

# FROM THE PRESIDENT

After the exciting 16-day Inaugural Organ Festival for our Op. 76 at the Kimmel Center for the Performing Arts last May, I felt as if I would never again experience anything so wonderful. However, the recent dedication of our Op. 83 at the Lutheran Church of the Good Shepherd, Lancaster, Pa., proved to those of us who attended that there really is life after the monumental Kimmel Center project. The fabulous weekend in Lancaster was as spiritually and musically uplifting as any dedication we've ever had.

The freshness of the just completed project in Lancaster begs me to write more about it. But after focusing so much in this column on the Kimmel Center project as it was being designed, built and installed, it seems only natural to draw that project to a close with some final reflections about the climactic Inaugural Festival this past May.

The opening events at the Kimmel Center began May 11 and continued for sixteen days with nineteen concerts and recitals featuring eleven organists. Most of these events were sold out! The days leading up to the opening were among the busiest ones of the entire process of building the organ as we coordinated the final details of tonal finishing, mechanical adjustments and tuning with all the orchestra and organ rehearsals, as well as the artists' individual practice sessions. Some days the organ blowers ran for 24 hours straight as practice sessions and tuning ran through the night! Members of my staff and I were present at nearly every rehearsal to answer questions about this complex instrument that no artist had much time to get to know on their own.

No one can imagine the feeling that swept over me, both in the first rehearsal and the actual concert, when the Philadelphia Orchestra, Maestro Eschenbach and Olivier Latry came on stage and began making music for the first time with this instrument that had consumed the last eight years of the lives of me and my staff. It was one of the most overwhelming and humbling experiences I've ever had. And that first concert was just the beginning! Throughout the entire Festival I was thrilled that the organ was so well received and performed beyond everyone's expectations.

In the weeks leading up to the opening weekend, dozens of radio, TV and newspaper interviews took place with us and members of the Kimmel Center staff. During the opening weekend, the Kimmel Center, in partnership with the Music Critics Association of North America (MCANA), the Greater Philadelphia Travel and Marketing Corp. and the Philadelphia Inquirer, hosted a conference for music critics from around the country. As a result, the Festival generated some 55 feature stories and 29 reviews. Additionally, the Associated Press released an article that appeared in dozens of newspapers across the country and there were numerous radio and television features in many markets on the East Coast. Much of my time in Philadelphia during the two-week Festival was spent giving interviews with the media. Our press book is now nearly three inches thick and growing. I wonder if any organ project has ever generated so much press coverage?



I was pleased to be invited to make a presentation to the MCANA conference on the design and construction of Op. 76. In response to their many specific questions, this session became a matchless opportunity to explain how the organ actually works. This led seamlessly to a live demonstration of Op. 76 by our Tonal Director, John Panning, assisted by organist Jeff Brillhart. The most unique event with the press was a round table discussion, hosted by Scott Cantrell of the Dallas Morning News, that included me and my crew, all the organists scheduled for the Festival, Michael Barone of Minnesota Public Radio and representatives from the Kimmel Center programming staff. The lively conversation centered around the Kimmel Center organ, as well as the organ in general and its place in today's cultural scene. I'm glad to report that, by their own admission, the critics came away from this weekend with a new understanding of and appreciation for the organ!

Near the end of the unbelievable opening weekend I took my crew, their spouses and some of our friends to a restaurant to have a private celebration. We realized that during all the years of hard work on Op. 76 we hardly had time to stop and think about the importance of what we were doing. It was a long, challenging project and at times we were stretched to our limits. My crew's spouses often felt like widows because of the long absences of their partners. At our lunch that day we shared some emotional thoughts about what we had actually accomplished and realized the significance of an achievement of something far bigger than any of us could have ever imagined. I think we all left that room feeling we were part of a successful team, newly invigorated to plunge into the next challenges.

