

# WINDLINES

The newsletter of the AMERICAN ORGAN INSTITUTE at  
The UNIVERSITY of OKLAHOMA SCHOOL OF MUSIC

Summer 2016 (Volume 8, Number 1)

<http://aoi.ou.edu/>

## From John Schwandt

ASSOCIATE PROFESSOR OF ORGAN AND  
DIRECTOR OF THE AOI

“To everything there is a season,” and a few seasons have passed since we have published a new issues of our newsletter. There is a great deal to report. As I write this, I look back in amazement, joy and thankfulness at a decade of intense labor to create the American Organ Institute (AOI). When all of this began, there were numerous people who viewed the creation of this new organ program a “fool’s errand” in our time of changing musical tastes — but then again, musical tastes have always been changing, and the demise of the pipe organ often trumpeted. The idea of incorporating a special emphasis on the art of silent film accompaniment and the playing of “popular” music was received with snickers and the rolling of eyes — but bold new ideas are often met with skepticism and prognostications of failure. The establishment of a fully-equipped pipe organ shop at a university as part of a comprehensive educational program including students working together regardless of their desired degree focus was thought by some to be a crazy and untenable idea, but those who watched Noah build the ark thought he was positively insane (and perhaps he was just a little!). Thankfully, President David Boren believes the impossible should be possible here at the University of Oklahoma, and through his support and that of many others, here we are — still; alive and growing!



It has taken an enormous amount of energy and tons (quite literally!) of work, but each year we add more accomplishments to our list, more talented students to our ranks, and more alumni that set out to make their mark on the world. We have reached out to the organ community throughout Oklahoma, the United States and around the world, and formed relationships that have helped to guarantee the future of our art form. Right here in Oklahoma we have rescued, preserved and rebuilt instruments that might not have had much of a future, if any future at all. Most importantly, many lives have been touched and bettered through the work done here.

While I don’t know exactly what the next decade holds, I can assure you it excites and energizes me!

## IN THE NEWS



In March of 2016, we produced our first weekend devoted exclusively to the silent film genre. In total, 13 different comedies — shorts, feature-length and animated — were accompanied by guest organists Clark Wilson and Mark Herman as well as our own John Schwandt, and students Justin LaVoie, Luke Stasiunas and Andrew Schaeffer. Lectures on several topics were provided by Wilson as well as colleagues from the University of Oklahoma, Joanna Rapf and Michael Lee. The art of accompanying the silent film is alive and well here at the AOI. Check our YouTube channel as we add films and lectures from the weekend.



With great sadness, the AOI family learned of the death of Donald Dumler, one of the most talented and prodigious of Miss Andrews’s students, on Palm Sunday, March 20, 2016. Dumler was the longest-serving organist and the longest-serving principal organist of St. Patrick’s Cathedral, NYC. In all, he devoted 43 years of his life to the people of NYC. He is remembered by all who knew him as a quiet, gentle and unfailingly kind person who expressed himself best through music. A memorial reception took place on May 7 in Gothic Hall, with Dumler’s family in attendance. Our faculty paid tribute to Dumler through music on the Mildred Andrews Boggess Memorial Organ (C.B. Fisk, 1999). We are pleased to announce that an endowed scholarship fund has been created by Dumler’s family. Contributions in honor of Dumler can be sent to the University of Oklahoma Foundation, PO Box 258856 Oklahoma City, OK 73125-8856

## IMPORTANT

Auditions for admission for the 2017-18 academic year are scheduled for Nov. 18-19, 2016, and Feb. 24-25, 2017. If you are interested in studying at the University of Oklahoma, please contact Jeremy Wance, associate director of the AOI, to plan a visit and audition. Email [aoi@ou.edu](mailto:aoi@ou.edu) or call (405) 325-7829.

