PHOENIX ...the ultimate...

An Introduction to Phoenix Organs

A new organ is an exciting and significant stage in the musical evolution for a congregation and represents a considerable investment. This literature will provide a detailed explanation of the Phoenix Organ to those who have taken on the responsibility of recommending the purchase of a new organ.

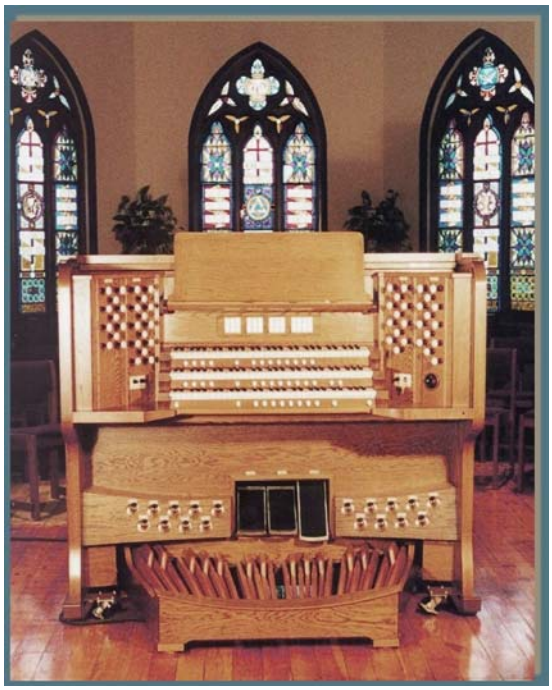
There are three distinct features separating a Phoenix Organ from other organ manufacturers. It is important for organ committees or purchasers to understand these differences.

1. Our pipe organ samples are the finest available.
2. Every Phoenix, large or small, is hand-crafted and custom built as with a pipe organ.
3. We use the same high quality electronics and pipe samples in every organ.

The Art of Pipe Sampling

The building of a fine non-winded organ requires the same quality necessary to build a fine pipe organ—**artistic ability**. That ability does not come without years of accumulated knowledge and experience with pipe organs. It also takes the God-given talent of a very good ear.

Donald Anderson (seated) with Phoenix' founder David Bostock, at the retrofitted Phoenix Organ in Liverpool Cathedral, England.



The first North American Phoenix Organ installation at St. Paul's Anglican Church, Uxbridge, Ontario, Canada.

Donald W. Anderson, **Phoenix**' North American Tonal Director, has spent his life dedicated to organs, both pipe and electronic. His talent of being able to produce incredible pipe samples from the note-by-note recordings of pipe organs has been heralded on both sides of the Atlantic.

The vehicle by which those fine pipe samples are heard was the brain child of **Phoenix**' developer and director, David Bostock, in England. While other companies only scratch the surface with the available technology, the Phoenix system takes pipeless organ sound to a new dimension and is the most flexible on the market today.

What is most important is that you either hear or play one of our organs – we are sure that you will not be disappointed.

Our system was designed from the “ground up”, with no technical pre-conceptions and is the most flexible on the market today. Everything is custom built and adjustable, even after the organ has been completed. Mixture ranks can be added and compositions changed, pistons can be re-assigned their functions, and the number of parameters controlling each note is many times greater than that available to our competitors.

Every Phoenix is Custom Built

The electronic organ industry has been trying for over thirty years to emulate as closely as possible the might of the "King of Instruments". We feel the one thing that a lot of manufacturers have missed is that no two instruments of similar size, even from the same builder, can ever sound the same.

There are several non-winded organ manufacturers who are, in fact, attempting to build a quality product. Of course, most prefer to churn out a number of ‘units’ per year on an assembly line. Every Phoenix, large or small, is custom built as with a pipe organ. Many, if not all, pipe organ builders endeavour to provide a custom organ. We believe that every installation is totally different, and requires the right instrument for the surroundings.

