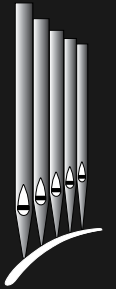


A · P · O · B · A

Associated Pipe Organ Builders of America



NORTH AMERICA'S PREMIER
PIPE ORGAN BUILDING, REBUILDING
AND SERVICE FIRMS



PIPE ORGAN RESOURCE GUIDE
AND
MEMBER PROSPECTUS

SETTING THE BAR

APOBA represents the very best in the industry; as such, membership in the organization is by invitation only. Our purpose is to foster high standards of integrity and quality in pipe organ building and preservation activities.

OUR MESSAGE

The pipe organ industry remains very strong and pipe organs remain a vital part of traditional worship. APOBA is committed to providing answers and solutions to any situation; we are “All things Pipe Organ”.

Whether you are preserving a quality instrument or building new, APOBA members can provide solutions to meet any need including space planning, acoustical analysis, technical design and tonal specifications. In all of this, we will work with budgets suited to your specific goals.

SUPPORTING THE SCIENCE AND THE ART

APOBA partners with groups like the American Guild of Organists (AGO) and the Organ Historical Society to further the common goals of each group.

APOBA is a major sponsor of Pipe Organ Encounter (POE), the flagship program of the AGO introducing young people to the majesty of the pipe organ, both in terms of the instrument and its music, as well as the technical aspects of building and preserving pipe organs.

APOBA is a major sponsor of the American Public Media radio program Pipedreams, by host Michael Barone, enjoyed by a worldwide audience each week.

APOBA has authored a series of publications for use by churches and institutions who are looking to install or rebuild a pipe organ. These are part of our Prospectus and free to the public.



Pipedreams®

AS A TRADE ORGANIZATION

- 1** *APOBA tracks industry regulatory issues, both in America and with the European Union, such as the responsible use of lead (essential to our trade) and the use of sustainably harvested and renewable raw materials.*
- 2** *APOBA tracks industry activity within our membership to develop marketing activity benefitting all aspects of the trade from the instrument to the music they render.*
- 3** *APOBA works closely with the National Fire Protection Association in the development of the National Electric Code (NEC) for pipe organs. We work diligently to ensure our instruments are safe and reliable. This includes proper fusing, cable sizing and types, grounding and safe techniques; all ensuring quality that will stand the test of time.*



WHY CHOOSE AN APOBA FIRM?

In the centuries-long history of the king of instruments, there has never been a more exciting time of creativity combined with superb craftsmanship as there is right now – right here in North America. Nowhere else is there such a diversified demand for different styles and sizes of pipe organs. Because there are so many options available to the pipe organ purchaser, our leading pipe organ building firms have formed the Associated Pipe Organ Builders of America primarily to serve as an information clearing house.



For most people, purchasing a pipe organ is a once in a lifetime experience. It's hard to know what questions to ask, let alone how to get the answers. APOBA provides a simple way for people to take advantage of the expertise of the top people in the field, many of whom bring the experience of the several generations who preceded them. They have developed publications to help organ committees make informed decisions and manage their pipe organ projects effectively, whether purchasing an organ or planning a program for renovation or service.

Included here is information about planning space for a pipe organ, including architectural and acoustical considerations, and information about fundraising for a pipe organ. The member firms stand ready to answer specific questions; they share the philosophy that helping clients make proper provisions for a fine instrument is a professional responsibility to their craft – not an impediment to the sales process.



OUR MISSION

Building modern musical instruments for the Church and Concert Halls today mandates a comprehensive understanding of the history of the literature, its composers and the evolution of the organ itself.

Our vision is focused on the organ effectively serving the musical and liturgical needs of each congregation for generations to come. Whether building a new organ or ensuring the longevity of your existing instrument, APOBA firms are at your service.

We encourage people to learn how to invest in an affordable, practical and functional pipe organ; One that will stand the test of time; Performance measured in centuries, not years.



APOBA PROMISE

OUR MEMBERS
PLEDGE TO HOLD
THE FOLLOWING
PRINCIPLES AT THE
CORE OF THEIR WORK

- **KNOWLEDGE**
rooted in history
- **TRADITION**
blended with innovation
- **ECLECTICISM**
*ensuring musical
relevance*
- **QUALITY**
through craftsmanship
- **COMMITMENT**
to the future

We provide information on how to raise funds for pipe organs. APOBA member firms have observed countless successful fund raising methods employed by their clients over many decades. They know what works and what doesn't and gladly share this information through printed materials and through individual consultation with organ committees.



The American organ builder is an adventuresome sort, interested in studying the traditions and exploring the future. APOBA has an important role in this through the sharing of research and technology among firms. Membership in APOBA is open only to firms who have proven their integrity and stability. The collegial atmosphere among the APOBA member firms, fostered by mutual respect, promotes an open exchange of information leading to progress and efficiency.

Finally, our list of member firms is a valuable resource for organ purchasers because it includes a variety of organ building styles unmatched anywhere else. The organ builders of North America serve the largest pipe organ market in the world. More pipe organs are installed here than in any of the other organ building centers. The options available to the pipe organ purchaser in North America are unlimited for another important reason: Our builders are not tied to a strict national tradition. From the beginning, organ builders in the new world have brought the best of ideas from England and continental Europe and used them as building blocks to create organs of all kinds for the unique American market with its multiplicity of religious denominations and secular venues. American firms produce organs designed primarily for accompaniment and support of the church service. They build instruments of all sizes from a tiny practice studio instrument to ones matching the grandeur of a huge cathedral church or concert hall. American builders are also available to make strict historical copies of European and English styles, modern organs based on historic precedent, instruments suited to specific branches of the organ repertoire, or those geared for an eclectic approach.





PLANNING SPACE FOR PIPE ORGANS

AN ARCHITECT'S GUIDE WRITTEN & PUBLISHED BY APOBA



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INTRODUCTION

This booklet is intended to aid in planning for the installation of a pipe organ. It answers questions often asked regarding basic components, placement of the organ, and technical requirements. We encourage establishing a dialogue between architect and organ builder. This communication from the earliest stages is vital to the success of the project. Any high quality organ builder will be glad to assist in the design phases.



VARIETY IN PIPE ORGANS

The pipe organ can be designed and installed in a variety of ways depending on the style of the room and the musical needs of the organ purchaser. This page illustrates a number of different possibilities of organ installations. Organ components can be housed in a case with compartments in which display pipes are mounted (see photos A, B, and C). Or they can be arranged to create an open design (see photos D, E, and F).

The components of the modern pipe organ can be divided into three main categories: (1) pipes/windchests, (2) console, (3) blower. The pipes are placed on windchests which operate them. The pipes and windchests must be located together. The console (keyboards and stop controls) operates the windchests. It may be mechanically attached to the pipes/windchests (in which situation it is often called a keydesk), or it may be in its own cabinet electrically connected to the pipes/windchests and placed in any location. Likewise, the blower may be housed with the pipes/windchests, but is often preferred to be in a remote location. While there are many other secondary components to the pipe organ, these three items are common to all



HISTORIC PIPE ORGAN: ▶
Memorial Art Gallery, Rochester, New York
14 stops, 1 manual

It is the only full-sized Italian baroque organ in North America, dating from the late 17th or early 18th century. It is currently used by the Eastman School of Music for their organ students.

instruments and are the most important to consider in planning space. Questions regarding specifics of the components are best left for discussion with specific builders, but some helpful information is presented later on.

The heart of every pipe organ is of course the wind-blown pipes which are arranged in an instrument by ranks. A rank is a set of pipes of the same tone (e.g. a rank of oboes, or a rank of flutes). Each pipe in the rank corresponds to a key on the keyboard. A rank may contain 32 pipes for pedal ranks or 61 pipes for manual ranks. The ranks of pipes stand on windchests, which are wooden boxes containing wind (air under pressure). When valves in the windchests are activated by the organist at the console, the wind enters the pipes causing them to speak.

A rank of pipes is only capable of producing one type of sound at one volume. Therefore to provide a variety of sounds and volume levels, pipe organs consist of multiple ranks of pipes that can be played either alone or in combination with other ranks to create varying possibilities of sound.

The size of a pipe organ is stated by the number of ranks. The term stop (or voice or register) is often synonymous with rank, but sometimes a stop will comprise several ranks. Stop also refers to the controls on the console which turn on the ranks, hence "pulling out all the stops." The number of keyboards, called manuals, is also used to indicate the size of a pipe organ. Size varies significantly from one organ to the next and is generally governed by the size of the room. The chart "General Guidelines for Pipe Organ Size", found in Chapter 7, lists information concerning approximate recommended sizes, and is only to be used as a general guide.

WORLD'S LARGEST PIPE ORGAN: ▶
Boardwalk Hall, Atlantic City, New Jersey
1,235 stops, 449 ranks, 7 manuals

With an official total of 33,112 pipes, the organ is the largest (and loudest!) musical instrument on Earth. Although it has not functioned fully since the great Atlantic hurricane of 1944, it still continues to play for conventions, the Miss America Pageant, political rallies and sports events.



photo credit: Len Lévesseur



photo credit: Len Lévesseur

ACOUSTICS

Planning a room with good acoustical properties is important, not only for the pipe organ but for all music (instrumental or choral) and the spoken word. To ensure the desired results, it is wise to retain the services of a professional acoustician. Look for one who understands the requirements for successful musical acoustics as well as clear speech intelligibility and who has a demonstrated history of work in church buildings that you can visit.

It is important to plan for a room that has pleasing, responsive, and resonant acoustical properties. The room should be equally responsive in all frequency ranges; an even reverberation time of two to three seconds with the building half occupied is a practical goal. While it is possible to build a successful instrument in less favorable conditions, it is not desirable. One general rule to help achieve a good acoustic is to allow a minimum of 250 cubic feet of volume for every person.



The acoustical response of the room is determined initially not only by its cubic volume, but also by its shape and its materials. A rectangular plan with a high flat ceiling is best. Sidewalls which are too low not only reduce cubic volume but force undesirably low positioning of the organ pipes.

Dense, non-porous surfaces (floor, walls, and ceiling) will promote better sound reflection. Choose all finish material carefully and sound absorbing material (pew cushions, carpet, etc.) should be avoided. Floor surfaces of hardwood, concrete, tile or marble are most desirable. Walls of stone or smooth brick are ideal.

Generally, the more solid the material, the better the results. Ceilings should also be hard surfaced and porous materials avoided as much as possible. If such material is desirable for visual reasons, it should be sealed with a polyurethane sealer. It is especially important to provide rigid materials near the choir and organ areas. This will contribute greatly to the total effect in the room. Sound diffusion – an even distribution of sound throughout a room – is in part created by architectural details such as pilasters, beams, moldings and reveals. Irregular wall and ceiling surfaces also promote sound diffusion and should be incorporated into the design of the room where possible.

REMEMBER THE FOLLOWING POINTS IN PLANNING A GOOD ROOM:

- ▶ Plan for responsive acoustics with a natural reverberation.
- ▶ Surfaces (floor, walls, ceiling) should be constructed of solid, hard, acoustically reflective materials with sound diffusing elements.
- ▶ Avoid sound absorbing materials.
- ▶ Minimum cubic volume = 250 cu. ft. per person.

LOCATION OF THE PIPE ORGAN

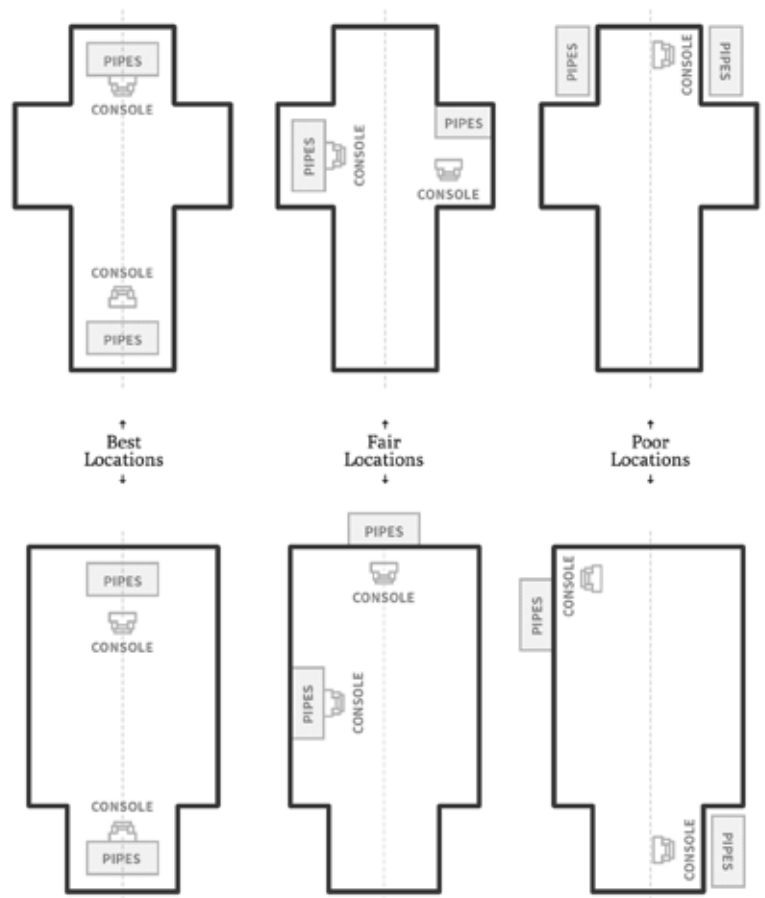
The pipe organ is a wind-blown instrument. To allow the instrument to fill the room naturally with musical tone, pipes/windchests should be located prominently without obstacles to sound distribution. Location on the central axis of the room is ideal. The farther away from the central axis and the more barriers to egress of sound, the less desirable the location.

The function of the instrument is important in deciding where it should be located. If the organ will be used to accompany choral singing, the pipes and choir should be located as closely together as possible. The location of the console should ensure good sight lines between the organist and the choir, chancel, and altar.

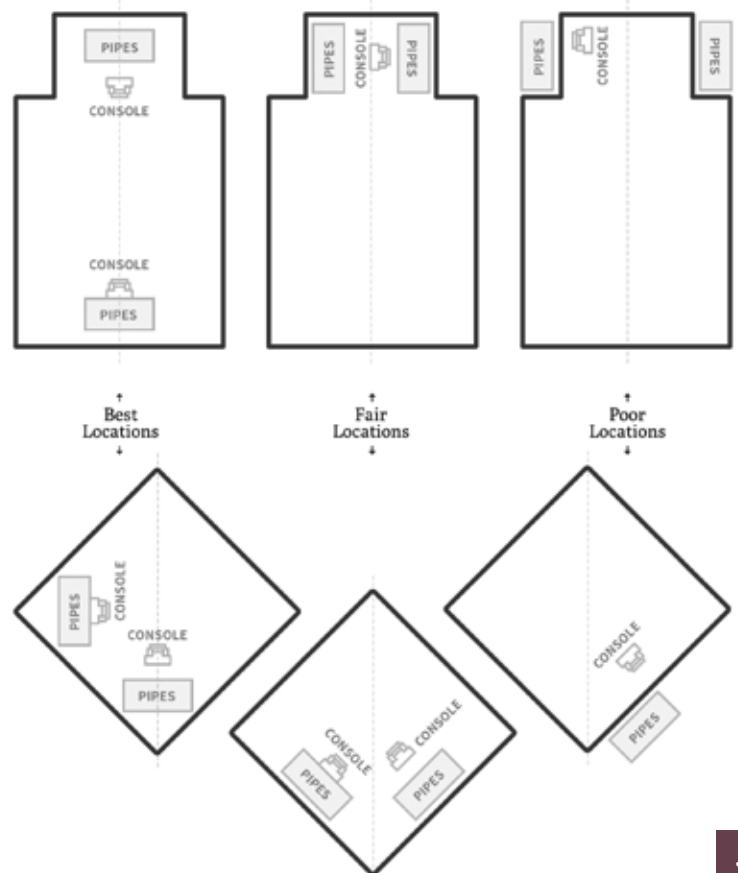
If the instrument is in a concert hall, the organ should be placed to provide good sight lines between the conductor, the organist and instrumentalists.

REMEMBER THE FOLLOWING:

- ▶ Locate the pipes as prominently as possible on the central axis of the room.
- ▶ Maintain good sight lines for the organist at the console.
- ▶ Locate the choir and pipes/windchests in the same area of the room.
- ▶ The pipes should be located above and behind the choir or orchestra members.



TYPICAL EXAMPLES OF ORGAN LOCATIONS



COMPONENTS OF THE PIPE ORGAN

Details of pipe organ construction are best learned from a pipe organ builder; however, the following general information is offered as a primer.

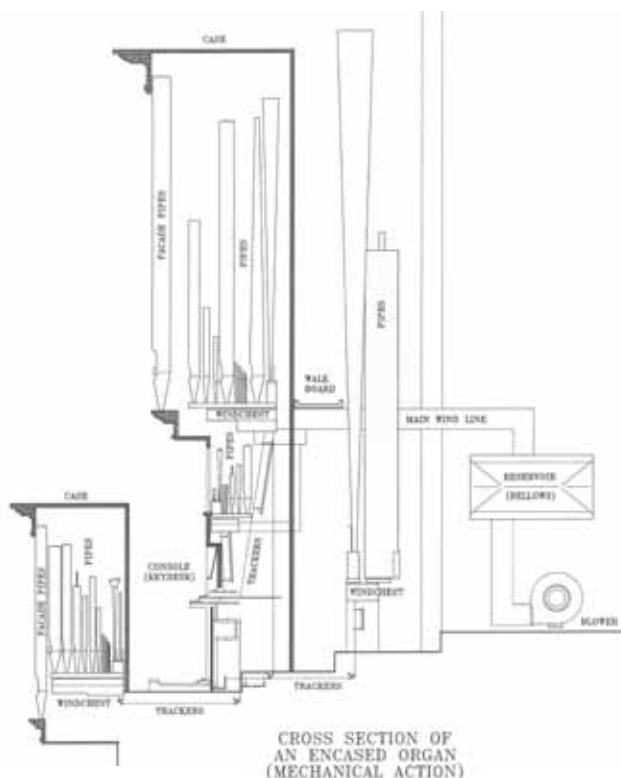


The three basic elements of a pipe organ were mentioned on page 2 and are covered in more detail below. Another important element is the method of connection between console and pipes/windchests. This is called the action. The type of action employed determines to a great extent the layout of the organ components. There are two types of action in general use today; mechanical and electric.