# Mildred Andrews Boggess A Centennial Celebration



FROM LEE RIDGWAY, '67

One hundred years to the day after her birth on Sept. 25, 1915, students, colleagues, friends, and “heirs” of Mildred Andrews Boggess gathered to celebrate this extraordinary teacher and person. Sept. 25 and 26, 2015, were packed with concerts, discussions, and remembrances recounting the musical legacy of “Dear Teacher” through her students and colleagues, and looking forward to the continuance of that legacy through the excellence of the current organ program at OU.

Going into detail about the event-packed schedule over the two days would take several pages, so this report is a very brief summary, with highlights. For those who were not at the centennial celebration, or those who were and wish to revisit it, all of the concerts and panels were captured on video, and are available on the AOI’s YouTube channel, about which you will read about in this issue of the newsletter. With their high quality, these are well worth hearing and watching to get a more complete sense of the Andrews years, and of what is happening today in the OU organ department.

Friday evening showcased the current OU organ faculty — John Schwandt, Damin Spritzer, Adam Pajan — in a stellar concert on the Mildred Andrews Boggess Memorial Organ. Their wide-ranging program showed them to be performers of exceptional talent, and demonstrated the resources and flexibility of the glorious C. B. Fisk organ to its fullest. This organ is a most fitting memorial to Miss Andrews, and speaking personally, I think she would have had a blast teaching on it! Of special note on the program were two chorale preludes dedicated to Mildred Andrews by Spencer Norton, another beloved professor of music at OU, and long-time friend of Miss Andrews.

Saturday morning brought together a panel of 10 Andrews students, whose years of study with her encompassed the late 1940s to 1976, when she retired. Joining the former students was faculty member Irv Wagner, a close friend of Miss Andrews in her later years, and a fellow David Ross Boyd Professor – the university’s highest honor. This hour and a half of questions and responses, moderated by Jeremy Wance, captured the essence of Mildred Andrews in her teaching, her mentoring, her personality, her approach to life, and the far-reaching influence she had throughout the organ world.

With recollections covering over 30 years of Miss Andrews’s teaching career, the panelists’ stories of their experiences with her, and thoughts on her legacy added personal context, detail and perspective to her dedication to teaching, her life and her international reputation. As might be expected from students of a strong and exacting teacher who was preëminent in her field, the topics ranged widely, and the comments were candid. From these emerged a sense of what remained constant in her teaching over the years, but also how she changed in her teaching, coming from her experiences, and constant learning and exploration of all aspects of the organ world. Especially noteworthy across her career was her commitment to new organ music, and how that commitment extended to what music she gave students to learn.

Many facets of Mildred Andrews were covered in 90 minutes, but I think three quotes from panelists serve as apt summaries of her life:

FROM DOROTHY YOUNG RIESS, '52 & '69:

“She was consumed with her students. She was compassionate, generous, perceptive, and protective of students’ lives, and devoted to them in many special ways. Our results were her results.”

FROM STEPHEN ROBERTS, '73:

“She had extremely high expectations of her students, she maintained a very strong level of discipline, and we accepted it because we knew she cared about us, and that it was genuine.”

FROM PROF. IRV WAGNER:

“She was a great human being, a great teacher, a great inspiration, and a great colleague. [OU] was the mecca for organ learning; people came because of her. She cared so much and that followed every aspect of her teaching. She cared about the whole school; she made sure that decisions by the faculty would benefit the students, and promote their education and success in their careers.”

If the preceding brief recap of this session is not enough to send you to the full video, “Memories of Miss Andrews,” surely you will want to hear Irv Wagner’s recounting of Miss Andrews’s fascination with his playing of the spoons. Those who knew Mildred Andrews only as a formidable and sometimes intimidating teacher may be shocked, but those who knew her both professionally and personally will nod in delightful recognition.

As a counterpoint to the personal focus of the morning, Saturday afternoon brought a panel of George Baker, Clark Kelly, Stephen Roberts, and John Schwandt to consider organ pedagogy, past, present, and future, with how Miss Andrews taught – her pedagogical philosophy – as a starting point. What emerged is that there are aspects of good organ pedagogy, not only with Miss Andrews but with other excellent teachers, which remain constant, while other aspects changed and will change. Another key point is that excellent teachers continue to learn throughout their careers, and Miss Andrews not only grew musically, but incorporated that learning into her teaching to the benefit of her students. As with the morning panel, the panelists presented wide-ranging anecdotes, topics, viewpoints, and details of Miss Andrews’s teaching, which make the video well worth watching.



