

And last, but not least...

www.austinorgans.com

# The new Austin website and Facebook page



What's that distinct clicking and whirring sound in the dark corners of the Austin factory?

Why, that's our online presence of course! Not only have we launched the new Austin Website, but we have also created a Facebook page (please do log in and "like" us).

The website is a combined effort of many members of the Austin team, including Dave Secour, Alan Rodi, Mike Fazio, Ray Albright and Curt Hawkes. Let us remember that the first organ builder in the United States (perhaps

the entire solar system) to have a web presence was Austin thanks to the hard work of Victor Hoyt.

Additionally, our Facebook page will be the main source of media engagement, and already we have been consistently posting updates, videos, and news of contracts as they come in. Curt Hawkes, our local historian posts scans of interesting photographs and documents as he finds them in our extensive archives. The Facebook page can be accessed from the News and Features page of the new Austin Website.

Further goals include expanding our media collection with more photos of our work and continuing to tell the fascinating history of the Austin Organ. We are excited to share this all with you and hope you are, as well. Please let us know what you think of our work!



**AUSTIN ORGANS, INC.**  
156 Woodland Street Hartford, Conn. 06105



# The Windline

a newsletter for our representatives and friends

VOLUME 3 I

CHRISTMAS 2012

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## Christmas Blessings

Christmas is a time to think about and thank God for the blessings we receive every year. Some years are better than others, we all surely know, but through some miracle of fate, we manage to survive and grow! This past year has been difficult for us here. We have had a measure of growth challenges, personnel returning and others leaving, building issues (oh, the joys of a edifice that was built during the reign of Queen Victoria!) and the ever-changing face of the economy. Still, somehow against all odds, the Austin legacy continues to prove that it will endure the vicissitudes of the world.

In the voicing department, we are especially happy to welcome the return of Anne Wysocki to the voicing department. She apprenticed under Fred Heffner back in the early 1980's, and has since raised a family, and is now ready to return to an early passion—voicing! Dan Kingman, Fred and Sam Hughes continue to voice, not only the 115 ranks of pipes for First Baptist, but also the many other projects that are working their way through the factory. The pipeshop under the watchful eye of Stewart Skates continues to make many of the pipes for these projects. Tony Valdez works tirelessly with Colin Coderre and charms anyone who is willing to help him roll flat zinc into 16' resonators that will become Bombardes and Bassoons!

Meanwhile, Bruce Coderre and Ray Albright have been assisting Victor Hoyt in the design and construction of the new organ for Washington DC, assisted by the capable crew of Richard Walker, Michael Chiaradia, Bill Mullen and Arthur Herzog. Ray divides his time between the erecting room, keeping the console department busy with Jonathan Roberts, Bruce Coderre, Richard Walker and Keith Taylor hard at work on the several projects there, and their support around the factory.

The third floor has been at work making actions not only for our work, but also for many customers. With Sarah, Holly, Jessenia and Keith, they continue to manufacture genuine Austin actions with precision and consistent high quality.

Alan Rodi has taken the office by Storm and, working with Curt Hawkes and David Secour. Apart from many other duties, he spear-headed the re-launch of the Austin website!

At the heart of the matter, Dick Taylor shares his wit and wisdom with the staff every morning at our 10:00 coffee break/staff meeting, then retires to his office to keep the Austin machine running, often offering advice and phone support to clients and other organ builders.

Together, this team of artisans is imbued with a sense of creating something wonderful!

None of this would be possible without the blessings of the Lord whom we celebrate with the incarnation of Jesus Christ in our world. We pray that your families and friends celebrate the year with health, happiness and prosperity.

*Merry Christmas*

## AGO Convention Nashville 2012

This past July marked the return of Austin Organs to the American Guild of Organists National Convention. We were fortunate to have a premium location in a center crossing and a double booth.

The First Baptist Church of Washington graciously allowed us to show their new five manual console to the world before it was delivered to the church. On the left side of the booth, we displayed our walk-through Austin Airbox. It is a wonderful display for conventions, as it operates by vacuum, showing the exact operation of the Austin system.



Hosting the booth we find Ray Albright and Mike Fazio, who also drove the large truck from Hartford to Nashville. They are joined by Bill Hesterman, Austin's National Sales Coordinator. Also present for this convention was Austin's Bill Gray, the Design Representative for the First Baptist, Washington DC project, who also served as Chairman of the 2012 Convention. A good time was had by all!



Bill Hesterman seated at the largest Austin console ever constructed. Austin has designed two other five manual consoles in 120 years - Medinah Temple, and Portland City Hall. Austin representative Bill Gray has designed more large consoles than anyone alive



The proud parent of Op 2795, Dr. Lon Schreiber, took every opportunity to show off his baby to passers-by. Needless-to-say, this console was the sweet-

## In The Works, Continued

### First Baptist Church Washington, DC

Work on this large instrument approaches its apex with the installation to begin in January, and the factory is as busy as a beehive working to continue the work necessary for the organ's completion. Austin is no stranger to works of this magnitude: several years ago, while the company was restoring Austin Organ Company Opus 500, the entire factory was awash in its parts. This is the condition of 156 Woodland Street today, keeping in mind that Op. 500 was 109 ranks, and Op. 2795/96 will be 115 ranks. Everywhere you look there is a cache of parts getting ready to pack for the journey south. There will be at least three trucks needed for the trek.



