

FROM THE PRESIDENT

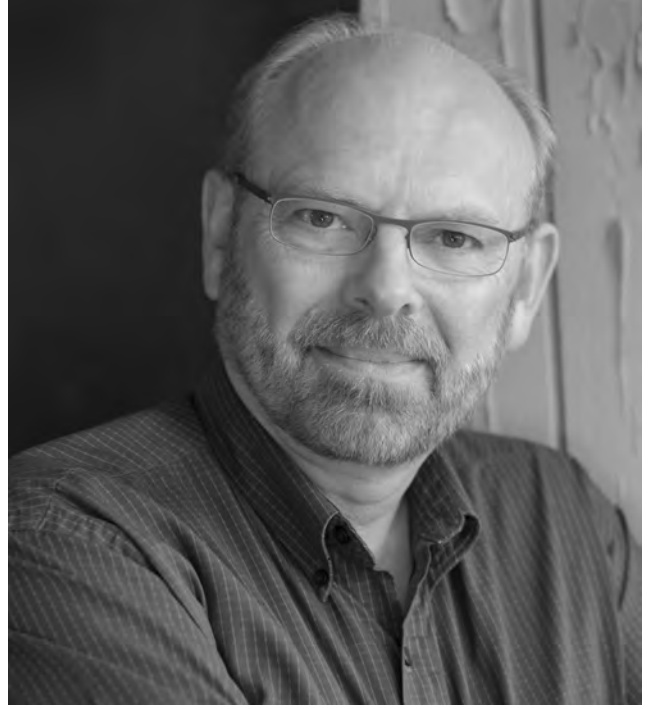
In this column I have often written about experiences in my work as an organ builder that seemingly couldn't be topped. But somehow more wonderful and stimulating opportunities keep appearing! These days there is scarcely a moment's rest as we find ourselves in the midst of a wonderful variety of projects: tonal finishing Op. 86, construction and shop voicing for Op. 87, and planning new organs for Birmingham, Park Ridge, Tampa and Washington. It is truly an exhilarating time—I've never been busier and happier with so much design work.

Designing organs is particularly exciting when it involves projects that are very engaging and provide unique opportunities for creative solutions. At St. Andrews Lutheran Church in Park Ridge, Ill., for instance, the old organ was enclambered on either side of a lovely window in a high rear balcony under an "A-frame" roof. I recommended, and the church agreed, to completely remove the balcony and place the new organ on a raised platform at the rear of the church. This represents a great change for the church, but the new arrangement will give ample height for the free-standing organ case, plenty of space for the choirs and instrumentalists and reveal more of the beautiful window. David Christiansen is the Director of Music and Aubrey Swift, with whom we worked at Kenilworth Union Church, Kenilworth, Ill., (Op. 81; 2003), is the architect.

At Independent Presbyterian Church, Birmingham, Ala., the organ must be placed in two existing chambers, one on each side of the elevated choir loft at the front of the church. We are designing new façades that will allow some of the divisions to be positioned further out into the room, thus permitting better projection of tone. It has been good to work again with Director of Music and Fine Arts Jeff McLelland; eighteen years ago Jeff was organist at First Presbyterian Church, Hattiesburg, Miss., when we installed our Op. 50 (II/35; 1990).

The University of Tampa, Tampa, Fla., is building a new chapel on their campus and wanted to include a significant new pipe organ. With the back wall of the chapel specified as floor-to-ceiling glass, the University envisioned an organ that would be a "jewel in a box" when viewed from the spacious plaza outside the chapel. We've proposed a three-manual, 56 rank mechanical action organ, in a forty-five foot tall cherry case that will be a dramatic architectural focal point at the front of this new worship/performance space. The collaborative design effort, with architects Thompson, Ventulett Stainback & Associates of Atlanta, acousticians Kirkegaard Associates of Chicago, consultant Scott Riedel of Milwaukee and the UT officials, is a refreshing and energizing experience.