Between the two Saturday panels, three current students and three Andrews alumni were presented in concert on the Fisk, giving excellent

performances of a wide variety of music. The students were: Andrew Schaeffer, a doctor of musical arts student; Elliot Ringwald, a bachelor of music student; and Nolan Reilly, a master of music student. The alums were Dorothy Young Reiss, '52 & '69; Stephen Roberts, '73; and Lee Ridgway, '67. On the evidence of the three students, one can easily say that the current organ department at OU is in excellent hands.

The weekend ended on Saturday evening with a brilliant concert by George Baker. In a program of 20th-century French music and his own compositions, Baker reveled in the tonal palette of the Fisk organ as it spoke with a French accent. This was a delightful conclusion to a delightful two days, and although not a student of Mildred Andrews, Baker’s playing demonstrated the universal qualities of fine organ playing that Miss Andrews exemplified.

In addition to talk and music, an important part of this celebration were displays of materials from the Mildred Andrews Boggess Archive at OU. These included music scores and manuscripts with her annotations and fingerings, programs, articles, letters, photographs, and scrapbooks ranging over all of her life.

Of course, much socializing occurred over the two days, much of it on the stage of Sharp Concert Hall under the watchful pipes of Mini-Mo and its elegant console. While we can only surmise what Miss Andrews would have thought of such an instrument being in “her” university, those of us celebrating her life took great delight in hearing current students demonstrate their talents with creative renditions of “popular” tunes. Personally, I think Miss Andrews would be genuinely appreciative that these students move fluently between different styles of music and organ playing, excelling as well in the “classic” organ repertoire.

In closing, this centennial celebration of Mildred Andrews Boggess was a most fitting and heartfelt tribute to a person whose dedication to excellence in organ playing, and example of a life well lived, continues to successive generations. We former Andrews students express deep gratitude to John Schwandt and the entire OU organ department for organizing this event, and for continuing the tradition of excellence in organ at OU. ■

# ARCHIVES



Archive graduate assistant Michelle Merriman and Andrew Schaeffer process the Ann Leaf collection.

The American Organ Archive and Library continues to grow, and it continues to take shape. The task has been enormous. The largest part of the collection is formed by what is now known as the American Theatre Organ Archive, which was formerly the Archives of the American Theatre Organ Society. Part of the collection had been basically catalogued when it came to us, but the majority had

not. Funded by a grant from the American Theatre Organ Society, two graduate assistantships are given each year — one to an organ student, and one to a library sciences student. Together, under the direction of the faculty and staff of the AOI, they deal with the task of sorting through every single item, describing it, grouping it with other similar items, assigning a number, and housing it in archival-quality folders or boxes. All of this takes a long time — and this doesn’t even touch on the enormous task of setting the parameters of the archive, finding the right software to handle our needs, assessing the condition of the holdings, and organizing a workflow that would ensure that each item is properly cared for.

The Archives have grown as individuals continually donate materials of historic importance, and as we add new collections. These new collections include the Archive of the Virgil Fox Society and collections that preserve OU organ history, including materials from Mildred Andrews Boggess and such students as Elaine George Ehlers and Cherie Westcott, among others. We have plans to begin digitizing on a large scale, depending on the availability of funds, and we hope to move the Archives to a larger, better-equipped facility where we can better care for them. If you have items that you believe are of historical significance, please consider donating to the Archives. Further, your financial support of the Archives is greatly needed! Gifts can be made via the University of Oklahoma Foundation, PO Box 258856, Oklahoma City, OK 73125-8856.



