



The Windline

a newsletter for our representatives and friends

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SUMMER 2012

An Amazing Adventure!

THIS YEAR HAS BEEN ONE AMAZING ADVENTURE AFTER ANOTHER AT AUSTIN ORGANS!

So much can happen in one year—the good and the bad. Most of it, thankfully, is good. Great, actually!

Last spring, as we completed the new organ for Ruth-fred Lutheran Church, just outside Pittsburgh, we began the reconstruction of Buncombe Street Methodist Church in Greenville, South Carolina. As it was completed and installed in the fall, we began the “big push” to move the new organ in First Baptist Church,



Washington DC onto the floor. At 114 ranks, it is clearly the largest instrument we have built in many years. The contract was negotiated during the 2010 AGO convention!

One of the many details of this project is the construction of a new, Five Manual console. Austin has built only two five manual draw-

knob consoles in its 119 year history: One for Medinah Temple in Chicago (a modest rank organ) in 1915, and the other for the Municipal Auditorium in Portland Maine in 2003. The first console was somewhat non-standard, in that it was more-or-less a prototype for the early Austin drawknob system. The latter was a new type of wooden-frame design that was abandoned in 2005, reverting to the time-honored steel frame system found in over 2500 Austin consoles. The new console for First Baptist, while the largest console ever built by Austin, is indeed

built on the Austin steel frame and easily recognizable Austin design.

Aside from the above project, we are also building two four manual consoles for two historic churches in Ohio: Church of the Saviour in Cleveland Heights, and Old St. Mary’s Catholic Church in Cincinnati. Several smaller projects across the country continue to occupy the factory. If this were not enough, we are also engaged in the mechanical and tonal renovation of the largest Austin ever, located in St. Matthew’s Lutheran Church in Hanover, PA. This organ, the eighth largest in the world at some 240 ranks, will also have a new drawknob console similar to First Baptist. Also, as part of the continuing rebuilding of our Opus 2536 at Trinity College in Hartford, we are designing a new console for this venerable instrument.

Every week, orders are filled for new Austin-patent actions for service folks to rebuild our organs around the country and beyond! Last March, I travelled to São Paulo, Brazil to work on our organ in the Presbyterian Cathedral. While there, I was asked to present a program on American Organbuilding at the University of São Paulo. It was attended by some 50 students and interested faculty.

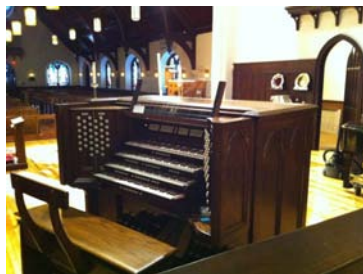


In January, Fred Heffner and I made our way to Greenville, SC to complete the tonal finishing of our project there. After Fred declared it "done!" this organ has been hailed a



great success! Aside from providing a wonderful, full sound in the room, this organ has incredible flexibility and dynamic range. Anyone wondering about the "new" Austin sound should hear this organ! There is much renewed interest in the Austin phenomenon! Every week, there are more enquiries about new instruments, renovations and expansions.

This spring, we completed a new, 4-manual console for Christ Church in Ridgewood, New Jersey. This 1965 Austin was re-actioned a few years ago, and with the new console, will continue to serve the congregation for generations.



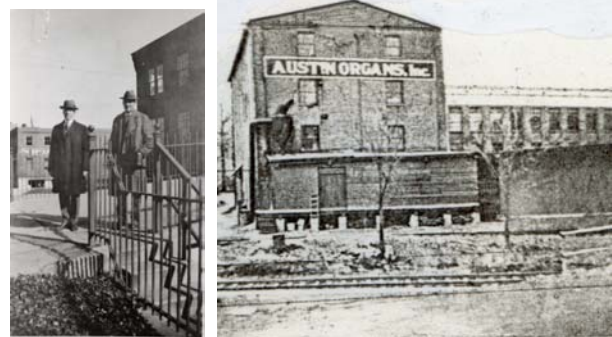
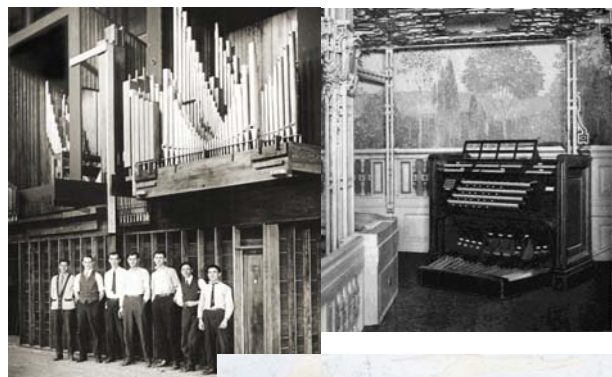
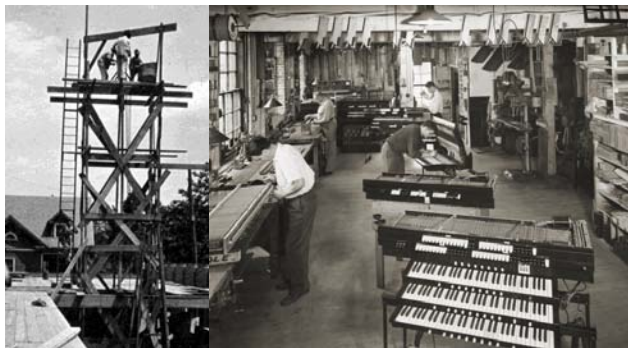
Finally, With this newsletter, I turn over the publishing of *The Windline* to Mr. Alan Rodi, Executive Assistant in the Austin factory offices. A recent graduate of Wesleyan University with a degree in Music, Alan brings fresh energy to the office, and hopefully you will read more about his good work in the near future. We hope to expand the offering of this publication to a quarterly basis online, and in print form.