Old-world craftsmanship and the highest standards of excellence characterize the design and construction of our consoles, using traditional pipe organ components. Everything about a **Phoenix Organ** makes it authentic to it’s pipe organ counterpart.

All cabinetry is hefty with ample proportions as with a fine quality pipe organ console.

Walnut console, paneled back, lighted music desk, 4 specifications, 8 audio channels and wooden-core keyboards.

The sounds emanating from the instrument, along with the look and feel of the console, will convince you that you are playing a fine pipe organ, one that you will enjoy playing over and over again.

We believe that our instruments are the *best* substitute for the real thing. It is argued that a good digital organ is better than a poor pipe organ. We have a solid *musical* background within the company and the necessary expertise to help you put together a specification which will embody both musicality and flexibility.

All of these factors lead to a unique flexibility, but it is the sound of an instrument that is most important of all, and here the benefits of our specially designed voicing software become apparent.

Our ultimate goal is to build for you the best possible **musical** instrument. One that will give you endless hours of enjoyment, one that will fulfil your particular desires – be they Baroque, Romantic, Gallic or Modern.

A **Phoenix Organ** will fulfil all these things and much more. Above all, it will look, feel, sound and play just like the real thing. Custom building normally commands a high price tag. Not so with a **Phoenix Organ**. We can offer you a custom product at an off-the-shelf price.

The Product

All Phoenix consoles, tab or drawknob, have ample, well-proportioned cabinets, as with a pipe organ console.

Phoenix consoles are made to our own design by craftsmen. Using experience gathered from many years in the pipe and electronic organ building business, each organ is designed and built from the ground up using the finest hard-woods and hardware available. Unlike many organ companies which utilize MDF (medium density fibre), we use only the finest North American select hardwoods and hardwood veneer-core for strength. Pedalboards have laminated maple capped naturals over strong Canadian Ash.

From the beginning, we decided all consoles would reflect the pleasing proportions of many of our beloved North American pipe organ builders. Of course, most of the European, pro-duction-line organs on the market typically have skimpy sides, keybeds and lids. Our consoles have pleasing proportions, including thick sides, keybeds and tops. In fact, the basic design idea of the rounded cheek was taken from Aeolian Skinner.

We expect that when you sit at a Phoenix Organ, whether lighted stop tablet or draw-knob, you will feel you are playing a good pipe organ, plain and simple.

Pipe Organ Quality Consoles

Building of organs brings together many different crafts and by far the largest proportion of work and indeed cost goes into the cabinet.
If you consider the console of any instrument with which you are familiar, the over-riding material used is wood. The console is a piece of furniture, as handsomely finished as anything which would grace your dining room. You sit on a solid wood seat which must withstand the rigours of organists - including the heavyweights. The keys sit on a shelf far thicker and more rigid than an average dining table, and this supports anything up to 75% of the total weight of the console. These and many other factors make the quality manufacture of the console of paramount importance.

As you would expect, equal care has been taken with the electronics and hardware used inside the consoles. All electronic designs have been carried out in-house by the engineers who formed the company.

A Dependable System

Phoenix technology has the edge over the competition, thanks to the design process which started with a clean sheet of paper and without hindrances of existing production schedules or compatibility issues. **Phoenix** have been able to work very closely with the designers of our sound generation chip to ensure that the technology we use is the most up-to-date in the world.

Our circuit boards and sub-assemblies are manufactured using the latest techniques complete with accredited quality assurance and testing at all stages of production. This offers the end user a product which is inherently reliable, and will continue to give sterling service for many years to come.

As technology allows us to simulate the sound of the original pipe more accurately than ever before, the tonal gap between pipe organs and their electronic counterparts is narrowing all the time. It is now at the stage that the difference is so small that the rate of improvement is slowing down accordingly. Thus today's organ will go out-of-date less quickly than an organ of the eighties.

Pipe Organ Quality Hardware

The finest console hardware from pipe organ hardware suppliers in the US and UK is used in all of our organs. Drawknobs, toe and thumb pistons, coupler tabs, expression pedals will all provide the feeling of playing a pipe organ.