By the time the Festival closed I was pretty well exhausted from so much activity, so much music and so many celebratory receptions, brunches, dinners, interviews and late nights. I was especially touched when I returned to my hotel room on several occasions to find fresh flowers sent by admirers of our work. I am truly overwhelmed by the success of Op. 76, particularly how well it has been received by our client, the Kimmel Center, as well as the musicians of the Philadelphia Orchestra and Maestro Eschenbach, all the artists who played it and all who have heard it. There can be few greater joys for an organbuilder.

# PROFILES



Bob is a Lake City native, born here in 1954, the son of Pete and Mary Ann Savage. His father owned a small farm and was manager of the local farmers' cooperative, where his mother also worked as a secretary. His childhood resembled a '60s family TV show: growing up in a small town with three siblings, building model rockets, playing guitar in a band. Bob attended Lake City schools, and after graduation from high school, enrolled at Iowa State University in Ames to study architecture. Though an architectural degree would have led to a respectable job that would support his wife and future family, Bob's heart wasn't in it, and besides, he was overwhelmed by the calculus.

When Bob was a young adult, he was not a regular churchgoer, but while at Iowa State he became involved with the Navigators, a Christian collegiate group. After taking a year off to assess his priorities, he enrolled at Lincoln Christian College and Seminary in Lincoln, Illinois. Upon graduation, he served as Director of Christian Education for Minier Christian Church in Minier, Illinois. Although he very much enjoyed working with children and youth, the demands of the position were a source of stress for his young family. After four years and much soul searching, he decided to leave his position in Minier and move back to his hometown in 1985.

As it happened, his father's job situation also changed at this time, and the two decided to open a furniture refinishing and restoration business in Lake City. To make ends meet while the infant business grew, Bob took a position as a custodian in the local school district. When this ended in 1989, Bob applied at Dobson, whose shop was a familiar sight to him on the City Square but about which he knew very little. To his surprise, he was hired that same day. At the time, he didn't imagine that working here would be anything but a paycheck to tide him over until his "real" business was self-supporting.

Like a morning glory vine, organ building has a way of entwining unwitting subjects. Though the Dobson job was, as he saw it, just a fill-in, Bob discovered that he enjoyed the work. But his satisfaction in this work was running up against the growing success of his "real" business, which was drawing customers from up to one hundred miles away. Soon he found he was working two full-time jobs, an untenable stress on him and his family. And so, as in Ames and Minier, Bob found himself at a crossroads. In the end, the challenges of building organs won out over the daily grind of running his own business.

Studies show that the average working American will have three to five careers and ten to twelve jobs during his or her lifetime. Bob Savage's roundabout journey away from Lake City and back again proves that there's at least *one* person in our shop who's an "average working American." Surrounded here by so many "organ types," with their bizarre music interests, eccentric hobbies and from-the-cradle certainty about choice of career, Bob stands out by being, well, *normal*.

Bob especially enjoys the variety of the work he does. From casework to windchests, stop action to swell shades, there is almost no part of the organ that he has not built. A primary responsibility is the construction and leathering of the bellows which store wind and regulate its pressure. Another important job, especially in larger projects, is the wiring needed for electric stop actions and combination actions. The stage console for the Kimmel Center, shown below, exemplifies the sort of challenge Bob enjoys. All electronic components, some of good size, had to be fitted into the fantastically curving cabinet of the console, and yet be readily accessible for service. Bob devised an elegantly simple arrangement where the major parts slide out like drawers.

With his parents and a couple of siblings nearby, Bob has a close relationship with his extended family. He has two sons from his first marriage and gained a second family with his marriage to Patty Riesenbergh in 1999. Bob's well-preserved good looks, favorably compared to Barney Rubble, don't betray the fact that he's a grandpa; his eldest son Jason and his wife Lisette welcomed their first child, Eva, in February.