MECHANICAL ACTION

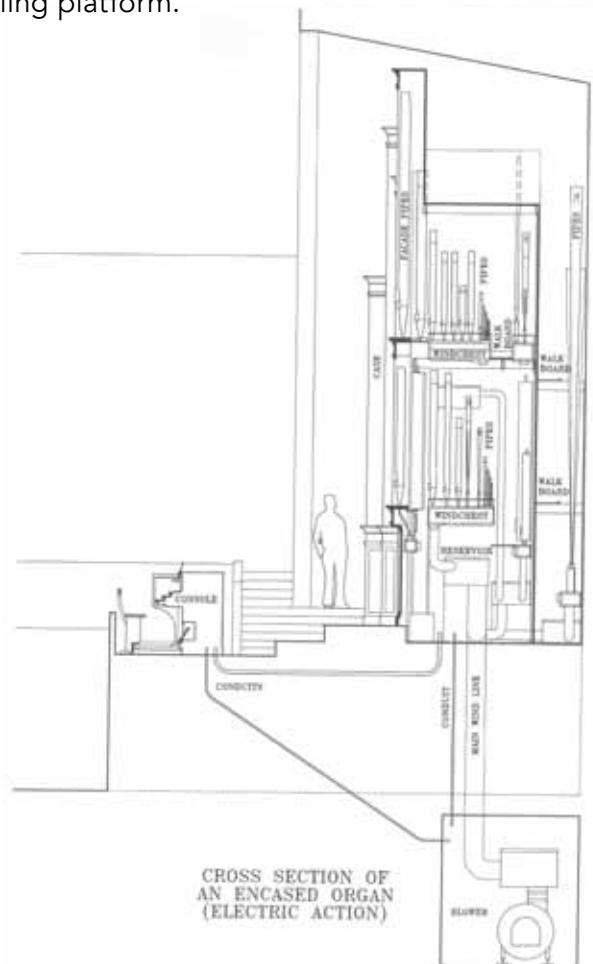
Mechanical action organs, or tracker organs as they are commonly called, are usually built within a wooden cabinet called an organ case which is located within the room. Tracker organs have many direct mechanical connections between the console and the pipes/windchests. The console is usually built into the lower front of the organ case and is called the keydesk.

Mechanical action organs sometimes employ a separate or detached console. When this configuration is used, the mechanical connections between the console and the organ case are installed in a chase which is on or built into the floor. A chase size of 16" high by 60" wide is adequate for most installations. The organ builder will provide more specific requirements.



ELECTRIC ACTION

Electric action organs are typically built within an organ case, located within organ chambers, or in another space provided within the room. The connection between the console and the windchests is electrical, operating on 10 to 30 volts direct current, meaning a detached and moveable console is often practical. The link between the console and the pipes is a flexible electrical cable and the console can be placed in the most convenient location to suit the needs of the church. However, care should be taken to avoid excessive distance. Movable consoles are typically equipped with casters or are provided on a rolling platform.



THE PIPES/WINDCHESTS

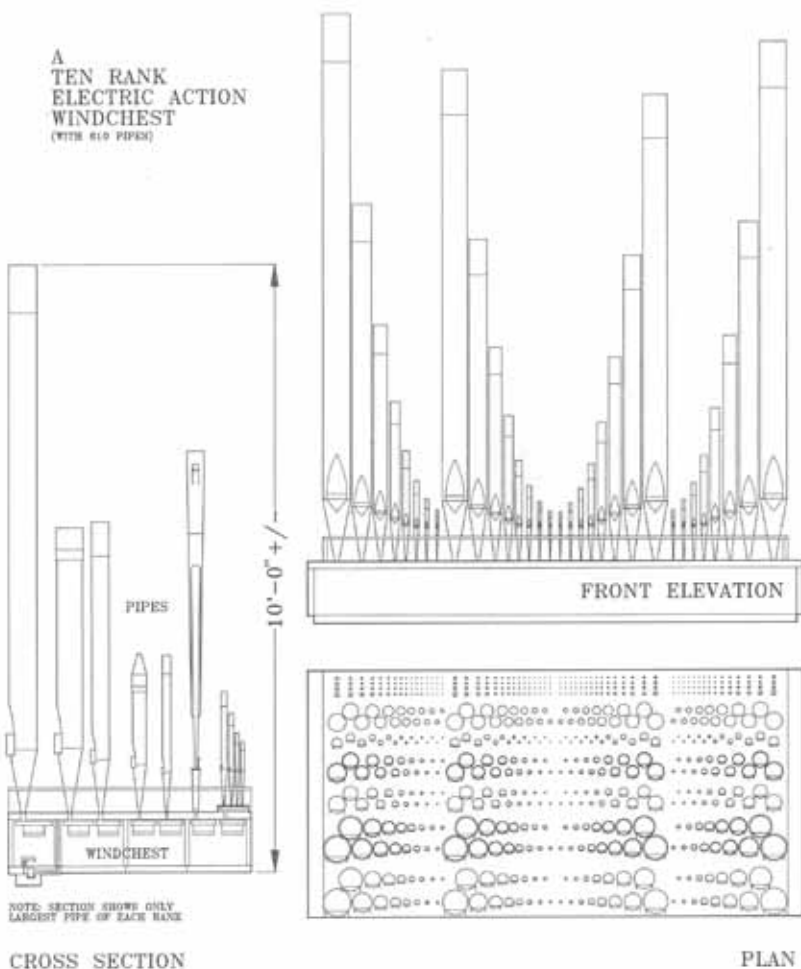
The arrangement of pipes/windchests in a mechanical action organ and an electric action organ can be seen in the "Cross Section of an Encased Organ" diagrams in page 6. The configuration and arrangement may vary from builder to builder but the space necessary for the instrument is somewhat universal.

The space required for a mechanical action organ is defined by the size of the case. The weight is borne on the footprint area of the case and floor loads can vary from 50 lbs/sq.ft. to as much as 1,000 lbs/sq.ft. for a large instrument with a small footprint.



The windchests are the largest and heaviest component to be considered in the layout of an organ. They are approximately 8' to 10' in length and vary in width depending on the number of ranks. The floor in the area where these parts are located should be capable of supporting 450 to 500 lbs per rank. This generally means floor loads of 50 to 100 lbs/sq. ft. However, the load can be concentrated or redistributed in many cases so consult your pipe organ builder for more specific information.

It is important to consider that access to these components is required for regular tuning and service. The chart "Average Console Size and Weights", on page 8, gives some handy references to size and weight of pipes/windchests.



THE CONSOLE

The console is the control center; it is the interface between the organist and the organ proper. Whether the console is attached to the instrument via mechanical action or linked to the organ electrically, the console must be ergonomic and responsive; most consoles are built to standards established by the American Guild of Organists (AGO). As noted earlier, console placement is important to permit good sightlines for the organist to balance organ, choir and congregational singing. An organ's stops are normally controlled by draw knobs (pulled in and out) or tilting tablets (toggled or moved up and down) and are grouped by division. A division is typically represented by its own keyboard. Expression pedals, centrally located above the pedal keys, enable the organist to control the volume of certain divisions of the organ. Consoles include couplers which allow two or more divisions to be played together from one manual or on the pedals. Finally, consoles often include a series of thumb pistons under the manuals as well as toe pistons above the pedalboard; these allow combinations of stops to be programmed in advance and later recalled at the push of a button.

Average Console Size and Weights:

Manuels	Width	Depth	Height	Weight
2 (small)	5'	5'	3'9"	500 lbs
2 (large)	6'	5'	4'2"	700 lbs
3	6'7"	5'6"	4'4" (or more)	1,000 lbs
4	6'10"	6'	4'8" (or more)	1,300 lbs



Left: Attached console (often called keydesk) Right: Detached Console

THE BLOWER

All pipe organs must have a system to deliver wind (pressurized air) to the windchests. The air is pressurized by a motor-driven centrifugal blower. It is ideally located in an acoustically isolated area in order to prevent mechanical noise from being transmitted into the room where the organ is to be heard. The air should be filtered and drawn from the room where the pipes/windchests are located. A wind trunk or wind line must be supplied from the blower to the organ and this is normally the responsibility of the purchaser.

The wind lines required range from 6" to 15" in diameter with 8" to 12" being typical. It is essential that all seams in the wind lines be air-tight and should be formed with lapping in the same direction as the wind's travel. Taped joints are not sufficient. Whatever their material, wind lines should be capped at both ends during the building construction process to keep the lines free from dust and debris. Lines running through unheated/uncooled space should be insulated. Lines should be terminated 6" to 12" inside the blower room and the organ area. Wind lines may be either 24 gauge galvanized or PVC pipe if local building codes permit.



ELECTRICAL REQUIREMENTS

Preliminary planning for electrical service should take the following into consideration:



1. Blower(s)
 - One dedicated circuit per blower; normally 110v. for small organs, 220v. for medium to large instruments. Three phase power preferred for blowers over 1 h.p.
2. Light Fixtures: (at pipes/windchests)
 - One or two dedicated circuits.
3. Duplex Receptacles: (at pipes/windchests)
 - One or two dedicated circuits (may share a circuit with #2 above in small instruments).
4. Light Fixtures: (at console)
 - One dedicated circuit.
5. Rectifier: (low voltage DC power supply)
 - One to four dedicated circuits required. Some mechanical action organs do not require a rectifier.
 - Usually located with main blower
6. Rectifier: (at console)
 - One or two dedicated circuits. Some organs do not require a console rectifier.

PLANNING:

Pipe organ systems which require electricity are the blower, work lights, console lights, work outlets, and action current rectifier. Since these components and current ratings vary significantly from instrument to instrument, specific electrical questions must be directed to the organ builder. Blower motors range from ¼ to 10 horsepower depending upon the size of the instrument.

Note: Your organbuilder should be aware of article 650 in the National Electric Code and ensure that all wiring is properly sized and fused for safety.

Organ rectifiers run on AC current and provide the 10- to 30-volt DC current to operate the organ and console's internal components. The organ builder will normally provide any necessary rectifiers and all D.C. wiring in the organ. The purchaser is responsible for the hookup of all A.C. wiring during the organ installation.

Most electric action organ builders require that the purchaser install conduits between the major components of the organ (console, pipes/windchests and blower) in which A.C. and D.C. wiring can be run. Here are some general guidelines, although requirements vary significantly:

1. Provide a 1" to 3"Ø conduit from the console to each area where pipes/windchests are located (including remote locations such as antiphonal or echo divisions). These will be used for the organ's D.C. wiring
2. Provide a ¾"Ø conduit (with wires) from the console to each blower location (including any remote locations). These will be used for switching the blower(s) and rectifier(s) on and off from the console.
3. Provide one or more ¾"Ø conduits from an A.C. source (panel board) to the console for lights and/or rectifier.
4. Provide a 1"Ø empty conduit from the main blower to the main area of pipes/windchests. This will be used to bring D.C. power from the rectifier to the organ's internal components.



GENERAL GUIDELINES FOR PIPE ORGAN SIZE

(for preliminary planning purposes only)

SEATING CAPACITY	TOTAL RANKS	# OF MANUALS	SPACE REQUIREMENTS ¹			
			VERTICAL LAYOUT		HORIZONTAL LAYOUT	
			FLOOR AREA ²	HEIGHT ³	FLOOR AREA	HEIGHT ³
100	3-10	1-2	8-10 sq ft per rank	10'-13'	8-10 sq ft per rank	10'-13'
150	5-13	1-2	8-10 sq ft per rank	13'-17'	8-10 sq ft per rank	10'-13'
200	11-16	2	6-8 sq ft per rank	17'-21'	5-8 sq ft per rank	13'-17'
250	14-20	2	6-8 sq ft per rank	17'-21'	5-8 sq ft per rank	13'-17'
300	18-24	2	6-8 sq ft per rank	17'-21'	5-8 sq ft per rank	13'-17'
350	22-29	2	6-8 sq ft per rank	17'-21'	5-8 sq ft per rank	13'-17'
400	26-35	2-3	3-6 sq ft per rank	21'-25'	5-8 sq ft per rank	17'-25'
450	30-42	3	3-6 sq ft per rank	21'-25'	5-8 sq ft per rank	17'-25'
500	34-50	3	3-6 sq ft per rank	21'-25'	5-8 sq ft per rank	17'-25'
600	39-57	3-4	3-6 sq ft per rank	21'-25'	5-8 sq ft per rank	17'-25'
700	46-64	3-4	3-6 sq ft per rank	21'-25'	5-8 sq ft per rank	17'-25'
800	50-71	3-4	3-6 sq ft per rank	25'-35'	5-8 sq ft per rank	17'-25'
900	57-78	3-4	3-6 sq ft per rank	25'-35'	5-8 sq ft per rank	17'-25'
1000	65-86	4	3-6 sq ft per rank	25'-35'	5-8 sq ft per rank	17'-25'

¹Pipes/windchests only; console and blower not included. Includes access areas such as walkboards, and tuning aisle behind encased organs.

²Depth of footprint for pipes/windchests should be between 1/4 and 1/2 of the width for good tonal egress.

³Assumes lowest windchest is 6'0" above floor.

Note: Actual space requirements depend on many things including: type of action, scales (diameters) of pipes, shape of space available, etc.

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TEN STEPS TO THE SUCCESSFUL FUNDING OF A NEW PIPE ORGAN

STEPHEN F. BRANNON, AUTHOR
 CONSULTANT IN PHILANTHROPY IN DOVER, DELAWARE

INTRODUCTION

The power and beauty of a pipe organ raises our spirits, it lifts our minds and hearts, and it inspires our lives. With its rich resources, the organ helps explain sacred mysteries, reveals divine grace, and stirs our deepest emotions. The unleashing of the full spectrum of an organ's power can move us to tears, can console our grief, and can enhance our joy. It has been said that no other form of music acts so powerfully as an instrument of both meditation and celebration.

Based upon experience in church fundraising throughout the country, *Ten Steps to the Successful Funding of a New Pipe Organ* begins when a specific builder and organ design have been selected and options narrowed to such a degree that a fund-amount can be identified.

The acquisition of organ funds is a major project for most churches, and the task often reveals unfounded fears. Will the organ drive be successful? Can we raise this amount of money? What will we do if we fail to reach our goal? Are we taking on more of a challenge than we should? Will the organ fund draw contributions away from regular church support? *Ten Steps* clarifies the activities required for a successful campaign, and it provides instructions on how to organize and implement an effective fundraising plan. Through *Ten Steps*, an organ funding committee can lead a congregation through an innovative, enthusiastic campaign, which raises funds and expands the church's understanding and appreciation of organ and choral music. While a pipe organ fundraising campaign requires dedicated labor, it has been proven over and over again that it remains an enjoyable and satisfying experience for all participants.

- | | |
|----------|--|
| STEP 1: | ESTABLISH AN ORGAN FUNDRAISING COMMITTEE |
| STEP 2: | DETERMINE THE MINISTER'S ROLE |
| STEP 3: | SET THE GOAL |
| STEP 4: | RESEARCH AND EVALUATE THE PROSPECTS |
| STEP 5: | CREATE INDIVIDUAL CULTIVATION PLANS |
| STEP 6: | SELECT WAYS TO RAISE GIFT DOLLARS |
| STEP 7: | ORGANIZE THE FUNDRAISING TIMETABLE |
| STEP 8: | PRODUCE FUNDRAISING PUBLICATIONS |
| STEP 9: | ASK FOR THE GIFT |
| STEP 10: | RECOGNIZE THE GIFT |



1

ESTABLISH AN ORGAN FUNDRAISING COMMITTEE

Churches commonly establish organ selection committees which also serve as organ fundraising committees. However, since the organ selection committee works months and sometimes years in advance of any fundraising, and since the two processes of selecting a new instrument and raising funds to meet its costs involve differing scopes of knowledge and skill we recommend the formation of two separate committees the organ selection committee and the organ fundraising committee.

Of singular importance to the success of the organ fundraising committee is the enlistment of the chairperson. Choose well. The chairperson, while knowledgeable about the organ, should have a greater understanding about how to motivate some individuals to serve on a committee and others to lend financial and personal support to a worthwhile project. The chairperson should make a leadership gift, likely being the first to make a gift. Both time and energy are required for a successful campaign, and the chairperson should have staying power.

Members of the organ fundraising committee should be influential and involved church members, who early on make their own gifts to the organ fund. Usually, the organ fundraising committee includes representatives from various church constituencies: older members, middle-aged members, those married with children, young marrieds, singles, youth, musicians, those with local business connections, and those with college or university connections. It is important that the organ fundraising committee includes some members of the organ selection committee. The director of music, organist, or choirmaster may be considered, but having the organist and choir director visibly active in fundraising is not always good. In one church



“*If the congregation really understands the need, the new organ will become a reality.*”
— a minister

the congregation incorrectly surmised that the organist wanted a new organ for her own self interest, and that the congregation was being asked to pay for it. Even the hint of this could be a problem.

Participation on the committee requires a strong, personal commitment, but there are many wonderful rewards for the service. It is not at all unusual at an organ dedication service to find the committee gathering to talk about the fun they had while working on the campaign. Often they are sorry the project is over, they want to keep going. While many campaigns, even sizable ones, have been successful without the aid of a professional fundraiser; the organ fundraising committee will need to decide whether or not to hire a professional fundraiser. Firms are available in all local areas, and you may contact them through either of these two professional fundraising organizations:

ASSOCIATION OF FUND RAISING PROFESSIONALS

4300 Wilson Boulevard, Suite 300
Arlington, Virginia 22203
Tel: 703.684.0410
www.afpnet.org

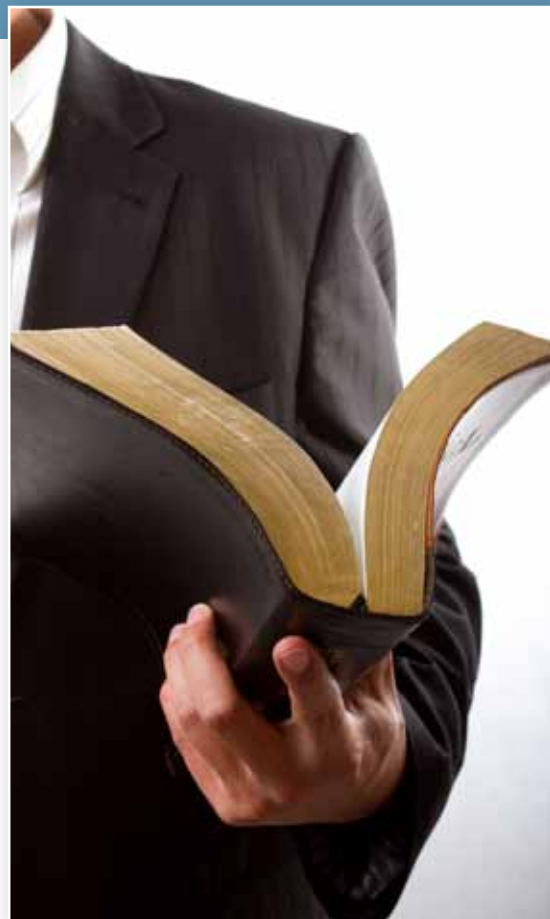
AMERICAN ASSOCIATION OF FUND RAISING COUNSEL

4700 West Lake Avenue
Glenview, Illinois 60025
Tel: 800.462.2372
www.givinginstitute.org

2 DETERMINE THE MINISTER'S ROLE

How a minister fits into the organ fundraising effort is largely dependent upon church policy and the minister's personal preference and style, but the minister often serves as an ex-officio member of the organ fundraising committee.

