

FROM THE PRESIDENT

In personal life and in business there are certain times when it becomes clear that a new chapter of one's existence is unfolding. This last year has been one of those times for me, as my anticipation of and excitement about great new things for us at Dobson Pipe Organ Builders is very high. I have always been reluctant to have the shop grow too large for fear of losing the feel of a small group of craftsmen. Yet our growing business these last few years has begun to strain both staff and facility. In looking at our immediate future I knew we simply needed to do something.

By the beginning of this year we finalized plans for a shop addition as well as the reorganization of the workflow through our entire facility. In April a crew from Grabau Construction Company moved their trailer to our north lot, set up their site office and began work. The contract called for a completion date of mid-August. First, new footings and a steel structure were installed in the north wall of our current building so that the existing wall itself and the foundation under it could be removed to make way for the new construction. At the time it seemed unimaginable to us that the job could really be completed in just four and a half months.

The contractor we chose to work with is headquartered in Boone, Iowa, about sixty miles from Lake City. We settled on Grabau because they had a competent engineering and architectural staff who listened to our needs and concerns as we worked out the details of how we wanted the building to function. They helped us look for cost efficient ways of designing the building to accomplish our goals. They had a good construction crew and all the right equipment needed to get the job done efficiently. The contractor was committed to an on-time completion of the project and once the work started there was scarcely a day when their crew wasn't on site. When the project was complete we had a walk-through inspection with the owner of the company and the project foreman to make a punch list of things that needed attention. Within a couple of weeks everything on the list was corrected or completed.

I'm happy to say that we have completed a successful building expansion and are enjoying our additional space! The new 50' x 50' building expands our existing shop and connects it to our 56' x 100' storage building to the north. This building had previously been separated from the main shop by an alley. With so much new space under one roof we have been able to reorganize the flow of work through the shop. We also decided to add some significant new woodworking equipment. Shop heating and cooling has been consolidated for more effective and efficient climate control.

An interesting sidebar to this entire project is how I've gained a renewed appreciation for good client/contractor relationships. As organbuilders, our role is that of the contractor; we're not accustomed to being the client.

Working with our building contractor has made me more sensitive to our own clients' perspectives when they hire us to design and build organs. I've been reminded of how important it is to listen to



each client's needs, strive to provide complete information, and develop open and effective lines of communication. I saw again how essential it is to try to find ways to satisfy clients' needs and still be true as possible to our own aesthetic principles. I realized once more why our commitment to working in a professional manner during the planning, construction and installation has always been and always will be of highest priority. Finally, I realized how much it means to a client that a project is not only done well but is completed on time. I'm proud of our own track record of making on-time delivery dates. Working with Grabau has reminded me of the importance of all these things. We appreciate their efforts on our behalf, and their relationship with us has underscored how we want our clients to see us.

I'm pleased to announce the recent arrival of another new employee. Jim Streufert comes to us after a fifteen-year career in church music interrupted only by a previous five-year stint as an organbuilder. With degrees from St. Olaf College and Westminster Choir College, he is an accomplished organist and choral conductor. The combination of his skills as organbuilder and musician make for a wonderful addition to our shop as well as the community.

One of the most rewarding parts of my work is the pleasure of attending the dedication events of a new instrument. A few weeks ago David Higgs came to St. David's Episcopal Church in Wayne, Pennsylvania, and played a wonderful program on our Op. 84. (Read more about this instrument in the *Featured Instrument* column of this newsletter.) The weekend brought to completion a long but rewarding project where we worked with consultant Jonathan Ambrosino and Dr. Joe Bonn and his committee. We were pleased to be part of the building of both a new building and an organ that became the final detail to grace the beautiful new worship space. An added bonus on that dedication weekend was the privilege of attending a master class by David with Alan Morrison's students from the Curtis Institute of Music in Philadelphia.

We continue to be busy with numerous projects at various stages of development and construction. I'm pleased to see our expanded facilities humming with the activities of organbuilding!

