

Here & There

Jazzmuze announces the release of new works by Joe Utterback: *When I Survey the Wondrous Cross*, *Prelude on 'Beach Spring'* (organ), *An Irish Blessing* (tenor vocal solo), *Deep Peace* (SATB choral), and *Reverie* (piano). Audio and score samples can be found on the firm's website: <www.jazzmuze.com>.

Michael's Music Service announces new sheet music releases. Descriptive works include *In Summer* by Charles Stebbins (1874–1958) (Stebbins's original poem is included); *By the Brook*, by René de Boisdeffre (1838–1906), arranged by Gottfried Federlein, includes a part for Harp or Celesta; and *Scenes from a Mexican Desert*, by Homer Nearing (1895–1986). *Album of Overtures*, by Reginald Goss-Custard (1877–1956), contains complete overtures (*Egmont*, *Figaro*, *Zampa*, *Poet and Peasant*, *Carmen*, and *Der Freischütz*); Goss-Custard's transcriptions are not as demanding as those of Lemare. For information: <michaelsmusicservice.com>.

Recital Music of Somerset, UK, announces the release of new choral music: *The Oxen* (unaccompanied SATB), by Christopher Maxim; *Love Bade Me Welcome* (unaccompanied female choir), by Peter Lamb; *Merry, Merry Chiming Bells* (SATB choir, optional bells, and organ or piano), by Armand Russell; and *In Flanders Fields* (SATB choir and organ), by Alan Smith. For information: <www.recitalmusic.net>.

Walton Music of Hal Leonard Corporation announces new choral music releases. Holiday titles include *Midnight Clear* by Matthew D. Nielsen, *Gloria Fanfare* by Jeffery L. Ames, *Mary, Mary!* by Ken Berg, and *Chanukah Fantasia* by Coreen Duffy, all for SATB chorus, plus *Gaudete!* arranged by Michael Engelhardt, for SSA, and *Mary Had a Baby*, arranged by Maria Thompson Corley, for two-part treble chorus. For information: <www.waltonmusic.com>.

C. B. Fisk is celebrating its 50th anniversary this year. Opus 138 (two manuals, 28 stops, 32 ranks) was installed at First Presbyterian Church, Incheon, South Korea; Opus 139 (three manuals, 44 voices, 55 ranks) is being installed at the Memorial Church at Harvard University; Opus 141 (two manuals, 24 voices, 31 ranks) will go to St. Paul's Chapel, Rikkyo Gakuin Educational Foundation, Niiza, Japan. The newest contract, Opus 143, is for a two-manual, 21-stop organ for St. Mark's Lutheran Church in China Grove, North Carolina. For information: <www.cbfsk.com>.

St. Joseph's Roman Catholic Church of Somers, New York, has purchased the c. 1971, III/35 Austin organ from Third Church of Christ Scientist, Washington, D.C. Third Church is building a new edifice and will install a new organ. **Foley-Baker, Inc.**, of Tolland, Connecticut,

has been contracted to remove, recondition, and install the Austin organ at St. Joseph's new building, presently being constructed at Somers. Work includes five new stops and mild overall tonal updating. Architects DCAK-MSA of Nyack, New York have properly located the new chambers with good consideration for tonal egress and serviceability. The organ will be installed by December 2012. For information: 800/621-2624; <www.foleybaker.com>.

On June 28, Clark Wilson played a three-manual **Allen T321Q theatre organ** (courtesy of Henry Hunt, from Church Organs, Inc., the L.A.-area Allen dealership) at the Samuel Goldwyn Theatre in Hollywood for a screening of the silent film *Robin Hood* starring Douglas Fairbanks. The event was attended by some 750 film buffs, composers, Academy members, and Oscar winners in film, production, and music. To view a video featuring Clark Wilson describing the event: <http://www.oscars.org/video/watch/ev_silents_03_musician.html>.