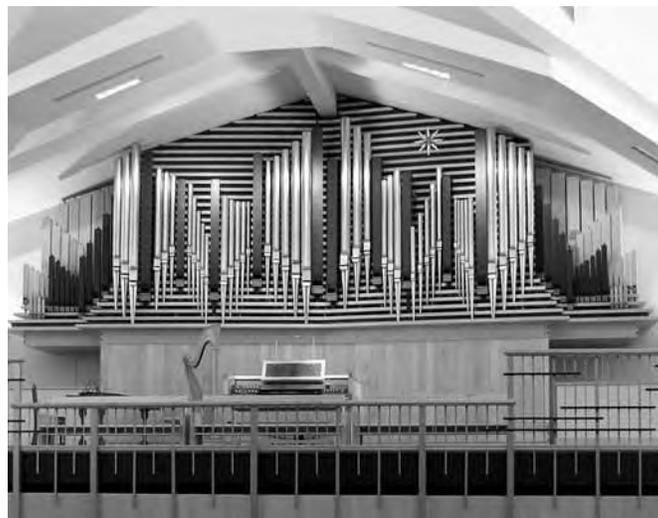
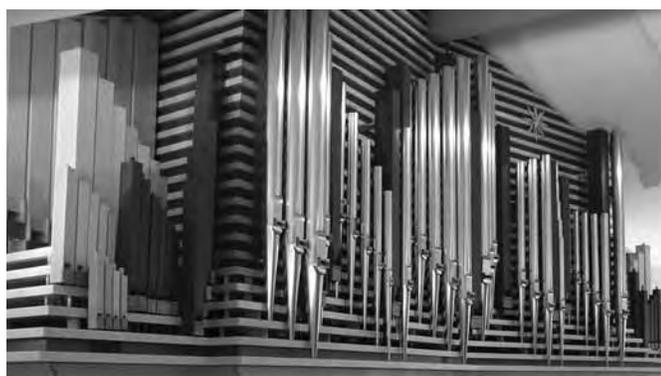
There are aspects of our art that, when done well, readily attract favorable attention. An organ's beautiful woodwork and impressive sound are easily appreciated. However, the same sort of glory doesn't attach to neat wiring, say, or careful leather skiving, things that are usually hidden from potential admirers deep within the bowels of an organ. A true craftsman relishes the challenges of a project, and takes his chief satisfaction from a job done to the best of his abilities, not from the praise he will receive. Bob is one of those people, a rare soul who enjoys a good challenge, and for whom external validation isn't necessary. Hmm... perhaps he's not so average after all.



# RECENTLY COMPLETED

Op. 83 (II/27), for the **Lutheran Church of the Good Shepherd**, Lancaster, Pa., was completed at the end of August. The new organ was part of a complete worship space renovation that included enlargement of the gallery. A *Festival Eucharist of Re-dedication and Dedication of the Organ* took place on September 17, 2006, with the **Rev. Marilyn Witte**, Cantor, at the organ. **Martin Jean**, of Yale Institute of Sacred Music, played the dedicatory recital in the afternoon.

The organ's contemporary case is made of hard maple with a natural finish, and boasts a multi-dimensional façade designed to give interest to what would otherwise be a disproportionately wide layout. In stepped groups of three and five, the 75% tin pipes of the Great and Pedal 8' Prestant stops are punctuated by burgundy painted wood pipes of the 16' Bourdon. Horizontal maple boards backed with china blue grill cloth form the toeboards at the lowest levels, then recede to become a screen behind the façade pipes. The case wings support the remainder of the 16' Bourdon, the entire 16' Subbass, and the interior treble pipes of the Pedal Prestant. The manual divisions



are located at impost level behind the façade; the Great is on the right side, the Swell on the left. The full-length Pedal 16' Trombone stands on the lower case floor and rises between the manual divisions. The organ employs mechanical key action for the manuals, electric action for the Pedal, electric stop action and an eight-level memory combination action.

Additional recitals are scheduled as part of the church's annual music series. These include a February 18 recital by **Mark Mummert**, former cantor at the church, who is now at the Lutheran Theological Seminary in Philadelphia, and an April 29 recital by **Paul Jacobs** of The Juilliard School of Music, New York.

For detailed information about Op. 83 and pictures of its construction and installation please see our website <[www.dobsonorgan.com](http://www.dobsonorgan.com)>.