Jesse Crawford’s handwritten arrangement for “Surrey with a Fringe on Top” for duo theatre organ



Concert program cover for a concert given by Virgil Fox in 1958



# Holiday Pipes!

This past December saw the 10th annual iteration of what has come to be one of the most-anticipated programs of the year: John Schwandt's *Holiday Pipes!* concert. The tradition of an improvised concert based on audience submissions began in an act of desperation. Schwandt's first semester here was particularly difficult, as his wife was hospitalized for months. Between the countless hours in a hospital room and the enormous task of creating the new American Organ Institute, Schwandt was unable to find the time to put together a formal concert for his

public debut as the new professor of organ. It was Eugene Enrico, then dean of the Weitzenhoffer College of Fine Arts, who suggested that Schwandt employ one of his greatest gifts — improvisation — and simply create a program on the fly, taking thematic submissions from the audience. The reaction was overwhelmingly positive, and the event has been repeated every year.

To celebrate the decade-long tradition this year, the AOI “went big” and a program featuring guest artists was assembled, tied together by the presence of Minnesota Public Radio's Michael Barone, host of the

best-known pipe organ program on the radio — *Pipedreams*. Schwandt invited a brass ensemble from the School of Music, along with Stephen Beus, professor of piano, and Jonathan Nichols, professor of saxophone, for duets, and his new colleagues from the organ faculty, who performed Leroy Anderson's popular tune *Sleigh Ride* in a new arrangement by Jelani Eddington for theatre organ, Hammond organ, piano, and appropriate percussion.

Look for this program to appear on *Pipedreams* this coming December, and rest assured that the tradition will continue! ■

## From Damin Spritzer ASSISTANT PROFESSOR OF ORGAN



Greetings! It is my great pleasure to be writing this article after the end of my first year as part of the AOI. There is no place that I would rather be, and I am so

excited about our work and the future of the American Organ Institute.

Since joining the faculty, I've been living permanently in Norman as of July, 2015. This past year, I taught organ majors, secondary students, and various academic courses, and loved participating in events with my colleagues. Some significant highlights included the Mildred Andrews Boggess Centennial Celebration, where so many of our alumni came together to celebrate the history and future of the organ department at the University of Oklahoma; the 10th Annual *Holiday Pipes*

concert; and the memorial in honor of the life of organist alumnus Donald Dumler. The range of these events beautifully demonstrates the “family” element of our program, our commitment to music and performance at the highest level, and our abiding commitment to each other and the future of the organ world.

I've just returned from performing at the first ever duo organ concert at the Walt Disney Concert Hall in Los Angeles, where organist Aaron David Miller and I performed to a house of over 1500 people. This summer I'm looking forward to representing the AOI and my own research at the Houston National Convention of the American Guild of Organists where I will present the first volume of my critical edition of the organ music of René Louis Becker in a lecture. I'm also looking forward to giving my

first faculty recital on the C.B. Fisk, Op. 111 organ in Gothic Hall on August 28th, and in September I'll be dedicating the new Buzard Organ, Op. 44 at Grace Episcopal Church in Sandusky, Ohio. Building on this last year, I will continue to teach and develop a perpetual three-course rotation on organ literature, as well as teach classes in church music and hymnody. In Norman, I volunteer as a singer and assistant organist for the University Parish of St. Thomas More, and occasionally free-lance for other area churches. I'll also be Sub-Dean of the Southern Plains Chapter of the American Guild of Organists, and look forward to serving our community outside of the university as well as within it. I look forward to welcoming all new and returning students, and seeing what wonderful things this coming year holds for us all!