Needless to say the ongoing design work for the Washington National Cathedral project has been one of the most complex, challenging and exciting experiences I can imagine being involved in. There is a sense of nearly overwhelming responsibility as we contemplate building a great organ appropriate for the worship and musical life of a cathedral, knowing that it will leave a lasting mark on such an important and magnificent building.



Parallel to all the wonderful projects currently underway, the natural cycles of life go on. After 23 years of service our long-time employee, Meridith Sperling, retired on March 1. We had a luncheon in her honor and many of us reminisced about Meridith's time with us. Her late husband, Bob, had been a voicer for us since 1975, although he first commuted from Minnesota each week. The family moved to Lake City in 1985 and Meridith came to work for us soon after. She will be remembered for her cheerful and helpful demeanor, hard work and no-nonsense attitude. She was the "go-to" person for anyone with a question about building windchests; in fact, Meridith represented longer continuity in windchest construction than anyone else in the shop. Over the last few months she has been working alongside her replacement, Jim Streufert, who came to us last fall. Organized as she is, Meridith left several volumes of procedures that cover the many aspects of her work. We will miss her very much but look forward to having her stay in town and be available to help us from time to time.

Along with departures come arrivals and on March 2, we were pleased to hear about the birth of a healthy Evan Robert Streufert, infant son of voicer John Streufert and his wife Allison. It's been nearly fifteen years since we last had a baby born among our employees, so we're really enjoying this!

We are looking forward to seeing many of you in Minneapolis/St. Paul this summer at the National Convention of the AGO. We have some fifteen organs in and around the Twin Cities and are delighted that two of them will be heard at the convention. Op. 70 (II/45; 1998), at St. Paul's Episcopal Church, will be featured in the "Rising Stars" recital and our recently completed Op. 86, at Westminster Presbyterian Church, will be heard in five different convention workshops. Perhaps the adventurous will consult our website and visit some of our other instruments on their own.

An added attraction at Westminster Presbyterian Church will be a summer exhibition of my sculptures and drawings in the church's Westminster Gallery. Since the church is only a block from the convention hotel, I invite all of you attending the convention to see the show and drop in on Op. 86.

A handwritten signature in black ink, appearing to read "John Streufert". The signature is fluid and cursive, written on a white background.

PROFILES



Bill's childhood was shaped by his father's calling as a Presbyterian minister. He doesn't remember New Castle, Pa., where he was born in 1949, because his family moved to Donora, Pa., when Bill was but 18 months old. Before he graduated from high school, his family would live in Ardara, Pa., as well as Crestline and Huntsville, Ohio. Experiences in Crestline particularly would kindle life-long interests. The Presbyterian church had a 1905 Pfeiffer tracker organ, which sadly was replaced by a Baldwin during Bill's years there. However, a fascination with the organ led him to ask for some of the discarded pipes, and to construct a few wood pipes of his own.

Bill came of age during the Vietnam War, and his chief goal after graduation from high school was to avoid a trip to southeast Asia. Having studied the trombone since the fourth grade, he chose to enlist in an Army band, serving at Fort Devens and Fort Hood. Here a fellow band member was Stephen Long, later well known as Director of Music at Trinity Lutheran Church in Worcester, Mass.; they formed a recorder quintet, playing for their own entertainment. As a result of his Army career, Bill has had his fill of Sousa marches.

After his discharge, Bill enrolled in the Cleveland Institute of Music, studying trombone performance with Robert Boyd, the long-time principal trombone for the Cleveland Orchestra. He played in the CIM Orchestra under the direction of James Levine, and participated in a North Carolina School of the Arts orchestra summer tour of Italy and Switzerland. After graduation, he played bass trombone with the Winston-Salem Symphony. In 1976 he returned to CIM for a Master's degree (again studying with Boyd) and played in the Cleveland Philharmonic, a community orchestra conducted by Robert Marcellus.

Armed with his degrees, Bill found that there were few positions available in trombone performance. Prompted by a friend who worked at the Noack Organ Co., Bill applied and was employed as a pipemaker there for about a year. Deciding that voicing pipes seemed more interesting than making them, he moved to Charlotte, N.C., and took a position with W. Zimmer & Sons. Here he worked from 1978-1994 and was involved in the voicing of dozens of organs across the country.