## RECORDINGS

**The University of Delaware**, Newark, Del., has released a CD recording of Op. 74 (II/22; 2000) entitled *Great Mixture!* **David Herman**, the Trustees' Distinguished Professor of Music and University Organist at UDel, plays works of Couperin, Dubois, DeGrigny, Howells, Mendelssohn, Pachelbel, Sousa, Tallis and Walton. CDs are available directly from Dr. Herman at <[herman@udel.edu](mailto:herman@udel.edu)> or from The Organ Historical Society at <[www.ohscatalog.org](http://www.ohscatalog.org)>.

Delos International has released a live recording of a recital given by **Cherry Rhodes** at the **Cathedral of Our Lady of the Angels**, Los Angeles, Calif. The recording was made during the 2003 inaugural season of Op. 75 (IV/105; 2003). Included are works by DeGrigny, Scarlatti, Liszt, Mendelssohn, King, Hampton, Walter and Corrette. To buy a copy of the disc, visit <[www.delosmus.com](http://www.delosmus.com)>. Delos is planning to release two more recordings of Op. 75 in early 2007.

**Valparaiso University**, Valparaiso, Ind., has released *Kaleidoscope: Reflections on 20th Century German Organ Music*, a CD recording by **John Bernthal**, Associate Professor of Music and Associate University Organist, playing the Reddel Memorial Organ (IV/102) rebuilt by Dobson in 1996. Included are works of Distler, David, Hindemith, Feller, Pepping, Walcha, Gárdonyi, Michel and Kunkel. CDs are available from Valparaiso University's Arts Media website at <[www.valpo.edu/store/xcart/](http://www.valpo.edu/store/xcart/)>.

For a complete listing of all available recordings on Dobson instruments, please see the recordings page on our website <[www.dobsonorgan.com](http://www.dobsonorgan.com)>.

## NEW CONTRACTS

A contract has been signed with the **Church of St. Peter Claver**, West Hartford, Conn., for a two manual and pedal instrument of 19 ranks with mechanical action. Op. 85 will be the first Dobson pipe organ in Connecticut and is scheduled for completion in the spring of 2008. The **Rev. James Leary** is the pastor and **Timothy Stella** is the organist. **Ezequiel Menendez**, Director of Music at St. Joseph Cathedral, Hartford, is assisting the parish as consultant.

A contract has been signed with **Westminster Presbyterian Church**, Minneapolis, Minn., for Op. 86, a two manual and pedal instrument of 24 ranks to be placed in the church's 175 seat chapel. The organ will employ mechanical key action for the Great and Swell, while the Pedal and a floating Solo division will have electric action. Op. 86 will be the sixteenth Dobson organ in Minnesota and the seventh in the Twin Cities. Installation is projected for the fall of 2008. **Melanie Ohnstad** serves the church as Minister of Music and the Arts as well as Organist.

## WORK IN PROGRESS

Currently the shop is busy working on Op. 84 (III/46) for **St. David's Episcopal Church**, Wayne, Pa. Under construction are the slider windchests, the cherry console case, various key action parts and wind system components. Shop voicing is also underway. The organ is scheduled for installation in spring 2007.

# PHILADELPHIA FESTIVITIES

Op. 76 (IV/125) at Philadelphia's **Kimmel Center for the Performing Arts** made its public debut to rave reviews during the Kimmel Center Organ Festival, May 11-26, 2006. Opening the Festival were three identical concerts by the Philadelphia Orchestra, Christoph Eschenbach, conductor, and Olivier Latry, organist.

These concerts included the premiere of Gerald Levinson's *Toward Light*, Barber's *Toccata Festiva*, Poulenc's *Concerto for Organ, Timpani and Strings*, and a stunning performance of Saint-Saëns *Symphony No. 3 "Organ"*, hailed by Philadelphia Inquirer music critic David Patrick Stearns as "one of the great performances in Eschenbach's music-director tenure." Each night Latry played a solo "postlude" of works by Franck, Widor and Vierne. The opening weekend also included a five-hour recital marathon, a performance of Beethoven's *Missa Solemnis* and a concert for organ and brass.

