs.



Martin Near began working at the Spencer Organ Company in 2007, having begun his career in organ restoration as an apprentice in the workshops of Timothy Fink, John Bishop, and Nelson Barden & Associates. Today, his time is divided between pipe restoration and tuning. In addition to his work for SOC, Martin is a freelance countertenor, specializing in Early Music, and is a core member of Blue Heron, a Boston-based vocal ensemble devoted to Medieval, Renaissance, and early-Baroque music. He began his musical studies at the Saint Thomas Choir School in New York, and went on to study Classical Composition at the New England Conservatory in Boston. Musical matters aside, Martin is the proud father of a six-year-old, is fatally dependent on morning coffee, and a fan of the Detroit Red Wings.

Sean O'Donnell apprenticed with the J.H &C.S. Odell Company of New York (1982-1985) while a college student. After working for several years in the field of nuclear physics, he returned to organ building as a free-lance engineer/mechanic working with Berkshire Organ Company, Southfield Organ Builders,

Convention Personalities



and Roche Organ Company in Massachusetts, Rosales Organ Builders of Los Angeles, and Nelson Barden & Associates of Boston. In 1994 he became an employee of the restoration firm of Nelson Barden & Associates of Boston. In 2001, he returned to freelance organ building, working for Rosales Organ Builders, Kegg Organ Company, Dobson Organ Builders, Nelson Barden & Associates, Schoenstein Organs, and Spencer Organ Company as well as completing a number of independent restoration projects. In addition to specialty restoration projects, he provides technical and logistical services to other organbuilding firms. Career highlights include the Nelson Barden Associates Boston University Symphonic Organ Project; Rosales Organ Builders Op. 24, Walt Disney Concert Hall, Los Angeles; Dobson Organ Builders Op. 76, Verizon Hall, Philadelphia; and the Wanamaker Organ Restoration Team, Philadelphia. Independent project highlights include the conservation of the 1838 Peter Jewett organ, Granville, MA; and the restoration of the 1861 E & GG Hook Op. 307, Boston. Mr. O'Donnell has been a member of the American Institute of Organbuilders (AIO) since 1989, served on their Board of Directors 2004-2007, and chaired the AIO Education Committee from 2008 to 2016.



Barbara Owen holds degrees in organ and musicology from Westminster Choir College and Boston University. She is the author of numerous periodical and anthology articles, entries in *The New Grove Dictionary of Music*, and several books, including *The Organ in New England*, *E. Power Biggs: Concert Organist*, *The Registration of Baroque Organ Music*, *The Organ Music of Johannes Brahms*, and *The Great Organ at Methuen*. She once worked for the C. B. Fisk firm and was for many years Music Director of the First Religious Society of Newburyport and Librarian of the AGO Organ Library. A Past President of the Organ Historical Society, she has also served the American Guild of Organists as Regional Councilor and chapter Dean, is a Trustee of Methuen Memorial Music Hall, and currently active as an organist, lecturer and organ consultant.



John A. Panning 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. He lectured about Haskell pipes at the AIO 2015 San Francisco convention. Active in local civic organizations, John is also organist of St. Paul's Evangelical Lutheran Church, Carroll, Iowa.



Deneb Puchalski has been working with wood for over 30 years as a carpenter, boatbuilder and furniture maker. He received formal training in furniture making and design at the Center for Furniture Craftmanship in Rockport, Maine, first as a student, then an assistant instructor, and finally as the artist in residence. Deneb has been working since 2001 as a representative and demonstrator for Lie-Nielsen Toolworks. Years of teaching and demonstrating have presented an opportunity to hone and polish hand skills, as well as the ability to share these skills with others. You can find Deneb at Lie-Nielsen Events and teaching all over the United States.



Richard Rabin has worked and volunteered in the fields of public and occupational health for over 40 years. He directed the Occupational Lead Poisoning Registry at the Massachusetts Department of Labor for over 20 years. In that position he trained employees, employers and physicians on occupational lead poisoning. Prior to that position he worked in the childhood lead poisoning program in Boston. He has also published several articles on both child and adult lead poisoning. Currently, he volunteers with the Massachusetts Coalition for Occupational Safety and Health as a trainer and technical consultant.

Convention Personalities



Joseph K. Rotella is founder and owner of Spencer Organ Company, Inc., located in the Boston suburb of Waltham, Mass. While earning his Bachelor's degree in music at Boston University in 1992, Mr. Rotella apprenticed with Boston organ restorer Nelson Barden. After working several years with Mr. Barden on many Skinner and Æolian-Skinner instruments, Mr. Rotella formed his own firm to specialize not only in similar sorts of restorations but also to supply restoration parts and services to the pipe organ industry. In the past decade, Spencer's ten-member staff has completed several notable projects: the 96-rank 1938 Kimball in Saint John's Cathedral, Denver; the 144-rank 1930 Aeolian at Longwood Gardens; the 55-rank 1953 Aeolian-Skinner at St. Paul's School, Concord, NH and several other restorations. The firm maintains about 60 organs throughout New England and Pennsylvania. Spencer Organ Company is also a member of the Sustainable Business Network of Massachusetts, completing their Sustainable Business Leader Program in 2012.



John (Brooks) Sullivan, founder and owner of Webster Associates, is an advisor to privately held companies. He works with owners to make a company more efficient, which leads to better results. Brooks has spent the great majority of his professional life working with privately held companies in virtually every industry. Prior to forming Webster, about 12 years ago, he was in the financial world, working with privately held companies. Virtually every company has problems, or issues, that are either ignored or will be taken care of "later". These items, whether in sales, marketing, human resources, systems, reporting, costs, etc. may not be fatal, but have a negative effect. By improving these areas efficiencies are introduced and results improve. Good management is not rocket science, but it does require attention to detail in all phases of the business. Private companies often pay great attention to areas that are comfortable or in favor and less attention to other parts. These other parts, if ignored, can grow and become a problem that will ultimately hurt a company. All problems have solutions.



Jeff Weiler is president of JL Weiler, Inc., an 11-member firm, headquartered in the South Loop of Chicago, specializing in historically informed museum –quality restorations of pipe organs throughout the world. As a frequent lecturer on topics related to pipe organ restoration at conventions of the American Institute of Organbuilders, the Organ Historical Society, the American Guild of Organists and other groups, Weiler is often asked to speak on the history of the Rudolph Wurlitzer Manufacturing Company and the famous pipe organs built by the firm. He compiled and edited the 800-page book, *The Wurlitzer Pipe Organ: An Illustrated History*. A graduate of Northwestern University with a Master of Music degree, Jeff Weiler has authored articles and reviews that have appeared in *Theatre Organ*, *The Diapason*, *The American Organist*, *Choir and Organ* and *In League*. His commentaries on pipe organ-related subjects have appeared in *The New York Times*, *Wall Street Journal*, and over *National Public Radio*. Weiler has been retained as consultant and project manager by numerous churches, universities, and symphony orchestras to survey, plan and oversee pipe organ projects including the John F. Kennedy Center for the Performing Arts, the Chicago Symphony, the Cleveland Orchestra, the Jacksonville Symphony as well as the Universities of Chicago, Michigan, South Dakota, and Northwestern University among others. Weiler has served multiple terms as an officer American Institute of Organbuilders, the Organ Historical Society, and other organizations. He served as editor of *The Journal of American Organbuilding* for a decade.



Thomas Wood earned a bachelor's degree in electrical engineering from Purdue University and a master's degree in organ performance from Indiana University. After a stint working for Shure Brothers designing phonograph cartridges, the organ bug bit and he went to work for the E. H. Holloway Corp. In 1970 Tom took a multiple position at the Indiana University School of Music (now the Jacobs School of Music) as Curator of Organs and Electronic Engineer for the school's audio and electronic music programs where he taught courses in those fields as well as organ construction and design. During this time, the firm of Thomas Wood and Associates was founded to accommodate his extra-curricular activities. In 1980 the bug bit harder and along with John Goulding, the firm of Goulding and Wood was born. After retirement from G&W, he again took the position of interim curator at the Jacobs School which lasted for five years and

Convention Personalities

earned him the tag of curator emeritus. Having been both fascinated and frustrated with various windchest designs he had become intimately familiar over the years, Tom started researching their development. He is indebted to the Organ Historical Society for a grant that allowed him to do research at the society's Organ Archives. He was an active organist-choirmaster but hung up his organ shoes several years ago. Currently Tom is a member of the Jackson Township Volunteer Fire Department and serves as Treasurer for the Episcopal Diocese of Indianapolis.



Sandra Wyman has 15 years of direct industry experience as a process, development, and systems engineer. After completing an MBA from Bentley University in 1992, she started her own consulting practice focused on pollution prevention. Since then, she has been involved in toxic use reduction and resource conservation planning for many different manufacturing processes. She also performs facility regulatory audits, permitting, and enforcement action negotiations at the federal and state levels. Ms. Wyman has a BS, Chemical Engineering from Worcester Polytechnic Institute, is a licensed Professional Engineer (P.E.), and is a certified Toxics Use Reduction/Resource Conservation Planner. Currently she is an adjunct faculty member at Southern Maine Community College in the Pre-Engineering Program and is a member of Biobased Maine, a non-profit trade association working to create and support Maine's emerging bioplastics industry. As time and nature allow, she enjoys hiking and foraging for favorite fungal finds.

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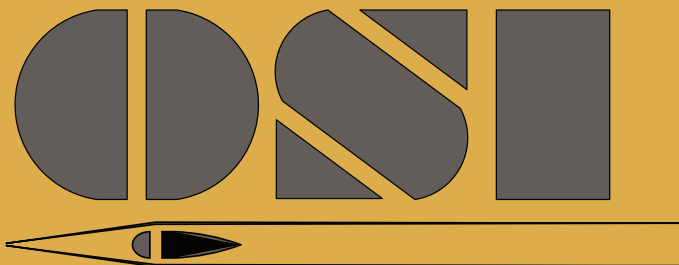
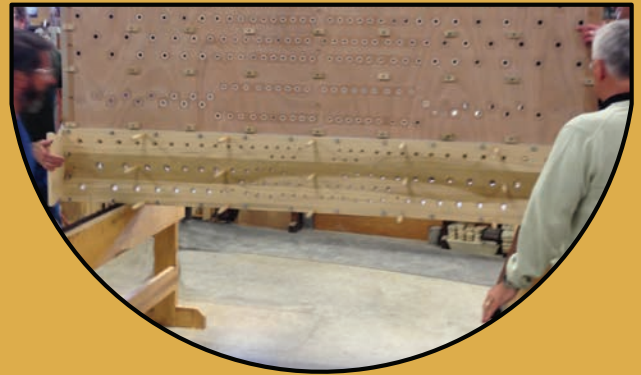
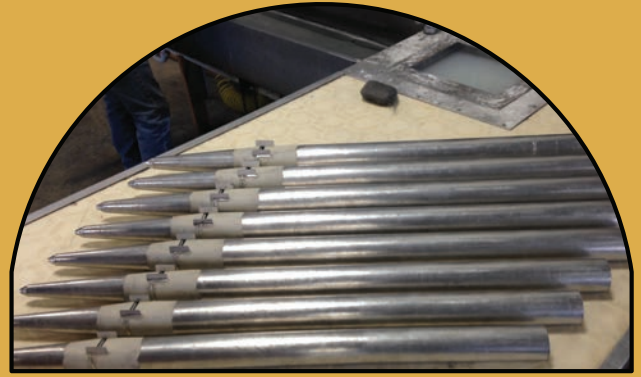
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