As a spiritual advisor and guide, the minister is always at the heart of all church activities, and the minister certainly encourages, inspires, and facilitates the fundraising committee in several specific ways. First, the minister shows support from the pulpit for the project. Second, the minister, knowing the congregation in great detail, serves as a guide concerning who should be solicited, by whom, for how much—and who should be left alone. Third, the minister often asks for gifts. In some instances, the minister alone has raised the entire amount needed for a new pipe organ.



“ One memorial gift gave us a fine start. Others quickly added their support. ”

— an organ fund committee member

3 SET THE GOAL

In nearly all first-time campaigns, the church faces an apparent dilemma between the amount of money needed for a new organ and the amount the church believes it has the capacity to raise. Too many churches make the mistake of guessing what can likely be raised from the congregation, usually based only upon anecdotal information. An unreliable estimate sometimes determines the price range of a new instrument. How does a church handle this dilemma?

First, determine the most desirable instrument for the needs of the church, then the selection's cost becomes the basis for testing a possible campaign objective and for establishing a more realistic goal. From experience, we know that organs for most churches will fall within three broad ranges of costs, depending upon the size of the church:

- Lower Range: \$100,000 - \$400,000
- \$400,000 - \$800,000
- \$800,000 - \$1.5 million

Also from experience, we know that successful campaigns will reflect the following general divisions:

- One or two gifts will equal approximately twenty percent of the goal.
- The top thirty gifts will equal approximately sixty percent of the goal.
- Another seventy-five gifts will equal approximately fifteen percent of the goal.
- The final five percent of the goal will come from many smaller gifts.



The following illustrates the basic principles described above:

GOAL: \$400,000				
TIER	NUMBER OF GIFTS	AMOUNT OF GIFTS	TOTAL	% OF GOAL
Upper Tier	2	\$40,000	\$80,000	20%
Middle Tier	3	\$20,000	\$60,000	60%
	5	\$10,000	\$50,000	
	6	\$8,000	\$48,000	
	7	\$6,000	\$42,000	
	10	\$4,000	\$40,000	
Lower Tier	12	\$2,000	\$24,000	15%
	16	\$1,000	\$16,000	
	50	\$400	\$20,000	5%
All other gifts			\$20,000	



“ Everything we tried was a success.
It was easier than we anticipated. ”
— an organ fund chairperson

The same goal can be reached through different gift amounts and different numbers of gifts. The following example, a variation of the illustration above, depicts this guideline:



GOAL: \$400,000				
TIER	NUMBER OF GIFTS	AMOUNT OF GIFTS	TOTAL	% OF GOAL
Upper Tier	4	\$20,000	\$80,000	20%
Middle Tier	6	\$10,000	\$60,000	58%
	10	\$5,000	\$50,000	
	12	\$4,000	\$48,000	
	12	\$3,000	\$36,000	
	20	\$2,000	\$40,000	
Lower Tier	20	\$1,500	\$30,000	20.5%
	20	\$1,000	\$20,000	
	30	\$500	\$15,000	5%
	80	\$200	\$16,000	
All other gifts			\$5,000	1.5%

For example, the organ fundraising committee, following the above illustrations, identifies prospective donors who have the capacity of making a \$10,000 gift to the organ fund. They will look for others with the capacity for \$5,000, others at \$2,000, and so on down through the chart, listing names of individual prospects beside the gift amounts needed. In this manner, the committee emerges with a more dependable analysis of the gift potential within the congregation, and a campaign goal can be set with more reliability.

The following portrays the common occurrence of quickly raising a portion of the goal to get started. For example, if \$150,000 is secured toward a \$400,000 goal, the remainder could be achieved through a three year pledge:

GOAL: \$250,000				
NUMBER OF GIFTS	WEEKLY	AMOUNT	TOTAL	% OF GOAL
20	\$20.00	\$3,120	\$62,400	25%
20	\$15.00	\$2,340	\$46,800	19%
50	\$10.00	\$1,560	\$78,000	31%
60	\$5.00	\$780	\$46,900	19%
51	\$2.00	\$312	\$16,224	6%

It is important to note that more gifts are raised after the church has signed a contract with the organ builder than before. Many churches sign contracts when they have approximately 30% of the objective in hand or pledged. There is usually ample time to allow pledges to be paid while the organ is being built.

“ More churches raise money for pipe organs by themselves than by the use of a fundraising specialist. ”
 — an organ fund chairperson

4 RESEARCH AND EVALUATE THE PROSPECTS

All individuals, groups, or businesses who could possibly contribute to your organ fund should be included on the prospect list. Enumerate those with close ties to your church: church members, former church members, choir members, former choir members, etc. Add those businesses owned or operated by church members. Community musicians and local music organizations and groups could be viable prospects. Also, national, regional, and local denominational funding sources should be explored.

A fundraising standard based upon successful campaigns suggests that the committee should identify at least three prospects for each gift needed- The committee can expect that with three prospects for a \$10,000 gift, one of the prospects is likely to give \$10,000 and the other two will usually make gifts, but not of that amount. A quick and easy way to conduct such prospect evaluation is to enlist an ad hoc committee, made up of three to five individuals, familiar with church giving patterns, and knowledgeable about the local community. The work of the prospect evaluation committee is always conducted in absolute confidence.

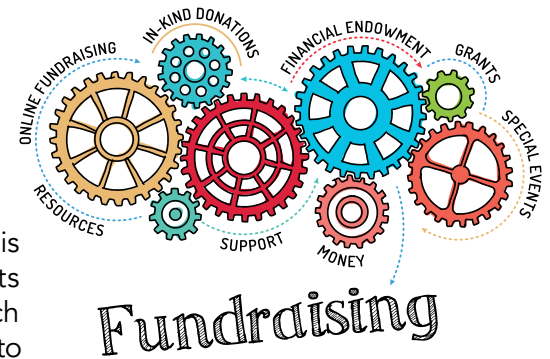
For additional help, reference sections of city and university libraries are filled with fundraising resources. Either in a separate fundraising division or as part of the reference section, volumes of materials are available to guide you through individual and family giving, to direct you to biographical listings of wealthy individuals, and to instruct you in grants-writing for family foundations.

5

CREATE INDIVIDUAL CULTIVATION PLANS

When the work of the prospect evaluation committee is completed, a cultivation plan is prepared, which lists the action steps required to solicit a gift from each prospect. Many prospects will fall into categories according to gift sizes, and the organ fundraising committee might wish to solicit some prospects individually while approaching others as a group. What information is needed to bring the prospect into a full understanding of the need for the organ? Who will ask for the gift? When is it appropriate to ask for the gift? Your cultivation plan will map all the steps required to move the prospective donor to the point of making a gift.

After reviewing the gift evaluations and the prospect cultivation plans, the organ fundraising committee can determine the information and activities needed to "make the case" for the new organ: What information should be included in weekly church bulletins? in the church newsletter? in displays? in brochures? in direct mailing of information packages? etc.



“Keep the progress of the organ fund before the congregation through monthly newsletters or announcements to maintain enthusiasm.”
— a church member

6

SELECT WAYS TO RAISE GIFT DOLLARS

Gifts of cash are the primary focus of each solicitation. Always the quickest route to reaching the goal, cash gifts can be solicited directly from the donor, either as a lump sum gift or as a gift payable over a period of time. The majority of new pipe organ funds are raised after signing the contract with the organ builder, and the committee can determine the length of time appropriate for gift payments-to coincide with the organ builder's payment schedule.

While the bulk of the organ fund goal is most often reached only through sizable gifts of cash from individuals, the organ fundraising committee may consider other ways to raise gift dollars, as described below. During the identification and evaluation period before the actual campaign begins, consideration should be given to the several ways to raise gift dollars.

Financing the Organ

Some congregations choose to borrow all or a portion of the cost (usually one-third) from other church funds, from banks, from church members, or from other churches with large endowments. In at least one instance, a congregation borrowed a nest egg amount and gave it to investors to multiply into a larger amount. Often the amount borrowed is tied to the organ builder's payment schedule and paid back as the gifts are raised from the donors.

Using Bonds to Raise the Funds

While not frequently encountered in church-related fundraising, the issuance of bonds earning interest may become a worthwhile consideration. One successful church campaign included the use of two hundred "Organ Notes" bearing a face value of \$500, earning 6% simple annual interest. The holders of these notes could donate the interest earned each year, for a tax deduction, accumulate interest payments and donate them all at the same time, donate all or a portion of the amount loaned when the note became due, or collect the total principal and interest, without making a donation.

Challenge Gift

The organ fundraising committee should consider a challenge gift to spur others to give. Often the donor of a sizable gift will agree to match other gifts within a particular period of time. A challenge gift could become an effective part of the campaign strategies and plans.

Interest Income

Interest income from early gifts is a reliable way to raise additional funds, providing a significant percentage of the total raised. It is important to focus early on donors who have the potential to give large gifts; these early gifts can produce an extra margin of interest income.

Gifts of Property

While some donors can't contribute much money, they might be able to give gifts of real estate, art works, rare books, etc. Prior to the campaign, the organ fundraising committee should determine how such gifts will be accepted and liquidated.

Bequests and Wills

An organ drive is a good time to educate church members to the effectiveness of including the organ fund in their wills, for a specific gift amount, for a percentage of the total worth of the estate, or for the entire estate. Other forms of planned or deferred giving could also become part of the solicitation strategies. Individuals often create deferred gifts, through their own advisors and lawyers, by including the organ fund in their wills, establishing a charitable remainder trust, and through other bequest provisions. Bankers, investment advisors, and lawyers in the church can establish an ad hoc advisory board to safeguard the interests of the church while providing counsel and advice to the donors.

Special Offerings

Most churches only raise modest funds through special offerings, but they find them a reliable way to regularly claim the congregation's attention. Special offerings tied to concerts and music programs, "Pennies for Pipes" jars, and monthly pew envelopes are such possibilities. Collections based upon the parable of the loaves and fishes (weekly or monthly contributions equal to the cost of a loaf of bread and a piece of fish) have been used. One congregation discovered that during the Depression members in their church sold the eggs which their chickens laid on Sundays and contributed that income to a church project; current members decided to contribute for a certain period of time interest income earned on Sundays from investment "nest eggs." Another church divided the total number of Doxology notes into their organ fund goal; each Sunday the organist played only those notes which were "paid for," indicating the weekly progress of the organ fund.

Souvenir Pipes

When an old organ is dismantled to make room for a new one, selling parts of the old organ can raise additional funds. Likewise, naming specific parts of the new organ as memorial or tribute gifts is equally effective in generating gifts.

Events

Music-oriented events, concerts, movies, variety shows, dinners, etc., provide excellent entertainment and raise important gift dollars. Such events attract guests from outside the congregation, expanding the scope of possible donors, while keeping the organ fund fresh in the minds of everyone.

Project Based

Many churches use a variety of projects to raise gift income. Dinners, car washes, bake sales, rummage sales, silent auctions, cook books, raffles, holiday wreaths and wrapping paper, recycling bins, paper drives, ice cream socials, flower arranging sales, and craft fairs have figured in many.

Single Donor

In some instances, churches discover that a new pipe organ may be donated entirely by a single donor. Such an act is often the response to an opportunity to name the organ in memory or in tribute to an individual or family.



7 ORGANIZE THE FUNDRAISING TIMETABLE

It is important to construct a fundraising schedule or timetable, and it is equally important to remember that you will likely make several schedule adjustments as the campaign unfolds. However, the committee should expect to spend from three to eighteen months on the preparation, cultivation, and solicitation phases of the campaign, while allowing pledge payments to be made over a period of two to three years. Depending upon the size of the gift, some pledge payments could take up to five years. Of course, circumstances within individual churches, such as the overall goal and the number of prospective donors, require shorter or longer periods. A quick campaign could be completed within six months; a moderate campaign usually takes from twelve to twenty-four months; a long-term campaign could stretch out for four or five years.

A campaign timetable checklist reflects the following phases:

PHASE 1: PREPARATION (4-6 MONTHS)

- Establish the nature and scope of the campaign
- Determine the overall goal for the campaign
- Relate the organ project to the general church budget
- Explore monthly payments to possible lenders
- Determine amount to come from gift income
- Decide what the organ fundraising campaign will cost
- Prepare a campaign budget
- Draft the case for support
- Establish the organ fundraising committee
- Identify and evaluate the prospects
- Develop the cultivation plans for prospects

PHASE 2: CULTIVATION AND SOLICITATION (6-8 MONTHS)

Cultivation

- Presentation Meetings
- Brochures
- Concerts
- Worship Bulletins
- Direct Mail

Solicitation

- Chair and Members of Organ Fundraising Committee
- Key Prospects for Leadership Gifts
- Challenge Gift
- Individual Solicitations
- Direct Mail Solicitations
- Telephone Solicitations
- Grant Proposals

Acknowledgements

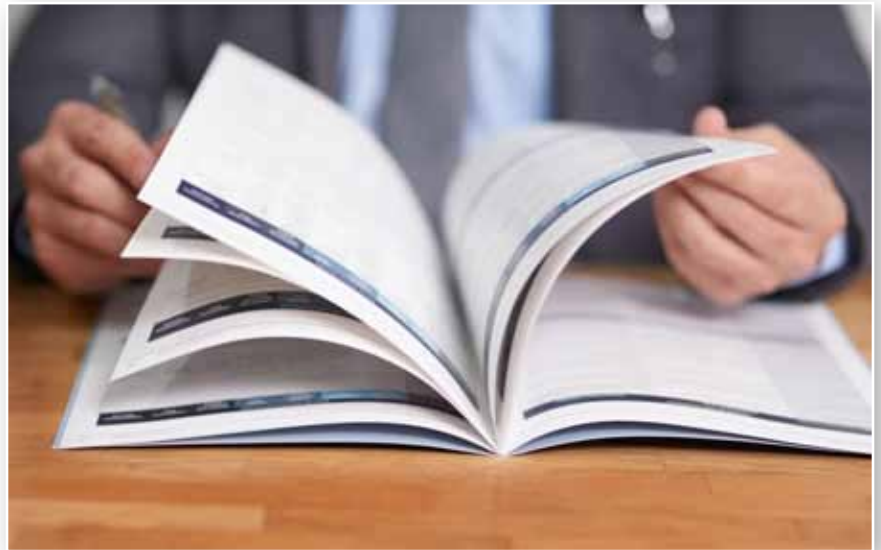
- Thank-you Letters
- Order Plaques
- Compile Recognition Opportunities
- Plan Campaign Celebration Service

PHASE 3: PLEDGE PAYMENT PERIOD (1-5 YEARS)



8

PRODUCE FUNDRAISING PUBLICATIONS



Campaign publications inform prospective donors of the need for a new organ, describe the scope of the campaign, and provide periodic updates on the progress of the organ fund. Early campaign plans should include careful consideration of the use of Sunday bulletins for updates, progress charts conspicuously posted, and a special campaign newsletter and progress reports along with interesting and motivating stories about the organ fundraising committee, the organ itself, the organ builder, etc.

An important campaign publication is the case statement brochure, which literally makes the "case" for the new organ, through a narrative which includes several important elements: history of the old organ, evaluation of the old organ, the need for a new organ, the process of selecting a new organ, description of new organ with pictures, history of organ builder, cost of the new organ, fundraising plan, committee, timetable, etc, asking for a gift, ways to make a gift to the organ fund.

Obviously, the case for support should be drafted by someone with full knowledge of the organ and the fundraising process. After revisions, additions, corrections, etc, by the organ committee and/or the organ fundraising committee, a final edited version will serve as the basis for the printed case for support.

The case statement and other publications should be attractive (not to be confused with expensive) and concise. Remember, most potential donors will devote only a few minutes of reading time to your materials. Loading them with stacks of diverse publications will likely ensure that they throw them all in the trash.

Other campaign publications will include pledge cards, materials for volunteer solicitors to use, written proposals, thank you letters, etc. Of course, with the presence of desk-top publication possibilities, many churches-or church members-have the capacity to produce economical and imaginative publications to serve the campaign.

COMMON NEWSLETTER BULLETIN TOPICS

- What is wrong with our existing organ?
- What are the various options and possibilities for the location of an organ and choir in our church?
- What are organ price ranges?
- What do we get for the price?
- Are used organs available?
- What will the organ look like?
- How is the organ used in the church?



9 ASK FOR THE GIFT

People like to be asked.

Asking for the gift is the most crucial step in your entire fundraising process. Everything the organ fundraising committee does should facilitate this vital step.

Based upon the cultivation plans for each prospect, solicitation efforts will include individuals asking other individuals, congregational appeals, direct mail solicitations, grant proposals to foundations, phonathons, etc.

Orchestrating the solicitations is the key to success. It is advisable to begin this process with those closest to the project: the chair and members of the organ fundraising committee, key individuals who can make leadership gifts, the congregation, and others. Share with the prospects the fundraising plan, including the range of specific gifts needed. When a prospect sees that the goal can't be reached unless certain gift levels are obtained, they are more likely to seriously consider solicitations of particular amounts. Also, early gifts allow donors to influence and help other donors.

Who asks for the gift? Simply put, the person who asks for the gift is the one person to whom the donor won't say "no." Your cultivation plan for each donor should identify the donor's key solicitation volunteer. It can be the minister, the organist, a close friend, etc.