A number of the Dobson crew and their spouses and friends travelled to Philadelphia for the festivities. Their weekend began with an elegant reception and dinner preceding the opening night concert. Several pictures from this event appear below. Wonderful social gatherings took place throughout the weekend, culminating for the Dobson crew with a Sunday lunch. This final gathering provided a memorable time to talk about the personal experiences of such an overwhelming weekend.

The remainder of the two-week Organ Festival included concerts with Peter Richard Conte, silent film presentations with organist Tom Trenney and the final concert with the Pittsburgh Symphony, Manfred Honeck, conductor, with Jeffrey Brillhart, organist, in another performance of the Poulenc *Concerto*. Jeff played an improvisation on submitted themes to close the inaugural festivities.



*Dress rehearsal: The Philadelphia Orchestra, Christoph Eschenbach, Olivier Latry*



*Latry at the stage console for the concert*



*Jeff Brillhart in rehearsal*



*The Dobson crew with Fred Haas, Chair of the Organ Committee*



*Lynn Dobson and Fred*



*Dean & Deb Zenor, Jonathan Ambrosino*



*Jim & Jamie Garvey, Lynn*



*The guests arrive at the reception and dinner on opening night*



*Sean O'Donnell, Bob & Patty Savage*



*Andrew Senn, Peter Richard Conte, Lynn*

# NEWSBITS

**Bethany Lutheran College**, Mankato, Minn., home to Op. 10 (II/24; 1979/1996), sponsored **Andrew Dewar**, First Place and Audience Prize winner at the 2005 **St. Albans International Organ Competition**, in a recital on October 5.

**St. Luke's Episcopal Church**, Cedar Falls, Ia., celebrated the 20th anniversary of Op. 31 (II/14; 1986) with a recital on October 22. **Mi-Young Jin**, a student of **James Higdon** at the University of Kansas, Lawrence, Kan., and a former organist at St. Luke's, was the guest organist.

**Trinity Lutheran Church**, Manhattan Beach, Calif., has announced its 2006-07 concert series featuring recitals on Op. 56 (II/17; 1992): 11/19, 4:00 p.m., **Frances Norbert**, Whittier, Calif., and **Steve Gentile**, Minneapolis, Minn., in a duo-concert celebrating the 14th anniversary of the organ; 12/17, 11:00 a.m., **Karla Devine**, Trinity's Organist and Director of Children's Choirs, in her annual recital; 3/18, 4:00 p.m., the series' annual hymn festival, this season led by **Mark Sedio**, Minneapolis, Minn.

**Presbyterian Homes**, Evanston, Ill., has announced its 2006-07 "Gift of Music" series featuring recitals on Op. 64 (II/24; 1994): 9/25, **Margaret Chen**, Highland Park, Ill.; 10/23, **Istvan Ruppert**, Budapest, Hungary; 11/3, **Volodymyr Koshuba**, organ, and **Viktoriya Koshuba**, piano, both of Kiev, Ukraine; 11/27, **Katie Ann McCarty**, Chicago, Ill.

**Wartburg College**, Waverly, Ia., marked the 10th anniversary of Op. 67 (II/32; 1996) with a September 10 recital by **David Higgs**, Eastman School of Music.

**West Market Street United Methodist Church**, Greensboro, N.C., presented resident organist **Susan Bates** playing Op. 71 (III/58; 1999) in her annual Eastertide recital. In May, the 2006 "Tuesday Music" series featured area organists **Andre Lash**, **William Osborne**, and a program of duets by **Susan Bates** and **Alice Ann Johnson**, WMUMC's Director of Music.

**Calvary Lutheran Church**, Brookfield, Wis., home to Op. 72 (II/24; 1998), presented a recital by **Bill Bravener**, Director of Music, on November 19.

