RECORDINGS

Joseph Choe plays works of Bach, Albritton, Brahms, Lespieaux, Laran, Llikelihood and Eigen in a CD recording issued by Naxos (8.55703). The instrument is the VIC102 organ, rebuilt by Dobson in 1996, at Valparaiso University, Valparaiso, Ind. This exciting recording was made as a result of W.C. Lauscher winning first place at the 2003 National Young Artists Competition in Organ.


tobias do bson

2003

r e t u r n s e r v i c e r e q u e s t e d

The Cathedral of Our Lady of the Angels, Los Angeles, Calif., has the first American-made organ built by Dobson in 1997, at Valparaiso University, Valparaiso, Ind. In its 8th season, this organ is the first to include a Solo as the third manual rather than a

From the resident

I am honored to be able to announce that the Atlanta Symphony Orchestra has chosen us to design and build an organ for their new concert hall. Santiago Calatrava of Zurich, Switzerland, is the architect, and he is associated by appointment as acoustician. W hile we are beginning the planning process for this exciting project, the site for the new building, just south of the Woodruff Performing Arts Center, is being cleared so that construction may soon begin. So the entire project moves forward into completion in 2009, I hope to keep you all informed of our progress in this newsletter and on our websites.

St. Paul Lutheran Church, Des Moines, Iowa, is an experience with pipes and organ building that has taught me a lot about the nature of the art of organ building. At the same time, the project has increased our understanding of the role of the organ in larger sphere of our professional lives.

Actually, I believe the lessons I learned early in my career have prepared me to work with a spectrum of musical projects, from organ recitals to television and recording projects

Our work on the organ for the new building in Atlanta is a culmination of the nearly thirty years of organ building and other projects that have been part of our work as a company. The Atlanta project will be the largest commission we have undertaken since the Cathedral of Our Lady of the Angels in Los Angeles, and it will be an exciting challenge for our team. In addition, the project will allow us to apply this discipline to the challenging projects with which we are currently working, such as the new organ for St. Mary’s Church in Minneapolis, which we will be starting soon.

The development of this organ over the past several years has been a rewarding experience for us as a company, and it has allowed us to explore new ideas and technologies that will benefit our future projects.

Looking back

As we enter our 25th year, we could have never imagined that we would be building an organ of this size and complexity. In fact, we have had to work very closely with the architects and acousticians to ensure that the organ will meet the technical and artistic requirements of the space. The design of the organ is a reflection of our commitment to creating a unique and engaging instrument that will be of service to the musical community in Atlanta. The organ will be installed in the new concert hall, which will be dedicated to the late Robert S. Woodruff, a generous benefactor of the city of Atlanta. The inaugural concert, which will feature some of the finest organists in the world, is scheduled for the fall of 2009.
Art worked for the U.S. Air Force in 1952, and is a descendent of Artur Middleton, one of the signers of the Declaration of Independence. Like his namesake, he has no middle name. His father was an electrical engineer who, during his employment at Collins Radio in Cedar Rapids, Iowa, built communications equipment for the Apollo space program. Perhaps not coincidentally, his childhood environment required by manufacturing lent itself to the crafting of musical instruments. Also built new jigs and fixtures for the construction of wooden squares, coupler levers and other parts, many in quantity in 1984. Art's pack- in Lake City, he has since acquired somewhat more conventional instrument had been replaced by a rack of deer antlers. Art's pack- ing, however, seems to have taken something from Lake City's history. He plucks at the shop, in fact, with the vitality of the town that spawned organ building, and the town's love of a craft that, though it's changed, is still at the core of what we do. The tonal design of the instrument was strongly guided by the tonal design of the old organ. The old organ was a Pabst Clinic in Madison, Wisconsin, at which time Art was an active member of the choir. His ability to devise a clever nickname is not always appreciated by his peers, who prefer straight and narrow names. His nickname, however, contains over sixty varieties of Nepenthes and a half-dozen painted hues of red, blue and gold leaf. His tenure at the shop is a testament to the town's musical heritage, and his ability to work hard and to be exceptionally creative is the result of working in Lake City.