Viscount console, St. Luke's Lutheran Church, Fort Erie, Ontario

St. Luke's Lutheran Church, Fort Erie (Ridgeway), Ontario, Canada, was destroyed in a fire two years ago. Their new building was dedicated in May. **Schmidt Piano & Organ Service**, Kitchener, Ontario, Canada, installed the first Viscount Physis Unico series organ console in eastern Canada, and built a Schmidt Classique custom organ sound system of 52 speakers, two pipe façades, and a carillon. The company also received the contract for the audio sound system for music and the spoken word.

The organ console is Model CL-6 AGO, in dark oak with custom wooden keyboards and console trim. Viscount Physis Unico organs are not digitally sampled instruments but use Viscount's patented Pipe Modeling technology. Organist and music director is Dr. Peter Landey from the music faculty at Brock University in St. Catharines, Ontario.

Schmidt Piano & Organ Service's custom woodworking shop was able to work closely with Shoaltes Contracting of Fenwick to match the oak woodwork. The carillon system operates separately and can play different types of bells and carillons. For information: <www.schmidtpianoandorgan.com>.

Visit
www.TheDiapason.com

A.E. Schlueter

Pipe Organ Company

We are pleased to unveil the design for the new II-manual, 38-rank organ for St. Mary's Catholic Church in Evansville, Indiana, which is scheduled to begin installation in the late Fall of 2010.

Conceptual drawing at right.

Our pipe organ builders are ready to consult with you regarding new instruments, rebuilding, restoration, additions, voicing, or service. How can we help express your dreams and turn them into reality?

P.O. Box 838, Lithonia Ga. 30058 | 800-836-2726 | www.pipe-organ.com

In the wind . . .

by John Bishop



Locally raised free-range chicken, potatoes, zucchini, onions, and tomatoes from our garden, roasted beets and celeriac salad, trusty Weber grill with new burners

Can it be fixed?

I love to cook. Wendy says I have a lot to show for it. I usually don't follow recipes but I enjoy reading cookbooks to learn how successful chefs think about food, how they blend and enhance flavors, what techniques they enjoy. As an organbuilder I've spent a lifetime learning about tools, handling tools, trying to choose the right tool for the right job. My attitude and affinity toward tools spills over into my pleasure in the kitchen.

One of my favorite implements is a Weber four-burner propane grill that has lived on the back deck of our house in Maine for more than eight years. I know purists only barbeque with live fire, and of course we have a couple charcoal grills and a smoker, but that slick gas grill is a versatile, reliable, and convenient tool. The four-burner design allows me to cook with "indirect" heat—turn on the outer two burners, and whatever is in the center of the grill is not directly over the flame. I often roast a chicken in a cast-iron frying pan (breast down) over the center of grill. We roast vegetables and potatoes, and of course grill meat. I use it all year unless we're away from the house through a couple snowstorms and the deck gets away from me.

Last month the burners gave out. Though they are made of stainless steel, eight years of weather and cooking heat was about all they could take. I checked at the hardware store where I bought the grill and saw that replacing it with the current similar model would cost most of nine hundred dollars. But the *grill-guy* at the store suggested I contact Weber with the serial number and see if it was still under warranty. Sure enough, a friendly woman answered the phone, verified that the ten-year warranty was still in effect, and sent a kit with four burners and two igniters at no charge.

I set aside a Saturday morning for the chore, expecting a greasy and smelly ordeal of rotted screw heads and caked-on cooking residue all over everything. What I found was four stainless-steel screws in near perfect condition, simple construction, and everything except the burned-out burners in terrific shape. It took about twenty minutes to take it apart, slip out the old burners, put in the new ones, clean all the parts, and put it

back together. It worked perfectly. I was delighted—and had to dream up another chore to complete the morning. Or maybe I went off to the cooperative butcher thirty minutes up the road to prepare for the rededication.

This experience led me to reflect on the importance of "repairability," a concept critical to the life of a pipe organ. Repairability is one of the by-products of mass production. Thousands of identical automobiles are produced using interchangeable parts, so assuming a good distribution system, it's easy to repair your car by replacing an alternator, a timing belt, ball joints, even a transmission or engine. Some components of pipe organs can be mass-produced with good effect, but even if thousands of Skinner keyboards are more or less the same, the complete organ is most often a "one-off," comprising a catalogue of components in unique combination. It reflects well on an organbuilder when a technician expects a repair to be difficult and is pleasantly surprised by how easy it is.