**St. Joseph Abbey**, St. Benedict, La., recently presented a recital by **Marijim Thoene**, organ, and **Anne Chabreck**, flute. Thoene's 2004 recording (OAR-680) on Op. 73 (III/38; 2000) is available from Raven Records <[www.ravencd.com](http://www.ravencd.com)>. The Abbey has announced its next organ recital for January 7, 2007, featuring Cleveland area organist **David Blazer**.

**The Cathedral of Our Lady of the Angels**, Los Angeles, Calif., recently presented **Sal Soria**, Cathedral Organist, in a program of music by Bach, Debussy, Gigout, Walton, and Louie White's cantata *This Son so Young* in which Sal was assisted by **Rochelle Martin**, soprano, and **Paul Baker**, harp. Op. 75 (IV/105; 2003) was again featured in an October 21 recital by **Carol Williams**, San Diego Civic Organist.

**The Kimmel Center for the Performing Arts**, Philadelphia, Pa., home of Op. 76 (IV/125; 2006), began its 2006-07 concert season with the Fred J. Cooper Memorial Organ appearing on the Center's celebrated jazz series. Philadelphia jazz organist **Judy**

**Pitts** and her combo opened for the September 15 concert by **Nancy Wilson**. The Center's "Master Musicians Series" this season includes three solo organ recitals co-sponsored with the **Philadelphia Chapter AGO**: 10/14, 3:00 p.m., **Cherry Rhodes**; 2/10, 3:00 p.m., **Paul Jacobs**; 3/14, 8:00 p.m., **Wayne Marshall**. Other programs with the organ include: 12/10, 7:30 p.m., *Sing Along "Messiah"* with the **Singing City Choir**, **Jeffrey Brillhart**, conductor, **Michael Stairs**, organ; 12/29, silent film screenings of *Laurel and Hardy* (1:00 p.m.), *Speedy* (4:00 p.m.), *Phantom of the Opera* (7:00 p.m.), all with **Tom Trenney**, organ; 2/4, 3:00 p.m., the **Curtis Symphony Orchestra**, **Mark Russell Smith**, conductor, **Alan Morrison**, organ, including a world premiere of an organ concerto by **Eric Sessler**; 4/19, 8:00 p.m., a taping of NPR radio's "From the Top" hosted by **Christopher O'Riley**; 5/5, 11:00 a.m., **Rodney Mack's Philadelphia Big Brass** with **Alan Morrison**, organ, and later the same day from 1:00-5:00 p.m., an organ recital marathon.

**The Philadelphia Orchestra**, which calls the Kimmel Center home, has announced its own 2006-07 "Organ Series": 11/9-11/11, Respighi: *Fountains of Rome*; 12/7-12/9, Kodaly: *Psalmus Hungaricus*; 3/22-3/24, Elgar: *"Enigma" Variations*; 4/12-4/14, Bartok: Suite from *The Miraculous Mandarin*; 5/3-5/5, Mahler: *Symphony No. 2 "Resurrection"*. Additional concerts with the Orchestra include: 12/14-12/16, 7:00 p.m., *The Glorious Sounds of Christmas*; 3/31-4/14, 11:30 a.m., *The Music of "Fantasia" Family Concert*.

**St. John United Methodist Church**, Augusta, Ga., has begun the fourth season of its "Concerts with a Cause" series featuring Op. 78 (III/42; 2003). Programs this season include: 10/8, duo-organists **Janette Fishell** and **Colin Andrews**; 11/19, *A Thanksgiving Feast of American Song and Theatre*, with **Clara Park** and **Martin David Jones**, duo-pianists, **Keith Shafer**, organist, **The Saint John Choir** and **Jamie Council Garvey**, Director of Music and Organist, and members of the **Davidson Fine Arts School Drama Department**; 12/17, *Christmas Music for Brass, Organ and Choir*, with **The Crescent Brass**, **Alvin Blount**, organist, and **The Saint John Choir**; 12/24, *Christmas Eve Concert of Lessons and Carols*; 2/18, organist **Mary Preston**; 3/25, **The Manhattan Piano Trio**.