How does one actually ask for the gift? There is no exact formula for success in asking for a gift. One should always find a way that is innately comfortable, which also allows one to rely upon well-practiced interpersonal communication skills. It is often helpful to tell what other gifts have been made. For many, one of the hardest moments in the solicitation process is asking the donor for a specific gift amount. How should the question be asked? Never say, "We have put you down for \$." Experienced fundraisers suggest this approach: Will you consider a gift of \$? Usually this phrasing is more comfortable for both the volunteer and for the donor.

“ Gifts to the organ fund continue long after our organ has been paid for. ”
— a church organist

10 RECOGNIZE THE GIFT

Each gift to the organ fund should be recognized immediately through a thank-you letter from the campaign chairperson, the minister, or both. Neither the name of the donor nor the size of the gift should ever be published without the permission of the donor, but special honor lists are usually prepared at the conclusion of the campaign. Plaques listing all donors, usually arranged according to gift ranges (leadership, major, special, etc.), are frequently mounted in a public space. Naming opportunities for parts of the organ, or for all of it, are normally recognized with plaques. The organ dedication event offers many wonderful opportunities to publicly acknowledge all the donors.



Andover

ORGAN COMPANY

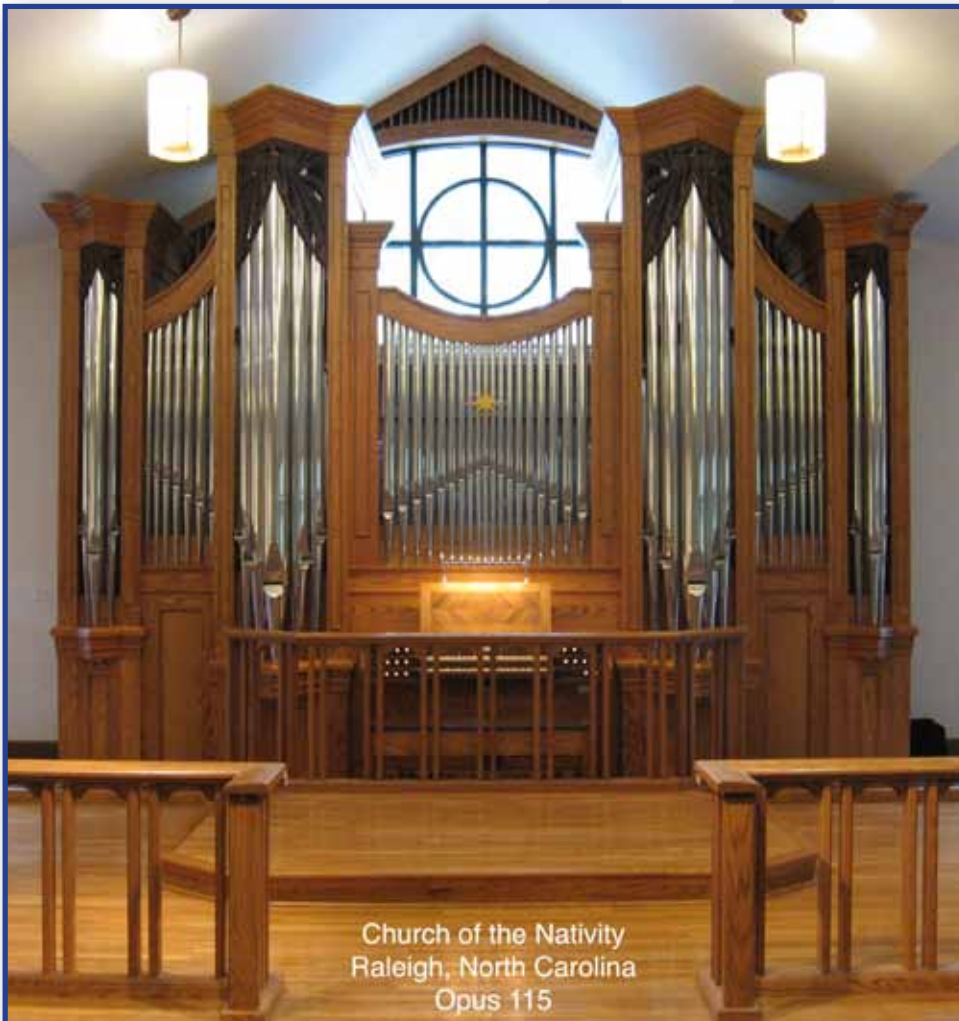
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 Methuen, Massachusetts 01844
 Telephone: 888-274-2626
 Fax: 978-685-8208
 E-mail: andover4u@verizon.net



Our Company

ANDOVER ORGAN COMPANY was founded in 1948 as a result of an organ institute held at Phillips Academy in Andover, MA, which reintroduced mechanical, or tracker, action organs into the USA. The company began modestly by maintaining and rebuilding old tracker organs and was one of the first to begin saving 18th and 19th century American organs.

IN 1959 ANDOVER BUILT one of the first new tracker organs by a US firm since the 1930s. In 1964 we accomplished the world's first re-trackerization of an electrified tracker organ. Over our 60+ year history, we have become experts in the restoration of organs by many builders. We have rebuilt or restored over 450 organs, while building over 100 new instruments. Our largest organ, with 82 stops, is Opus 114, built in 2007 for Christ Lutheran Church in Baltimore, MD.



Church of the Nativity
 Raleigh, North Carolina
 Opus 115



St. Joseph Cathedral, Buffalo, NY
 E&G Hook & Hastings, - 1876



Lutheran Theological Seminary
 Gettysburg, PA - Opus 84



Phillips Academy, Andover, MA
 Opus 80



Cathedral of the Holy Cross, Boston
 E. & G. G. Hook & Hastings, Opus 801
 New console based on drawings and photographs of the original console



Christ Lutheran Church, Baltimore, MD
Opus 114 - 2007



University of North Carolina
at Greensboro Opus 111 - 2005

A NEW INSTRUMENT custom designed to meet the musical requirements of your music program; ...a **REBUILDING** or **RESTORATION** of your existing instrument; ... an **OLD INSTRUMENT** restored and repurposed to fit your needs and your budget; or expert **MAINTENANCE** to keep your instrument in the best possible condition, **ANDOVER** has the **EXPERIENCE** and **EXPERTISE**.

Restoration and Rebuilding

A MECHANICAL ACTION pipe organ is a long-term investment which, with periodic restoration or rebuilding, can give centuries of service. Andover's reputation as the leading restorer and rebuilder of 19th century American organs is unrivaled. Occasionally, an instrument's usefulness can be greatly improved by some judicious tonal changes or additions. We take great pride in skillfully blending the new with the old. The end result can be the functional equivalent of a new instrument, but for far less cost.



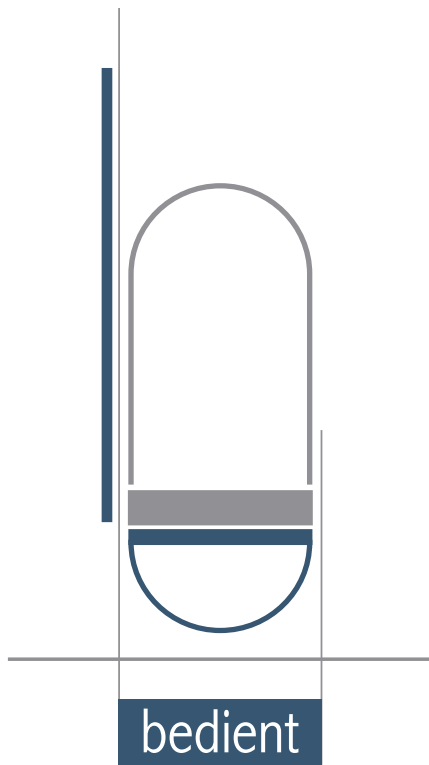
South Parish Church, Augusta, ME
E&G Hook - 1866

Tuning and Maintenance

WITH PROPER TUNING and maintenance a pipe organ will sound its best and give reliable service for many decades. Each year we maintain over 300 organs throughout the Northeast, Mid-Atlantic and Southeast – from northern Maine to South Carolina, from western New York to the islands off eastern Massachusetts. These instruments range in age from a few years to an historic 1762 Snetzler organ. Our technicians are skilled in servicing all types of organ mechanisms – from traditional tracker action to modern solid-state relays and combination actions.

New Organs

A FINE PIPE ORGAN IS the ultimate combination of musical, mechanical and visual arts. Each new Andover organ is a unique work, custom designed to meet the customer's musical requirements and budget. Attention to detail is what sets us apart. We take great effort to design the exterior of each instrument to complement the architecture of its surroundings and to look as if it has always been there. Likewise, all of the pipework is custom scaled, voiced and regulated to perfectly suit the acoustical environment of the room.



pipe organ company

Our Philosophy

QUALITY CUSTOMER SERVICE is our highest priority at Bedient Pipe Organ Company. Knowing and understanding our customers and their musical and artistic needs are foundational to creating the best in original designs, restorations, rebuilds or maintenance of all pipe organs.

Designing an organ for your space includes knowing its intended use: church, home, studio or concert hall. Visually, we respect the architectural and decorative design of your space and compliment it with an appropriate pipe facade and casework. The customers musical needs and the purpose of the instrument guide each organ's tonal design. Our pipe voicing style is particularly well paired with human voices and orchestral instruments. Integration of all these elements leads to a satisfying aesthetic experience.

Work with us to design and invest in your musical future.

Mark Miller
President & Tonal Director

Ryan Luckey
Vice President & Project Manager



Bedient Pipe Organ Company
3300 S 6th St
Lincoln, NE 68502

phone: (402) 420-7662
email: info@bedientorgan.com



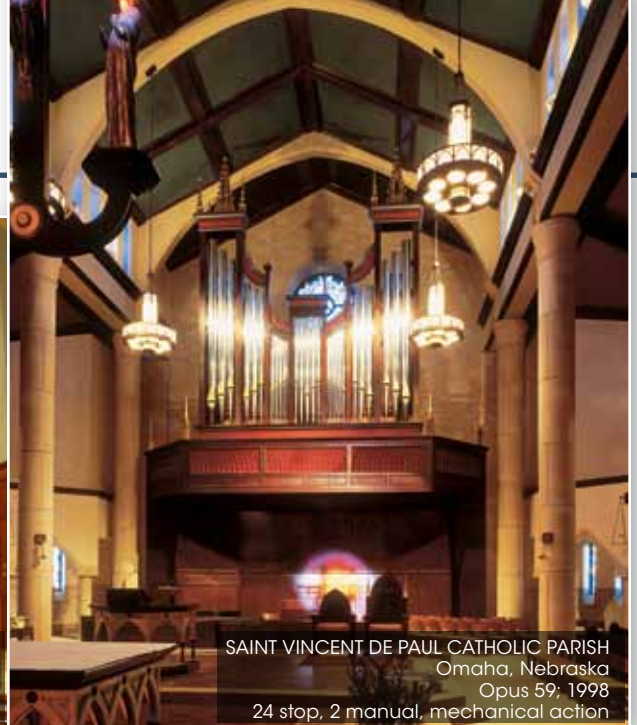
SAINT PAUL UNITED METHODIST CHURCH, Lincoln, Nebraska
Opus 70; 2002. 47 stops, 3 manual, electro-pneumatic



SAINT AGATHA CATHOLIC CHURCH, Columbus, Ohio
Opus 75; 2005. 42 stops, 2 manual, electro-pneumatic



FIRST CONGREGATIONAL CHURCH
Sioux Falls, South Dakota
Opus 81; 2008
56 stop, 3 manual, electro-pneumatic action



SAINT VINCENT DE PAUL CATHOLIC PARISH
Omaha, Nebraska
Opus 59; 1998
24 stop, 2 manual, mechanical action

The Organs We Build

BEDIENT'S APPROACH TO BUILDING organs draws from proven technologies used by master builders from the earliest times to the present day. We use historical techniques to hand-craft our organs and we use modern computer technology to design our instruments. Our electro-pneumatic instruments utilize the most current electronic control systems available.

Regardless of style, all our instruments feature warm, round musical tone. The ensembles are gentle, yet substantial. The reed choruses are brilliant, bold and fiery without aggressiveness.

Our keyboard actions include both electro-pneumatic and mechanical. The mechanical action is the most sensitive and responsive of the two. The electro-pneumatic action provides for versatile placement of the console in applications requiring flexible use of space. Slider chest action is our primary type of action because of its low maintenance and longevity but we regularly build electro-pneumatic chests as well.

Rebuilding and Tuning Services

KEEPING YOUR PIPE ORGAN in top playing condition is a high priority for Bedient service technicians. They are available to help protect your investment. Regular maintenance will help prevent more serious problems from developing. Our service technicians are well-trained in the complex nature of key action, wind, and electrical systems. They are able to assess the condition of your instrument and recommend repairs as necessary. Regular tuning will keep your instrument sounding its best.

Our History

THE BEDIENT PIPE ORGAN is the product of over forty years experience in organ building and research into European organ design and building. It all began in 1969 when Gene Bedient, who had a keen interest in pipe organs, founded Bedient Pipe Organ Company. Studies of historical organ building documents and subsequent visits to Germany and France to examine firsthand the historic masterpieces has lead to a new perspective on an ideal American organ. After Gene's retirement, Mark Miller and Ryan Luckey are taking this historical background and leading the company into the future.

Notable successes of adapting French and German sounds into American ideals have been achieved in such examples as opus 81, 59, 90, and 89; all of which are pictured on this page. Our two most recent projects showcase the diverse styles of instruments we can create. Opus 89 is an electro-pneumatic instrument that is required to lead an active parish music program. Opus 90 features mechanical action and leads traditional worship in a small chapel.



SEWICKLEY PRESBYTERIAN CHURCH
Sewickley, Pennsylvania
Opus 90, 2017



ST. JOSEPH CATHOLIC PARISH
Lincoln, Nebraska
Opus 89, 2013

Berghaus

Pipe Organ Builders

Our Philosophy

OUR GOAL IS SIMPLE: to provide an outstanding instrument that becomes an organic part of the room. For the past 50 years, artistry has been a fundamental part of the Berghaus philosophy. Designing our organs as aural and visual masterpieces, we carefully create the tonal and visual design to work in perfect harmony with the surrounding architecture. Our tonal and visual designers collaborate to build the instrument that best matches our customers' musical needs and space requirements while remaining financially responsible.



Our Craftsmen

INSTRUMENTS BUILT by Berghaus Pipe Organ Builders are, in great measure, a reflection of the artists and craftsmen who bring each design to life. Whether building a new instrument or refurbishing an existing one, the team at Berghaus works together to achieve extraordinary results. Berghaus is focused on attracting, inspiring and retaining remarkably talented employees, who are the key to our success.



www.berghausorgan.com

Celebrating 50 Years!



BERGHAUS: "THE DEFINITION OF LEGACY"

Care. Craftsmanship. Creativity.



History & Heritage

IN 1967, LEONARD G. BERGHAUS, then a gifted educator and organist, was inspired to build pipe organs as a profession. His early passion for the pipe organ prompted extensive training in the art of organ building with a special emphasis on tonal design, voicing and the various forms of key and stop actions.

Over the years, Berghaus has grown to become a leader in the design and construction of fine liturgical and performance-oriented pipe organs. The company is also highly regarded for its restoration of historical instruments. The commitment and passion that inspired the creation of the firm remain evident in all aspects of our work under the guidance of Brian Berghaus, the second generation of Berghaus family leadership.



New Organs

BERGHAUS PIPE ORGAN BUILDERS has designed and built more than 200 pipe organs of distinction for churches, educational institutions and private individuals. Establishing a collaborative relationship with each client is the hallmark of the Berghaus experience. Berghaus hand crafts every instrument to fulfill the unique musical and environmental needs of each customer. The result is exhilarating to play for the musician and inspiring to the listener.



Refurbishment & Restoration

FROM MINOR REPAIRS TO COMPLETE historical restorations, Berghaus completes each project with particular attention to detail and a level of craftsmanship not often seen today. Services include: Restorations, Rebuilds, Relocations, Releathering, New Consoles, Console Upgrades, Solid State Conversions, Tonal Additions, Revoicing, & Consultation.

Service & Maintenance

THE SERVICE TEAM AT BERGHAUS has the experience and resources to properly care for all types of pipe organs. Tuning represents the heart of the service department and our skilled technicians accurately troubleshoot and resolve any problem that might arise.

Berghaus Pipe Organ Builders, Inc.
2151 Madison Street
Bellwood, IL 60104
Phone: 708-544-4052
Fax: 708-544-4058
email:info@berghausorgan.com

Bond

2827 N.E. Glisan Street
Portland, Oregon 97232

PHONE: (503) 238-3987
FAX: (503) 238-0384

Philosophy

OUR COMMITMENT to building pipe organs for the pre-sent and the future has led us to an eclectic style influenced by the best historical practices but still suited for the musical and liturgical needs of today. Though perhaps best exemplified in our free-standing, mechanical-action instruments, our design philosophy has shown itself readily adaptable as the situation demands. Our expertise in all types of action and various tonal styles allows us to tailor each new organ to meet the client's needs and expectations. Satisfying to the ears and eyes, our instruments are built to last for generations.

Richard L. Bond
President

- ◀ *St. Mark's Episcopal Church
Medford, OR
2 manuals and pedal;
19 ranks, mechanical action*



*Sullivan Residence
Eugene, OR*



*Holy Spirit Episcopal Church
Missoula, MT*



*St. Barnabas Episcopal Church
Bainbridge Island, WA*



*St. Stephen's Episcopal Church
Seattle, WA*



"The completed instrument surpassed our expectations. Richard Bond's exacting attention to tonal finishing assured a beautiful end result. The organ has distinctive solo stops, a warm and cohesive ensemble, and is at its most exciting when the full organ is engaged."

— Gerard Montana, Episcopal Church of St. Martin, Davis, California



St. Andrew's Episcopal Church
Seattle, WA

History

BOND ORGAN BUILDERS was established in 1976, in Portland, Oregon, the beautiful "City of Roses." The company grew quickly in its early days, attracting artisans and serving as a place for training apprentices. It has been Richard Bond's vision to create a team of people whose skills are complementary to each other in order to build instruments of the highest quality. Each of our artisans has a particular area of expertise: visual design, engineering, woodworking, tonal design & voicing, and business management. Our work speaks to that success, as the company has built 35 new organs, and completed numerous rebuilding projects, including restorations of historical instruments.