Ernest Skinner intended his organs for indefinite life. He knew that pneumatic leather would fail eventually, though I know of two organs in the Boston area built in the 1920s by Mr. Skinner that are still working on their original leather—imagine, 90-year-old pouch leather! His windchest design provides for future re-leathering. If a Skinner windchest is re-leathered two or three times it will be necessary to plug and re-drill many screw holes, but otherwise, it's a snap to get the chests apart.

The keyboards in most electro-pneumatic consoles are designed so a technician can easily reach tracker-touch springs, contacts, and various adjustment points. In Skinner or Aeolian-Skinner consoles, for example, you remove two screws from under the keytable, the keyboards slide out in a stack, then each keyboard can be hinged up for access to the contacts. In the console of an electro-pneumatic organ by Casavant, the keyboards are usually removable. They are positioned accurately by heavy steel pins—you just lift them off their dowels and out they come.

We all know of those installations where the console is built into the choir risers. The organist who plays on a big

Quimby Pipe Organs, Inc.

205 Marshall Street
P.O. Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

THE WANAMAKER ORGAN

Listen to it worldwide
over the Internet!

Hourlong streamcasts
are featured at 5pm ET
the first Sunday of
each month at wrti.org

three- or four-manual organ has great sightlines that way. But what if something goes wrong inside the console? I remember vividly a repair I made to the combination action of a big three-manual Casavant organ. It had the standard-issue electro-pneumatic-mechanical combination action prevalent in Casavant organs of the 1940s and '50s—the console was jam-packed with intricate mechanical gizmos. The design of the console allowed for access to accomplish the repair, but we couldn't get to the console panels. It took two days to take apart the choir risers, and even longer to put them back together—a week's work for two guys because a piston wouldn't set correctly. That was an expensive repair.

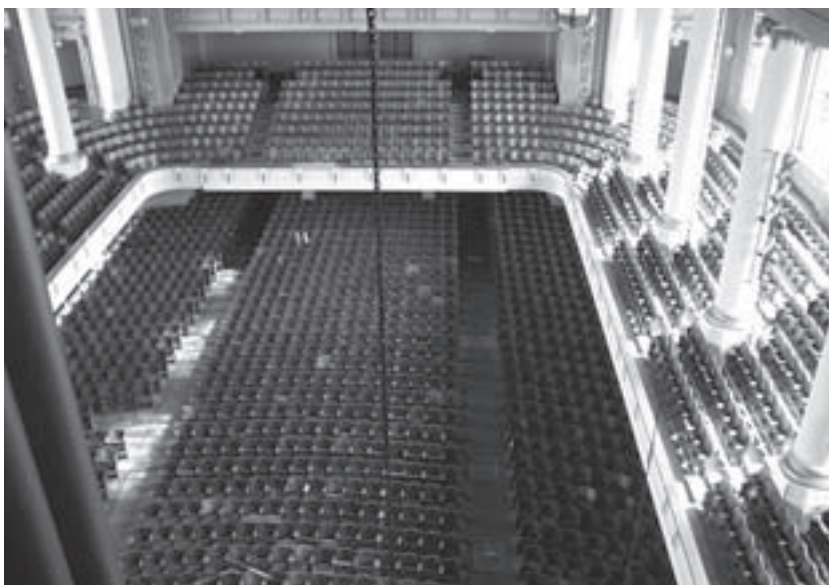
§

Thanks to a lifetime of recreational cooking and some input from the gene pool of a family populated with tall people with big bones, there are places inside some organs where I can't go. I've had many an unpleasant afternoon slithering my "dainty little body" across a filthy floor trying to reach the leather nuts of a pedal action. I especially enjoy the encounters with broken light bulbs on those dirty floors. The other day I visited a church that's home to an 1868 W.B.D. Simmons organ. (Lovely organ, by the way, and about to go on the market.) I climbed a very rickety 143-year-old ladder inside the organ and crossed a walkboard behind the Great windchest so I could get a look through the Swell shutters. I walked as though on eggshells, knowing that if I fell through I'd wreck the tracker action behind the keyboards.