**Kenilworth Union Church**, Kenilworth, Ill., home to Op. 81 (II/29; 2003), has scheduled two organ recitals for the 2006-07 season: 10/22, 5:00 p.m., **Istvan Ruppert**, Budapest; 2/25, 5:00 p.m., **Emanuel Schmelzer-Ziringer**, Vienna.

**The Chapel of the Cross**, Chapel Hill, N.C., has underway a series of events celebrating the inaugural year of their recently completed Op. 82 (II/17; 2006): 10/13, 8:00 p.m., the dedicatory recital, **Wylie S. Quinn**, Organist and Director of Music; 10/29, 3:00 p.m., a recital by the Chapel's roster of volunteer organists; 11/21, 8:00 p.m., *Festive Concert of Music for Organ, Soprano and Chamber Orchestra*, with **Susan Moeser**, organist, **Molly Quinn**, soprano and **James Ketch**, trumpet. Major liturgical events on the schedule include: 10/1, 7:00 p.m., *Solemn Evensong for the Feast of Saint Michael and All Angels*; 11/1, 8:00 p.m., *Solemn Eucharist for the Feast of All Saints*; 12/17, 9:00 a.m. and 11:15 a.m., *An Advent Procession of Lessons and Carols*.

# THE ORGANBUILDER

## NEWSLETTER

FALL 2006

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## LOOKING BACK

In the "Looking Back" column of the Fall 2005 edition of this newsletter we incorrectly referred to Ascension Episcopal Church, Stillwater, Minn., as a Lutheran church. We apologize for the error.

**20 Years ~ Op. 31 (II/14)**, for St. Luke's Episcopal Church, Cedar Falls, Ia., was built and installed during the first months of 1986. The dedicatory service and a recital took place on April 27 with organist Marilou Kratzenstein, then Professor of Organ at the nearby University of Northern Iowa.

**Op. 32 (II/31)**, for St. Paul Lutheran Church, Neenah, Wisc., was built and installed by summer. The dedicatory recital took place in September with additional programs throughout the inaugural year presented by organists Miriam Clapp Duncan, David Lornson, William Roth, John Ferguson and resident organist, then and now, Marillyn Freeman. The organ has received much praise for its unique case design.

**Op. 33 (II/7)**, for Susquehanna University, Selinsgrove, Pa., was finished in the fall. A service of dedication and recital took place the following March with college organist, then and now, Susan Hegberg. Located in a small 40 seat meditation chapel the organ is used for worship, teaching, practice and recitals.

**10 Years ~ Op. 67 (II/32)**, for Wartburg College, Waverly, Ia., was built and installed during the first six months of 1996. It was dedicated at the college's Opening Convocation on September 12, followed by

a recital by Karen Larson, college organist. David Higgs played the inaugural recital on September 15. Additional organists appearing that year included Delores Bruch, Karen Larson Black, John Ferguson, Pamela Ruitter-Feenstra and Warren Schmidt. The design and building of Op. 67 and the new college chapel was a collaborative effort with Weese Langley Weese Architects, Ltd., of Chicago, acoustician Robert Mahoney of Denver, Karen Larson and Dobson. Both chapel and organ are a graceful blend of German Baroque models with contemporary style, reflecting Wartburg College's roots in Lutheran tradition. Op. 67, tuned in Kellner and of decidedly classic disposition, is located in a high rear gallery for effortless tone projection throughout the room.

Making for one of the busiest years in the company's history up to that time, the construction and installation of Op. 67 overlapped with the restoration and completion of the 1959 Schlicker at the Chapel of the Resurrection, Valparaiso University, Valparaiso, Ind. and the restoration of the 1876 J.G. Pfeffer organ at St. Wenceslaus Church in Spillville, Ia. The Valparaiso organ was rededicated on September 15, 1996 with a recital by John Scott and celebrated with an ambitious twelve-concert series through the following spring. The St. Wenceslaus organ, located in a town settled by Czech immigrants, was regularly played by composer Antonin Dvorak during his summer in Spillville in 1893. The organ's rededication was marked with a Dvorak-themed recital by Karel Paukert on August 25, 1996.