Tuning & Restoration

ALL PIPE ORGANS require periodic tuning and service. We offer a long-term commitment to maintain our new and rebuilt instruments at a reasonable cost. Our service department is the largest in the Pacific Northwest, and we provide the same expert care for all types of pipe organs.

Our company has restored and rebuilt many historically important pipe organs. Great skill and study are employed to preserve the original style and sound of these organs. A well-built organ, restored to its original condition will serve many more years as a testament to good stewardship of both time and money.



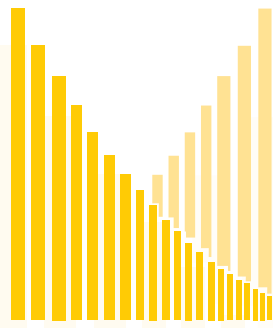
Adjusting the key action,
New Positive Organ



St. Barnabas Episcopal Church
Bainbridge Island, WA

New Organs

OUR OPUS 33 WAS INSTALLED in 2006 on Bainbridge Island, WA. This two-manual, twenty three-rank organ is housed in mirror image cases of solid cherry, chosen to compliment the brick walls of the church. The console, also of cherry, is of low-profile design and incorporates hidden casters for mobility. The tonal design is expansive enough to provide not only a suitable foundation for congregational singing, but also the versatility demanded by choral and organ literature in the Episcopal tradition. The principals are warm and singing, the flutes provide a variety of distinctive tone colors, and the reeds provide the requisite "growl" and fire.



John-Paul Buzard

Pipe Organ Builders

John-Paul Buzard,
President & Artistic Director
112 West Hill Street
Champaign, Illinois 61820

Phone: (217) 352-1955

Fax: (217) 352-1981

email: johnpaul@buzardorgans.com

OUR CALLING

WE ARE PASSIONATE about designing and building the best pipe organs in the world, and providing the best workmanship possible in the restoration, rebuilding, and care of existing pipe organs. That's a big claim, but one we live up to every day.

Your new Buzard organ will honor and marry itself to your building's architecture and acoustical environment. It will breathe new life into your worship, your program and your congregation.

When we restore or rebuild your existing organ, we respect the good work which has gone before, and are extraordinarily sensitive to the original builder's intent. If your existing organ has lost its focus, we have the unique ability to recapture its integrity, musicality and mechanical reliability.

We want to share our passion with you. From the day we begin discussing your instrument until the day we have completed the finish-voicing, you will be impressed by how our commitment translates into building you the best pipe organ possible.

We have fun and take great pride in our work, and we would love to share our joy with you as your new Buzard organ comes to life!



St. Josaphat Catholic Basilica
Crypt Chapel, Milwaukee, WI
Kimball organ circa 1904
7 stops, 2 manual & pedal
Restored/rebuilt 2016



Hayes Barton United
Methodist Church
Raleigh, NC
37 stops, 3 manual and pedal
Completed 2010



Saint Vincent Archabbey
Latrobe, PA.
60 stops, 84 ranks, 3 manual & pedal
Electric Slider Action
Completed 2014



ABOUT US AND OUR WORK

BECAUSE WE LIVE in the 21st Century with so much musical history behind us, I believe our liturgical and concert organs need to be able to musically play everything ever written. Therefore, every historic and nationalistic style of organbuilding is represented to some degree in each Buzard Organ, and is interspersed through the instrument evenly so that balance is achieved within and across every division.

Our organs truly sing in their spaces, and their singing encourages us in our singing. The most important aspect of a pipe organ in worship is to support, encourage and lead us in sacred song. An orchestral organ must be both an ensemble player and a soloist, blending with and amplifying the orchestral texture.

All of our organs text-paint the words we sing with the sounds the organ creates. Each pipe sings its "sweetest song," meaning that each pipe is voiced to its maximum musical potential. Therefore every pipe of every stop balances and blends with every other. A musical by-product of this sensitive voicing process is the unique ability of our organs to render seamless crescendos and diminuendos, an important aspect in accompanying anthems, hymn-playing and blending with an orchestra.



Grace Episcopal Church
Sandusky, OH.
43 stops, 59 ranks, 3 manual & pedal
Electric Slider Action.
Completed spring 2016



St. Joseph Catholic Church
Chenoa, IL
Barkhoff Organ circa 1906
9 stops, 2 manual and pedal
Restored 2014



Saint Bridget Catholic Church
Richmond, VA
38 stops, 42 ranks, 3 manual and pedal
Electric Slider Action
Completed fall, 2013



An important component of our tonal success is the pipe-making itself. We use traditional pipe-metal rich in tin content for all our pipes - even in the lowest octaves - rather than zinc which, although cheaper, does not produce a rich enveloping tone.

Our experienced team is well versed in the languages of woodworking and finishing, metalworking, organ pipe making and voicing, and all the trades which come together to make a well-rounded organbuilder. As a responsible business entity, we provide these talented individuals with health and dental care, disability and life insurance, as well as an employer contributive retirement plan.

Our organs represent real musical and financial value. Engineered and built to last for 100+ years, and backed with a solid long-term warranty, our new and

rebuilt instruments stand the test of time, and are a permanent investment in your ministry, your educational institution, or concert venue.

I guarantee that one of our pipe organs will be a powerful asset to your institution and its success. Congregational singing and orchestral playing will go through the roof. I also guarantee that you will enjoy the entire process when you commission a Buzard Pipe Organ and that we will develop life-long friendships, from our first meeting through installation and voicing!

John-Paul

John-Paul Buzard,
President and Artistic Director
Buzard Pipe Organ Builders, LLC



900 rue Girouard Est
 Saint-Hyacinthe (Québec)
 Canada J2S 2Y2

ph: (450) 773-5001
 fax: (450) 773-0723

Our Commitment

FOUNDED IN 1879, Casavant Frères is one of the best known and most respected pipe organ builders in the world. Our team of creative designers and experienced craftspeople is dedicated to develop the best approach for each project, small or large. At Casavant, we do not impose our views and opinions on our clients. In fact, we always seek to understand our clients' criteria and to have them participate actively in the process. Working collaboratively with our clients results in distinctive and beautiful new organs that successfully reflect the needs and desires of the people who choose to work with us.

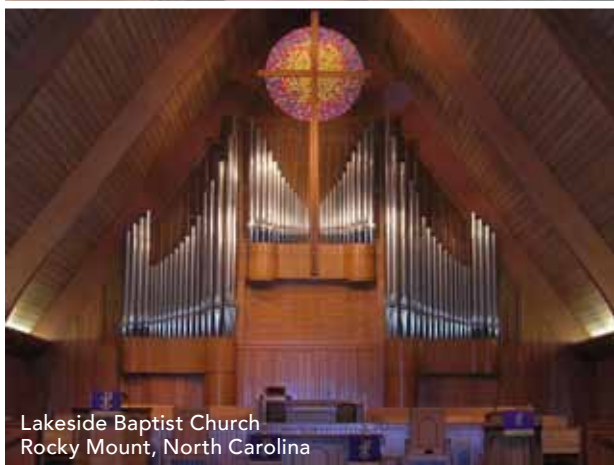
~ Casavant Frères



Brick Presbyterian Church
 New York City, New York



Holy Rosary Church
 Burlington, Ontario



Lakeside Baptist Church
 Rocky Mount, North Carolina



Ordos National Theater
 Ordos, Inner Mongolia, China



Saint Aloysius Church
 Baton Rouge, Louisiana

New Organs

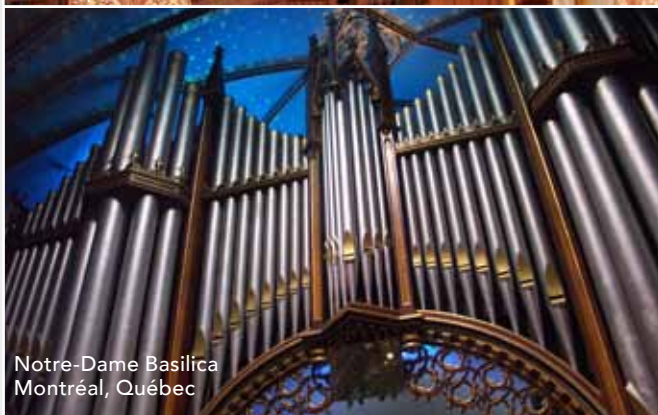
Casavant organs are found in houses of worship, concert halls, music schools, and private residences around the world. We have a long history of building new organs with mechanical, slider, or electro-pneumatic action. Also, visual designs for organ casework or façade are developed in-house. Each project we undertake is approached with the same care and passion, and is discussed in details with our clients, from the initial design stage through its completion on site. We strongly believe that a clear vision and a disciplined approach are the key elements to the success of all projects, small or large.



Calvary Lutheran Church
Morganton, North Carolina



St. Paul's Episcopal Church
Indianapolis, Indiana



Notre-Dame Basilica
Montréal, Québec

Rebuilds and Restoration

Over the years, we have been involved in numerous projects to restore, rebuild, or relocate our own organs, as well as instruments by other builders. Work on existing organs covers a wide range of interventions, from strict restoration to rebuilding with tonal restructuring. Every time we assess an existing pipe organ we make sure to define the best approach to revive it, by gaining a clear understanding of the needs to be addressed. While the choices made must be respectful of the instrument's inherent qualities, both tonal and technical, we believe that we also have to propose pragmatic solutions to make sure the instrument will continue to serve present and future needs.

Dobson

PIPE ORGAN BUILDERS, LTD.



200 NORTH ILLINOIS STREET, LAKE CITY, IOWA

712.464.8065

info@dobsonorgan.com



*Kimmel Center for the Performing Arts (2006)
IV/125, Mechanical and Electric Key Actions*

Philadelphia, Pennsylvania



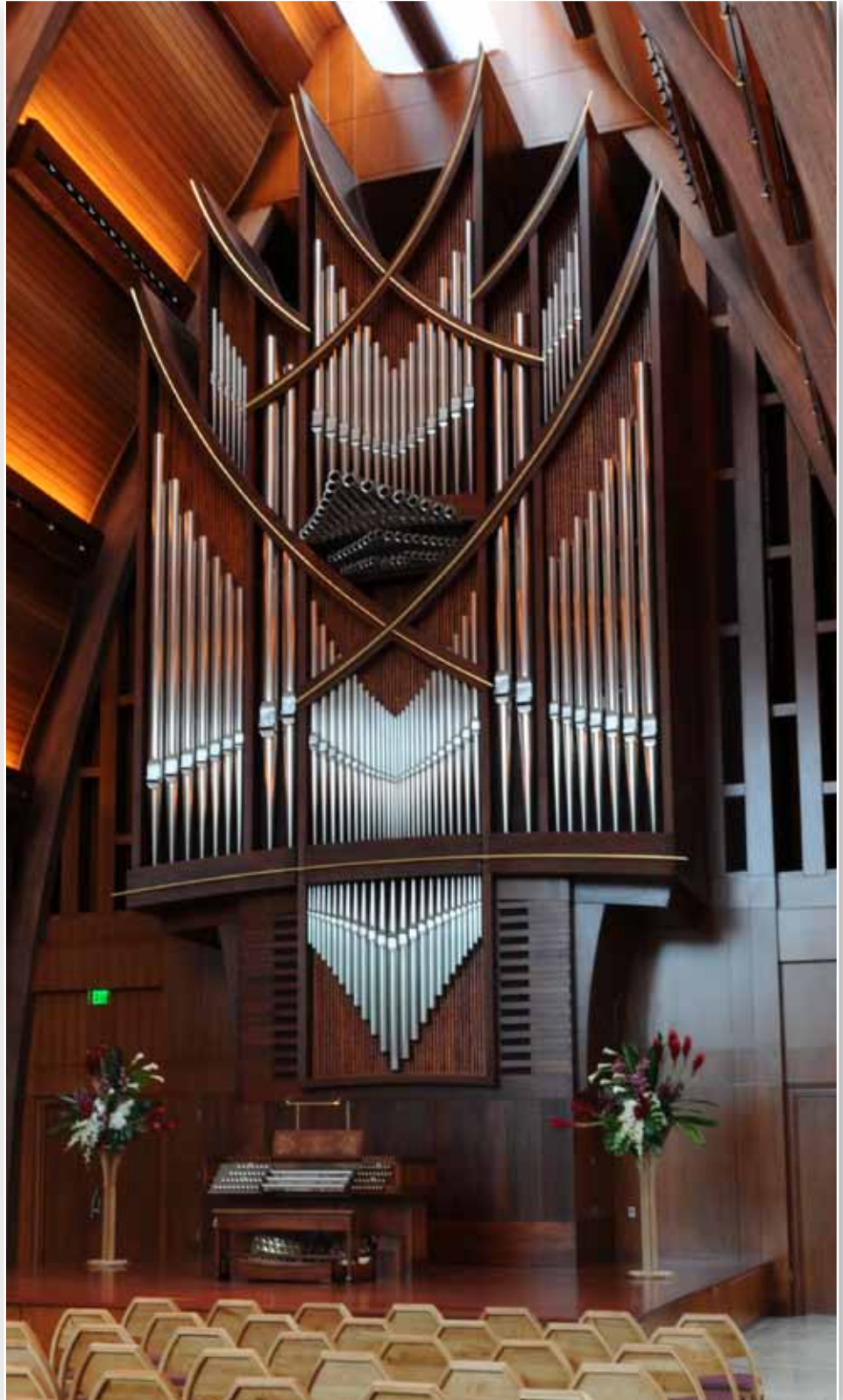
DOBSON PIPE ORGAN BUILDERS designs and builds both mechanical and electric action pipe organs of artistic character for clients dedicated to musical excellence. Commissions undertaken range from modest portative organs to large concert hall instruments. Architecturally sensitive visual designs, creative tonal concepts, and a commitment to sound business practices enable our firm to create distinctive instruments of unexcelled quality that meet the most demanding criteria.



Kimmel Center's stage console

Dobson

PIPE ORGAN BUILDERS, LTD.



*The University of Tampa (2011)
III/56, Mechanical Key Action*

Tampa, Florida

Fisk

21 Kondelin Rd
Gloucester, MA 01930

phone: (978) 283-1909
fax: (978) 283-2938
email: cbfisk@cbfisk.com



WE BELIEVE that mechanical (tracker) key action offers the organist the most precise and responsive means of conveying musical expression.

For over fifty years we have united exemplary craftsmanship with study of the finest examples of historical organ building. Whether as an accompaniment to congregational singing, a recital instrument in a conservatory setting, or a majestic symphonic concert organ, each Fisk is crafted in the same collaborative spirit. Attention to detail in every aspect of design and production, meticulous and sensitive on-site voicing, and an understanding of the needs of our clients have resulted in landmark Fisk organs around the world.

Together we can make possible extraordinary musical experiences for organists, audiences and congregations for generations to come. We look forward to sharing this ideal with you in the creation of a new organ.

Opus 141
St. Paul's Chapel
Rikkyo University
Niiza, Japan



Opus 123
St. Chrysostom's Episcopal Church
Chicago, IL



Opus 149
Tang Shiu Kin Secondary School Chapel
Hong Kong, China



Opus 140
Plymouth Church
Seattle, WA





TRADITIONAL CRAFTSMANSHIP WITH 21ST CENTURY MATERIAL

Charles Fisk was a physicist and a thinker, an innovator and a music lover. He was among the first to apply methods developed over centuries by the early masters of our craft to modern organ building. He and his apprentices rediscovered the art of building organs that Bach, Couperin and Franck would have known. His legacy continues at our workshop where insight from research and experience inform each new Fisk – especially in the development of sensitive key actions, using innovative materials to improve responsiveness and reliability.

- ◀ Charles Fisk voicing at Opus 78
House of Hope Presbyterian Church
Saint Paul, MN



EVERY FISK IS UNIQUE

From specification through finish voicing, a Fisk is conceived, designed and built for your unique circumstances and musical requirements. Whether considering an organ in plans for a new concert hall or adding one to an historic church, we have extensive experience to share. We make site visits to better understand your goals, ask and answer important questions and carefully consider the architectural and acoustic properties of your venue. Our working relationship is a collaboration encompassing client, architect, acoustician and organ builder.

- ◀ The Fisk visual design program incorporates
a scale model of each instrument



VOICING TO VENUE

After the organ leaves our workshop our installation team arrives for assembly at your site. It's an exciting time for all as the organ nears completion and the final stage of "voicing" commences, bringing the organ to life. The sound of each pipe is refined in a meticulous process of evaluation and adjustment to achieve musical coherence and take best advantage of the room's unique acoustical character. It takes time and talent to ensure that your Fisk speaks with clarity, nuance and power and is equal to the music for which it was created.

“When you choose a Fisk, your partners will be among the most talented and dedicated artisans anywhere. The Fisk workshop is employee-owned; we share a personal commitment to create the most musical and responsive instruments possible.”

Foley~Baker Inc.

42 North River Road
Tolland, CT 06084

1-800-621-2624
sales@foleybaker.com
foleybaker.com

“Your hands have touched this instrument and carefully, skillfully, and lovingly restored its beauty and grandeur. There is no finer gift or legacy to be had.”

– KATHLEEN GRAMMER

Former Executive Director,
Friends of the Kotzschmar Organ

Who We Are

Founded in 1968 by Mike Foley and Bill Baker, FBI has grown from being a small tuning and repair shop to one of New England's preeminent organ rebuilders. With a talented staff versed in all types of organs, from tiny trackers to large multi-console instruments, FBI understands that your pipe organ is an investment worth preserving.



▶ Aeolian Opus 1785, reconditioned by FBI and completed in 2010.

▶ Aeolian-Skinner Opus 1203, fully reconditioned by FBI and completed in 2000.