At a recent convention of the American Institute of Organbuilders, I sat on a panel with several colleagues discussing the maintenance of pipe organs. Mark Venning (then managing director of Harrison & Harrison Ltd., organbuilders in Durham, UK) spoke eloquently about the dangers of organ maintenance, suggesting that it's the responsibility of the technicians to insist on safety in the organs they service. One instrument I maintain has a tall freestanding case with the Great division at the top. There's a wooden walkboard against the back of the case about eighteen feet up, on which you stand to reach through the case doors to tune the Great. The walkboard is painted to match the case—a hard and glossy paint. The dust that collects on that slick surface feels just like ball bearings under my shoes. I really should ask the church to let me build a railing.

In the late 1970s I was working with John Leek, organbuilder in Oberlin, Ohio. (John's son James now runs that neat little company.) We cared for a large Hook & Hastings organ in the First Church of Christ, Scientist in Cleveland, where we also did a lot of large-scale renovation work. One Friday afternoon, thinking of rush-hour traffic (if you know Cleveland, you'll know "Dead Man's Curve" on I-71!), I was hurrying across the top of the Swell box, arms full of tools, to the ladder that would get me twenty feet to the floor. I jumped on the ladder in the usual cavalier fashion (when you get used to the geometry of a particular ladder you can get careless), missed a step, and down I went. It was a narrow little chute surrounded by façade pipes, swell box wall, and some pedal pipes, so there was no option but to stay upright. I landed hard on my feet and my breath was knocked out. My ankles and lower back were sore for days. If that happened to me today I doubt I'd escape uninjured, although in 1589 on the famous leaning tower by the cathedral in Pisa, Italy, Galileo used different sized cannonballs to prove that I wouldn't fall any faster today than I did in 1589! Oof. But come to think of it, this story is about me more than about the design of the organ.

It has been my privilege to be shown through the magnificent and immense Newberry Organ in Woolsey Hall at Yale University by my friend and colleague Joe Dzeda, who with Nick Thompson-Allen serves as curator of that mighty instrument. Now that's a big organ. It has 197 ranks and it goes from way over there to way over the other way. And it's tall.



Here's what the tuner sees from the top of the Woolsey Hall organ

There's a spot up on the top level of the organ that is not for the faint of heart—you step out across an abyss where you can look down through multiple layers of the instrument. Your heart skips a beat and over you go. Oopah! Reminds me of photos I've seen of the suspension bridge made of rope in the Himalayas.

While there are lots of organs where you open a door and go inside, there are

also many instruments, especially those in shallow freestanding cases, where all the maintenance work is done by reaching into the case through panels and doors. These organs are typically very crowded inside. And if the organ is large enough that the case is deeper than the reach of the technician, things can get very difficult. If a bass pipe in the far corner is not speaking properly, you can

find that you have to remove ten reed pipes and ten mixture notes so you can stand on a walkboard—tricky and cumbersome if you're working from a narrow walkboard high off the floor—you hate it when a Trumpet rolls off the edge of the walkboard. (That never happened to me—I've just heard that it's possible!) A simple tuning can become a multiple-day event.

I care for an organ on Cape Cod built in the 1980s that has tracker action, a freestanding case for the Great, and a second case behind for Swell and Pedal. I'm sure that when the organ was being planned, a musician or member of the clergy insisted that the organ couldn't project forward toward the nave past a certain point—the result being that the space between the two cases is narrow enough that I can get on the Great walkboard only if I remove all the case panels, my belt, wallet, and strip to my tee-shirt. Then I can just wriggle past the posts of the case. Looking at the organ now, it's hard to imagine that there couldn't have been just an inch or two more space—that wouldn't have changed the floor plan for the choir and clergy a bit. But the way it is, it's terribly difficult to tune that organ or to reach the tracker action that runs between the two cases. It's as if the builder didn't want anyone getting inside the organ.