Bill's disenchantment with the sort of work undertaken in Charlotte and the decline of the Zimmer firm led him to look elsewhere for employment, and we were happy to hire him. He was soon

Pastor's kid? *Check.* Musician? *Check.* Steam railroad fanatic? *Check.* Appreciates the fruit of the vine? *Check.* Enjoys travel to far-away places? *Check.* Facial hair? *Check.* It seems that many organ builders have similar backgrounds or interests, sometimes almost to the point of caricature. (It's commonly understood in Lake City, for example, that if you have a beard, you probably work at the organ shop.) So it's perhaps not surprising that these features of our head voicer, William Ayers, correspond not only to organ builders at large, but even his co-workers. But Bill is definitely his own man.

involved in pipemaking again as well as tonal finishing. After the death in 1999 of Bob Sperling, our long-time voicer, Bill took over his duties. He now spends most of his days either doing pre-voicing in the shop, tonal finishing on the road, or tuning and maintenance work.

Bill has been a member of the American Institute of Organbuilders for many years, and was one of the presenters at an AIO workshop on reed voicing in 2004. He has made several tours of European organs, including attending the re-dedication of the famous Isnard organ in Saint-Maximin-la-Sainte-Baume in 1989.

Crestline, Ohio, already cited as the source of Bill's interest in the organ, impressed him in another way as well. That city was the site of the Pennsylvania Railroad's Crestline Engine Facility, home to the PRR's experimental locomotives. Alarmed by the extensive facility's decline into decrepitude since its closing in 1968, Bill became one of the co-founders of the Crestline Roundhouse Preservation Society, Inc., and established a website showcasing its history, which can be found at www.crestlinepr.com.

In our shop, Bill is known for his appreciation of finer things, including Arts & Crafts furniture, good food (fine wine and chocolate in particular), and vintage classical recordings. He owns a Columbia "Graphophone," which plays four-minute wax cylinders; ironically, given his overdose of marches in the Army, one of his most significant recordings is one of Sousa's band.

Dobson organs are built first and foremost for a musical purpose. Bill's technical skills, musical ear and patience have been invaluable in establishing our reputation for tonal excellence.



During a 2006 voicing stint in Lancaster, Pa., Bill rides No. 90 on the historic Strasburg Railroad.

RECENTLY COMPLETED

A new organ for the chapel at **Westminster Presbyterian Church**, Minneapolis, Minn., was installed during the first two weeks of March. Tonal finishing was completed by the end of April. The organ project marks the culmination of a total renovation of the chapel's interior.

Op. 86 (II/24) is installed on both sides of the chancel. On the right side (pictured) is the free standing main case with the Great at impost level and the Swell located above. Both divisions employ mechanical action. On the left is a second façade that, from the impost on up, matches that of the main case. The electric action Pedal and Solo are located here in the space formerly occupied by the original organ's Swell division, situated over a stairway access from the lower level. The floating Solo division has no keyboard of its own, but may be coupled to any division. The instrument retains several beautiful E. M. Skinner stops that survived a 1950s rebuild.

The dedicatory recital has been scheduled for September 28 with organist Thomas Bara from the Interlochen Center for the Arts, Interlochen, Mich. For construction pictures and specifications of Op. 86, please see our website <www.dobsonorgan.com>.

Op. 61 (II/43; 1993) at **Faith Lutheran Church**, Des Moines, Iowa, has just undergone a complete cleaning. In preparation for its 15th anniversary celebration in May, members of the congregation, assisted by the Dobson crew, removed all the pipework, completely cleaned the case inside and out, then reinstalled the pipes. The instrument was given a complete mechanical going over and tuning.

Another project undertaken this spring has been the cleaning of the relatively untouched II/10 Hinners tracker instrument at **St. John's Lutheran Church**, Victor, Iowa. Under the supervision of Dobson, an enthusiastic group of volunteers from the congregation cleaned all the pipes and the case. A number of pipes required extensive repair of damage caused by failing rackboards.