# From Jeremy Wance

ASSOCIATE DIRECTOR

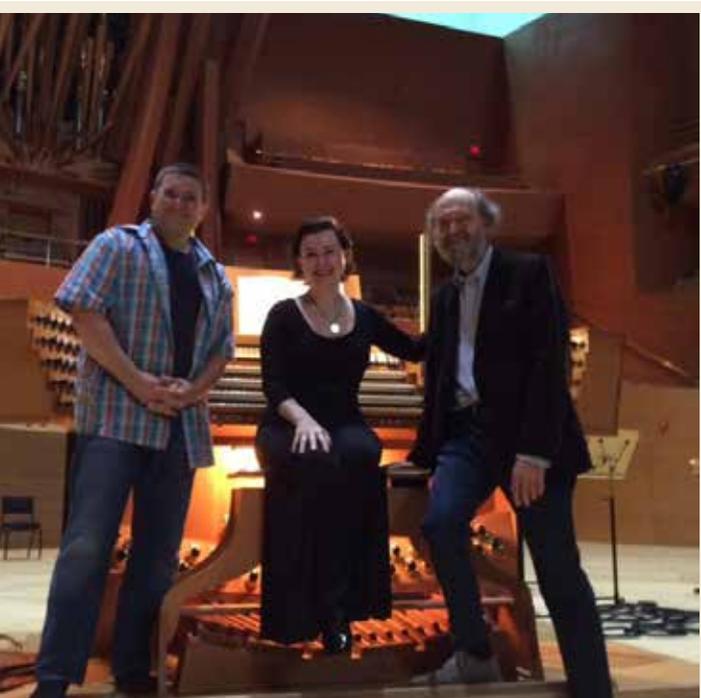


It's been said that "time flies when you're having fun," and this edition of our newsletter is perhaps the proof of that. As associate director of the AOI, it's my job to produce this publication on a regular basis. But with the significant changes and growth of the AOI over the past two years, the newsletter always stayed some-

where below the most urgent items on the "to-do" list. In my defense, I respond that the problem was a positive one — we've been so busy *doing* things that there hasn't been time to *write* about them. Do not fear — the appearance of this issue does not mean that we suddenly find ourselves with nothing to do. **Trust me.**

One of my greatest joys is producing great programs for the public as well as the pipe organ community at large. As you read here, we've had some large and extensive events. These have been made possible by generous support from alumni and friends, as we otherwise have no funding for guest artists or special events. Some of our most faithful supporters have been Roland Lohmann, of Norman, and David and Betty Dodd, of Houston. Their generosity, and yours, allows us to bring the finest artists in the world to our campus and present unique and extraordinary musical experiences.

A special note of thanks is due to our alumni as a whole — some of whom gathered this past fall to celebrate the centennial of Miss Andrews. Over the years, we have grown together as friends and worked together to show the world that the future of the pipe organ is bright here in Oklahoma. Your support has been the key. Yes, the AOI has had a busy first decade, but we're just now reaching full speed, and your continued support is needed now more than ever. As President David Ross Boyd said in 1892 when he stepped off the train in this new town in a new land and cast his eyes across the vast expanse of rolling plains — "Oh, what possibilities!"



Damin Spritzer, center, with fellow organist Aaron David Miller, left, and composer Arvo Pärt, right, prior to a duet concert of music by Mozart and Pärt at Walt Disney Concert Hall, Los Angeles.

## Möller Master Rolls



The American Organ Institute is a truly unique program and so it follows that we have unique projects constantly in process. One of these deals with the preservation and digitization of the now 90-year-old collection of the master rolls created by the Möller company as part of their own version of the popular roll-player technology, perfected before the age of hi-fidelity sound recordings, that allowed music to be made even when there was no musician physically present. This massive collection of heavy, bonded, perforated paper is, truly, the earliest form of digital recordings, and contains a significant piece of our musical heritage in its hundreds of titles. The importance of this collection has been recognized and supported by a \$20,000 grant from the GRAMMY Foundation, and a designation as one of the top 10 endangered artifacts in Oklahoma by the Oklahoma Historical Society.