Several parts of this organ are indeed distinctive, and had all but disappeared in the history of the Austin legacy. First, the windpressure: By the mid-1970's most Austin organs had pressures below 3" w/c. This organ returns to venerable pressures: 7" for manual divisions, 22" for the Tuba Magna, 10" for the Mounted Cornet, and 16" for the pedal reed. The Antiphonal will be voiced on 5" for the manual and pedal divisions, 8" for the Trompette en Chamade, and 10" for the Trompette Royale.

The 32' (full-length) Posaune extends to 64' Octave for three notes. The Tubas in the organ are made of heavy metal, and are harmonic from tenor F. This is an Austin feature, dating back to the 1900's that delivers unique color.

Additionally, the Resonance Organ (the first for Austin) will have a true Austin duplex chest, the first built in decades. The walk-in airchests will have vestibules to allow one to enter, even when the organ is being played, without shutting off the wind. This project brings Austin exciting challenges we are prepared to face, with many more updates to follow.



Sarah and Mike look in awe at the stairway up to the Choir and Swell

Stay tuned to the Austin **Facebook** page!

## In The Works, Continued

### St. Matthew's Lutheran Church Hanover, Pennsylvania

Austin Organs signed a contract in 1924 for what would eventually become the largest Austin Organ ever built. Installed in the Sanctuary of Saint Matthew's Lutheran Church in Hanover, Pennsylvania, a room seating 1200 people, Opus 1215 was given by Mrs. Clara C. Moul in memory of her daughter. The specification was drawn up by the organist of Saint Matthew's, J. Herbert Springer, and Elisha Fowler Austin's representative in Pennsylvania.



Originally, the organ was to consist of a Great Organ, Great-Echo Organ, Swell Organ, Choir Organ, Antiphonal-Solo Organ, Antiphonal-Echo Organ, Pedal Organ, and Pedal-Echo Organ. The Great and Choir were installed on one side of the chancel, with the Swell on the other. In the original installation the Antiphonal and Echo divisions were installed in the rear gallery. The addendums to the contract began almost immediately, enlarging the organ before construction was begun and while work was in progress.

When the organ was dedicated on January 13, 1925, it was 4 manuals and 72 ranks. J. Herbert Springer who would remain the organist for 52 years almost immediately began to develop a plan to enlarge the organ. Mrs. Moul continued to fund additions and enhancements to the organ for more than 50 years, many after her death via a fund left for this purpose. Further contracts for additions signed were signed in 1929, 1931, 1934, and 1964.

Springer noted in *The American Organist* in October of 1930 that:

"...no great work of art was ever created purely from necessity, so our reason for adding several thousand pipes this summer and planning to add several thousand in the future is not to have just a big organ, but to have an artistic one, perfectly balanced in every department and flexible enough to meet the demands of the most exacting artist. The donor of the organ is desirous of making it as fine as possible, understands my plans and aspirations, and very generously supports my scheme."

Under Springer's leadership the organ had grown to 199 ranks by 1935. The 1934 additions included mixtures designed by James Blaine Jamison to add clarity and brilliance, in advance of Aeolian-Skinner's well known move in this direction under G. Donald Harrison. Additions in 1964 removed the Nave facades and gave the organ's choruses a more baroque character and expanded the organ to 227 ranks. With some minor work in 1971 the organ grew to 231 ranks and 14,341 pipes. The organ was declared completed in 1982, however this was premature as the next chapter had yet to be written.

In 1998 new Nave facades were built from original drawings and installed as a part of a restoration of the sanctuary. By 2010 with the organ closing in on its 90<sup>th</sup> birthday it was beginning to show some signs of its age. The church recognized the musical and historical importance of the instrument and, under the guidance of organist Scott Fredericks, began to explore the need to restore the organ. In early 2011, by unanimous congregational vote, Saint Matthew's decided on a complete restoration and expansion of the organ. The work is expected to commence later this year. Austin Organs, Inc. is proud to be chosen to continue the story of this important American instrument. Once restoration is completed Opus 1215 will serve well into its second century and continue to inspire and support the liturgy at Saint Matthew's Lutheran Church.

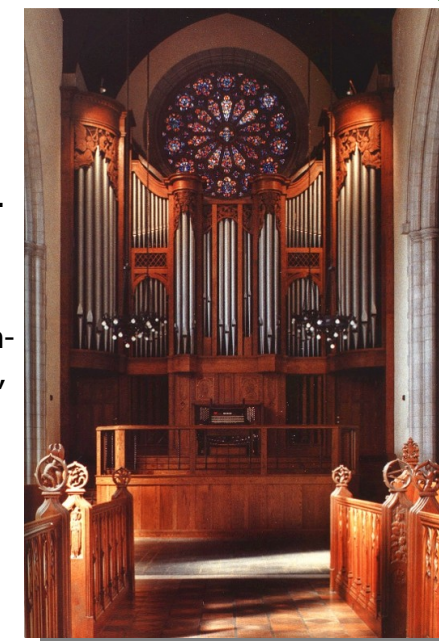
## In The Works...