Another organ, also on Cape Cod, is so tight inside that I make a point of

THESE FIRMS ARE NORTH AMERICA'S PREMIER ORGAN BUILDING & SERVICE FIRMS

BUYING AN ORGAN? INVEST IN PIPES!

THE ORIGINAL GREEN SOLUTION.

A · P · O · B · A
Associated Pipe Organ Builders of America



PLEASE CALL OR VISIT OUR
WEBSITE TO RECEIVE A FREE PROSPECTUS

THE HIGHEST STANDARDS OF INTEGRITY, QUALITY AND CRAFTSMANSHIP IN PIPE ORGAN BUILDING

1-800-473-5270

WWW.APOBA.COM

BUILDER MEMBERS

ANDOVER ORGAN COMPANY
BEDIENT PIPE ORGAN COMPANY
BERGHAUS PIPE ORGAN BUILDERS, INC.
BIGELOW & Co. ORGAN BUILDERS
BOND ORGAN BUILDERS, INC.
BUZARD PIPE ORGAN BUILDERS, LLC
C.B. FISK, INC.
CASAVANT FRÈRES
DOBSON PIPE ORGAN BUILDERS
GARLAND PIPE ORGANS, INC.
GOULDING & WOOD, INC.
HENDRICKSON ORGAN COMPANY
HOLTKAMP ORGAN COMPANY
KEGG PIPE ORGAN BUILDERS
LÉTOURNEAU PIPE ORGANS
NOACK ORGAN COMPANY, INC.
PARSONS PIPE ORGAN BUILDERS
PASI ORGANBUILDERS, INC.
PATRICK J. MURPHY & ASSOCIATES INC.
PAUL FRITTS & Co. ORGAN BUILDERS
QUIMBY PIPE ORGANS, INC.
RANDALL DYER & ASSOCIATES, INC.
SCHANTZ ORGAN COMPANY
SCHOENSTEIN & Co.
TAYLOR & BOODY ORGANBUILDERS

SUPPLIER MEMBERS

A.R. SCHOPP'S SONS, INC.
HARRIS PRECISION PRODUCTS
OSI - TOTAL PIPE ORGAN RESOURCES
PETERSON ELECTRO-MUSICAL PRODUCTS, INC.
SOLID STATE ORGAN SYSTEMS

wearing “sacrificial” tee-shirts when I go there. It’s one step worse than the last organ I mentioned because I know I can’t get inside the organ to tune without tearing my shirt on the iron hooks that hold the windchest bungs closed.

Another problem in maintaining organs in shallow cases is that opening doors or access panels changes the acoustics inside the case and the tuning is altered. In other words, a pipe that’s in tune when the doors are closed goes out of tune when they’re opened. The first time I encountered that as a fledgling tuner in the late 1970s was in a Flentrop organ in Slippery Rock, Pennsylvania. The only way to get pipes properly in tune was to listen, open a panel and tap a pipe, then close the panel and listen again. You can sometimes figure out that opening a door on the C-side of the organ doesn’t change the C#-side tuning, so you can reach across, but then you have to be careful that your body heat doesn’t change the organ’s internal temperature. Oh, and be sure you’re not holding on to a brass tuning cone for too long, because the tool heats up in your hands and changes the temperature around the pipe you’re tuning. Whose idea was all this, anyway?

And while we’re talking about temperature, what about all those incandescent light bulbs inside the organ?

§

Most pipe organs seem pretty sturdy at first glance, but there are lots of ways that a poorly designed structure can interfere with the care of the organ. I know of a very large organ in which the walkboard for access to the Great is in contact with the wind system. When a tuner stands on the walkboard, the wind-pressure increases—this makes tuning theoretically impossible.

I know of another organ in which the Great rollerboard (a major component of the tracker action) is suspended from the Great walkboard. When you stand on the walkboard the action sags, the pallets (pipe valves) close partially, and the wind to the pipes is diminished—another instance where tuning the Great is theoretically impossible.

§

If an organ is easily serviceable, it will have a longer life. If components of an organ cannot be reached, they cannot be maintained. If an organ is difficult to get around in, the well-meaning technician cannot do a good job. I care for a few instruments that are difficult and uncomfortable to manage, and I admit that’s on my mind when I’m on way to one of them. I wake up in the morning

thinking, “Yuck. I have to go there today.” You struggle all day to tune, knowing that the organist won’t be able to tell that you did anything.