Rescued from a barn in northern Michigan in 2009, the rolls have been patiently awaiting attention, and they finally have it. Thanks in part to the GRAMMY grant, a small symposium was convened here in Norman this past January. The AOI team was joined by Charles Kegg (Kegg Pipe Organs — Hartville, Ohio), Sean O'Donnell (O'Donnell and Associates — Boston), Bruno Chaumet (Association de Amis de l'Art de Marcel Dupré — Paris), and David Rumsey (Museum der Musikautomaten, Seewen, Switzerland). These gentlemen are experts in the field of automatic roll players, specifically as it was applied by the pipe organ industry of the early 20th century. Together, we have charted a path forward for our collection, that will eventually lead to complete digitization and careful preservation of the master rolls, plus the production of fresh "daughter rolls" using the purpose-built perforating machine that was formerly in the Möller factory. Your support is invited, and you can learn more on our website or by viewing related videos on our YouTube channel. ■

## From Adam Pajan

INSTRUCTOR OF ORGAN,  
AOI SHOP TECHNICIAN



It scarcely seems possible that I walked the stage of Sharp Concert Hall in front of “Mini Mo” for the last time as a student two years ago now, but it has indeed been that long! Following four exciting, challenging and rewarding years of practice, studying, work and more practice, I finished my DMA in organ with church music emphasis in the spring of 2014, and began the transition to faculty member in the AOI thanks to Dr. Schwandt’s gracious confidence in me.

Being a faculty member at the AOI has allowed me to take the skills I honed while a student in the program and invest them back into the current students. As instructor of organ and shop technician, I have the ability to take my many loves of performance, church music and organbuilding and use them all in what is the most rewarding of all applications: teaching. There are few things more gratifying than seeing the moment at which a student understands a concept or unlocks the mystery of a difficult passage. Having the ability to work in the AOI shop with students allows me the unparalleled opportunity to take students into the voicing room, show them how a specific pipe is built and why it sounds as it does, then draw the stop in a lesson and have them make the connection between the physical, theoretical and practical components of the wonderful invention we call our instrument and our passion.

## We present to you the graduates of the Class of 2015 and the Class of 2016.



From left: Zachary Rygiel, MM; John Schwandt; Paul Watkins, MM; Craig Sproat; Jeremy Wance; Cameron Couch, MM



From left: John Schwandt; Elliot Ringwald, BM; Damin Spritzer; Jeremy Wance; Nathan Rau, MM; Samantha Koch, MM; Adam Pajan; Silviya Mateva, DMA.

## Current Projects

When the American Organ Institute was founded in 2006, one of the key tenets of its mission was to preserve historic instruments for future generations. In many cases, instruments that are of historic significance or value are simply left homeless, with the buildings that once housed them slated for the wrecking ball, or simply repurposed in a way that precludes an instrument’s continued existence. While there are a number of national and local organizations that are dedicated to preserving America’s musical history, as it was expressed by the pipe organ, there are still instruments that are lost because the will, the money, or a new home cannot be found.



We are pleased that opportunities have arisen to save and rebuild or renovate two instruments of special historical importance to Oklahoma. Having entered the Union in 1907, the history of the pipe organ here doesn’t date back as far as many states on the east coast. In fact, the oldest original organ still extant in Oklahoma was built in 1909 by the Hinners Organ Co. of Pekin, Illinois, for 8th Street Methodist Church in Oklahoma City (see photo above). Being a German Methodist community, a sturdy organ was required to lead congregational singing, and the solution was found in an instrument ordered from the Hinners Co., which was founded by German-Americans and catered to German Lutheran and Methodist congregations throughout the Midwest and down into the South during the late 1800s until its demise in 1936. The Oklahoma City instrument kept right on singing until April 19, 1995, when it was silenced by the bombing of the Murrah Federal Building, just blocks away. The church became a charitable outreach of the United Methodist Church, with a food pantry and other services for low-income or homeless citizens of Oklahoma City. Eventually, redevelopment of the area meant that the building passed out of the hands of the Methodist Church – but not before the AOI, in partnership with Trinity Lutheran Church of Norman, was able to safely remove the instrument and properly store it. A contract will lead to the restoration and installation of the instrument in Trinity Lutheran in 2017. There, it will lead a congregation once again.