### Trinity College, Hartford

Austin Organs, Inc. is pleased to announce the signing of a contract with Trinity College in Hartford, Connecticut for a new four manual console for the chapel organ. The instrument is Opus 2536 from 1971.

Clarence Watters, a student of Dupre and the leading American exponent of his music, was the college organist and consultant. It was through Clarence that Austin first built this organ in the French Romantic style. Featured on several recordings, and with continuous practice, teaching and performance, this is one organ that has seen and will continue to see a great deal of service.

College Organist John Rose and former student Chris Houlihan have designed the new four manual console, reconfiguring the existing three-manual tonal scheme in a hard-hitting collaboration with Raymond Albright and Mike Fazio representing Austin. Some small tonal improvements have been contemplated in the new tonal scheme. The college has specified the installation of a control system by Virtuoso. Vintage Herberger-Brooks 8-cut ivory keyboards are being reconstructed for the new console. The organ was re-acted by Austin this past summer. Installation will be completed for the 2013 Regional AGO convention in Hartford.



### Church of the Saviour Cleveland Heights, OH



Austin Organs, Inc. is pleased to announce the signing of a contract with The Church of the Saviour in Cleveland Heights, Ohio.

Built in 1928, Opus 1576 is a 49 stop organ designed by the well-known organ architect John Bell, who also designed the former Austin organ in Cincinnati Music Hall. There remain several wonderful or-

chestral stops of the period: two tubas, a french horn and other color reeds. While this contract addresses mechanical issues and a new 4-manual drawknob console, the second phase of the project will include the addition of a new tonal design for the Great Organ as well as Pedal enhancements. We are honored to have been chosen to help preserve this important instrument for the future..

## In The Works, Continued

### St. Mark's Episcopal Church New Canaan, Connecticut

Austin Organs, Inc. is pleased to announce the signing of a contract with St. Mark's Episcopal Church in New Canaan, Connecticut to tonally revise their 1961 Austin Organ. The 3 manual, 49 rank instrument will be rescaled, receive numerous additions, and have its very low wind pressures judiciously raised.

The changes will include rescaling the great plenum, a new Swell reed chorus with a full length 16' waldhorn, 8' trumpet, and 8' oboe. The Choir will receive a new Austin hybrid scale cromorne/clarinet. The Pedal division additions will include a new full length 32' waldhorn (extended from the Swell,) and a new, independent 32' bourdon. Chimes and a newly restored Austin harp will complete the additions.

Organist and Choirmaster Brian Paul Thomas is excited that the organ will have these additional tonal resources without resorting to electronic expedients. Phase II of the project will include an Antiphonal organ in rear gallery which will include a two divisions: Antiphonal Great organ and an Orchestral Solo organ designed along the lines of solo divisions from the romantic instruments of the 1920's. This installation will complete the tonal pallet of the instrument, providing it with versatility and a range of tonal color rarely seen in a instrument of this size. In the meantime, the current project will greatly enhance the instrument as well as restore the damage from work done by several well-meaning maintenance folks. The instrument is now maintained in excellent condition by our good friends at the Thompson-Allen Company in New Haven, who are also curators of the instruments at Yale University.



## In The Works, Continued

### Old Saint Mary's Church Cincinnati, Ohio

We have signed a contract with Old Saint Mary's Church in Cincinnati, Ohio to rebuild Austin Organ Company Opus 1702, originally a three manual organ of some 37 stops from 1929. The organ will be rebuilt mechanically, and will be played from a vintage 4 manual console with new bone-surfaced keyboards and a Solid-State multiplexed control system by Solid State Organ Systems. In the next phase of the project we will apply tonal additions with pipe work from another famous Cincinnati pipe organ, the Cincinnati Music Hall organ. Originally, the organ was built by the E & G.G. Hook Organ Company, Opus 869, from 1877. That instrument was rebuilt as Austin Organ Company Opus 1109 in 1923. It was removed in the 1970's and unfortunately replaced by a Baldwin. Some ranks of pipes were rescued by St. Mary's organist during the music hall's renovation: they have resided in boxes in the rectory ever since.



In 1840, German immigrants were arriving in Cincinnati at the rate of 200 per day. Many of the men donated their own labor to build the church, making the bricks by hand. The numbers of German immigrants increased in mid-century, building a strong community with St. Mary's at the heart of it; they built two schools as the number of children increased.

In May through August 1849, 796 parishioners of St. Mary's died in the cholera epidemic with 345 funerals in July alone. The title "Old St. Mary's" was added in 1904 when St. Mary's in Hyde Park, Cincinnati was founded. The parish, which today draws parishioners from some 50 different zip codes, practices the rich liturgical, musical and cultural heritage of the Roman Catholic tradition. The Church offers Masses in Latin, German and English every Sunday. The Latin Mass features a Gregorian chant choir dating back to the 1920's.

Austin is very proud to have been tasked with this project, and we look forward to restoring and enhancing this instrument to that it will continue to endure for generations.