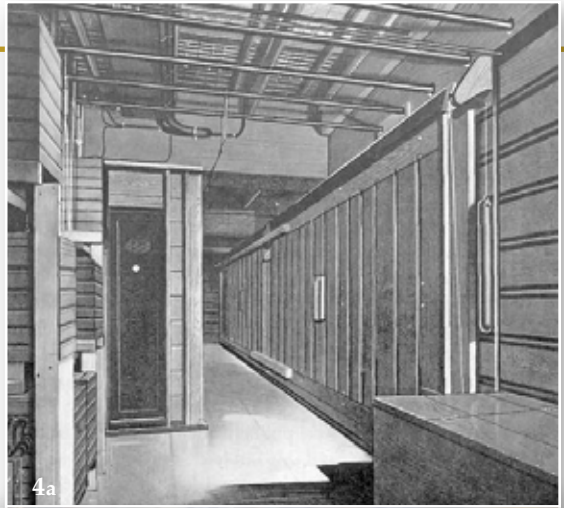
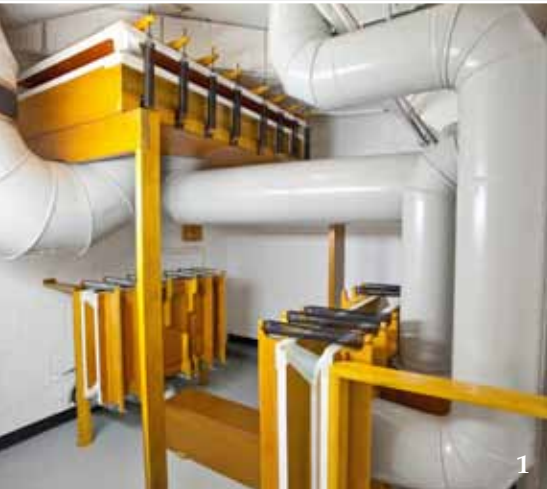
▶ Vice President Michael McKeever demonstrating the hinged stop jamb design on Aeolian-Skinner Opus 1134's console at Boston Symphony Hall.





Rebuilding and Reconditioning

Rejuvenating a tired pipe organ can be a daunting task, and FBI will work with you to assess your unique needs and determine the best path forward. Whether you choose to restore your pipe organ to its original state or augment its tonal flavor and add modern electronic switching, FBI's experienced craftsmen will handle the entire process, from removal to reinstallation and tonal finishing.



- 1 Static reservoirs of Welte-Tripp Opus 258 in Minneapolis, MN, reconditioned by FBI and completed in 2012.
- 2 Voicer and Tonal Director Milovan Popovic and President Michael Foley at our Tolland, CT shop.
- 3 Shop foreman James Bennett modifying an offset chest.
- 4a Original airbox of Austin Opus 323 in Portland, ME as seen in 1912.
- 4b New airbox of Austin Opus 323 in Portland, ME, as seen in 2014. The airbox was built from scratch by FBI.
- 5 Solo division of Welte-Tripp Opus 258 in Minneapolis, MN, reconditioned by FBI and completed in 2012.
- 6 Hook Opus 310 in Newburyport, MA, fully reconditioned by FBI in 2005.

Tuning and Maintenance

Proper, regular maintenance is the key to any pipe organ's longevity. FBI always ensures every organ we curate is kept clean, free of debris, and well-lit to facilitate quick and easy repairs. Each service call is thoroughly documented so the client is kept up to date on the work being done on the instrument. FBI's tuning method employs only trained professionals, both at the console (no "key holders!") and in the chamber. All are fully trained in setting temperaments and tuning quickly and thoroughly. This provides the solid, tight results for which our instruments are known.



PAUL FRITTS & CO. ORGAN BUILDERS



- ^ SACRED HEART CATHEDRAL
 Opus 26. Fifty-three stops, three manuals
 Completed in 2008
 Rochester, New York
- << UNIVERSITY OF NOTRE DAME BASILICA
 Opus 37. Seventy stops, four manuals
 Completed in 2016
 Notre Dame, Indiana

PAUL FRITTS & CO. ORGAN BUILDERS is a firm comprised of nine highly skilled craftsmen now in its thirty-ninth year. We are dedicated to building versatile musical instruments of exceptional and lasting quality. To this end we craft all of the major parts of an organ in our workshop from carefully selected raw materials. This also includes the in-house casting of carefully controlled tin-lead alloys for the pipes.

Paul Fritts & Co. Organ Builders
 630 121st Street East
 Tacoma, Washington 98445

PHONE: (253) 535-3374
 FAX: (253) 535-4589

paul@frittsorgan.com

WE DRAW UPON THE GREAT ORGANS that have survived for centuries for tonal concepts. Our recent instruments demonstrate a broadening of this vision. Primarily Northern European in their tonal makeup they have key elements selectively added to expand their scope, enabling a vast repertory to be preformed in a highly artistic and accurate way.

LASTING QUALITY EXTENDS FROM mechanical integrity of the highest order to musical and architectural qualities that are valued by congregations and audiences alike. A fine organ possess tonal qualities that appeal to a broad range of ears, both musically experienced and not, never sacrificing the richness and magnificence expected from the largest and grandest of musical instruments.

A CONSULTATION IS INVITED AND ENCOURAGED for all who desire a fine organ personally designed for its unique environment and use.



Opus 30 graces the home of Sandra and Richard Tietjen. Completed in 2010 it features seven stops distributed over two manuals and pedal. Tacoma, Washington



PRINCETON THEOLOGICAL SEMINARY
Opus 20. Thirty-nine stops, two manuals
Completed in 2000
Princeton, New Jersey



ST. PHILIP PRESBYTERIAN CHURCH
Opus 29. Forty-eight stops, three manuals
Completed in 2009
Houston, Texas

Goulding & Wood, Inc.

PIPE ORGAN BUILDERS

*One of the nation's leading organbuilders,
focusing on the needs of worshipping congregations
through the construction of highly-refined musical instruments.*



LOYOLA UNIVERSITY
Chicago, Illinois
Three manuals, 70 ranks



SAINT MEINRAD ARCHABBEY
Saint Meinrad, Indiana
Three manuals, 70 ranks



VINEVILLE UNITED METHODIST CHURCH
Macon, Georgia
Three manuals, 59 ranks

Goulding & Wood, Inc.

PIPE ORGAN BUILDERS

GOULDING & WOOD UNDERSTANDS that an instrument must serve the musicians and congregations that make music with it. Every aspect of our design is focused on providing the resources for the varying roles organists must fill:

- **OUR TONAL DESIGNS** begin with the understanding that congregational singing is the primary concern of the organ. We offer creative and comprehensive resources for the authoritative performance of literature, the nuanced accompaniment of choirs, and the imaginative leadership of congregational song. Broad scaling and clean, incisive voicing produce instruments with generous fundamental development that clearly delineate pitch while providing the organist with a wide and varied palette. Our voicer's commitment to allowing pipes to speak with their most efficient, beautiful tone matches the commitment with which congregations and choirs seek to sing together in worship.



- **OUR EXCLUSIVE SLIDER CHEST DESIGN**, with our full ten-year warranty, ensures an unsurpassed reliability and musical response to the organist's touch. In our windchests, the time-honored benefit of common key channels combines with the practicality of pneumatic mechanics that provide gentle, musically sensitive pipe speech and the flexibility of remote key action.

- **OUR VISUAL DESIGNS** sensitively complement the surroundings of the instrument while our consoles give the musician ergonomic, intuitive access to the organ's resources. Visual elements contribute richly to the liturgical experience in a room by engaging in architectural dialogue with other aesthetic themes present. Consoles offer clean, elegant workspaces that encourage clean, elegant playing. Organists find convenient and comprehensive control over the organ with generous registrational assists, yet the consoles are never cluttered or claustrophobic.

IN ALL ASPECTS, we strive to build instruments that create an ideal setting for the musician's inspiration to excel, both in worship and performance.

~Goulding & Wood



Goulding & Wood, Inc.

823 Massachusetts Avenue
Indianapolis, Indiana 46204

PHONE: (317) 637-5222

FAX: (317) 637-5236

office@gouldingandwood.com

Integrated Organ Technologies, Inc.



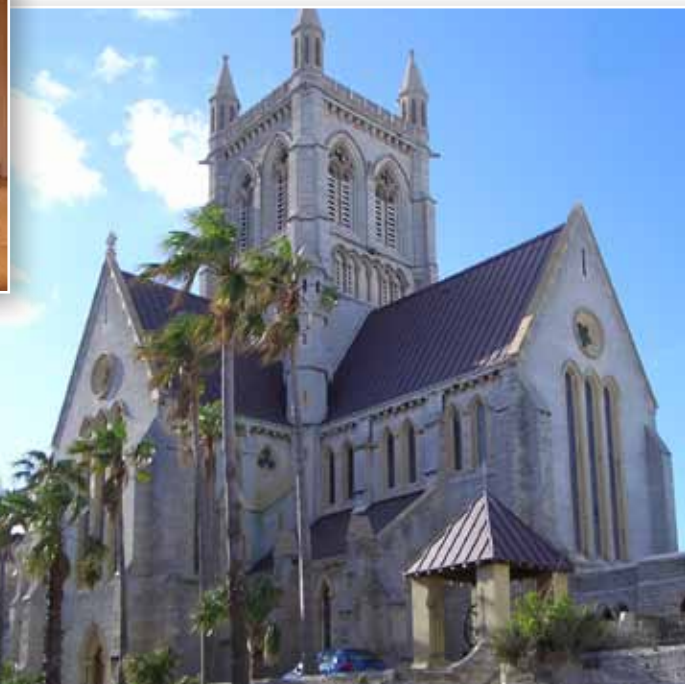
705 Hampton Trace Lane
Alpharetta, GA 30004
USA

phone: 877-462-4684
info@integratedorgantech.com

“ In the six years since its founding, IOTI has emerged as a new industry leader, based on its innovative technology, coupled with unmatched customer service and support. ”

*These are not our words;
they are the words of our customers.*

SPIVEY HALL
Clayton, Georgia
Widener & Company/
Fratelli Ruffatti



Virtuoso

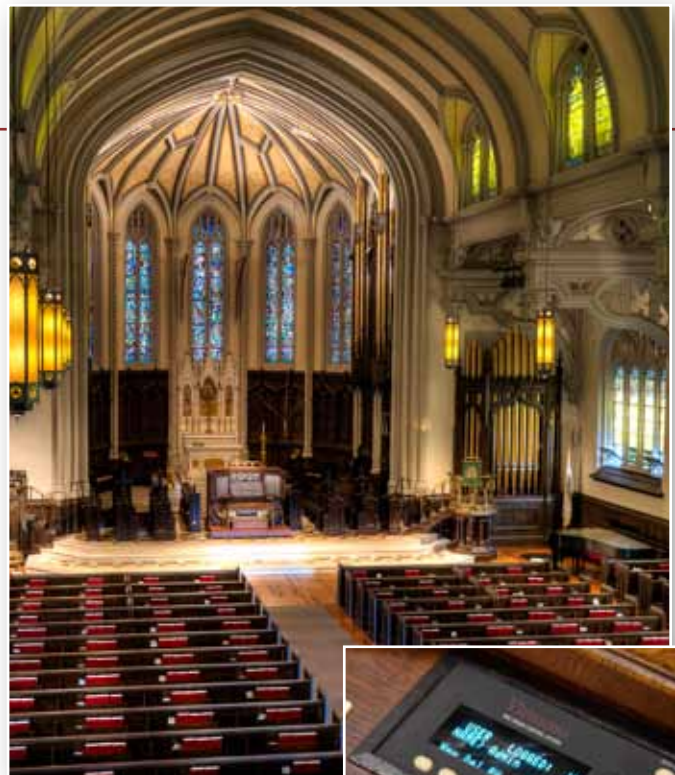
PIPE ORGAN CONTROL SYSTEM

ANGLICAN CHURCH OF THE
MOST HOLY TRINITY
Hamilton, Bermuda
Kegg Pipe Organ Builders

HOLY TRINITY LUTHERAN CHURCH
Buffalo, New York
Parsons Pipe Organ Builders
Dual Consoles, 5 Manuals, 151 Ranks

KEY BENEFITS:

- Virtuoso is far and away the fastest system to install, because it has the fewest number of components. Preconfigured sub-assemblies arrive ready to screw into place and preassembled wiring harnesses reduce wiring time and errors.
- Fiber optics electrically isolate the organ and console, providing the highest possible level of protection from lightning and other electrical transients.
- Comprehensive built-in diagnostics run continuously and can quickly pinpoint wiring and other problems. With Virtuoso, the organist can fix many problems that would require a service call with traditional systems.
- In stark contrast to traditional systems with multiple control panels for different functions, Virtuoso incorporates a single, handsome control panel with a simple, consistent and intuitive interface. Consequently, it takes less time to install and requires far less console real estate.
- You do not need to un-wire or unsolder any component in order to replace a part. Every Virtuoso part is easily accessible. Customers unanimously report Virtuoso is a dream to service.
- For builders who want total control, we provide an industry-standard spreadsheet to create and/or modify the organ's configuration. This feature can be an enormous time-saver since you don't have to involve "the factory" for each little adjustment you want to make. And, of course, there are no PROM's to be burned, installed, and/or swapped.



- For organists, Virtuoso has many useful features unavailable on any other system. For example, with Virtuoso the organist can easily record a piece, and then re-register combinations right from the console without having to re-record.
- IOTI continues to innovate. Most recently, we announced Internet connectivity, which permits remote administration and monitoring. A few examples: before leaving their office, tuners can ensure that the sanctuary has been set to the proper temperature. Virtuoso can automatically send an e-mail alert if the organ has been left on for an extended period without activity or if the room has experienced unusual temperature changes. Organists can set registrations from home.
- IOTI offers an unparalleled Warranty and Parts Availability Guarantee. Along with its standard ten-year warranty, IOTI's offers a unique written 25-Year Parts Availability Guarantee, ensuring that you can get replacement parts for a minimum of 15 years past the original warranty. If IOTI cannot supply a replacement part during that period, IOTI will provide a whole new system free of charge.

“Of course superior products are a key ingredient in becoming a leader. However, support is also critical, and IOTI is renowned for its customer support. Simply put, we are not happy until our customers are completely satisfied. We have proved repeatedly there is virtually no limit to what we will do to ensure your success, because our success depends upon your success.”



ST. IGNATIUS CATHOLIC CHURCH
Baltimore, Maryland
Patrick J. Murphy & Associates



CATHEDRAL OF ST. PAUL
St. Paul, Minnesota
Quimby Pipe Organs



WE ARE DIFFERENT

SINCE 1985, we have been committed to building pipe organs that meet or exceed the exacting standards of responsiveness, reliability and inherent musicality that are the hallmarks of any premier musical instrument. The flexibility afforded by our action, both in designing the physical layout and in addressing the tonal resources available, allows a freedom that responds readily to the expanding boundaries of an organist's thinking. We constantly study what musicians are doing on ordinary instruments in their search for the combinations of sounds they already hear in their head. Kegg organs are designed to ease that search: to make the impossible possible, and to make the possible convenient.



Texas A&M International University
Laredo, TX



LaPorte Hospital Chapel
LaPorte, IN



Private Residence
Palm Springs, CA



Basilica of St. John the Baptist
Canton, OH

"...(St. John RC, Canton) is truly a remarkable, sensitive, even poetic musical instrument..."

-Nathan Laube

1184 Woodland St. SW
Hartville, Ohio 44632
330-877-8800



"...you have no superiors in the business and precious few equals..."
 -Fred Swann

Since 1985, Kegg Pipe Organ Builders has been designing innovative instruments that delight the player as well as the listener with a difference that allows you to

MOVE BEYOND THE ORDINARY.

DIFFERENCE IN DETAIL

ATENTION TO CRAFT AND QUALITY is an underlying factor in every aspect of a Kegg organ: whether in visual design, physical engineering and construction, or in scaling, voicing and tonal finishing. That same commitment to quality guides the relationship between builder and client; it affects the way our crew treats your property during installation; it drives our respect for your schedule and our on-time delivery.

INNOVATION IN DESIGN stems from our unique application of electric individual pallet and expansion chamber chest action. Our design makes the action musically invisible and affords complete flexibility of control, thus providing registrational possibilities that would not normally exist in other instruments. Our action is robust and reliable, and it is very easy to repair, should repairs ever be required.

DIFFERENCE IN SOUND

KEGG ORGANS are characterized by a signature sound that is warm, blending, clear, textured and bold. Dynamic range and expressiveness are of critical importance. Every stop delivers what the draw knob promises, and immediately invites further experimentation. Eclectic specifications allow vast portions of the organ literature to be played with musical conviction, while encouraging satisfying forays into the worlds of orchestral transcriptions, Gospel, popular standards or jazz.



St. Gabriel the Archangel Church
 Saddle River, NJ

DARE TO BE DIFFERENT.

WE DO.

EVERY ORGAN PROJECT brings with it a unique set of opportunities and challenges. Kegg Pipe Organ Builders responds to each with creative solutions that are far beyond the ordinary. From sympathetic restoration of instruments with a history, or incorporating worthy existing material into a new organ, to entirely new organs, we welcome the opportunity to do something extraordinarily different for you.



ORGUES LÉTOURNEAU

16355 avenue Savoie
Saint-Hyacinthe, Québec
J2T 3N1

phone: (450) 774-2698

fax: (450) 774-3008

info@letourneauorgans.com



The Francis Winspear Centre for Music
Edmonton, Alberta
Canada
IV/122

Orgues Létourneau was founded in Saint-Hyacinthe, Québec in 1979 and has since created and installed over 130 pipe organs around the world. The company is made up of a dedicated team of specialist builders that design, build, and restore pipe organs of all types and sizes for churches, concert halls, schools and private residences. Létourneau organs can be found today in Canada, the United States, England, Austria, New Zealand, and Australia. They are characterized by exquisite voicing and sound, sensitive key actions, and outstanding workmanship throughout.



◀ First Presbyterian Church
Tuscaloosa, Alabama
III/75



▲ St. Joseph's Catholic Church in Greenwich Village
New York City, New York
III/39



FOUNDED IN 1979, Létourneau Pipe Organs is a leader known internationally for its excellence in all aspects of pipe organ design, construction, restoration and tonal finishing.

Each Létourneau instrument is crafted from raw materials to a robust standard and their workshops are among the best-equipped in North America for the construction of pipe organs. The company builds almost every part of their organs in their shops, including organ cases, wind chests, wind reservoirs, keyboards and consoles in a variety of styles and sizes. Importantly, Létourneau builds all of their organ pipes, wood or metal, to oversee every aspect of each stop, including its pipes' shape, scale and voicing.

Superior quality and ultimate durability are hallmarks of the company's work. One of their tenets is that every organ leaving the shop must improve on the one that



▲ The Chapel of St. Peter ad Vincula
The Tower of London
London, England
II/35

preceded it, whether it's a mechanism that has been refined or the construction of a particular stop has been improved. Further, the Létourneau team has established a reputation for harmonious collaboration and efficiency, whether working with an architect on the parameters for a new instrument or installing a new pipe organ in a church.