PROFILES



Dean Zenor was born in Ipswich, England, the son of a United States Air Force captain. At the age of two, he moved with his family to Des Moines, Iowa, when his father, an aeronautical engineer, entered the private sector. His father engendered in his son a love of aviation; although no longer current, Dean holds a private pilot's license, and can identify virtually any airplane of any age.

The organ bug bit when Dean was in high school, and his parents, in a display of indulgence, allowed him to purchase a used Estey pipe organ, which he installed in the basement with copious assistance from G.A. Audsley. During high school Dean worked as a draftsman for Robert Arndt, a supplier of pipe organ parts in nearby Ankeny. After Dean's high school graduation, his father took a position in Hartford, Connecticut, and Dean obtained summer employment at Austin Organs, Inc. After graduation from the University of Northern Iowa with a degree in humanities and a minor in music, Dean returned to a permanent position with Austin. In 1984, he was offered a place in the drawing office, where he worked until 1990. With the desire to start a family, Dean and his wife Deb sought a friendlier place to raise their children, and the idea of moving back to their home state took hold. (Dean's family has roots of long-standing in Iowa—Zenorsville, located seventy miles from Lake City and now a ghost town, was once a site of coal mining in Boone County.)

From the moment he started work at our shop, Dean attracted an almost indescribable variety of jobs. For many years, he responded to inquiries for new organs, a task now handled by his colleague John Ourensma. Dean, a conscientious tuner, is our service manager, arranging the care of the seventy-plus pipe organs we maintain. He keeps his drafting skills sharp by preparing the perspective renderings of organs presented to clients. His graphics skills find further expression in Photoshop image preparation and CAD, and the layout of advertising. Though he rarely builds any part of an organ, his wide-ranging knowledge of organ construction is essential for estimating costs. It's a common misunderstanding that organ builders simply take the number of stops or ranks and multiply them by some magical formula. In fact, every aspect of a Dobson organ is estimated individually, taking into account the instrument's physical arrangement, its visual design, and even such factors as whether it's in a balcony (where more installation time will be required because of steps and the need for hoisting). Most of these important tasks go on behind the scenes, out of public view.

If you called our shop to ask for information for a new organ project, chances are you spoke with Dean Zenor. If you are a newspaper reporter doing research for a story about an installation of one of our organs, chances are Dean gave you the details. If you are the owner of a Dobson organ and want a replacement value for your insurance, chances are Dean told you the current figure. Many know Dean only through telephone conversations, and some of them have jokingly wondered whether he exists. Is he in fact a real person? Who is this enigma?

A special area of tracker organ construction that is rarely mentioned is the regulation of the mechanical key action. Dean's attention to detail and his experience with over twenty different instruments have made him the shop guru in this area. It is a process that is conceptually similar to tonal finishing: once the organ is installed, Dean records the pressure necessary to break the top resistance, or *pluck*, of each key, and the weight needed to hold it down. Then he adjusts each pallet spring, and the balancier if one is fitted to that note. After all notes are adjusted, there are further rounds of measuring and adjustment until each keyboard has a consistent progression of weight and response from bass to treble. This process may take the better part of a week for a three-manual organ, and is indispensable for a truly satisfactory mechanical action. Combined with careful engineering, Dean's efforts make it possible to enjoy a responsive mechanical action even with a detached console.

Dean has a healthy regard for old things, and has at various times collected clocks, cornets and automobiles. A spare hour or two during a road trip is always an opportunity for antiquing. He and his family (wife Deb, daughter Karel, and son David) are restoring one of the oldest buildings in Lake City, the Andrew Grant House, parts of which date to the 1870s. The house (complete with oil lamps, several wood stoves and a G.E. monitor top refrigerator), a number of historic outbuildings, a collection of old outhouses (one a four-holer with art glass window), a windmill, a rabbit hutch, an assortment of cats, and a small orchard fill his two-acre property on the southern edge of the city, the quiet refuge of a countryquire.

It's all quite real for a person thought by some to be just a telephone voice. Dean's very tangible contributions are a vital part of the Dobson organ.