You have a choice of keyboards from the standard, tracker touch models on Baltic Birch frame for strength, to wooden-core or bone/ rosewood models.

Each and every organ is thoroughly tested to make sure every piece of hardware operates perfectly. You only have to sit at a Phoenix console to see and feel the difference.

One of the models of fine drawstops used in Phoenix Organs.

Toe pistons with felt bushings and expression pedals with the correct amount of drag simulating operation of swell shades.

Quality keyboards and thumb pistons.

Recent 67 stop Phoenix features plum and rosewood keyboards.

The Finest Products Go Into Every Phoenix Organ

AUDIO

Yamaha and Lexicon are two of the worlds most respected pro-audio manufacturers. Phoenix Organs is proud to use Yamaha professional power amplifiers and the Lexicon MPX110 reverberation unit in all organs manufactured for the North American market.

When many production-line organ companies cut corners by using inexpensive amplification and reverberation systems, Phoenix refuses to compromise. A church organ is meant to last for many years and produce the best sound possible for the life of the instrument.

The Lexicon MPX110 is standard in all Phoenix models.

Take a Look Inside!

We suggest you look inside our competitor's organs and carefully notice the amplifiers and reverberation system. Now, you may have difficulty locating them, so don't be afraid to ask to have them pointed out . There is no mistake when you look inside a Phoenix Organ. You won't miss the Yamaha amplifier(s) and the Lexicon 24-bit processor.

You won't find internal speakers blasting out at your knees in any Phoenix Organ model. One reason is that the audio equipment takes up a lot of room. Also, our customers have told us they are not happy with sound at the knees.

PHOENIX

Sound Generation

The sound generation process in a ***Phoenix Organ*** uses the sample replay technique. The starting point is with a digital recording of a rank of real organ pipes. A selection is made of these, covering five octaves, for programming into our sound card.

A **Phoenix** sound card has 64 generators, each of which can replay one sample at a time. If eight stops are assigned to a single sound card, this will allow up to eight notes to be played with all stops drawn simultaneously. However, the number of stops (or mixture ranks) on a sound card is normally limited to five. Not only does this increase the polyphony of the instrument, it also yields much better quality.

Some stops can utilise up to forty or fifty long samples - virtually one per note, which is particularly important for flutes which contain complex and uneven starting transients (chiff). This ensures that these transients are naturally re-created from the original pipe itself. The use of multiple samples also avoids the "chromatic whistling" effect which seriously flaws the sound if too few samples are used.

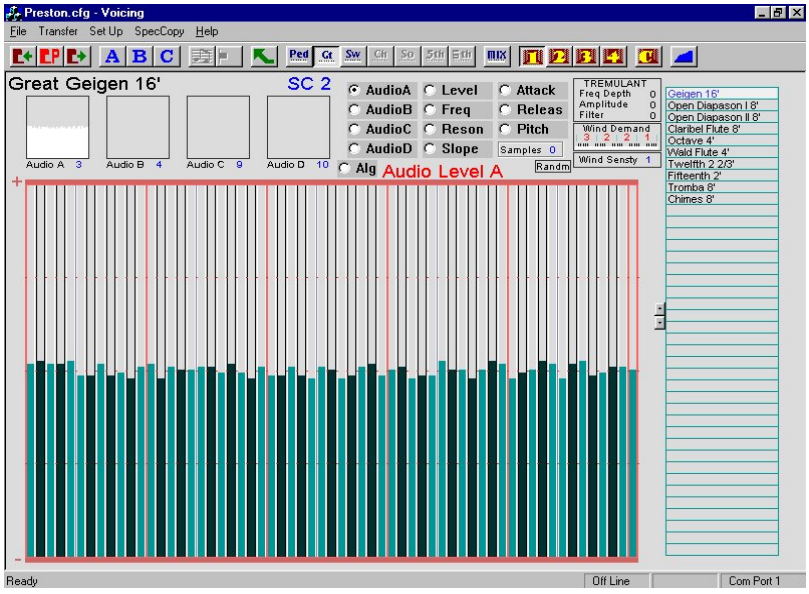
Stop lists can, at times, be pretty meaningless, and we have all experienced the disappointment when the sound emanating from the organ does not match one's expectations from the engraving on the drawknob. This applies as much to pipe organs as electronic ones. For this reason, the voicing software has tremendous control over the sound and timbre of each individual note for each stop.