Another important instrument saved in partnership with the AOI is the Kilgen organ that was originally installed in the studio of WKY Radio in downtown Oklahoma City. For years, it was heard across the state, played by such luminaries of the theatre organ world as Jesse Crawford and Ken Wright, who was the staff organist. The rise of television spelled the end of radio as it was once known, and the organ was removed from the studio and eventually found a new home in the Oklahoma City Civic Auditorium. There, it continued to be used until the auditorium was completely renovated in the late 1990s, and the instrument was once again placed in storage. Finally, the organ will find a new home inside the Oklahoma History Center, where many important artifacts of our past are preserved. It is currently being renovated by the staff and students of the AOI, with installation to be completed in December. There, made new once again, the instrument will delight and entertain audiences, just as it was meant to. Videos of the process of rebuilding can be found on our YouTube channel, and there is much more to come! ■



# From Dan Sliger

## AOI SHOP MANAGER



The shop at the AOI has been a place of constant activity since it first began in 2007. During that time, students from around the world have come to OU to study organ performance and technology in an environment that makes the University of Oklahoma stand apart from other universities in the country.

Whether a project is large or small, students are given the chance to work hands-on in almost every aspect of organ building. They get to see the early planning stages of a project and how layout and design are influenced by balancing a practical approach to accommodating many mechanical components in a strictly defined space with how to best serve the tonal resources of the organ. Students have worked in areas of console building, wood refinishing, electrical wiring and relay installation. Many of the components in an organ utilize leather to provide movable parts and gaskets. Our students have had the privilege of working alongside, and to learn from, a number of notable organ builders and technicians from around the country on how to replace and re-leather these parts. Some of the components they have rebuilt include wind chests, reservoirs, tuned percussion, sound effects and swell shades.

We have a well-equipped wood shop where, under the watchful eye of staff, students are taught the basics of producing wood parts – from simple floor frames to new consoles. The shop has had the pleasure of hosting some wonderful craftsmen to help and teach in this area, and everyone, including the staff, have benefited from their expertise.

The shop began with the flagship project of restoring a portion of the M.P. Moller Opus 5819 and installing it in the Paul F. Sharp Concert Hall at Catlett Music Center. I was fortunate enough to join the shop as a student employee during the early stages of this project and had the opportunity to learn from organ builders who came to help with all areas of the restoration. In July of 2011, I became the full-time shop manager after having taught as a band director in McLoud, Oklahoma.

It has been my privilege to serve as a member of the team here at OU, but changes in the seasons of life bring with them new opportunities. I will be saying goodbye to the AOI to accept a position with Quimby Pipe Organs of Warrensburg, Missouri, beginning this fall. I am very proud of the accomplishments we have made over the last eight years and will miss the people and students at the AOI.

There will be another exciting year beginning in the fall of 2016, and students will continue to be presented with learning opportunities for their personal betterment, and that of the instrument we all love.

# From John Riester

## AOI PROJECTS MANAGER



It's hard to believe that I'm now in my 10th year at OU. It's been an amazing trek, full of both challenges and rewards, yet it feels like just yesterday that I started. Since then, we have created, together, a unique curriculum that we believe provides the best foundation for our graduates as they progress in their careers,

whether it's how to collaborate with an organ committee, work with an organ repairperson, or be the organ technician. AOI students leave with an unparalleled experience with and knowledge of how the pipe organ works. They get this opportunity through organ technology classes and time in the AOI shop. We work on a broad range of instruments—tracker and electric, theatre and classical, brilliant and tubby—anywhere from 1-1/4" to 20" wind pressure! The breadth of knowledge pays off. Just this last year we've seen four AOI graduates start full-time employment with organ-building firms!

Our laboratory also has offered the opportunity to rebuild a number of instruments. We offer ongoing maintenance to churches within the central Oklahoma region. We have rebuilt five instruments at OU (from 2.5 ranks to 14 ranks). We have provided a church with an entire renovated instrument. We've installed a new console on another instrument in the area. This year, we are working on our largest project to date — renovation of a 15-rank theatre organ by Kilgen (see article). These projects offer the students the chance to learn all aspects of the pipe organ and organ technology from a hands-on approach. We think the next 10 years will be even more exciting!