Dean fires up his 1938 Allis-Chalmers "B" to cut some grass on a lovely fall day.

RECENTLY COMPLETED

Installation of Op. 85 (II/19) for **The Church of St. Peter Claver**, West Hartford, Connecticut, began on October 2 and was completed in two weeks. Finish voicing began October 22 and was completed by mid-November.

The modern case, constructed of white oak with an oiled and lacquered finish, was designed to accommodate the large roof trusses and steeply sloped ceiling of this church building which was not designed to house a pipe organ. The manual divisions are located at impost level directly behind the façade; the Great is on the right side of the case, the Swell on the left. The full-length Pedal Fagotto stands in the center on the lower case floor. The metal pipes in the façade, made of polished 83% tin, are from the Great 8' Prestant. The burgundy painted wooden pipes mounted on both ends of the case are the Pedal 16' Subbass. Horizontal elements of polished brass and painted rods provide a dynamic sculptural emphasis to the façade pipes. The console case is made of white oak with Carpathian elm burl veneers. 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.

For additional information about Op. 85 and pictures of its construction and installation, please see our website <www.dobsonorgan.com>.

The Church of the Holy Comforter, Burlington, North Carolina, this fall installed two stops prepared for at the time of the original installation of Op. 28 (II/30; 1985). **David M. Storey**, an organbuilder from Baltimore and former Dobson employee who regularly services the organ, and **John Panning**, Dobson Tonal Director, car-

WORK IN PROGRESS

The completion of the new shop addition (please see the *From the President* column) during the final months of the construction of Op. 85 has kept the woodshop crew very busy working on the organ as well as moving into the new space. Machines have been repositioned and new ones have been installed and adjusted. The various work stations have been enhanced with additional cabinet space and more personal tools for each woodworker. Several substantial projects related to the addition were carried out by the shop staff: the dust collector system was relocated and rerouted to service machinery in new locations; both the compressed air and vacuum pumps were relocated; make-up air and heating systems for the spray-booth were moved. Finally, the north storage building was completely cleaned and reorganized.

Since the installation crew for Op. 85 headed off to West Hartford in early October, work in the shop began to focus on Op. 86 (II/24) for the recently renovated chapel at **Westminster Presbyterian Church** in Minneapolis, Minnesota. The organ is scheduled for installation in the spring of 2008.

The design department is busy with drawings for the large Op. 87 (IV/95) destined for **Highland Park United Methodist Church**, Dallas, Texas, and preliminary schematic drawings for the new east end organ at **Washington National Cathedral**.



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

ried out the installation of the Pedal division's 8' Gedeckt and 4' Schalmel, and performed a check-up of the instrument's overall voicing. Organist **Laurie Ryan** played a brief program after the September 30 rededication service that included John Leavitt's *Scenes from Childhood* and William Albright's *The King of Instruments*.

Op. 30 (II/33; 1986), at **Ascension Episcopal Church**, Stillwater, Minnesota, was recently fitted with electric stop action and a multi-level solid state combination action. Prepared for when the organ was originally installed in 1986, the new system actually provides the organ with dual stop action; it may still be operated mechanically through the stop knobs as it always has or electrically through the new internally mounted system. Ascension Church, Minnesota's oldest Episcopal parish, celebrated the "completion" of Op. 30 with a concert on November 18. Featured were area organists **James E. Frazier**, Organist and Director of Music at the Episcopal Church of St. John the Evangelist, St. Paul; **Larry Reynolds**, Minister of Worship at St. Stephen's Episcopal Church, Edina; **Raymond Johnston**, Canon Musician at St. Mark's Cathedral, Minneapolis; and **Nancy Whipkey**, Music Director at Ascension Church. The church's combined Adult and Youth Choirs also performed.

A thorough cleaning and restorative repairs were recently carried out on the historic Edmund Giesecke organ (II/10; c.1890) at **Austinville Christian Reformed Church**, Austinville, Iowa. Relocated to Austinville from an unknown original location in 1931, the organ is one of five surviving instruments by Giesecke, immigrant son of the well-known organ builder and pipemaker, Carl Giesecke, of Göttingen, Germany.