Even though the ***Phoenix*** voicing software has the capability of turning a Lieblich Gedeckt into a Stopped Diapason, it is better to start with the correct sample in the first place. Thus we have the added flexibility of being able to change samples on site, so that the organist can get the Stopped Diapason that they really wanted, or a much brighter Trumpet or a stringier Diapason.

In the world of organ voicing, nobody is right or wrong - it is all a matter of personal taste. The ***Phoenix*** company ethos dictates that the customer gets the sound that he or she wants.

Our Voicing Software allows us to randomise each of the note parameters. This can be used to provide the slight inconsistencies natural in a pipe organ.

The picture on the right demonstrates the effect of randomising one of the audio parameters.



Voicing Software – Great view

Software

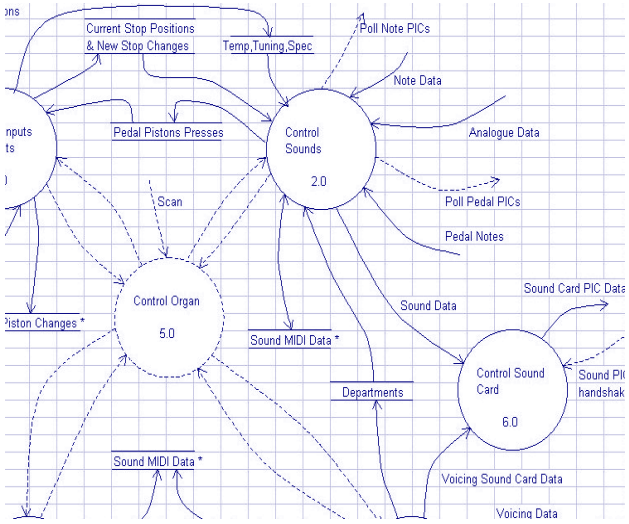
The most important software task in an electronic organ is to respond to note changes and this response needs to combine speed with efficiency. To ensure this is the case, ***Phoenix*** utilise an architecture of multiple control processors. For example, each keyboard is scanned by an individual micro-processor and the results are passed to the organ main control processor - the organ 'brain'.

The main control processor is responsible for collecting data from it's slave processors and passing sound commands to the sound processors. A typical 3 manual organ contains at least twelve control processors.

Software design was carried out using the Yourdon method. This is a structured analysis and design technique which firstly defines the system requirements and then expands these in to processor tasks. Whilst this does not guarantee successful software, it significantly improves the chances !

On a pipe organ, moving the expression pedal does not just vary the volume of the sound, it also changes the tone by damping higher frequencies. The ***Phoenix*** software simulates this by also attenuating these higher frequencies. The calibration curves of our expression can be set using the voicing software.

The effect of wind variation on a pipe organ can have a significant effect on the sounds we hear. Our software simulates this effect, and using our voicing software, each stop's loading on the bellows can be set across four areas of the keyboard. A large Open Diapason's bottom octave will use far more wind than say the top octave of a Larigot. Each stop's response to bellows movement is also adjustable.



Highest Level Data Flow Diagram

Wind calculations are performed hundreds of times per second to guarantee pipe-like response.

A pipe organ tremulant changes the pitch and loudness of a stop. We have incorporated this into our design, plus a feature to provide some randomness in tremulant levels which occurs in pipe reed stops.