WORK IN PROGRESS

Even while part of the shop crew was still finishing and packing Op. 86 for **Westminster Presbyterian Church**, Minneapolis, Minn., construction of the windchests was well underway for the organ next in line, Op. 87 (IV/95) for **Highland Park United Methodist Church**, Dallas, Tex. Shop drawings for the casework and other components are nearing completion. In the meantime the design department is already working on several upcoming organs; the three instruments noted under *New Contracts* as well as the East End organ for the **Washington National Cathedral** are all at various stages of design development.

Beginning this spring and continuing into the summer the shop will be cleaning and re-leathering the M. P. Möller organ (II/12; 1929) at **Eldora United Methodist Church**, Eldora, Iowa. Although various options were considered, the congregation decided to keep the instrument, which was installed when the building was new, and have it restored. The work seeks to respect the organ's unaltered condition; no tonal or mechanical changes will be made.



The Chapel of Westminster Presbyterian Church
Minneapolis, Minnesota
Op. 86, 2008

NEW CONTRACTS

St. Andrews Lutheran Church, Park Ridge, Ill., has signed a contract for Op. 88, a two manual and pedal instrument of 22 ranks with preparations for two additional ranks. Installation is scheduled for the second half of 2009.

Independent Presbyterian Church, Birmingham, Ala., has signed a design and schedule retainer for a new organ anticipated to be installed in 2012. The IV/100 instrument, currently in design, will be named in memory of the late Joseph W. Schreiber, the church's former Organist/Choirmaster.

The University of Tampa, Tampa Fla., has signed a design and schedule retainer for a new three manual and pedal mechanical action instrument of 56 ranks to be installed in the University's soon to be built Sykes Chapel. Both chapel and organ are in various stages of design; following the completion of the chapel, the organ's installation is anticipated for 2013.

RECORDINGS

West Market Street United Methodist Church, Greensboro, N.C., has recently released a CD recording entitled *Postludes*. Resident organist Susan Bates plays Op. 71 (III/58; 1999) in this recording of congregational favorites by Bach, Distler, Gigout, Vierne, Mouret and Purcell. Also included is a composition by Susan's husband, James M. Bates, and several of her own improvisations. The recording is available directly from the church <sbates@wmsumc.org>.

For a complete listing of all available recordings on Dobson instruments, please see the "Recordings" page on our website <www.dobsonorgan.com>.

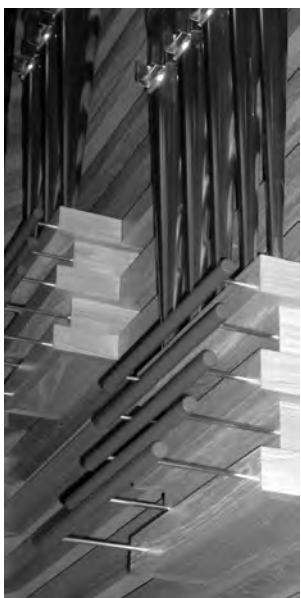
FEATURED INSTRUMENT

When the Church of St. Peter Claver, West Hartford, Conn., was built in 1970, its founding pastor, Reverend John T. Shugrue, felt the new building should reflect the work of the parish's patron saint, St. Peter Claver (1580-1654). The resulting heavy beams supporting the roof, rough plank ceiling and a high central skylight, along with the wood and fieldstone walls, create an atmosphere resembling the hold of a sailing ship—not unlike what was experienced by the men to whom St. Peter Claver ministered long ago at the port of Cartagena, Columbia.

The search for a new organ for St. Peter Claver began several years ago as the parish sought to refurbish their church for the first time since its construction. Plans developed to include a new ceramic tile floor to replace the wall-to-wall carpet, a new meditation chapel behind the altar, a more open and accessible altar area, updated lighting and an improved location for the organ and musicians. In considering a replacement for the original electronic, the organ committee's intent was to fully explore all types of organs. However, due to the structure's unique character and space issues, a pipe organ seemed at first not to be a viable choice.