RECORDINGS

A new recording of Op. 73 (III/38; 2000) at **St. Joseph Abbey** in St. Benedict, Louisiana, has recently been released on the Raven label (OAR-910). **Anne Chabreck** joins **Marijim Thoene** in a program for flute and organ, including works by C.P.E. Bach, Bourland, Pinkham, Kropfreiter, Alain, and Vander. The CD is available at <ravencd.com>.

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

FEATURED INSTRUMENT

The great majority of pipe organs installed in American churches these days are electric action instruments that seemingly wish to recapture the glory of the American Classic era. A very small remainder are instruments, usually with mechanical action, that are self-consciously patterned on some specific historical style. Are these the only two choices available to a liturgically-minded church today?

Churches in our country have a vital heritage right under our noses in the form of pipe organs from the 19th century. The best of these are equal to fine European organs of the same period, and have the added attraction of being created to accommodate our smaller and less reverberant rooms. Their builders drew on traditions they inherited from their forefathers, yet they were also keenly interested in new developments in other countries. The instruments they created were not explicitly patterned after anything old, but represented an evolutionary advance. This understanding of our place in history is a guiding principle undergirding all of our work, and it's especially evident in our Op. 84.

Saint David's Episcopal Church was established in 1700 by Welsh colonists whose first permanent church home, a handsome stone building erected in 1715, is still employed for worship. The original Church was augmented by the construction in 1956 of a larger worship space, known as the Chapel. In 2005, this was remodeled into a fellowship hall and a new, larger Chapel was constructed. It is in the new Chapel that our Op. 84 stands.

The goal of the parish was to commission an instrument that supported its worship and choral program, and respected the architectural heritage represented by both the 1715 Church and the new Chapel. We believed that an organ of distinctly non-heroic character was needed. This servant-organ excludes chamade trumpets, solo harmonic flutes, orchestral reeds and other items commonly thought necessary for present-day church organs in favor of careful relationships between individual voices and subtle chorus-building on multiple levels.

Perhaps this instrument's most distinctive feature is its Choir division, which eschews Positive-like attributes in favor of true accompanimental sounds. A complete chorus of flutes from 16' to 2' is provided, along with narrow, tapered principals (Salicional 8' + Fugara 4'). A gentle Gemshorn and Unda Maris round out the flutes. Three reeds built with American shallots easily function in *mezzo* solo roles as well as offering added spice to accompanimental registrations.

The organ has mechanical key action and an electric stop action with multi-level combination action. The detached console of American cherry and figured mahogany burl is a contrast to the case, which has a light coat of paint that allows the grain of the white oak wood underneath to remain visible. The case is enriched by carvings that are painted a bittersweet orange color and gilded.



St. David's Episcopal Church
Wayne, Pennsylvania
Op. 84, 2007

GREAT

16'	Principal	75% tin, partly in façade	61 pipes
8'	Principal	75% tin, partly in façade	61 pipes
8'	Hohl Flute	1-12 stopped, rest open 30% tin	61 pipes
8'	Gamba	75% tin	61 pipes
4'	Octave	75% tin	61 pipes
4'	Spire Flute	12% tin, hammered	61 pipes
2 $\frac{3}{4}$ '	Twelfth	75% tin	61 pipes
2'	Fifteenth	75% tin	61 pipes
1 $\frac{3}{5}$ '	Seventeenth	75% tin	61 pipes
IV	Mixture 2'	75% tin	244 pipes
8'	Trumpet	52% tin	61 pipes
4'	Clarion	52% tin	61 pipes

SWELL (expressive)