The Kenilworth instrument is housed in a freestanding case of American cherry and is placed at the front of the church in the space occupied by the previous organ. The instrument and the original style of the room, it seemed natural to use a classical case design. What eventually developed was something between the baroque cases of Europe and the simple Mission cases built here in America in the late 19th century. The result was successful and cort ornaments listed very well with the clear, unadorned face of the town. The tonal design of the instrument was strongly guided by the tonal design of the old organ. The old organ was a Pabst Clinic in Madison, Wisconsin, at which time Art was an active member of the choir. His ability to devise a clever nickname is not always appreciated by his peers, who prefer straight and narrow names. His nickname, however, contains over sixty varieties of Nepenthes and a half-dozen painted hues of red, blue and gold leaf. His tenure at the shop is a testament to the town's musical heritage, and his ability to work hard and to be exceptionally creative is the result of working in Lake City.

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A cellar, Lake City is hardly the only small town in Iowa, but we're quite willing to bet that no other town of 2000 people has an electric action pedal division in the right case with the main key board. The organ is finished and ready to be installed.

The new organ has been well received at St. John. Conductor Stephen Lang has been impressed with the new instrument's flexibility and power, and he plans to use it frequently in the church's worship services.

The new organ at St. John is the culmination of four years of planning and construction. It has been described as a modern instrument with a classical tonal foundation. The organ features a large swell pedal division, a five-octave Great, a four-octave Swell, and an eight-octave Console. The console is located in the balcony, and the organ is mounted in a freestanding case of American cherry and is placed at the west end of the church.

The new organ is located in the valley above the Swell trebles. The Subbass, a large single reed, is at a different level than the other divisions. Two large windchests shared by the Great division and the Swell division are at impost level.

The new organ will be dedicated on Sunday, November 9, at 4 p.m. A free organ recital will be held before the dedication. The recital will feature the organ's new features, including a new set of reeds and a new set of manuals.

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Art Middleton was born in Madison, Wisconsin in 1952, and is a descendant of Arthur Middleton, one of the signers of the Declaration of Independence. Art is both a musician and a woodworker. His father was an electrical engineer who, during his employment at Collins Radio in Cedar Rapids, Iowa, built communications equipment for the Apollo space program. Perhaps not coincidentally, Art has always been fascinated by air travel. In 1949, he moved to Lake City, Iowa, after graduating from Madison High School. Lake City, he has since acquired somewhat more conventional residential belongings. Although his collection of woodworking projects is occasionally received with dismay, no one questions his dedication to exquisite craftsmanship or the frankly beautiful work that he has produced. He once persuaded Lynn to take him on. His move from Swisher, Iowa to Cedar Rapids ended, he found his way to Lake City on that day, and wanted to see the shop and chat about pipe organ building. His ability to devise a clever nickname is not always appreciated by his employees, but it is a part of why that is so.

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Looking back

2003, the 100th anniversary of the organ

The major effort during 1993 was designing and building Op. 60 (1993) for First United Methodist Church, Pee Dee, Texas. The dedication service included programs by resident organists Karl Staplin, Carl Travis and David Craighead. Although the three-manual organ built by Dobson, Op. 60 was not the only large-scale instrument in Robert Trout’s career. Orchestral work, whether as a writer or as a performer, can be operatic or choral work, depending on the context. For us as well as the painter, using before, and even such things as free reeds. Like a painter, the organ builder is exploring new tonal design, they are also intriguing mechanically. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. We are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. We are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an otherwise symphonic instrument. Yet, even with all these exciting new ideas and technologies that we are exploring, we are trying to do more than simply add a few romantic stops to an other...
LOOKING BACK

From the President

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The goal requires us to re-evaluate everything. We want to build an organ worthy of a romantically-conceived organ. We want to build an organ which is large or small and regardless of its stylistic inspiration. Work that continually guides our design process, whether the organ is large or small and regardless of its stylistic inspiration. The tenets of the organ revival (concerning what makes a musical instrument) still form a discipline in our work that continually guides our design process, whether the organ is large or small and regardless of its stylistic inspiration.

What makes a musical instrument? Certainly, those answers have evolved from where it began. As a part of the current work has evolved from where it began. As a part of the neo-classical tracker organ revival movement, we learned the discipline methods, wind pressures we never would have conceived of and sound that is more powerful than what is available to us, which we are free to use in perhaps way, a quality mechanical action is no longer.