On the other hand, a well-designed organ is a pleasure to care for. You can spend a day doing mechanical adjustments and repairs and tuning, and leave knowing that you’ve made a difference. You know the organist will be pleased, and the church’s money is well spent.

Here are some of the factors common to organs that are well designed, well built, and easily maintained:

Only high-quality materials are used.

- If a console is full of cheap plastic parts, the technician can hardly help breaking things.

- If a windchest is full of cheap parts, it will not stay reliable through changes in weather and climate, and the technician cannot help breaking things.

Every part of the organ can be reached by a person of at least average size.

- I admit I’m on the large side—but too much of too many organs can only be reached by teeny people, if they can be reached at all.

- If you can’t reach a pipe you can’t tune it.

- If you can’t reach a pipe, you can’t correct its speech.

- If you can’t reach a leather nut, you can’t adjust the action.

- If you can’t reach a keyboard spring, you can’t replace it.

- If you spend time taking things apart to reach that pipe that’s not speaking, the tuning bill skyrockets.

The organ’s structure should be sturdy and rigid.

- If a windchest can move, the action will always be changing.

- If a technician’s weight on the walkboard changes any function of the organ, tuning is theoretically impossible.

- If a ladder is flimsy or unstable, the technician is either in danger (as is the organ) or the technician may choose not to climb up. (I’m not going up to the Swell until I can install a new ladder—life is short enough without taking industrial and personal risks to tune the Oboe.)

The organ’s interior is well lit.

- If I can’t see it, I can’t fix it.

- Maybe I should start billing my clients for tools that I lose when I can’t see inside the organ.

If you’re ever in the position to participate in the conception of a new or relocated pipe organ, consider starting from the tuner’s point of view. You want your tuner to look forward to visiting your church. Then after a pleasant day of making the organ sound and function better, he can pick up a nice piece of meat on the way home to throw on the grill. ■

On Teaching

by Gavin Black



This and that

This month’s column is a grab bag or miscellany of sorts. I will add to what I have already written about each of my last two subjects—memorization and interpretation—based partly on feedback and discussions that I have had about those subjects over the last few months and partly on my own further thoughts. By coincidence, a couple of things have arisen in my own performing life and in my teaching recently that shed some specific light on the issues that I discussed in July, August, and September, and I will recount those anecdotes. I will also provide a brief introduction to what will be the subject of next month’s column: figured bass realization and continuo playing.

Memorization vs. thorough learning

The first anecdote that I want to mention comes from my own recent performing life. It bolsters my existing views about memorization, or, more particularly, about the relationship between memorization and really thorough learning. (That is, it is a bit self-serving of me to recount it!) I recently needed to choose one of the larger Bach pieces to be part of a recital program. There were three in particular that I was interested in playing: the *Prelude and Fugue in E Minor*, BWV 548; the *Fantasia and Fugue in G Minor*, BWV 542; and the *Toccatina and Fugue in F Major*, BWV 540.

The first two are pieces that I memorized for auditions or juries at Westminster in the early 1980s. The *Toccatina and Fugue* is a piece that I first learned at about that same time but that I have

never tried to memorize. I did, however, study the F-major more intensely and in more detail than I had ever studied anything up to that point. I did all sorts of motivic and other analysis, including an analysis of proportion in both the *Toccatina* and the *Fugue*, which suggested to me that the two pieces are more closely related than they are sometimes thought to be. I also practiced it to within an inch of its life, using every strategy that I knew at the time, but relying mainly on good old-fashioned repetition. I feared at the time that it was “too hard” for me, but it was an absolute favorite of mine and I was determined to learn it.

I performed all three pieces from time to time in the 1990s, and had not looked at any of them within the last ten years. When I began exploring them in order to choose one to play, I discovered very quickly that the F-major was much more solid—retained much more of what I had once put into it—than either of the other two. In fact, right off the bat I could play through it at about 80% tempo and have it come out quite accurate and steady. The process of working it up to a performance tempo and getting it to feel solid and ready to play was as smooth and easy as I can remember that process ever being with any piece. Furthermore, I noticed that when I tried to play chunks of each of these three pieces from memory—at page turns, for example, in order not always to stop at the same place—I could do more of that with the F-major than with pieces that I had explicitly memorized all those years ago. This probably in part reflects my having done a less than stellar job of memorizing them, but it is also, I believe, a reminder of the power of really studying and working on a piece.

Reading or sight-reading

One of the ideas that I have encountered persistently in discussions about memorization after I finished writing my recent columns on the subject (before as well, but more after, for some reason) is that if you haven’t memorized, you are *sight-reading*. I discussed sight-reading in July and in August. However, at the moment I feel even more impressed that we must make clear to our students that the alternative to memorized performance is not or should not be anything that earns the description of sight-reading. “Reading,” yes; “sight reading,” no. The role of reading in a well-prepared performance is hard to describe. I would try some of the following:

- 1) Reading confirms what you already know or remember at a (slightly) subconscious level about what is coming up next, and therefore enables you to bring that knowledge to the conscious level in an untroubled manner.

- 2) Reading gives you something to latch on to if you feel that the performance is slipping away. In fact, the security—or perhaps the *rescue*—that players are sometimes tempted to achieve by looking at their hands when a passage seems about to unravel can usually be achieved better by zeroing in on the music and explicitly reading what the next notes are supposed to be. This sometimes takes a leap of faith—it can feel like tightrope-walking—but it works.

- 3) The experience of playing a piece from the score resembles the experience of listening to a long, complicated song (or oratorio or opera) that you know well. You would not be able to write out all of the words or the whole libretto, but as it unfolds you know with certainty at each moment what is coming up next.

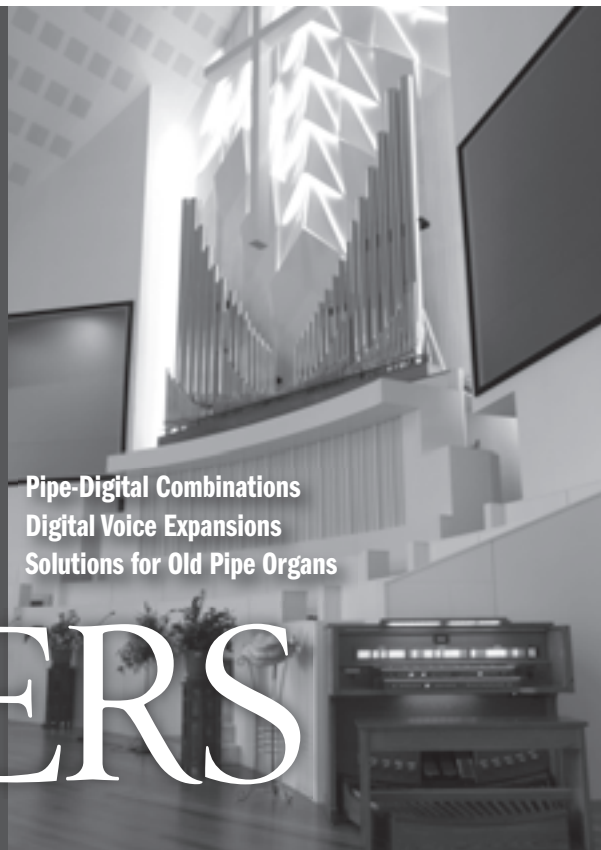
- 4) There are many things in everyday life that we experience this way: for example, the road signs along a familiar route. I could never list from memory the content of all of the signs along, say, the Connecticut Turnpike or the Garden State Parkway. But as I drive along, I know what is coming up next, and I know right away if I see that one of them has been changed.

Semi-memorization

I describe this particular state of knowing something—a piece of music or a pattern of exit signs or anything—as semi-memorization. It results naturally

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.



Pipe-Digital Combinations
Digital Voice Expansions
Solutions for Old Pipe Organs

RODGERS

www.rodgersinstruments.com