One of the key issues in the control of an electronic organ is the allocation of sound resources. In a ***Phoenix Organ***, a separate, independent generating source is used for each note of each stop that is played. Some technologies in the market place do not work in this manner – sound generators are shared across stops. At ***Phoenix***, we believe that it is important that an electronic organ replicates a pipe organ as closely as possible. We have yet to come across a pipe organ whose pipes morph into one rank when multiple stops are drawn.

Organists Will Appreciate These Features

Custom specification on all models, even smallest, least expensive.

The same pipe samples and electronics are used in every model.

4 different specifications with different samples for each stop, if required.

4 Temperaments:- Equal - Valotti - Silbermann - Werckmeister.

16 department and general piston levels (memories) as standard and 99 general piston memory levels with piston sequencer (opt.).
256 pistons, all configurable.

Expression pedals affect brightness as well as volume of sound, and both amounts are fully adjustable over the total pedal travel.

Programmable Crescendo Pedal and Sforzando.

Best quality plastic on metal keyboards on hardwood frame with tracker touch standard, wooden core keyboards are optional.

Pedalboards use Hall Effect semiconductor switches - no moving parts *AT ALL* for ultimate reliability.

Each specification can have either the Choir or Great as lowest keyboard for authentic French performance.

Up to 64 independent audio channels.

11 totally independent voicing parameters per note of every stop.

Programmable sound delays for each department to simulate some being further away than than others – this works in 8 foot increments from 0 to 100 feet. This also creates authentic acoustic rendition of antiphonal divisions.

Programmable MIDI channel assignment to each keyboard.
MIDI Out 1 for recording to sequencer uses pre-coupled data.
MIDI Out 2 for connecting to sound module uses post-coupled data.

Digital Display Panel allows the player to adjust global settings such as Volume, Pitch,
Integrated control of Lexicon MPX 110 Reverb direct from Display Panel.
"Dangerous" functions such as transpose indicate red when active - ie SHARP or FLAT.

System Features

Multi-processor environment:
Each manual has it's own dedicated processor to handle scanning etc.
The control processor is a very fast 32 bit device providing a guaranteed (and consistent) response time to key presses.
Every two/three sound cards have their own dedicated communications processor.

Sound Card design:
128MBit per sound card.
Flash memory that is reprogrammable hundreds of times.
High sample rate – either 44.1KHz or 48KHz.

Software Suite:
Each organ is set up from a PC. Stops can be added/deleted within seconds.
Voicing software, Win95/98 based. Communication to PC is over a serial port.
All voicing and configuration data is stored in the organ.

Voicing Parameters:
(Far more than some other sample based systems)
For each note:
Audio channel levels 1,2,3,4
Attack Time
Decay Time
Pitch
Filter slope, level, centre frequency, resonance.

Chest Configuration:
The option to arrange stops as C-C# (100% on each channel), true pipe C-C#, and chromatic scaling.
Stops can be put into 4 channels, so that each note can be positioned in a 3D space.

For Each Stop:
Tremulant amplitude modulation, pitch modulation and filter effect modulation. Mimicking all the effects of a pipe tremulant.
Sample set selection– choice of sample selection per stop.

For Each Department:
Wind demand and recovery effect
Tremulant speed
Department volume (affects all stops)

For Each Organ:
Expression volume, bass, and treble (over 50 steps)
Every audio output of every sound card – bass and treble levels

For each Audio Channel:
Reverb send level
Reverb return level

MIDI
There are three MIDI ports to each organ. One input and two outputs – one input pre-coupler info and one output post coupler info. The pre-coupler data is always on. MIDI out data does not affect the organ scan time. (Other manufacturer's scan time varies dependent on how much midi data is being transmitted).

Rebuilding or Retrofitting

In addition to complete organs, **Phoenix** also offers a rebuilding service for instruments that have become unreliable or simply out-dated. Many older electronic organs still have fine consoles, but without the benefit of the latest technology, the sound is dated. The addition of a new sound generation system will bring these instruments right up-to-date for a fraction of the cost of a new organ.

If retrofitted with a **Phoenix** system, it would be capable of having hundreds of memories.

Whether or not the front end of the **Phoenix** system is used to control pipes or is fed into our digital sampling system, any good console can be put back into the useful condition that it deserves.

A careful assessment must be made of each organ, pipe or electronic, to determine the extent of the rebuild. Please look at the page 'Assessing a Console for Rebuilding' on the internet website **www. phoenixorgans.com**.

Old pipe console being refinished to be fitted with Phoenix system.

Organist, Don Chittick, at the finished console in Olds, Alberta .

Of all organ systems used in the industry today, the **Phoenix** was designed from the ground up for easily retrofitting existing consoles.

The Liverpool Cathedral Retrofit

The Liverpool Cathedral Nave organ retrofitted the 1980s vintage analogue organ with a new **Phoenix** system. Cathedral Organist, Ian Tracey, was amazed at the speed of the system response and sound of the pipe samples. The cathedral also houses the largest pipe organ in the UK, and one of the world's finest Willis instruments.

Pipe Organ Control

is part of every Phoenix Organ

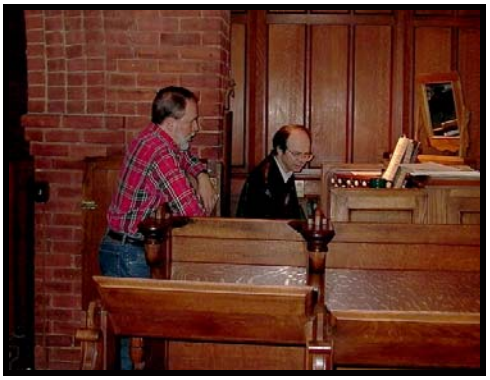
The **Phoenix Organ System** can control wind blown ranks of organ pipes as well as digital ranks. Facilities are available within the control system for ranks of pipes to be attached to divisions of the organ and played through the console being managed by the Phoenix System. This enables the Phoenix System to be used to supplement an existing (or new) pipe organ by providing a new console system with up-to-date control facilities and some digital voices or for a principally digital Phoenix System to be supplemented by some ranks of real pipes.

The Phoenix System was designed from the beginning with the aim of providing top-notch electronics for both electronic organs and pipe organs. Hybrid organs (mixing both pipe and sampled stops) are also possible with every Phoenix Organ built. Our electronics can be supplied in kit form with complete instructions to pipe organ companies. Every Phoenix electronic organ is capable of controlling pipes. The same 'front-end' is used for scanning of keyboards, stops, pistons, etc. for both sample playback system and pipe magnets. The speed of the scanning is extremely fast and a separate microprocessor is used for each keyboard. It is actually done in parallel as opposed to the linear (all in a row) scanning as in many other control systems. With the Phoenix system there is no sluggishness of the key response as more stops are added. Please contact us for more details.

Combination Phoenix/Pipe Organs

Due to the high cost to build pipe organs and the space limitations in many churches, hybrid or combination organs have become popular. It has become common for pipe organ companies to add digitally sampled stops in place of expensive 32' pedal ranks. Some churches that cannot afford a full pipe organ opt for a compromise of a number of ranks of pipes added to a non-winded organ.
The Phoenix pipe control system is well engineered and has been lauded by pipe builders for its ease of use. All Phoenix Organs are ready for pipes in the event a church decides to do so in the future.

Above is the new PT 339 console installed at St. Michael's-by-the-Sea Episcopal Church, Carlsbad, California. Many Phoenix sampled stops were added to the existing Casavant pipe organ.



Organist John Tuttle discussing the two 32' Phoenix sampled stops added to the Guilbault-Therien pipe organ at St. Thomas Anglican Church, Toronto.

"Some very critical organ builders and organists have heard and played the instrument and totally agree that the Phoenix has some of the highest quality samples that they have heard on a digital organ, regardless of price. The sampled stops blend seamlessly with the existing Casavant pipe organ ranks. I am especially pleased with the English Romantic samples from the Harrison and Harrison and Willis organs, as well as the fine quality French samples. The organ technicians were very impressed with the ease of installation of the pipe interface. I found the usual American digital organ choices lacking in tonal quality and having overall lack of definition in their ensemble sound. The Phoenix instrument sells itself."
—Roy Daniels, Organist and Director of Music, St. Michael's-by-the-Sea Episcopal Church, Carlsbad, California.

Pipe console at St. Paul's Church, Perth, Ontario, rebuilt by Phoenix Organs. The organ includes 26 pipe ranks and 25 Phoenix stops.

This 57 stop Phoenix Organ is attached to 6 ranks of pipes at St. Philips Lutheran Church, near Toronto.

This commendation from a concert organist/composer after playing a Phoenix:

".....I can remember playing scores of electronic organs and saying
"that was pretty good" when I got done--
including the [major digital organ builders].
This is the first time I've ever said "nice instrument"
and the only thing [left] was whether
I liked a particular stop better than another one.
I was able to blend voices between divisions
to arrive at a new sound (8' Hohlflute on the Great
with 8' Salicional from Choir with box half open
makes a wonderful 8' Flute Harmonique in the French style).
These are things I've only been able to
do on real pipe organs before....."

".....Well, I've decided that their philosophy of design
is what I've been seeking, ...after playing them,
...I'm going to go with the Phoenix."

-- D. Ackmann

Unsolicited Quotes:

Jim Courtney, Organ Committee Chairperson of Streetsville United Church made this comment in an email:
"Note how every organist who comes by seems to go away with an interest in a purchase, whether immediate or in the future (Tuttle was convinced on the 32' stop; Johnstone, who I thought was coming purely out of academic interest, went away wondering about whom he could approach in his congregation about seeding the financing of an organ...). It really says that, if you can get someone to experience a Phoenix organ, all the questions melt away."

Dennis Goward, of Arizona, Webmaster of Organchat, an organ chat forum, sent this to us this morning:
"Subject: Re: Liverpool Cathedral
From: "John Foss"
Date: Sat, 19 Jul 2003 12:03:14 +0100 (BST)
"Dear pipechat members,
Yes - all three organs in Liverpool Cathedral are very fine! In addition to the 5 manual, the Phoenix Electronic is, without doubt, the best sounding electronic instrument I have played."

This comes directly from concert organist John Tuttle:
"Dear Mr. Anderson:
I've recently had a chance to try out your new instrument in Streetsville, and am very impressed. I'd like you to come to St. Thomas's, Huron Street in Toronto to see the Guilbault-Therien there, and give us a quote on:
(1) The addition of a 32' flue and a 32' reed (32 notes, although it is now wired for 12-note extensions, I don't think this is advisable).
(2) A Midi interface to allow recording of performances and the use of a midi-keyboard to facilitate some tuning chores."

Dr. Gordon Johnstone, chairman of examinations, Royal Canadian College of Organists:
"I recently had the pleasure of playing your new installation at Streetsville United Church, and enjoyed the organ very much. In looking over your Website to learn more about your organs, I was particularly interested in your four-manual model PD470...."

Darrell Ackmann, organist / composer:
"WOW! What a sound! Last night I played with the tuning temperaments and tried out Werckmeister and Silbermann and played some Bach. What a sound! I left off the 8' Diapason and just went with the 8' Gemshorn on the Great to not overload the fundamental pitch and when I used the Silbermann tuning, all the Bach stuff just came alive. All of the little episodes I played on the Choir and capped it with the Jeu de Clochette---it absolutely sparkled."

Posted to The Organ Forum (.com) --
SUBJECT - Re: The best electronic (pipe) organs.
Posted: 01-10-2004 06:19 PM
I agree with you on PHOENIX organs. I heard the Rodgers at the Crown Center in Pensacola [FL], the largest Rodgers built (till '02) and [then] played a 55 stop 3m PHOENIX three days later and nearly fell off the bench. The Phoenix had GUTS and sounded so much like pipes I had to see the speakers.
IT IS THAT GOOD!
These quotes were unsolicited and none of these people have anything to gain from making them.