Christ Episcopal Church
Bradenton, Florida
III/75

Restorations and rebuilds of existing instruments make up an important part of Létourneau's work. Each instrument is evaluated individually as to how to best respect its original builder and make the most judicious use of original materials while ensuring the organ will excel in its musical role. Thanks to Létourneau's experienced pipe makers and voicers, old pipework is quickly transformed to produce beautiful sonorities.

Létourneau organs, large or small, new or rebuilt, are noted for the clarity and warmth of their sound, their responsiveness from the console, and the elegance of their visual integration.

◀ The Cathedral of Christ the Light
Oakland, California
IV/90

MULLER

PIPE ORGAN COMPANY

BUILDERS AND
CONSERVATORS OF FINE
INSTRUMENTS SINCE 1919



St. Paul the Apostle Church – Westerville, Ohio – III/54



Every Muller pipe organ is a creation of tonal integrity, mechanical reliability, and visual beauty. Whether you're seeking a new organ or new life for a cherished instrument, we are committed to fulfilling your unique requirements with a pipe organ that is an inspiration to hear, a joy to play, and is a legacy for future generations.



MULLER

PIPE ORGAN COMPANY

St. Mary's Church ▶
Columbus, Ohio
1902 Wm. Schuelke
II/38

The Muller company traces its organ building lineage to the early 1900s. As a German immigrant cabinetmaker, Joseph Muller's work with Ernest Skinner instituted a family tradition that continues into the fifth generation. Coupling this wealth of accumulated knowledge with modern organ building techniques and quality workmanship ensures the longevity of all Muller instruments.



We believe modern American churchgoers are best served by a pipe organ that can be used to successfully perform music of all periods and styles. Designed to fulfill the diverse roles of choral and instrumental accompaniment as well as solo playing, our instruments are tailored to the worship space plus the distinct liturgical and musical style of each individual congregation.

We offer a full range of services including historic and practical restorations, renovations and rebuilds, relocations, and new consoles. And we provide tuning and maintenance to churches, performance halls, and homes.

For every project, our skilled craftsmen strictly adhere to traditional organ building practices and strive to achieve the highest possible quality of workmanship. Our heritage and experience allow us to provide instruments that stand among the finest in American organ building today.

We welcome your inquiries!



Muller Pipe Organ Co.
122 North High Street
P.O. Box 353
Croton, Ohio 43013

(800) 543-0167

info@mullerpipeorgan.com

▶ Lake Erie College/
Morley Music Hall
Painesville, Ohio
1927 Skinner
IV/64

▶ First (Park)
Congregational Church
Grand Rapids, Michigan
IV/80





PATRICK J. MURPHY & ASSOCIATES, INC.

ORGAN BUILDERS

300 Old Reading Pike
Suite 1D
Stowe, Pennsylvania 19464

phone: (610) 970-9817
www.pjmorgans.com
info@pjmorgans.com

Ask for your free informative DVD
produced for pipe organ committees



Our Philosophy

SINCE 1987, THE PRIMARY GOAL of Patrick J. Murphy & Associates has been to professionally envision and construct new pipe organs and renovate existing instruments that transcend the esthetic and artistic vision of our clients in a personable, knowledgeable, and practical manner.

From the very beginning of my career, I have been inspired and influenced by the legacy of American organbuilders, particularly those of the late 19th and early 20th centuries. Through careful restoration, reconditioning and relocation of these organs, their sounds have left an indelible imprint on the Murphy tonal palette.

The sounds of the past are evident in the work of the present not through direct copying or imitation, but in a continuation of the spirit of the earlier work. Whether leading congregational singing, accompanying choirs or performing the organ literature, Murphy organs are characterized by choruses that are at once colorful and cohesive. There is both grandeur and liveliness to the sound, as if the pipes have waited for this very moment to sing their best songs. Bold registrations stir the spirit, while softer colors soothe the soul.

The result is a reliable, durable and elegant instrument that is an invaluable tool for the organist, a delight to the listener, and a singularly beautiful work of art to the beholder.

Patrick J. Murphy
President



Trinity Lutheran Church
Reading, Pennsylvania
III/48



Church of the Covenant Presbyterian
Scranton, Pennsylvania
III/56



*Respect the Past
Challenge the Present
Shape the Future*



- ▶ Church of the Ascension
Denver, Colorado
II/29
- ▶ Zion Lutheran Church
Baltimore, Maryland
III/43
- ▶ Church of the Epiphany
Agoura Hills, California
II/17
- ▼ St. Elizabeth Anne Seton R.C.
Carnegie, Pennsylvania
III/28



- *New Pipe Organs*
- *Consoles & Additions*
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- *Historical Restorations*
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ALL PATRICK J. MURPHY & Associates organs have an enviable list of characteristics in common: cohesiveness, color, integrity, heritage, reliability, flexibility, warmth, power and value. Yet just as brothers and sisters are unique individuals developing from the same genetic material, each Murphy instrument is unique without losing the strong family resemblance. The order of priority of each characteristic varies, as does its relative weight in the overall scheme. But in every case, the finished result is an artistic and pragmatic response to a very specific set of challenges and goals.

Murphy organs have an overall integrity of design and execution. Tonal schemes are carefully crafted to meet the musical requirements. Physical layout and engineering are planned with an eye for ease of tuning and maintenance. Our staff of skilled artisans works as a team to achieve a consistency of superior quality in every detail, whether highly visible or seldom seen.





TOTAL PIPE ORGAN RESOURCES

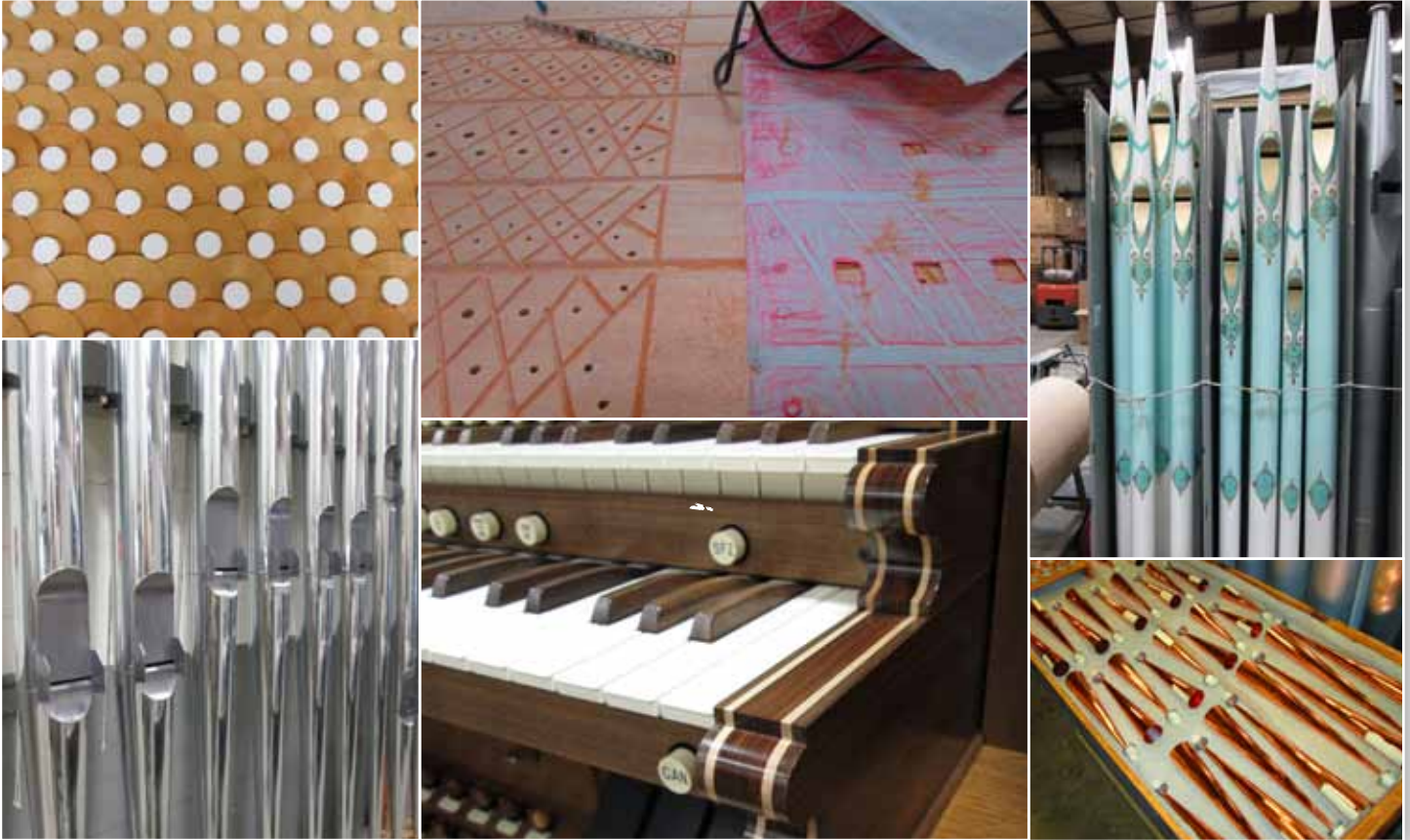
Organ Supply Industries, Inc.

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 Organ Supply Industries, Inc.
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NEARLY A CENTURY IN SERVICE TO AMERICA'S ORGAN BUILDERS

OUR HOMETOWN OF ERIE, PENNSYLVANIA has been a part of organ building since the late nineteenth century. In 1894 personnel from the A. B. Felgemaker Co. formed the A. Gottfried Company. From that beginning was formed National Organ Supply in 1920, Organ Supply Corporation in 1924 and Durst and Company in 1926. In the late 20th century a series of mergers resulted in what is now Organ Supply Industries – OSI. In 1991, the purchase of the Deagan and Mayland Chime brands and, in 1993, the acquisition of the W. H. Reisner Co. brought us to where we are today.





OUR HERITAGE IS MORE THAN MERE HISTORY.
WE HAVE BEEN DIVERSIFYING OUR SERVICE AND EXPERTISE TO BETTER SERVE YOU SINCE 1924.

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COMPANY DEDICATED
TO SERVING TODAY'S
PIPE ORGAN BUILDERS
AS A PARTNER IN THE
PURSUIT OF THEIR ART



DEDICATION TO QUALITY

WITH EVERY ITERATION SINCE 1924, new expertise, products and perspectives have been added to OSI's offerings. It is through the melding of Old World craftsmanship and modern technology that OSI strives to be a major provider to the pipe organ industry. Our dedicated staff is here to assist you with their knowledge and experience far beyond our catalog offerings.

As your partner in the industry we offer the following services:

- Organ Design and Consultation
- AutoCAD Design
- Specialty Chest Design and Construction
- Custom Designed Consoles, Keyboards and Casework
- Specialty Pipe Work
- Restoration and Rebuilding
- Full Releathering Services
- Project Analysis Services





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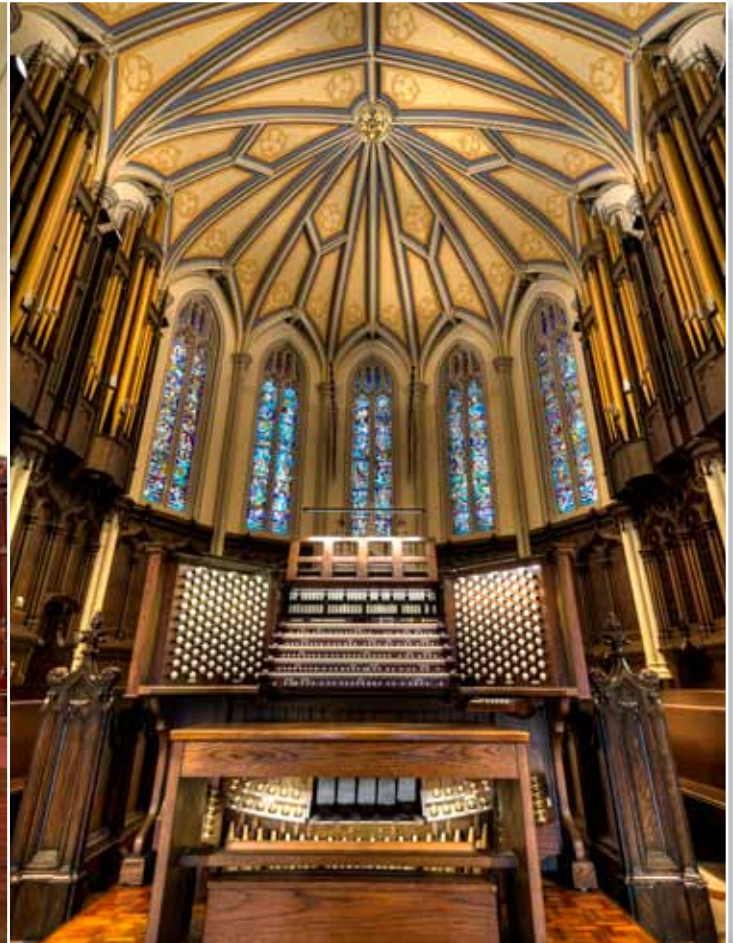
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THE UNITED CHURCH
Canandaigua, NY
3 manual & pedal, 40 ranks



HOLY TRINITY LUTHERAN CHURCH
Buffalo, NY
5 manual & pedal, 151 ranks

COMMITMENT

Beautiful, Rich, Clear, Majestic & Sweet; All terms used to describe the goals we share with each client for creating the musical effect of each Parsons' organ. For the organ to lead and accompany meaningful worship, its range of color and dynamics must be broad. While craftsmanship and reliability are essential for longevity, they are subservient to the music they enable. For us, it is essential that we focus our recommendations on the needs of each client. We provide new organs and we restore existing organs in all styles of actions, and embrace rebuilding when this is the best solution for good stewardship.



PARSONS

PIPE ORGAN BUILDERS

PARSONS' MODEL ORGAN ▶
Educational tool for schools, churches and museums. One octave cross section of a two manual pipe organ



DIVERSITY

From collaborating with the Göteborg Organ Art Center (GOArt) in Sweden to build a replica of an 18th Century North German organ for Cornell University, to designing an inter-active dual pipe organ conceived by two New York City artists for an exhibit in a Soho, NYC, art gallery, to building pipe organs to render the broad spectrum of literature written for this King of Instruments, Parsons is equipped to help each client transform their goals into reality. We understand the importance of serving the needs of the client and that attention to detail is the foundation of a successful project. And, while it may seem old fashioned, we do understand that superior customer service means doing: What you say you will, When you say you will, How you say you will, and at the price you Promised.

AUERGLASS EXHIBIT ▶
New York City, New York
Mechanical action, four octave, split keyboard

T. Auerbach / C. Mesirov - Artists



CORNELL BAROQUE ORGAN ▲
Cornell University, New York
Two manuals, 42 ranks
GOArt / Lowe / Parsons collaboration

OUR HISTORY

Five generations ago, in the late 1800's, Gideon Levi Parsons, a musician, settled in Massachusetts to apprentice with noted organbuilder, John Wesley Steere. We have continued this tradition and are now located in the beautiful Bristol Valley of Western New York. Our focus is on designing and building custom pipe organs.



RESTORATION AND TUNING SERVICES

As faithful stewards, we are called to prayerfully consider the wisdom and contributions made by those who have gone before us. Many of our projects involve using the quality components from an existing organ as the foundation for a new or rebuilt organ; making productive use of the investment made by previous generations.

When cared for by trained craftsmen, a quality pipe organ will serve the worship needs of a congregation indefinitely. As organbuilders, our service staff is equipped for every need, from tuning to historic preservation.



Stencil design by Marylou Davis, Inc.



*A heritage of
Sound since 1887.*

peterson

ELECTRO-MUSICAL PRODUCTS, INC.

Who We Are

In 1948, a young Richard H. Peterson set out to utilize modern technology to bring the majesty of a true pipe organ to churches, other institutions, and homes at a more practical cost and physical size. Within a decade Peterson became known as a leading innovator, recognized as the first ever to successfully apply transistor technology to the organ. Today, the Peterson Company's product line includes over fifty innovative and practical pipe organ components; more than 70 U.S. and foreign patents have been earned by Peterson engineers; and many thousands of pipe organs operate with the firm's equipment "inside". Family owned and operated, yet large enough to support a substantial technical, manufacturing, office, and customer service staff, the Peterson firm is widely respected as a friendly, capable, and stable partner to pipe organ professionals.



ICS CONTROL PANEL
Visible in a Pull-Out Drawer
(photo courtesy Schoenstein & Co.)



FITTED WITH A PETERSON ICS-4000 !
The Wanamaker Organ at Macy's Center City, Philadelphia, PA. -- The largest playable instrument in the world. (Courtesy Macy's Inc.; photography by RBY Productions, Inc.)

The Peterson ICS-4000™ Integrated Pipe Organ Control System

The "flagship" product of Peterson's extensive line of pipe organ components is the ICS-4000 control system, which combines switching and couplers, combination action, built-in record/playback, programmable crescendo, piston sequencer, MIDI interface, and many other capabilities. Designed to be highly intuitive and comfortable for organists at all levels to use, its flexibility permits the enabling or creation of all the sophisticated features a renowned recitalist could dream of, or a level of simplicity that's perfect for a small rural sanctuary organ. Please visit www.ICS4000.com for extensive information about this product.



ICS CONTROL PANEL
(photo courtesy Berghaus Organ Co)

peterson

ELECTRO-MUSICAL PRODUCTS, INC.