After a year of traveling to visit a variety of instruments and considering various proposals, organ committee members auditioned Dobson Op. 69 (II/31; 1997) at Pakachoag Church, Auburn, Mass. According to one member, "after only a short listening, it seemed obvious to all of us that we had found the sound we were searching for." But could appropriate space for a pipe organ be found?

The proposal for a new pipe organ offered by Dobson included a plan to provide adequate space for the instrument and musicians in the right rear corner of the church. It dealt with the accompanying architectural challenges head-on: level an area of the raked floor to accommodate the organ, with enough room to spare for a concert grand piano, choir and other musicians, and accommodate the organ itself by allowing two of the large roof support beams to pass directly through the case. The proposal included a modest but flexible stoplist and, due to budget concerns, contained several stops as preparations. These were able to be included soon after the congregation embraced the design of the new organ and musicians' space.



The modern case is constructed of white oak with an oiled and lacquered finish. The metal pipes in the façade, made of polished 83% tin, are from the Great 8' Prestant. The burgundy painted wooden pipes mounted at both ends of the case are the Pedal 16' Subbass. Horizontal elements of polished brass and burgundy painted rods provide a dynamic sculptural emphasis to



The Church of St. Peter Claver
West Hartford, Connecticut
Op. 85, 2007

GREAT		
8' Prestant	<i>75% tin, partly in façade</i>	58 pipes
8' Chimney Flute		58 pipes
4' Octave		58 pipes
2' Fifteenth		58 pipes
IV Mixture 1½'		244 pipes
8' Trumpet		58 pipes
Swell to Great 16'		
Swell to Great 8'		
SWELL (expressive)		
8' Gedackt		58 pipes
8' Salicional		58 pipes
8' Celeste	<i>FF</i>	53 pipes
4' Open Flute		58 pipes
2⅔' Nazard		58 pipes
2' Gemshorn		58 pipes
1⅜' Tierce		58 pipes
8' Oboe		58 pipes
Tremulant	<i>affects entire organ</i>	
PEDAL		
16' Subbass		32 pipes
8' Bourdon	<i>extension of 16' Subbass</i>	12 pipes
16' Fagotto		32 pipes
8' Trumpet	<i>extension of 16' Fagotto</i>	12 pipes
Great to Pedal		
Swell to Pedal		

the clusters of façade pipes. In the picture above, these appear as shadows above and below the façade pipes. Pictured at lower left is a detail of these elements. Manual divisions are located at impost level directly behind the façade. The Great is on the right side of the case, the Swell is on the left. The full-length Pedal Fagotto stands in the center on the lower case floor. The console case is also made of white oak and has stop jambs of Carpathian elm burl veneer. The manual keys have ebony coverings for the naturals, with sharps of rosewood with bone caps. Stop knobs and swell pedal are also of rosewood.

Op. 85 employs mechanical key action for the manuals, electric key action for the Pedal and mechanical stop action; the four couplers operate through hitch-down pedals. The Swell to Great 16' coupler allows for additional tonal flexibility and provides the modest instrument's full organ with a grandeur expected only from larger specifications. The entire organ is voiced on 75 millimeters of wind.

Op. 85 was blessed on Sunday, November 17, 2007, prior to its first use at Mass the same day. Tim Stella serves as parish organist; Ezequiel Menendez, Organist of the Cathedral of St. Joseph, Hartford, was consultant for the project.

Dobson Pipe Organ Builders, Ltd. celebrated its recently completed shop expansion with an Open House on Sunday afternoon, January 20, 2008. Some 700 people came to visit and tour the addition and reorganized facilities. Still standing on the floor of the erecting room at that time was Op. 86, the instrument recently installed in the chapel at **Westminster Presbyterian Church**, Minneapolis, Minn. Though not assembled to the point of actually playing, the instrument nearly trumped the new shop addition in terms of visitors' interest. **Lynn Dobson** and his staff were on hand to answer many questions about the shop, the building of Op. 86 and the new projects coming up. On Saturday, the day previous, Dobson hosted Westminster's organist, **Melanie Ohnstad**, the organ committee and other interested members from the Westminster congregation for a private showing of their new instrument.