8'	Diapason	75% tin	61 pipes
8'	Bourdon	wood & 30% tin	61 pipes
8'	Viola	75% tin	61 pipes
8'	Voix Celeste	CC, 75% tin	61 pipes
4'	Octave	75% tin	61 pipes
4'	Harmonic Flute	30% tin	61 pipes
2 $\frac{3}{5}$ '	Nazard	30% tin	61 pipes
2'	Piccolo	52% tin, harmonic	61 pipes
1 $\frac{3}{5}$ '	Tierce	30% tin	61 pipes
III	Mixture 2'	75% tin	183 pipes
16'	Bassoon	75% tin, full length	61 pipes
8'	Trumpet	75% tin	61 pipes
8'	Oboe	75% tin	61 pipes
4'	Clarion	75% tin	61 pipes
	Tremulant		

CHOIR (expressive)

16'	Bourdon	wood	61 pipes
8'	Salicional	75% tin, tapered	61 pipes
8'	Unda Maris	GG, 52% tin	54 pipes
8'	Gemshorn	52% tin	61 pipes
8'	Lieblich Gedeckt	wood and 30% tin	61 pipes
4'	Fugara	75% tin	61 pipes
4'	Recorder	open wood and 30% tin	61 pipes
2'	Flageolet	30% tin	61 pipes
8'	Trumpet	52% tin	61 pipes
8'	Clarinet	52% tin	61 pipes
8'	Vox Humana	30% tin	61 pipes
	Tremulant		

PEDAL

32'	Contra Bourdon	wood	32 pipes
16'	Principal	Great Principal	— pipes
16'	Violone	wood & 52% tin	32 pipes
16'	Subbass	extension of Contra Bourdon	12 pipes
16'	Bourdon	Choir Bourdon	— pipes
8'	Octave	52% tin	32 pipes
8'	Violoncello	extension of Violone	12 pipes
8'	Gedeckt	extension of Contra Bourdon	12 pipes
4'	Choralbass	52% tin	32 pipes
16'	Trombone	52% tin	32 pipes
8'	Trumpet	Great Trumpet	— pipes
4'	Clarion	Great Clarion	— pipes

The dedication of the organ was celebrated in a recital by David Higgs of the Eastman School of Music on September 23, 2007. Inaugural season recitals include Dr. Clair Rozier, Director of Music, November 18; Dr. Robert Gallagher, Associate Director of Music, March 9, 2008; Ann Elise Smoot, May 5, 2008.

NEWSBITS

Bethany Lutheran College, Mankato, Minn., home to Op. 10 (II/24; 1979/1996), presented University of Minnesota organist **Dean Billmeyer** in a recital on October 8.

Lake City Union Church, Lake City, Ia., was a regular stop on eight recent state-wide “Mystery Tours” for seniors. Dobson employees **Abe Batten**, **John Ourensma** and **John Panning** provided recital demonstrations on Op. 13 (II/29; 1980).

Westminster Presbyterian Church, Des Moines, Ia., has announced its 2007-2008 “Westminster Fine Arts Series” with two programs featuring Op. 14 (II/38; 1981): 10/26, a family-friendly Halloween concert; 2/3/08, resident organist **Ruth Harris** in recital.

St. Paul Lutheran Church, Neenah, Wis., (Op. 32, II/31; 1986) and **Mount Olive Lutheran Church**, Appleton, Wis., (Op. 48, II/38; 1990), were among the venues included in the 12th annual “Lunchtime Organ Recital Series” held each summer in the neighboring cities of Appleton, Neenah and Kaukauna. **Marilyn Freeman** and **Jon Riehle**, respectively, performed on their resident instrument.

Trinity Lutheran Church, Manhattan Beach, Calif., has announced its 2007-2008 concert series with several programs featuring Op. 56 (II/17; 1992): 11/18, **William D. Usher**; 12/16, **Karla Devine**. First Friday of the month “Bach’s Lunch” organists include: 9/7, **James Taulbee**; 11/2, **Iakovos Pappas**.

Faith Lutheran Church, Des Moines, Ia., recently presented an exhibit of artful photographs of the interior pipework of Op. 61 (II/34; 1993). The church’s 2007-2008 “Fine Arts Series” this season includes: 10/28, **Heinrich Walther**; 5/18/08, **Samuel Gaskin**, 15 year-old prodigy, culminating a day-long celebration of Op. 61’s 15th anniversary.