“MERGING MODERN TECHNOLOGY WITH THE ART OF PIPE ORGAN BUILDING”

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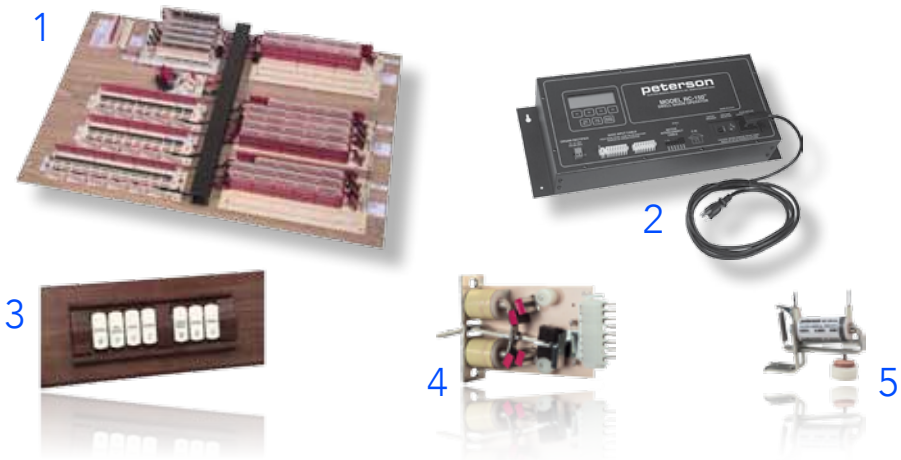
ICS-4000 Equipment Installed in a Console (photo courtesy Berghaus Organ Co)



A Partner of Choice

Just as aircraft manufacturers rely on specialists such as Pratt-Whitney, General Electric, or Rolls Royce to develop and produce their jet engines, most pipe organ builders concentrate their life's work on designing and implementing the tonal, visual, and mechanical aspects of each pipe organ while closely partnering with a provider of the specialized and sophisticated control technology that's required. The choice of this technology, and the firm behind it, is crucial to the performance, long-term serviceability, and enduring enjoyment of the instrument. It's no wonder that Peterson has provided control systems to more than 70 percent of the APOBA firms who build electric-action organs, as well as delivering thousands of systems to hundreds of other pipe organ firms worldwide.

Scott R. Peterson
President



1. Diode Matrix Switching System Panel
2. RC-150 Swell Shade Operator Control Module
3. Z-Bracket™ Rocker Tablet Assembly

4. PowerTab™ Stop Control
5. Peterson All-Electric™ Pipe Valve



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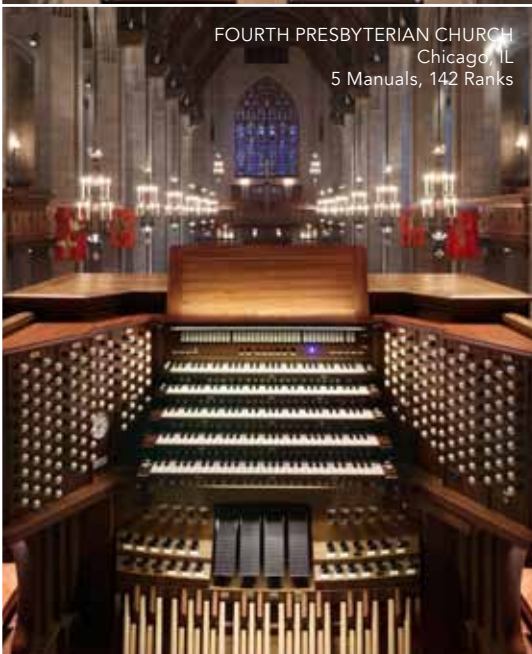


OUR PHILOSOPHY

OUR TONAL PHILOSOPHY DRAWS INSPIRATION from admired English and American organ building traditions of the nineteenth and twentieth centuries. While influenced by past traditions, our instruments are designed and voiced in a style that is distinctly our own. We feel a strong responsibility to produce pipe organs that will support liturgies with elegance and style. Our organs achieve this goal by offering organists a wide variety of tonal and dynamic possibilities for creative and sensitive service playing. We strive to build instruments that possess an inherent majesty and grandeur and are capable of a heroic effect. Our instruments provide strong foundation for the support of choral and congregational singing, in addition to being outstanding vehicles for the performance of organ concert literature in a variety of community events.

◀ CATHEDRAL OF SAINT PAUL
Saint Paul, MN
Gallery and Sanctuary Twin Consoles
4 Manual and Pedal
86 Rank Electro-pneumatic Pitman Windchests

▼ CATALINA UNITED METHODIST CHURCH
Tucson, AZ
4 Manual and Pedal
57 Ranks



FOURTH PRESBYTERIAN CHURCH
Chicago, IL
5 Manuals, 142 Ranks





Our design and tonal philosophy is to create and voice instruments in a style that is distinctly our own, with no pretense of copying one school or historical design. Our goal is to blend general contemporary American ideas with our own concepts based on research into other organ-building traditions.



NEW ORGANS

A PARTICULAR SOURCE OF PRIDE in our new instruments are the reed ranks, built and voiced in our shop, that have become legendary for their consistent timbre and tuning stability. Our new organs feature Quimby Pipe Organs' Blackinton-style electro-pneumatic slider windchests, which allow the pipes to speak clearly and practically instantaneously. Our instruments are designed to be "service-friendly" – to provide easy access of tuning and maintenance, giving dependable and reliable service for many generations to come. Though some of our instruments are very large, built for prominent churches, we also pride ourselves on being able to tailor our instruments to suit the needs of smaller churches which may have limited budgets.



RESTORATION AND TUNING SERVICES

Our restorations have ranged from many small tracker-action organs in Missouri, such as the recently restored (2016) one-manual-and-pedal, nine-rank 1897 Pfeiffer pipe organ located at St. Thomas the Apostle Catholic Church in St. Thomas Missouri, to the rebuilding of the famous Aeolian-Skinner, Opus 150A organ at The Cathedral Church of Saint John the Divine in New York City. Restoration projects offer us the opportunity to observe and document successful approaches of other master organ builders, ultimately influencing our own work. We maintain an inherent respect for the historic integrity of existing instruments, while also taking into consideration client-developed goals for any restoration or rebuild project. At present, we maintain nearly 200 instruments in our geographic area.

ST THOMAS
THE APOSTLE PARISH
St. Thomas, MO
One manual,
1897 J. G. Pfeiffer pipe organ

OUR HISTORY

ESTABLISHED IN 1970 and located in Warrensburg, Missouri, Quimby Pipe Organs, Inc. began as a tuning and maintenance firm, and developed into one of the premier organ building firms in the country. We remain active in the service and maintenance trade, which we believe is an essential part of organ building. Our first comprehensive new pipe organ was built in 1987 and consisted of three-manuals and 42 ranks. Since that installation, we have built pipe organs of all sizes, from small two-manuals up to our current magnum opus of five-manuals and 155 ranks.

Eric Johnson voicing a French Horn from E. M. Skinner, Opus 432, for Aeolian-Skinner, Opus 1384 for Samford University, Birmingham, AL

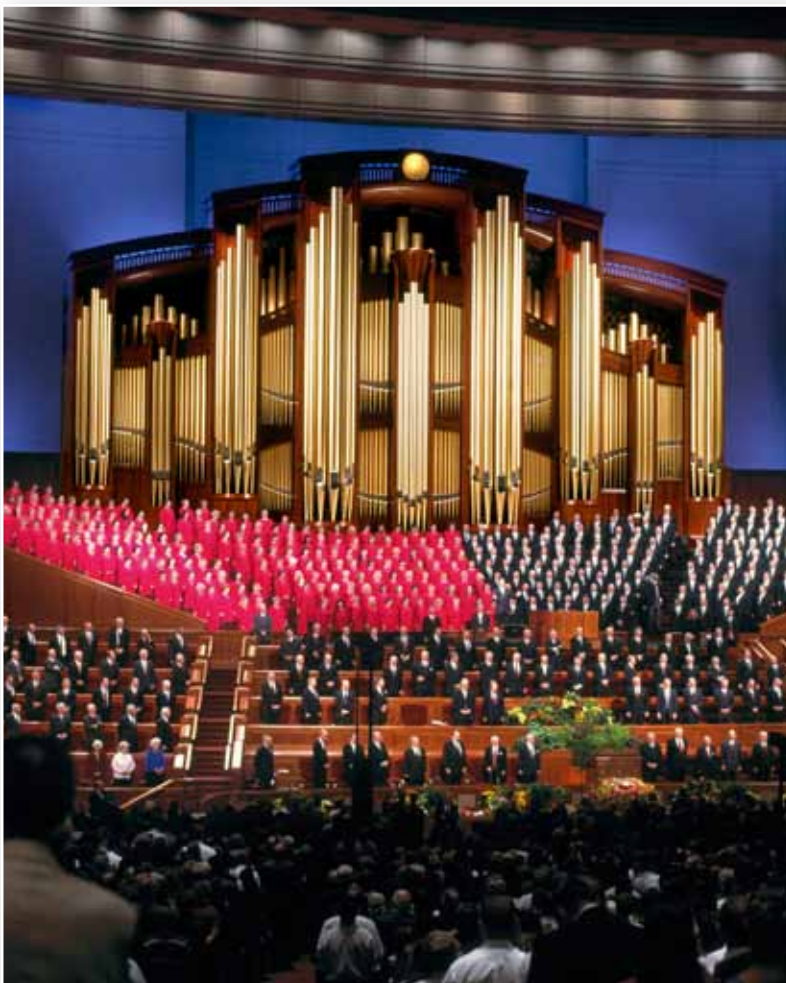


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RENOVATION

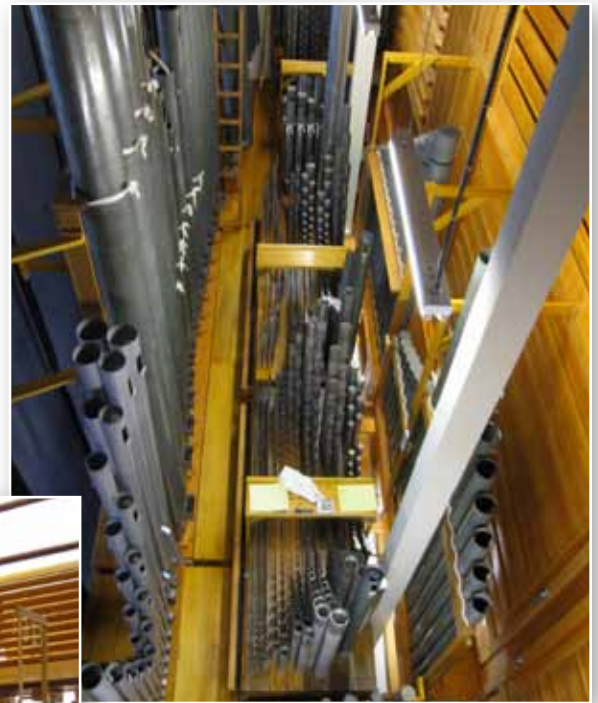
ALTHOUGH WE ARE BEST KNOWN FOR OUR NEW ORGANS IN THE SYMPHONIC STYLE, WE ALSO RENOVATE FINE INSTRUMENTS OF OTHER BUILDERS.



REPLACEMENT CONSOLE FOR GRACE CATHEDRAL
San Francisco, CA



RENOVATED CONSOLE FOR
THE MORMON TABERNACLE
Salt Lake City, UT



OPUS 1024
4 manual, 103 rank Aeolian-Skinner
being renovated in our erecting room
and installed in its new home.





Solid State Organ Systems

5600 General Washington Drive
Suite B211
Alexandria, VA 22312

PHONE: (703) 933-0024
FAX: (703) 933-0025
TOLL FREE: (800) 272-4775

SOLID STATE ORGAN SYSTEMS builds superior control systems for pipe organ builders throughout the world. For over 40 years Solid State has been the industry leader consistently launching new products that reset the bar for Combination Actions, Relays and Solenoid Control.



THE NEW ORGAN PORTAL illustrates our commitment to bringing new levels of control to the organist. Portal controls all the functions of a pipe organ using a computer touch screen and either MIDI or conventional keyboards. All stops and controls are presented on the touch screen for intuitive stop selection and can be captured in the combination action. Portal may be used as a stand-alone console or as an addition to an existing console. Think of an affordable, knock down console that is used as a temporary conducting console. With Portal this is easily achieved.

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

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



Solid State Organ Systems is a Pioneer of Electronic Control Systems for Pipe Organs with thousands of systems in 24 countries around the world.

Our mission is to build the most transparent and intuitive controls technology can provide.

HUNDREDS OF PIPE ORGAN BUILDERS throughout the world trust Solid State as the control system of choice for their instruments. We are not what you hear at the concert but we are frequently the connection between the organist's fingers and the pipe organ wind chests. Rigorous pursuit of technical innovation serves the goal to provide powerful, reliable and convenient control systems for pipe organs. Organists appreciate our products for their ease of use and organbuilders prefer our ease of installation.

At Solid State we study the effects a slow or poorly designed control system can have on the organ and ensure that we only make the fastest and most robust systems on the market. Accurate key sensing, high resolution scanning and tuned magnet drivers ensure near zero coloration to the organ performance. Our dynamically tuned key sensing is even installed in mechanical action organs to facilitate precise timing of offset actions.

Organist Palette, running on iPad, will bring our products' powerful features to the organist without cluttering the organ console with panels, buttons and gadgets.



WITH INCREASING DEMANDS from organists for console control, Solid State has introduced a variety of iPhone Apps and an iPad based control surface. Released from the constraints of a small panel Solid State's new wireless remotes bring organ control into the 21st century.

Careful design engineering and sophisticated materials management allow us to rapidly respond to service requests. Tens of thousands of archived documents and specifications are instantly available online to our engineers in both US and UK permitting them to advise the on-site organ technician quickly and accurately.

When you are involved in a project that involves a pipe organ, ask your organbuilder to use SSOS products. You can rest assured that you will receive premium products and your organ builder will receive superior customer support.



Syndyne Corporation

SOLID

For over 50 years, Syndyne has served as an essential supplier of quality products to the pipe organ industry. With thousands of control systems and millions of console components in the field, Syndyne remains a trusted partner for a majority of organ builders across the globe.

SUPPORTIVE

Syndyne is perfectly sized to serve the organ industry. We are large enough to be there when you need us, providing fast lead times, custom order fulfillment, and long term stability. Yet, we are focused enough to optimize the needs of the pipe organ industry, while providing extremely competitive pricing and a personalized touch to serve you.



STRONG

Syndyne is a family owned and operated company with core values that reflect the passionate spirit associated with the "King of Instruments." Tirelessly pursuing quality and reliability is ingrained into our progressive nature. From the first stop control Syndyne produced, to the impressive, reliable MS8400 Control System, manufacturing excellence remains our primary goal.



PO Box 820543
Vancouver, WA 98682
www.syndyne.com



Phone: (360) 256-8466
Fax: (360) 256-8208
Email: sales@syndyne.com

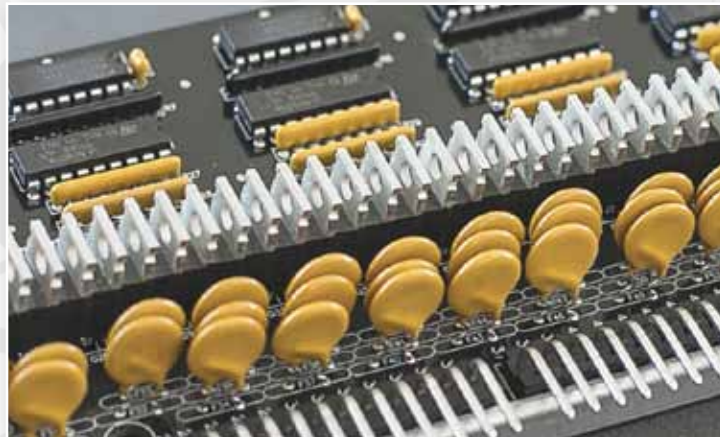


“ The bottom line is that the MS8400 serves organists on their level providing a simple, yet powerful experience which puts control back into their hands. ”



The MS8400 Control System

With thousands of control systems in the field, we have proven our system reliability in the face of thunder storms, floods and the long steady stress of time. The MS8400 Master System is solid, delivers impressive driving capacity, comes housed in an expandable steel chassis and features aluminum extrusion reinforced circuit boards. The communication protocol we use to connect our system was originally developed to keep airplanes in the sky and commercial trucks safely on the road. During the MS8400 development process we used extensive industry feedback and years of system history to build upon previous strengths, overcome previous weaknesses and add impressive new features. The final result; happier organists, congregations, curators, and organ builders.



The Master System is packed with incredible features and functionality, yet it is easy to install, configure and operate with no PC required. The stylish touch screen and friendly organist interface makes navigation simple. This is a major improvement over the cryptic and cumbersome displays required by other systems. However, in situations where simplicity or historical preservation is crucial, the MS8400 can be simplified even more to operate exclusively by mechanical controls and rotary switches. The bottom line is that the MS8400 serves organists on their level, providing a simple, yet powerful experience which puts control back into their hands. In doing this, we empower organists to make beautiful music on the most remarkable instrument the world has ever known, the pipe organ.



TAYLOR & BOODY ORGANBUILDERS



Opus 41, Goshen College, Goshen, IN; 25 stops

8 Hewitt Road
Staunton, VA 24401

PHONE: (540) 886-3583

FAX: (540) 886-3584

inquiries@taylorandboody.com

COMPANY HISTORY

George K. Taylor and John H. Boody founded Taylor and Boody Organbuilders in 1977. Taylor, a graduate of Washington and Lee University, was awarded a Ford Foundation grant to study organ building with Rudolph von Beckerath in Hamburg, Germany. Boody, a University of Maine graduate, apprenticed with Fritz Noack in Georgetown, Massachusetts. Taylor and Boody first worked together as partners along with John Brombaugh in Middletown, Ohio. In 1979, Taylor and Boody Organbuilders moved to their current location, a renovated schoolhouse just outside of Staunton, Virginia.



George Taylor voicing Opus 3
in the Ohio shop, ca. 1979

1. Opus 27 Brustwerk carving
2. Inside of embossed pipe body
3. Opus 65 stops
4. Opus 70 façade



1



2



3



4



ABOUT US

All the parts of the organs are made in our Virginia workshop including the metal pipes and reed stops. The team of twelve workers has long experience building the parts and fitting them together in a complete instrument. In forty years of business we have completed more than seventy instruments for churches, schools and private studios, including eight organs in Japan and an instrument for Sidney Sussex College in Cambridge, United Kingdom. The company has also undertaken museum quality restorations of important historic organs including the 1800 David Tannenberg organ from the Home Moravian Church in Salem, North Carolina. The knowledge and practice of distinctive styles of building gained in these restoration projects has led the firm to build new organs in distinctive historical styles. These include a three manual meantone organ in the Arp Schnitger style for the Yale Institute of Sacred Music, and a David Tannenberg inspired organ for the First Presbyterian Church in Pittsford, New York.

1. Opus 65, Grace Church in New York City, NY; 77 stops.
2. Opus 70, Virginia Theological Seminary, Alexandria, VA; 27 stops.
3. Opus 71, Giles Cooke Residence, Silver Spring, MD; 9 stops.

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IN NORTH AMERICA



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