D.L. SIMMONS AND CHURCH ORGANS COMPANY

A 45 year history of placing quality organs in churches, institutions, and homes. We work closely with our customers to find the perfect instrument for their needs and within a realistic budget.

We are located in southwestern Alabama on the Central Gulf Coast, and serve the entire Southeast. We are proud of our record of satisfied customers and service after the sale.

Joining with the companies we represent to offer you the experience and expertise of a total of over 150 years combined organ experience!

Contact :

David Simmons

DL. Simmons & Company

8210 Dyer

Fairhope, Alabama 36532

Ph: 1.251.928.6820 - Cell: 1.251.751-6722

FAX – 1.305.847-5833

gedeckt@earthlink.net

On the Web:

http://qualityorgans.com

"The measure of our success is the satisfaction of our customers."

Phoenix Organ Demo CD

This Phoenix Organ demo CD features English, Baroque and French style organs, as well as a taste of the Orchestral sounds available on all models. The organs played on the recording are pictured below.

(Tracks in italics indicate the use of orchestral sounds from 3rd or 4th spec or MIDI)

Four organists are featured on the recording, including Phoenix Tonal Director, Donald W. Anderson; as well as, Darrell Ackmann playing the PD 367, a 67 stop, three manual instrument installed in his residence; the late Aubrey Foy at the Phoenix PD 342 model in Trinity Anglican Church, Aurora, Ontario; and for those tracks recorded on the Vernon, New Jersey organ, Michael Berman. The first selection is played on our smallest, least expensive, 22 stop organ, the PT 222.

Selections

Track 1: Ciacona – Pachelbel. Donald W. Anderson playing a Baroque Style, Phoenix PT 222 Model Organ.
Track 2: Hymn Tune – Adeste Fideles. Donald W. Anderson, organist.
Track 3: Berceuse – Vierne – French Style organ with organist Donald W. Anderson.
Track 4: Toccata – Dupre – French Style organ played by Donald W. Anderson.
Track 5: Chorale Prelude on Hymn Tune Rockingham – Willan. Organist Donald W. Anderson..
Track 6: Variations on The Noel Josef est Bien Marie – Balbastre. Darrell Ackmann, organist.
Track 7: Bring a Torch Jeannette Isabella– Christopher Ueling. Darrell Ackmann, organist.
Track 8: Angels From the Realms of Glory – Edwin C. Johnson. Darrell Ackmann, organist.
Track 9: Hymn Tune– Praise My Soul. Donald W. Anderson plays the St. Paul's Church, Uxbridge, Canada organ.
Track 10: Fugue – Louis Lefebure-Wely. Organist is Donald W. Anderson.
Track 11: Larghetto – S.S. Wesley. D. W. Anderson organist.
Track 12: Hymn Tune – Thaxted – D.W. Anderson playing the Uxbridge organ and featuring the English Specification.
Track 13: Sleepers Awake – Karg-Elert. Played by the late Aubrey Foy at Trinity Anglican, Aurora, Canada.
Track 14: On This Day Earth Shall Ring – Robert Powell. Played by Darrell Ackmann.
Track 15: Cantilene – Malcolm Archer. Orchestral sounds on Asbury Free Meth. organ, Perth, Canada, D. Anderson
Track 16: Hymn Tune – arranged and played by Michael Berman. Featuring some orchestral stops.
Track 17: Hymn Tune – When I Survey. Gospel Sound played on the Uxbridge organ by D.W. Anderson.
Track 18: Gospel Hymn – Standing on the Promises. Played by Michael Berman on the Vernon, NJ organ.
Track 19: Stars and Stripes March – Sousa. Played on the Phoenix/pipe hybrid organ, Perth, Canada.

PT 222

Ackmann Residence

Uxbridge

Asbury

Vernon, NJ

Perth Hybrid

Trinity Church, Aurora