Presbyterian Homes, Evanston, Ill., has announced its 2007-2008 “The Gift of Music” series featuring recitals on Op. 64 (II/24; 1994): 9/24, **David Schrader**; 10/5, **Uwe Karsten Gross**; 10/22, **Janette Fishell** and **Colin Andrews**; 11/26, **Marsha Webster**.

Wartburg College, Waverly, Ia., home to Op. 67 (II/32; 1996), recently presented organist **Heinrich Walther** playing Bach’s complete *Art of Fugue*.

West Market Street United Methodist Church, Greensboro, N.C., earlier this year presented resident organist **Susan Bates** playing Op. 71 (III/58; 1999) in her annual Eastertide recital. The church’s 2007 “May Organ Recitals” featured area organists **Stephen Gourley**, **Susan Foster**, **Ray Ebert** and **David Ratchford**.

Calvary Lutheran Church, Brookfield, Wis., home to Op. 72 (II/24; 1998), recently presented **Bill Bravener**, Director of Music, in a recital honoring the tercentenary of the death of Buxtehude.

The Kimmel Center for the Performing Arts, Philadelphia, Pa., home of Op. 76 (IV/125; 2006), reports numerous activities involving the organ.

-- 5/5, *Organ Recital Marathon* with organists **Sean Jackson**, **Matthew Glandorf**, **Shelly Moorman-Stahlman** and **Wesley Parrott**.

-- Wednesday evening summer recital series; 7/11, **Stephen Tharp**; 7/18, **Sean Jackson**; 7/25, **Ken Cowan**; 8/1, **Barbara Dennerlein**.

-- KC’s 2007 high school summer music camp offered students private lessons on Op. 76 with **Alan Morrison** of the Curtis Institute of Music.

-- KC’s 2007-2008 “Master Musicians Organ Recital Series,” generously supported by the **Philadelphia Chapter AGO**, presents three world-renowned organists: 10/20, 3:00 p.m., **Todd Wilson**; 2/16/08, 3:00 p.m., **Hector Olivera**; 4/12/08, 3:00 p.m., **Dame Gillian Weir**.

-- 2007 holiday season offerings utilizing the organ include: 12/7, 7:30 p.m., the annual *Sing Along Messiah* with Philadelphia’s **Singing City Choir**, **Jeffrey Brillhart**, conductor, **Nathan Laube**, organ; 12/18, 7:00 p.m., *A Holiday Organ and Brass Concert* with members of the **Philadelphia Orchestra** brass section; 12/9-12/23, (numerous performances) **Peter Nero and the Philly Pops** in their annual *Holiday POPS!*

-- Op. 76 will be featured throughout the 2007-2008 concert season of the **Philadelphia Orchestra**: 11/8-11/10, Poulenc’s *Concerto for Organ, Strings and Timpani*, guest conductor **Stéphane Denève**, organist **Vincent Dubois**; 5/8/08-5/13/08, *Organ Concerto* by **Thierry Escaich**, with the composer as soloist. The organ will also be heard in Mahler’s *Symphony No. 8* and Strauss’ *An Alpine Symphony*.

-- Op. 76 was featured at the annual convention of the **American Institute of Organbuilders** held in and around Philadelphia October 13-18, 2007. **Lynn Dobson** gave a presentation on the challenges of installing the instrument, followed by a brief demonstration of the organ’s tonal resources by **John Panning** and **John Ourensma**. **Alan Morrison** concluded the event with a mini-recital.

-- **American Public Media’s** “Pipedreams” broadcast for the second week of October, *A View of the Verizon*, was devoted to excerpts from Op. 76’s inaugural concerts in May, 2006.

St. John United Methodist Church, Augusta, Ga., has begun its fifth season of “Concerts with A Cause” featuring Op. 78 (III/42; 2003): 10/21, **Olivier Latory**; 12/24, *Christmas Eve Concert and Lessons and Carols*; 1/20/08, **Don and Emily Saliers**.

Shepherd of the Bay Lutheran Church, Ellison Bay, Wis., recently presented recitals on Op. 79 (II/23; 2004): 8/15, **Paul Jacobs**; 10/21, **Naomi Rowley** with **Nancy Reichmann**, oboe.

St. Paul’s Episcopal Church, Washington, D.C., presented organist **Marvin Mills** playing Op. 80 (II/26; 2004) as part of the church’s summer 2007 “Rock Creek Festival.” More recently, the church sponsored **The Choir of St. George’s Chapel**, Windsor, England, in a concert of works for choir and organ, and organ solo.

Kenilworth Union Church, Kenilworth, Ill., recently presented duo-organists **Janette Fishell** and **Colin Andrews** in recital on Op. 81 (II/29; 2003).

The Lutheran Church of the Good Shepherd, Lancaster, Pa., began its second season of programming featuring Op. 83 (II/27; 2006): 10/28, **John Ourensma**, assisted by the church’s cantor, **The Rev. Marilyn Witte**; 12/2, **Gerre Hancock**.

Lynn Dobson presented a workshop entitled “Building Grand Instruments for Grand Spaces” for the Region III AGO Convention, held this summer in Baltimore. The focus of the presentation was the design and construction of Op. 75 in Los Angeles and Op. 76 in Philadelphia.

THE ORGANBUILDER NEWSLETTER

FALL 2007

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LOOKING BACK

25 Years ~ Recounting organs built twenty-five years ago would begin to repeat material covered in previous newsletters. There are, however, various items in the company's history not previously included in this column that may be of interest. 1982 marked the year the company was invited to become a member firm of the Associated Pipe Organ Builders of America (APOBA), a professional association of twenty-six pipe organ builders in North America. It was also the year of Lynn Dobson's first European study tour which included visits to some fifty organs throughout Germany, Denmark and The Netherlands.

20 Years ~ Op. 36 (II/7), for Penn State University, University Park, Pennsylvania, was installed in the late summer and was Dobson's tenth instrument on a college or university campus. It was located in the studio of James Moeser, dean of the College of Arts and Architecture and executive director of University Arts Services from 1986 to 1992. After Dr. Moeser accepted the position of chancellor of UNC, Chapel Hill, North Carolina, the instrument was moved to a choral rehearsal room in 1995.

Op. 37 (I/10) and **Op. 38 (III/36)**, for The Church of St. Stephen the Martyr (Episcopal), Edina, Minnesota, were delivered in November, 1987. Designed as separate but complementary mechanical action instruments, Op. 37 is located on the floor at the rear of the church while the larger Op. 38 is located in the choir. Op. 37 is playable from its own console and may be played electrically from a third key-

board on the main organ's detached and reversed console. The challenging acoustics of the long nave with its relatively low ceiling suggested this particular arrangement in an effort to better support congregational song. When the two organs are played together for hymn singing, the dramatic sound fills the church and seems to increase the sense of space in the room. Designed in consultation with Ralph Adams Cram, The Church of St. Stephen resembles small country churches in England of the Middle Ages. The organ's fumed white oak casework with gold leaf and polychroming takes its inspiration from this style. The Blessing of the Organ took place on December 20, 1987. The dedication concert, featuring University of Minnesota organist Dean Billmeyer, took place on January 24, 1988.

10 Years ~ Op. 68 (II/30), for First United Methodist Church, Akron, Ohio, was completed in the fall of 1997. In this project, precipitated by a fire that destroyed the previous church building in 1994, both organbuilder and architect were hired simultaneously. The local firm of Braun & Steidl designed a building that combines elements of the original "Akron Plan" with neo-classic detailing. Dialogue between architect and organbuilder resulted in an ideal situation for the instrument: it is prominently placed, yet carefully integrated with the building by common design elements. After a dedication recital by organist Richard Pinkerton, a subsequent "Festival Arts Series" included a hymn festival by Michael Burkhardt, and a recital by Barbara McGregor.