The Episcopal Church of the Ascension, Stillwater, Minn., was a site included in "Pipe Organ Discovery Day," a February 23 presentation of the **Twin Cities Chapter AGO**. Ascension Church organist **Nancy Whipkey** gave a demonstration of Op. 30 (II/33; 1986), after which students were invited to try out the organ for themselves.

The Calvin Institute for Christian Worship, based on the campus of **Calvin College**, Grand Rapids, Mich., presented its 21st annual "Symposium on Worship," January 24-26. Organists **John Ferguson** and **Tom Trenney** offered workshops and played services on Op. 44 (III/49; 1989). In addition, **Duo Majoya**, an organ/piano duo of **Marnie Giesbrecht** and **Joachim Segger**, presented a program during the conference as well as a full recital, sponsored by the Calvin College Music Department, on the 27th.

Trinity Lutheran Church, Manhattan Beach, Calif., concludes its 2007-2008 concert series with a variety of monthly programs, two of which feature Op. 56 (II/17; 1992): 1/4, **Timothy Howard**; 6/6, **Russ Litchfield**.

Faith Lutheran Church, Des Moines, Iowa, will complete its 2007-2008 "Fine Arts Series" on May 18 with a celebration of the 15th "birthday" of Op. 61 (II/34; 1993). **Samuel Gaskin**, a 15 year-old organist, will play at the morning worship services and present a full recital at 2:00 p.m.

Presbyterian Homes, Evanston, Ill., continues its 2007-2008 "The Gift of Music" series featuring Op. 64 (II/24; 1994): 1/28, **Len Langrick**; 2/25, **Bruce Barber**; 3/24, **Stephen Alltop**; 4/28, **Margaret Kemper**; 5/19, **James Brown**; 6/16, **Jay Peterson**.

St. Paul's Episcopal Church, Minneapolis, Minn., home to Op. 70 (II/45; 1998), will be the site for a "Rising Stars Concert," part of the **American Guild of Organists 2008 National Convention** held this summer in the Twin Cities.

The Cathedral of Our Lady of the Angels, Los Angeles, Calif., continues to host a variety of programs featuring Op. 75 (IV/105; 2003): 2/17, the **Mark Thallander Foundation's** second annual choral festival, **John Rutter**, guest conductor, **Frederick Swann**, festival organist; 5/3, **Samuel Soria**, Cathedral Organist; 8/5, a choral concert for the western regional convention of the **National**

Association of Pastoral Musicians, with the **Cathedral Choir**, and **Pueri Cantores**, **Pat Flahive**, conductor. The convention schedule includes an "Organ Crawl" and an informal demonstration of the organ by Sal Soria. The Cathedral continues weekly thirty-minute recitals that begin immediately following the Wednesday 12:10 p.m. Mass.

The Kimmel Center for the Performing Arts, Philadelphia, Pa., is concluding another season of programming involving Op. 76 (IV/125; 2006). Spring concerts in the 2007-2008 season of the **Philadelphia Orchestra** featuring the organ include: 3/12-3/15, Holst, *The Planets*; Bartok, Suite from *The Miraculous Mandarin*; 5/8-5/13, **Thierry Escaich**, *Organ Concerto*, with the composer as soloist. A master class with Thierry has been announced for 5/6, 6:30 p.m. The organ has also been heard this season in Mahler's *Symphony No. 8*, Strauss' *An Alpine Symphony* and *Also sprach Zarathustra*. Kimmel Center's 2007-2008 "Master Musicians Organ Recital Series" concluded with two programs: 2/16, **Hector Olivera**; 4/12, **Dame Gillian Weir**. **Paul Jacobs'** 1/30/07 recital on this series will be featured on **American Public Media's** "Pipedreams" broadcast for the last week of May. Recitalists just announced for the 2008-2009 series include: 10/25, **Vincent Dubois**; 3/7/09, **Jane Parker-Smith**; 5/2/09, **James David Christie**. A second annual "Summer Recital Series" is scheduled for the four Thursday nights in July. Kimmel Center's annual "Teen Summer Arts Camp," July 14-25, will offer organ study with **Alan Morrison** of **The Curtis Institute of Music**. Alan recently premiered a new organ concerto by fellow Curtis faculty member, **Eric Sessler**, at Verizon Hall with **The Curtis Symphony Orchestra**.

St. John United Methodist Church, Augusta, Ga., recently hosted a recital sponsored by the **Augusta Chapter AGO**. **Thomas Russell**, a senior at the **University of South Carolina**, Columbia, S.C., and a student of **William Bates**, played Op. 78 (III/42; 2003) in a program including works of Reger, Bach, Alain, Widor, Laurin and two hymn preludes by Dr. Bates. No stranger to Dobson organs, Thomas regularly practices and performs on Op. 65 (II/36; 1995) at USC.

Kenilworth Union Church, Kenilworth, Ill., home to Op. 81 (II/29; 2003), recently presented resident organist **Margaret Kemper** in a recital of works by Raison, Bach, Langlais, Sowerby, Franck, Schumann and a new work by **James Biery**.

St. David's Episcopal Church, Wayne, Pa., concludes its first season of concerts celebrating last summer's installation of Op. 84 (III/47; 2007): 3/9, **Robert Gallagher**, Associate Director of Music; 5/18, **Ann Elise Smoot**.

Shepherd of the Bay Lutheran Church, Ellison Bay, Wis., has announced two summer events on Op. 79 (II/23; 2004): 6/29, 7:00 p.m., **David Cherwien**, Minneapolis, Minn., leading a hymn festival; 8/13, 8:00 p.m., **Bradley Welch**, Dallas, Tex., in recital.

Dobson Pipe Organ Builders, Ltd., was the subject of an article in the April 2008 edition of the **Robb Report**. The author, **Lori Erickson**, lives in Iowa City and came to visit with us last December.

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LOOKING BACK

25 Years ~ The Dobson firm received an award from the Flint Hills Section, the Manhattan, Kans. area chapter of the American Institute of Architects, for the design of Op. 24, (II/43; 1983) at First Presbyterian Church, Manhattan, Kans. A thirty-foot tall mosaic by local artist Maurice Berggren was the focal point at the front of the church directly behind the pulpit and needed to be retained. After much discussion it was decided that the entire structure would be incorporated into the organ case.



20 Years ~ **Op. 39 (II/7)**, for the private residence of Charlotte Smith, Bridgehampton, N.Y., was completed in early 1988. The project provided a unique collaborative opportunity in that Op. 39 was designed to be located in a large music room around which the remainder of the house was designed. The architect was Mrs. Smith's son, Paul Rogers, of Chaleff & Rogers Architects, Water Mill, N.Y.

Op. 40 (II/17), for the Church of the Good Shepherd, Richmond, Va., was completed in the spring of 1988. The all-mechanical action instrument's speci-

fication includes the first 16' Swell to Great coupler to be built by Dobson, a 16' Basson in the Pedal and makes the Great 8' Diapason available in the Pedal. The instrument was dedicated at the Sunday morning service on May 1, and the dedication recital took place on May 25 with Richmond organist Bruce Stevens.

Op. 41 (II/17), for Second Christian Reformed Church, Pella, Iowa, was installed in the summer of 1988. The all-mechanical instrument was dedicated with a worship service and recital in September of that year with Davis Folkerts, then organist at Central College, Pella.

10 Years ~ **Op. 70 (II/45)**, for St. Paul's Episcopal Church, Minneapolis, Minn., was completed in the summer of 1998. It is Dobson's largest two-manual instrument and a testament to musically effective eclecticism, incorporating German, French, English and American elements. Consultant, service technician and local organist, David Engen, gave a demonstration of the organ on October 4. A formal dedicatory recital took place on October 20 with British organist, Christopher Herrick. A variety of additional recitals took place that inaugural season, including a program by Craig Cramer of the University of Notre Dame.

In addition to complete organ specifications, pictures of all Dobson instruments are now included on the "Instruments" page of our website. We invite you to learn more about the particular organs listed in this column by visiting <www.dobsonorgan.com>.