## In the News...



On April 29, 2016, a group of intrepid organists from the AOI traveled to Texas to visit several important instruments in North Texas. These included C.B. Fisk Opus 100, Meyerson Symphony Center, Dallas (with our thanks to Mary Preston); Casavant Opus 3750, Broadway Baptist Church, Fort Worth (with our thanks to Dr. Al Travis); and Bedient Opus 21 along with Möller Opus 7676, North Texas University (with our thanks to Dr. Jesse Eschbach and his students).



# IN THE NEWS, CONTINUED



As part of its educational mission, the AOI and the Southern Plains Chapter of the American Guild of Organists hosted a Pipe Organ Encounter – Advanced, which is geared toward young organists who have not yet graduated high school, and a Pipe Organ Encounter – Technical, which introduces students to the art and science

of building a pipe organ, in the summer of 2015. Staffed by some of the finest pedagogues and organbuilders in the nation, the students spent a week immersed in the pipe organ, renewing their enthusiasm for the King of Instruments and helping to ensure its future.



In October 2014, the AOI hosted the national convention of the American Institute of Organbuilders. Some 200 organbuilders from across North America and Europe convened for a week of education and entertainment as well as visits to the AOI shop and important instruments in Oklahoma City and at the University of Oklahoma. A special concert featuring the faculty and students of the AOI can be found on our YouTube page.



In June 11, 2016, John Schwandt made his debut on the Fred J. Cooper Memorial Organ in Verizon Hall inside Philadelphia's Kimmel Center for the Performing Arts as part of the 10th anniversary of the installation of the Dobson Organ.



In January of 2015, the AOI hosted master organbuilder Bertrand Cattiaux of France as he presented a lecture that traced the development of the French organ, with special attention to his recent restoration of the great organ of Notre Dame de Paris. A video of his fascinating lecture is available on our YouTube channel.



In partnership with Kegg Pipe Organ Co., the AOI removed Austin Opus 988, 1920, from its third home in Blessed Sacrament RCC, Lawton. Installed in Blessed Sacrament in 1963, the organ had previously been installed in Trinity Episcopal Church, Tulsa, and Centenary Methodist Church. The instrument, which was too large for the room, filled most of the choir loft, covered the rose window, and had fallen silent. A careful choice of existing ranks produced a new, flexible and extremely beautiful instrument for the parish. We are thankful to the Rev. Joe Ross and the people of the parish for the opportunity to provide an organ that will continue to lead the parish in song for many years to come.



Our most heartfelt congratulations to OU alumna Diane Bish ('63 & '64) as she was awarded the first Distinguished Career

Award from the New York City chapter of the American Guild of Honors for her many years of concerts and episodes of *The Joy of Music*, which have brought the organ into the living rooms of millions. She has rightly been called *First Lady of the Organ*. Brava!

## Did you know...

the AOI has a YouTube channel?



We encourage you to check it out at [www.youtube.com/user/AOIatOU](http://www.youtube.com/user/AOIatOU). There, you can enjoy hours of informational and entertaining videos.



You also can follow the AOI on Facebook at [www.facebook.com/OUAOI](http://www.facebook.com/OUAOI), where you can see the latest updates and items of interest.

## Mark Your Calendar!

Another season of special programs is already taking shape. Further details will be found on our website and in the next issue of *Windlines*. In the meantime, put these dates on your calendars:

**August 28, 2016**, 3 p.m., Gothic Hall  
*Damin Spritzer in concert – Sutton Artist Series*

**October 16, 2016**, 3 p.m., Gothic Hall  
*Lee Ridgway ('67) in concert – Alumni Concert Series*

**December 9, 2016**, 8 p.m., Gothic Hall  
*11th Annual Holiday Pipes! Concert, featuring John Schwandt and friends*

**March 9-11, 2017**, Catlett Music Center  
*A Festival of Transcriptions – Boggess Concert Series, featuring special guests*

**May 7, 2017**, 3 p.m., Gothic Hall  
*Dorothy Young Riess '52 (BM) & '69 (MD) in concert – Alumni Concert Series*



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