



Steiner-Reck organ at Chesterton United Methodist Church before Fabry project



Steiner-Reck organ at Chesterton United Methodist Church after Fabry project

Fabry, Inc., Antioch, Illinois, overhauled the stop and combination action of the Steiner-Reck organ at Chesterton United Methodist Church, where it has served the church faithfully for 28 years. The organ recently developed a problem: the slider motors had difficulty operating. After investigating this complaint, it was clear the motors themselves were not the origin of the problem—the archaic combination action was. Additionally, finding replacement parts such as light bulbs and stop controls was getting increasingly difficult. It was impossible to tell whether the stop was on or off. Plus, the battery backup system was a small car battery.

Fabry provided a major overhaul of the stop controls and combination action. They removed the push-button controls that were housed on the left of the manuals and fabricated new stop jamba for both sides with all-new drawknob units. Additionally, a Peterson SBDS (Single Board Duo-Set) combination action was installed, and new slider motor controllers were also installed. Since the new combination action could handle it, Fabry also cut in a new crescendo shoe. The new combination action box and new drawknob banks were constructed to seem as if they had been there all along. For information and more pictures, visit <www.fabryinc.com>.



Schoenstein organ, Schermerhorn Symphony Center, Nashville



Schoenstein console, Schermerhorn Symphony Center, Nashville

Schoenstein & Co. of San Francisco has announced that the Nashville Symphony's flood-damaged organ will be back in operation early next year. In May 2010, the orchestra's concert hall, Schermerhorn Symphony Center, was devastated by an unprecedented flood that within hours filled the building's basement with roughly 24 feet of water. The console and blowers of the three-manual, 64-rank Martin Foundation Concert Organ, built by Schoenstein &

Co. and inaugurated just two-and-a-half years before, were completely inundated and declared a total loss. The organ was featured on the cover of the March 2009 issue of *THE DIAPASON*.

Thanks to the immediate and Herculean efforts of the symphony staff, under the direction of President & CEO Alan Valentine, the upper sections of the concert hall, most particularly the organ case, were outfitted with gigantic, temporary air-conditioning equipment to control temperature and humidity. The primary concern was the organ, and the symphony's fast action saved it from the devastation of heat and humidity. This also preserved the woodwork and other vulnerable elements of the hall. The entire building, including the organ, has been monitored for temperature and humidity control around the clock ever since. For information: 707/747-5858; <www.schoenstein.com>.



Monarke Präludium, Hanau, Germany

Johannus has installed a Monarke Präludium hybrid organ in the Evangelisch-Reformierte Kirche (Wallonisch-Niederländische Gemeinde) in Hanau, Germany. The four-manual organ has a total of 72 voices, 25 of which have been reused from the existing Peters pipe organ, which dates back to the 1950s. Additional façades have been set up to the left and right of the organ, in the same style as the pipe organ. The façades incorporate the audio system, which consists of 36.3 channels with 45 loudspeakers. Three sub-loudspeakers reproduce the many 16' and 32' stops. For information: <www.johannus.com>.

Harpichord News

by Larry Palmer

Unusual scales at a recording session

We've heard tell of "June bugs caught in a screen door" or "skeletons copulating on a tin roof" as descriptive terms for the sound of the harpsichord, but a three-foot-long snake rattling at a recording session is a first in your harpsichord editor's experience. And scary, for one who is just a few degrees shy of complete ophidiophobia! [In case the term is unfamiliar, it means "one who is irrationally afraid of snakes."]]



David Kelzenberg with friend (photo credit: Peter Nothnagle)

Fortunately for composer-harpichordist **Asako Hirabayashi**, a member of her support team at the quiet, congregation-less St. Bridget's Church in rural Johnson County, Iowa, was tuner **David Kelzenberg**, who has been known to provide housing for various reptiles (as well as the occasional traveling harpsichordist) at his own lodging in Iowa City. With Dave to capture the percussive interloper (discovered dozing in a window sill), all ended well, and the absolute quiet required for the recording session was restored.

The resulting compact disc, *The Harpsichord in the New Millennium*, is a highly recommended addition to the collection of new music for and with harpsichord. Hirabayashi, a superb player, is also a gifted creator of music. Her *Sonatina No. 2 for Harpsichord* was awarded the audience prize at the 2004 Aliénor

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Asako Hirabayashi and Gail Olszewski (photo credit: Peter Nothnagle)

Competition. Hearing it again on this disc reminds one why.

Several works for fortepiano and harpsichord duo (with **Gail Olszewski** as the fine fortepianist) are captivating pieces for this rare combination. Among my favorites is a *Tango* that already intrigues as a possible candidate for transcription and performance on two harpsichords.

However, to these ears the most gratifying and beautiful pieces from this compilation of Hirabayashi's recent works are those for violin and harpsichord (played with panache by the composer and **Gina DiBello**, principal second violinist of the Minnesota Orchestra), especially the *Suite for Children* (five charming miniatures with a total duration of 7½ minutes), a stunning *Fandango* (slightly more than three minutes), and the clever *Street Music* (almost four minutes).

The sonically superior recording by Peter Nothnagle is rattle-free; total time just under 71 minutes; Albany Troy compact disc 1180 (www.albanyrecords.com).



Asako Hirabayashi and Gina DiBello (photo credit: Peter Nothnagle)

com). For scores, contact the composer at <hirabayashi.asako@gmail.com>.

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.

In the wind . . .

by John Bishop



Appreciating depreciation

When a business owner purchases a machine, it becomes an asset of the company, and its value is spread out over a period of years of tax returns. In some cases, the value of a machine is spread out across the cost of doing business. For example, most pipe organ builders own a table saw. A table saw is a piece of stationary equipment with a circular saw blade that's ten, twelve, fourteen, or maybe sixteen inches in diameter, depending on the size of the machine. There are saws with bigger diameter blades, but they are not so common, and they can be pretty scary.

The blade is mounted on an arbor (shaft) turned by an electric motor. The name of the machine is derived from the milled iron table through which the saw blade emerges. The accuracy of the machine depends on the exact relationship of the blade to the table. Most of the time the blade is set at 90° to the table, so the cut edge of a board is perfectly square to the face that was against the table. The angle of the blade is adjust-

able in most table saws, so when you want the edge of the board to be 30° off square, you turn a crank that swivels the internal works—motor, arbor, and blade all move together.

There's a sliding fence that is square to the table and parallel to the blade. The woodworker sets the distance between the blade and the fence to set the width of the board he's cutting.

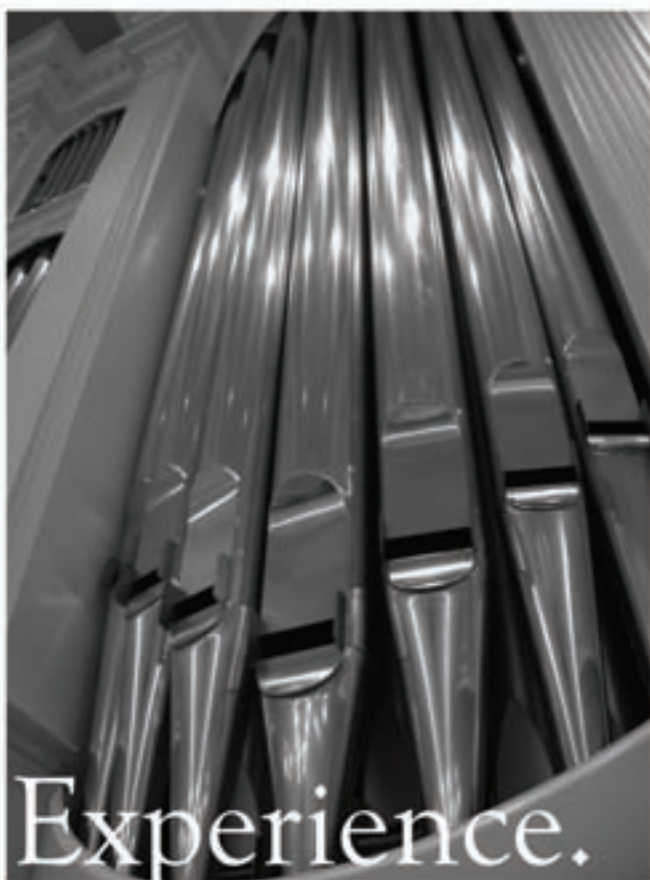
The table saw is running a lot in a busy organ shop. Nearly every piece of wood in the organ—from the tallest supports of pedal towers to the tiniest trackers—goes across that machine.

The cost of the machine is depreciated on the company's tax returns, but the use of the table saw is not usually billed directly against the cost of the organ. It's part of the cost of doing business. The other basic machines are the cut-off saw (which cuts boards to length), jointer (with a drum-shaped blade that planes one surface smooth and then another smooth face that's square to the first one), and thickness planer (that works off the jointed face of a board to bring the opposite face parallel and flat). A piece of wood is typically jointed first so an edge and a face are both flat and square to each other, run through the thickness planer so the two faces are parallel and the board is the correct thickness, and passed through the table saw so the two edges are parallel and square to the faces and the board is the correct width. With all that done, the true and square board is cut to length. It takes four machines to cut one board.

A workshop adage is *measure twice, cut once*. The first person to invent a machine that will lengthen a board is going to be rich and famous, just like the inventor of the magnet that will pick up a brass screw.

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