May God keep a song in your heart, and may music pervade your soul.

Mike Fazio

Some scrapbook pictures from 1905-1937



Work in Progress & Recently Completed

St. Matthew's Lutheran Church	Hanover, PA	Opus 1215
Mechanical and tonal rebuilding of this 1926 235 Rank, 4 manual organ.		
First Baptist Church	Washington, DC	Opus 2795
A new organ of 114 Ranks, 5 manuals.		
Church of the Saviour	Cleveland Heights, Ohio	Opus 1576
New 4 manual console, mechanical rebuilding, tonal enhancement .		
Old St. Mary's Church	Cincinnati, Ohio	Opus 1702
New 4 manual console, mechanical rebuild, tonal enhancement.		
Church of the Holy Trinity	Middletown, Connecticut	1921 Casavant
Addition of a new Solo Division, tonal additions.		
Grace Church	Manassas, Virginia	Opus 2745
Tonal additions.		
Christ Church	Ridgewood, New Jersey	Opus 2395
New 4 manual console, rewiring, additions.		
Church of Latter Day Saints	Berkley California	Opus 2008
Console rebuild, rewiring.		
Buncombe Street Methodist Church	Greenville, SC	Opus 2428
New 3 manual console, complete tonal and mechanical reconstruction.		
Ruthfred Lutheran Church	Bethel Park, PA	Opus 2794
New 3 manual organ, 30 ranks.		
The Hill School	Pottstown, Pennsylvania	Opus 2430
Tonal and mechanical rebuild.		
St. Lawrence Church	Killingworth, Connecticut	2003 American Classic Organ
New 3 manual console.		
St. Luke's Episcopal Church	Long Beach, California	Opus 2255
Mechanical rebuild.		
Sisters of the Poor	Hartwell, Ohio	Opus 1236
New 2 manual console, mechanical rebuild, 13 ranks.		

The Final Word

We all know that the Austin “machine” will last forever, (in some cases a curse, in others, a blessing.) But I must ask – what is the sense of having a perfectly functioning windchest, elegant console, gorgeous casework, etc., if there is no hint of tonal ensemble? Often overlooked, it is the quality of voicing and tonal finishing that makes or breaks an instrument. I thank God daily for the wonderful staff of creative voicers at Austin Organs: (left to right) Dan Kingman, Holly Odell, Sam Hughes, and Fred Heffner. We celebrate the many organs that David Johnston, (far right) completed during his time with us (photo taken in 2009). He recently retired and is living in Massachusetts.



Without these skilled people, we might as well convert the factory to making coathangers, slinkies, and mousetraps. The organ is, after all, a musical instrument!

Voicers are a curious lot. In the old (c. 1919) Austin literature, a claim was made that “Our pipes are voiced in accordance with scientific principles of tone production by skilled artisans. We are therefore, always able to produce uniform excellence of tone.” While in some sense this is a true statement, it really has little to do with the reality of the required degree of skill and art which when combined make the ‘perfect’ pipe organ voicer. In my own life, having over two decades of experience in the art of voicing, I have to say, however, it is quite possible that the craft also leads to significant mental imbalance! As an administrator of the company, I also say that getting this wonderful group of artisans to fall in line is like trying to herd cats, and have them train birds to do needlepoint... It ain’t happening! So, as “Tonal Director,” I see my role as an enabler to just give them a desired outcome, and then stand back (read - get the Hell out of the way) and let them be creative and/or scientific. No other company can deliver what we are capable of creating with this incredible team. I invite you to come hear our instruments and celebrate the renewed Austin Sound!

PS- Don’t forget to visit our website!
www.austinorgans.com - or scan:

