PHOENIX

Crafted with Integrity and Uncommon Care

First Impression.

A Phoenix console, large or small, is sturdy, comfortable and a thing of beauty.

Traditional craftsmanship and the highest standards of excellence characterize the design and construction of our consoles, using quality pipe organ components.

Everything about a **Phoenix Organ** makes it authentic to it's pipe organ counterpart. **Phoenix** consoles are made to our own design by craftsmen using experience gathered from many years in the pipe and electronic organ building business.

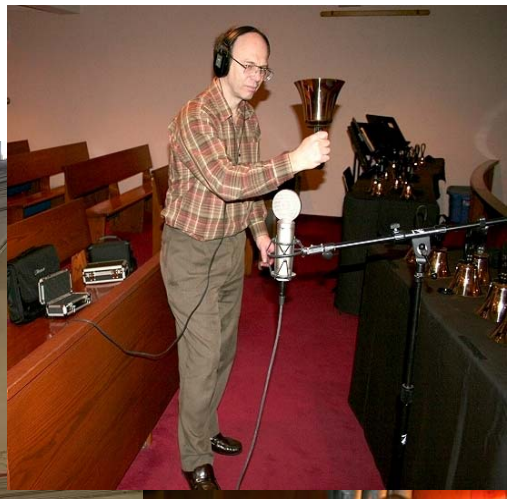
"It is beautifully built, feels absolutely right to play and delights the ear constantly. Bravo all the way around. This will definitely open a few musical ears around here."
— Dr. Haig Mardirosian, concert organist, Associate Dean of Academic Affairs and Prof. of Music at University of America, Dir. of Music at Church of the Ascension/St. Agnes, Washington DC.

Each organ is designed and built from the ground up using the finest select hardwoods and hardware available. Tab and drawknob styles are available in several styles and woods, and custom stain colours are available at **no extra charge**. Pedalboards have Canadian hard maple capped naturals over strong Ash.

From the beginning, we decided all consoles would reflect the pleasing proportions of many of our beloved North American pipe organ builders. Our consoles, even the least expensive, lighted stop tablet models, have pleasing proportions, including thick sides, keybeds and tops. We expect that when you sit at a Phoenix Organ **you will feel you are playing a good pipe organ, plain and simple.**

Lasting Impressions.

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.



So often organs are built to suit the requirements of marketing departments, rather than those of the organist. Not so with Phoenix. We have a solid musical background within the company and the expertise to help you put together a specification which will embody both musicality and flexibility. 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 wants.

"The organ is glorious! Easily as good as my wildest dreams. Everyone was literally stunned by both the look and the craftsmanship in the console." — Russ Greene, Director of Music, St. Andrew's Anglican Church, Winnipeg, Manitoba.

"..an absolute success in every way—a joy to play and incredibly thrilling to hear. Phoenix fulfilled our every expectation." — Mark Miller, Director of Music, First Christian Church, Lincoln, Nebraska.

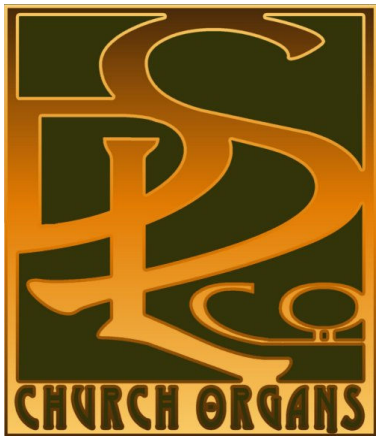
Phoenix Organs has a vast library of pipe samples and goes to great lengths to record fine pipe organs of many styles. Donald W. Anderson, **Phoenix**' North American Tonal Director, has spent his life dedicated to organs, both pipe and electronic. His talent of being able to produce incredible pipe samples from the note-by-note recordings of pipe organs has been heralded on both sides of the Atlantic.

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

www.qualityorgans.com

PHOENIX

Console Designs



D.L. SIMMONS AND CHURCH ORGANS COMPANY

Along with our predecessor Forbes and Associates, we have a more than 50-year history in placing quality organs in churches, institutions, and homes throughout the Southeastern United States. We work closely with our customers to find the perfect instrument for their needs without artificially inflated prices or unnecessary costs from high overhead, within a realistic budget. We provide professional installation and finishing of every organ, large or small.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.

Joining with Phoenix Organs we offer you
the experience and expertise of a total of over 150 years combined organ experience!

Contact :

David Simmons
D.L. SIMMONS & COMPANY
8210 Dyer Road
Fairhope, Alabama 36532

251-210-7074
FAX – 251-928-6820
info@qualityorgans.com

On the Web:
http://www.qualityorgans.com

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

INSTALLATIONS

Jesuit High School Chapel
New Orleans, LA
Phoenix PT243s

St. John's Lutheran Church
New Orleans, LA
Phoenix PT361

First United Methodist
Niceville, FL *AOB*
Re-install and Re-voice

St. Martin's Episcopal School Chapel
Metairie, LA *Phoenix PD344*

Winfield Baptist Church
Winfield, AL *Phoenix PT243

Livingston United Methodist Church
Livingston, AL *Phoenix PTF246 and Tower Carillon*

Sacred Heart Chapel at Manresa Retreat House
Convent, LA *Phoenix PT234*

Michael Newsome Residence
Phoenix, AZ *Phoenix PT239*

Church of the Immaculate Conception
New Orleans, LA *Phoenix PD361*

St Michaels Catholic Church
Roswell, GA *Phoenix PT335*

St. Marks Episcopal Church
Prattville, AL *Phoenix PT243*

Darrell Ackmann (Residence organ)
DC Suburb *Phoenix 367*

St Joseph's Monastery
Natchez, MS Britson *D105 LRT*

Fountain City Presbyterian Church
Knoxville, TN * Phoenix PD364*

W. Hare (Residence organ)
Richmond, VA *Phoenix PD342* and custom designed
Speaker facade with pipes.

R. Smith (Residence organ)
Tyler, TX *Britson D130 LRT* 3m/38r

Piedmont Cumberland Presbyterian Church
Piedmont, AL *Britson D105a LRT*

Bethel Baptist Church
Robertsdale, AL
Britson D105 LRT dbl amps

Holy Apostles Episcopal Church
Barnwell, SC
Britson D105aUS-LRT

Eric Ashby (residence organ)
Dalton, GA
Britson D105aLRT

Faith Lutheran Church
Rosholt, WI *Britson D220*

Eternal Trinity Lutheran Church
Milton, FL *D105aLRT*

Evangelical Covenant Church
Silverhill, AL *D220LRT*

St. Thomas Aquinas Church
Hattiesburg, MS *Britson D355 LDK*

Saint Rose of Lima
Milton, Florida 32580 AOB

Good Shepherd Lutheran
Panama City, FL
Britson D355 LDK

Mr. & Mrs. David Dennis
(Residence Organ)
Jackson, MS
Britson D105a LRT

Dr. Bruce Rye (residence)
Northwest Alabama *D105aLRT*

Phillip Wieirich (Residence Organ)
Georgia *Britson D220 LRT*

St. Paul's Catholic Church
Pas Christian, Mississippi AOB

Our Lady of the Gulf Catholic
Gulf Shores, Alabama AOB

St. Lawrence Catholic Church
Fairhope, Alabama AOB

Warrington Baptist Church
Pensacola, Florida AOB

First United Methodist Church
Niceville, Florida 32578 AOB

United Church of Huntsville
Huntsville, Alabama 35802 AOB

First Presbyterian Church
Atmore, Alabama AOB

St. Joseph's Catholic Church
Pensacola, Florida AOB

CUSTOMER COMMENT:

"LISTEN and BELIEVE! I have never, ever heard an electronic instrument reproduce pipe organ pedals with the heft and weight that a Phoenix does, not to mention the ensemble."

So… What Makes a Phoenix Organ Better Than Other Organs?

Building a fine church organ involves the blending of both ancient traditions and modern technology. Phoenix not only blends the two successfully, but also does it with the high standards that are usually associated with fine pipe organs. You will find that our prices are surprisingly reasonable for this standard of quality.

Console Quality
Unlike most other electronic organ companies, we refuse to lower our standards to using MDF (Medium Density Fiberboard) in place of wood. We consider it to be a second-class material that is not good enough for a first-class product - a church organ. MDF is also a heavy material that lacks the strength of regular wood. Phoenix uses a combination of hardwood and hardwood plywood. This ensures strong structural components, a lighter material for moveable consoles, dependable consistency to resist warping. Some of our competitors' instruments have beautiful wood finishes like ours but these are facades covering up what is a cheap organ console. With Phoenix you will find high quality inside and out that will last.

Phoenix rebuilds pipe organ consoles so we use high quality console hardware that out-classes that of many electronic organ companies. Many organs are built with cheap pistons, expression pedals, thumb-pistons, etc. An organist may be the only one that touches these components but it makes a big difference as to how long an organ lasts if the console hardware is of high quality. Take a look!

Dependable Electronic Switches
A common problem with many electronic organs is poor electrical contacts on the hundreds of electronic switches; deterioration of these results in an organ becoming unplayable. A switch is needed for each note of each keyboard, each key of the pedalboard, each stop, as well as relays for amplifiers and other power equipment. In order to achieve good service capability with organs that are installed thousands of miles away, Phoenix uses high quality switches throughout.

Honest, High Quality Sound
Most electronic organs have good pipe sound reproduction but most of our customers hear a clearer, cleaner sound with Phoenix. Listen for yourself. Phoenix does not use any borrowed stops unlike our competitors. They use exactly the same sound for more than one stop. The ideal is to have a totally separate sound for each and every stop. It is not necessary to use this cost-saving practice on a sampled electronic organ and it is not desirable on a good pipe organ either.

Custom Organ-building at Off-the-shelf Prices
If you have no need for custom features or a special finish to match other furniture then all you may need is an off-the-shelf organ. Phoenix builds no organs on an assembly line so it costs much less for us to do custom work and that may be a great advantage for you. Every organ is hand made with great attention to detail and your design can be unique. In situations where an organ is needed in short order, a standard design may be used to some advantage. Oak is our standard wood finish but we have built consoles with cherry, walnut, mahogany, and wood combinations.

List of Reference Contacts for Phoenix Organs

Church of the Epiphany, Ottawa, Canada
Organ Consultant -- Dr. Gordon Johnston Email: harpist23@rogers.com
Organ Committee Chairman – Duane Van Alstine Email: duanevan@travel-net.com

St. Mark's Episcopal Church; Chenango Bridge, NY
Contact: Andy Pierce
Email: j.andrew.pierce@gmail.com

Streetsville United Church, Mississauga, Ontario, Canada
Organ Committee Chairman – James Courtney Email: jim.courtney@dicx.com

All Saints Polish National Cathedral Parish, Chicago, IL
Organ Chairperson – Bob Maycan Home Phone: (847) 318-7975
Church Office Phone: (847) 380-7131
Organist – Chris Waz Email: c.waz@comcast.net

Immaculate Conception Jesuit Church; New Orleans, LA (DLSco)
Priest: Fr. Richard Hermes (until May 28, 2008) relocating to Tampa, FL area
Director of Music: Trisha Genco
Church Office Phone: (504) 529-1477

St. Paul's UM Church, Findlay, OH
Organist – Jim Mace Email: jmace100@aol.com
Church Office – (419) 422-4131
Pastor Greg Email: pastorgreg@stpaulsfindlay.org

St. Andrew's Anglican Church, Winnipeg, MB
Organist -- Russ Greene Email: rggreene2@shaw.ca
Church Office Phone: (204)832-0117

First Christian Church, Lincoln, NE
Organist – Mark Miller Email: MW62Miller@aol.com
Committee Chairperson – Marjorie Snodgrass Email: mwsnodgrass@hotmail.com
Church Phone: (402) 475-4289

Dr. Giles Bryant, Warkworth, ON, Canada
Organ for his residence. Former organist of St. James Cathedral, Toronto.
Email: giles.bryant@sympatico.ca

Livingston United Methodist Church (DLSco)
Organist: Deborah Truelove
Committee Chair: Jim King (205)652-6565 / Church Office (205)652-2150

Darrell Ackmann Residence, Phoenix PD367, Leesburg, VA (DLSco)
Email: Dorganist@aol.com

St. Michael's Catholic Church , St. Pius X; Roswell, GA (DLSco)
Priest: Fr. Danel
Church Office Phone: (770) 992-8171

St. Marks Episcopal Church; Prattville, AL (DLSco)
Organist: Paul Culp
Church Office Phone: (334) 365-5289

From a Phoenix Organ customer; His experiences during the process of choosing a Phoenix Organ for his church is wrapped up in a couple of short paragraphs:

"In days past, buying an organ meant finding a builder who you trusted, who understood your style of music, and worked with you to create a unique expression of an instrument. The result was an organ with style and character and which was unique, in all the world, based on your Holy space and the dreams of the organ builder. Today, the trend is towards picking out an instrument from a catalog based on how much money you have, and is designated something like "Model 834/2 in color B and console style 4", and which sounds more or less like every other Model 834/2 that the company has ever installed anywhere. The character and soul have been stolen and replaced with scare tactics about "service and support forever" and "not picking up the local CB radio on Sunday".

"I say that there are still manufacturers who create instruments with character and style and soul, You just have to work hard to find them and have courage to work with them. I encourage you to work with Phoenix. You will have a wonderful instrument that will exceed your dreams and make your organ search into a holy experience and answer all your prayers for an instrument that will lead your music program and enrich your worship experience!"

Andy Pierce
Chenango Bridge Episcopal Church

There is a video example of the Chenango Bridge Phoenix Organ
on the "Media" page of our website.

Quotes from Phoenix Customers and Admireres

1)
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."

2)
Dennis Goward, of Arizona, from an online forum:
"Subject: Re: Liverpool Cathedral
From: "John F----"
"Dear members,
Yes - all three organs in Liverpool Cathedral are very fine! In addition to the 5 manual [*pipe organ*], the Phoenix Electronic is, without doubt, the best sounding electronic instrument I have played."

3)
This comes directly from concert organist John Tuttle:
" 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.
(2) A Midi interface to allow recording of performances and the use of a midi-keyboard to facilitate some tuning chores."

4)
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...."

5)
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."

6)
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*!"

7)
"...I'm just at the end of a two-year quest to find a new organ for St. Andrew's Anglican Church in Winnipeg, Manitoba, Canada. We've looked at a wide variety of organs and ultimately decided on Phoenix, after visiting their workshop in Peterborough, Ontario and a variety of installations in the surrounding area."

"Why?"

"Tonal quality is, in my 45 years experience as an organist/choirmaster, unrivalled in the digital world. Definitely the closest to true pipe quality that I've ever heard. I love pipes, learned on pipes, was inspired by pipes. But in my present church we have neither the money nor the space. The Phoenix however gets us much closer to a pipe organ than I had imagined was possible. You really have to hear the difference between a Phoenix and any of the others - Allen, Rodgers, Ahlborn-Galanti, Johannes were all examined in depth in our process - to believe how much better the Phoenix sound really is!"

"Console is first-rate, the quality of woodwork and fittings takes me back to my pipe organ days - mainly Casavant, who

are my standard for console quality and comfort."

"Integrity of the builder - we heard over and over again, from people at every location we visited, about the extraordinary level of integrity of Phoenix management."

"And their price was very competitive. But in truth, by the time we had finished our analysis; price was not the important factor. We were simply blown away by Phoenix quality. "

8)
"I have just finished watching a DVD sent to me by Phoenix and reading through a presentation booklet they mailed me. The casework options offered are stunning! Far exceeding anything I had even thought about. The speaker cabinets with faux pipes are amazing. It would add to any room."

9)
"My wife accompanied me on the last round of listening trips - through Southern Ontario for Phoenix, Ottawa for Rodgers and Pasadena for Allen. She is a normal "Jane Schmoe" with no musical training, not a singer nor really an organ lover either. Without prompting from me, she hated the Rodgers sound - said it sounded as though it had been "washed", thought the Allen (Q385) sound was marvelous, the best digital organ she'd ever heard, ***until*** she heard the Phoenix. At that point she became a huge Phoenix booster. According to her, there is no comparison between the Phoenix sound and the others - she found the Phoenix more listenable, more pipe-like, more natural."

"I quite frankly was surprised at how impressed she was - I had thought perhaps the subtle differences between these instruments would be lost on her (because of no musical training, etc.). Of course, I was surprised at how much better the Phoenix sounded as well. I expected very subtle differences; I experienced virtually a digital (Allen & Rodgers) vs. pipe (Phoenix) comparison!"

"And we're putting our money where our mouth is!"

"…I liked both the Uxbridge organ and the Aurora organ very much. My favorite was, I think, the brand new instrument in Epiphany Church in Ottawa. Giles Bryant's personal organ was easily the most charming, the sound perhaps a bit more limited than the others by being in Giles' living room! And possibly the most impressive was the hybrid Casavant-Phoenix in St. John's United, Perth where I found the digital additions virtually indistinguishable from the original Casavant pipework."

"Of all the organs we saw, my wife was most impressed with the smallish instrument in Asbury Free Methodist, Perth, installed in a smallish church with an unwelcoming acoustic. And least impressed with the Epiphany Organ - she didn't care for the French-style voicing but still preferred that organ to the Allen/Rodgers/etc. organs we had heard. I found it interesting that she could hear the difference with Phoenix well enough to prefer an English spec over a French spec - she did not note this distinction on the Allen Quantums that we visited…"

10)
"I'm not even a Phoenix customer, but I recommend at least going to hear and play one. I find the keyboards infinitely easier to play after playing a tracker, and the organs look much more massive. On French and American sounds, I'm sure Phoenix can offer you what you need. And whatever you spend on the trip, you will probably save that if not more on buying a Phoenix. They are very competitively priced, although you'd never guess it from playing one. It feels more expensive than any other digital I've ever played."

11)
"I have heard and played a Phoenix and it was quite breathtaking. …… I've found Phoenix will build a custom instrument for less than other organ builders will give you a stock model for ...according to quotes I've received, they will actually build one for LESS. The Phoenix consoles for me anyways, leave absolutely nothing to be desired, and although the newest Allen I've played in a long time, is a 3 manual drawknob model, and I was quite unimpressed with the keys and pedals as compared to the Phoenix, not to mention that the Phoenix console was much more comfortable in general, and just looked so insanely massive (the side cheeks are probably about twice the width of the Allen…"

12)
"…Our church faced a similar situation as yours, with a 4-rank unit [*pipe*] organ, a Kilgen, which I believe still uses the original console. The console is worn out. We explored replacing the console, and found that we could replace it with a digital instrument for about the same cost as replacing the console. Our other challenge was space. We had no room to expand the organ chamber (yes, only one) without making structural changes to the chancel area…. $$$$$$$$ …That just

wasn't going to happen."

"We chose Phoenix for our builder for several reasons. First of all, it will be a completely custom built console, for about the same price as "off-the-shelf" organs from the "major" players. …The sales rep [DL Simmons & Company] was very responsive to my request for information (unlike every other brand I contacted). The more we looked at and listened to Phoenix, the more we liked it."

"I don't know where you are geographically, but I had to fly from Alabama to Grand Rapids, MI to play an instrument that was closest to the one we were considering. It was well worth the trip, and our rep paid for the trip anyway because we ended up buying from him. You should be able to go somewhere to play and hear a comparable instrument if you are truly interested in purchasing one." ---Paul Culp, organist – St Marks Episcopal

13)
"This was our experience in doing our organ search:
-We are happy Phoenix customers.
-We think that we did pretty good in buying a Phoenix.
-We think it sounds mighty fine, and can stand up to instruments from other manufacturers.
-We enjoy singing along with it and listening to it in our church services.
-We think we got good value for the money.
-We've heard from organists with pretty good ears that we got a fine instrument, which pleases us, but we knew that already.
-We have fun on Sunday listening to our organist.
-Our musical program has been enriched by the addition of a fine instrument."

14)
"WOW. WOW, WOW, WOW. Did I mention ... WOW!"
"I have now put Phoenix way out in front of the Allen/Rodgers/Galanti/Johannus crowd. First, the sound quality was the best… An untrained congregational person might not notice the difference but an organist would. I once read that Phoenix had the best first split-second. It's true. The initial sounding of the pipes is where Phoenix really surpasses Allen. Console quality is also superior…. VERY sturdy cabinetry. It was THICK Pennsylvanian oak and gorgeous. The pedals and keys were all wonderful as well…."

"So they've got the sound, they've got the build quality, good speakers/amplifiers/et cetera. And to top it off, Jim and Don Anderson know what they are talking about. There is something to be said for having a strong organist building and voicing your organ for you. Especially when they are so easy to work with. And they do not cost as much as a comparable Allen and Rodgers…"

15)
Owner of a new Phoenix Organ in his Residence:
"I knew from the pictures that the woodwork was outstanding, but the keyboards are better than I had expected them to be and they are set up with the firing point exactly right. The console just "feels" right which you can never say about some of your competitor's consoles. You guys completely nailed the #1 priority for this project."

"I will tell you this, the organist I had come over to help Monday is the one at that church that bought the 75 stop "custom" Allen "in the style of Cavaille-Coll". ...he concluded that I was right – neither Allen nor Rodgers could have built this organ - and I believe he went away just a bit jealous."

16)
Br. Patrick Hough, SJ, organ consultant for Immaculate Conception Jesuit Church, New Orleans:
"…let me say just how very pleased I am with the outcome of the organ. It is excellent and has transformed the Church. There were so many positive comments [*after the first service*], and I for one felt that I was back in England playing in an English Cathedral. The reeds especially have impressed me, but then I can't forget to mention the great console design, in fact the list could go on. The organ is incredible. The choir and musicians that I played with on Sunday told me that they found the organ to be a very friendly instrument to play with. I will be recommending it to any and all that need a new organ."

17)
"The Phoenix Organ at First Christian Church, Lincoln is an absolute success in every way -- a joy to play and incredibly thrilling to hear. The first time I read about Phoenix Organs, I knew they were the builder for us. We had some very definite ideas about how the organ should look and sound, and Phoenix fulfilled every expectation. The custom English-style console is the most comfortable I have ever played and one of the most elegant I have ever seen. The digital

sounds continue to amaze me with their freshness and vitality. Having three independent specifications might seem daunting at first, but I frequently use all three within a single worship service. The warm, rich sounds of the primary English specification are stunning -- perfect for leading hymns, colorfully accompanying the choir in the Anglican style -- surrounding, enveloping, and thrilling the listener with a seamless, floor-shaking crescendo at will. The French specification provides the characteristic French Classic and Romantic sounds -- appropriate for D'Aquin to Franck, Widor, and Vierne. More than once, I have used the third specification to add the trumpet, flute, violin, English horn, or oboe obbligato to a choral piece -- not to mention the possibilities for accompaniment with the harp, guitar, and harpsichord."

Mark Miller, organist; First Christian Church; Lincoln, Nebraska; MW62Miller@aol.com

18)

To Whom It May Concern:

From - Jim Mace, Organist, St. Paul's U.M.C, Findlay, OH

I am writing this letter of recommendation for Phoenix due to the extraordinary experience our church has had in working with them. Our search as the cost to maintain our pipe organ was growing and the bill to refurbish it was quite large. To be fiscally responsible we investigated the alternatives available on the market today. We reviewed Allen, Rodgers, Johannus and Phoenix.

Allen:

The first digital organs we listened to were Allen's. They offered a realistic sound and the consoles' build quality was acceptable, but nothing to write home about. Controls were fairly easy to understand. However, I found no meaningful distinction between the 4 'suites' (English, American, Baroque and French) overall tonal qualities. The Allen's were easily the most expensive instruments and in our opinion, unreasonably priced.

Rodgers:

My initial response was that the organs were 'not bad.' The sound was not the same quality as Allen's and I immediately knew it was artificial. Additionally, the controls were very not user friendly. In particular, the menus to access voices were quite cumbersome to use. The prices for the Rodgers were more attractive and given appropriate setup time each week the Rodgers would sound tolerable. The reverb system was adequate but again, below Allen's standard. Cabinetwork was equal to Allen's.

Johannus:

On this company we were very disappointed. The build quality was horrible. The sound was barely tolerable and I tired of it quickly. The only positive for Johannus was that they were very cheaply priced. The consoles and internal electronics (amplifiers, fans, etc) appeared to be poorly made and we immediately removed them from consideration.

Phoenix:

What immediately struck me about the Phoenix organs were the consoles. It was thick oak, well crafted and obviously built by a skilled finish carpenter. The cabinetry was visually pleasing and superior to Allen and Rodgers. As I sat down to play it I tooled around with the various stops and was struck by the quality of the samples and how realistic they were. The sounds blended seamlessly and overall, it was just gorgeous. I never got the feeling of an electronic sound or poorly built console. I felt like I was playing a top tier pipe organ and my ears were definitely saying "pipe organ!" Eventually we came to the conclusion that Phoenix had the best sound, the best build quality, the best price and the best people. Additionally, they could custom build our organ instead of just rolling it off an assembly line.

Now that the organ is in I can say that we are absolutely convinced we did the right thing by working with Phoenix. It's a treat to play, the sound is phenomenal and the console will last a lifetime.

19)

"The organ technicians were very impressed with the quality and ease of installation of the Phoenix pipe interface." -- Roy Daniels, organist, St. Michael's by-the-Sea Episcopal Church, Carlsbad, CA.

The list goes on…

(All of the above comments are those of the authors and
were not solicited by Phoenix Organs or D.L. Simmons & Company Church Organs.)

PHOENIX ...the ultimate...

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.

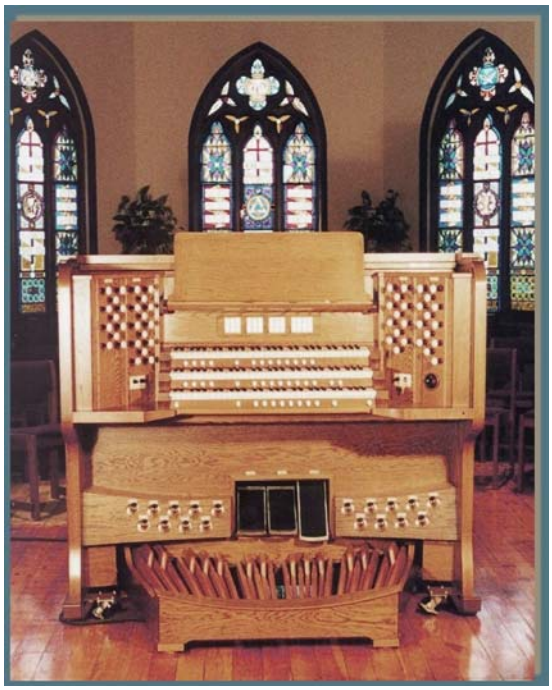
There are three distinct features separating a Phoenix Organ from other organ manufacturers. It is important for organ committees or purchasers to understand these differences.

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.

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.

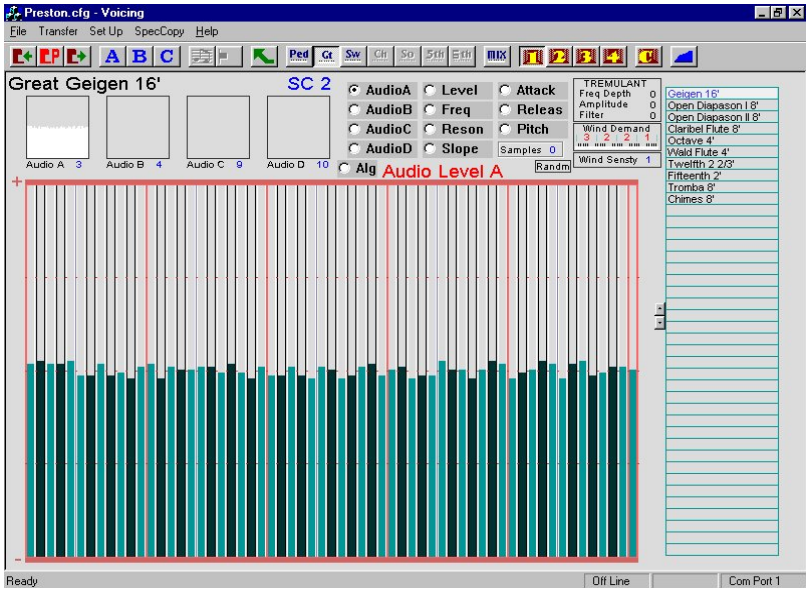
Stop lists can, at times, be pretty meaningless, and we have all experienced the disappointment when the sound emanating from the organ does not match one's expectations from the engraving on the drawknob. This applies as much to pipe organs as electronic ones. For this reason, the voicing software has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

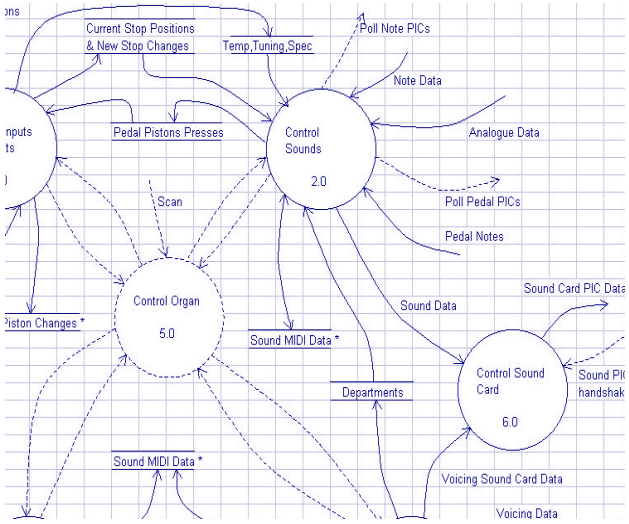
The most important software task in an electronic organ is to respond to note changes and this response needs to combine speed with efficiency. To ensure this is the case, ***Phoenix*** utilise an architecture of multiple control processors. For example, each keyboard is scanned by an individual micro-processor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

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:
Sixty-four Mbytes per sound card.
Flash memory that is re-programmable hundreds of times.
High sample rate – 48KHz.

Software Suite:
Each organ is set up from a laptop computer.
Voicing software, Windows based; works on XP. Communication to PC is over a serial port (USB soon).
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 - Multiple channel note assignment
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) - and expression trim to adjust box closing charateristics.
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).

Hydraulic Adjustable Bench

The Phoenix hydraulic adjustable bench is very sturdy, stable and operates smoothly and easily. The reason for this is the 4 heavy duty hydraulic cylinders at each corner. Most adjustable benches operate mechanically and are hard to adjust when sitting on the bench. The Phoenix bench is easy to raise to the required height with three large people sitting on it. This extremely well-built system is dependable, long lasting and will never let you down.

Because of it's unique design, the Phoenix Hydraulic Adjustable Bench has a music compartment.

Sturdy, firmly planted bench with smooth operation.

A large, unobstructed music compartment.

Phoenix Organs North American Head Office:
P.O. Box 1962
Peterborough, ON, Canada K9J 7X7
Tel. (705)750-1257 Fax. (705)750-1266
info@phoenixorgans.com

Phoenix Phantom

Midi Sequencer

This built-in MIDI sequencer is used to instantly record and playback performances on a Phoenix organ. The advantage of having it built into the organ console is that it eliminates the possibility of such a unit being stolen if it is placed on top of the console or stored in a console drawer.

Store up to 200,000 music files on a standard 2 Gigabyte SD memory card (included). Many complete hymnbooks can easily be recorded onto each memory stick and there is plenty of room for loads of preludes and postludes as well. This is not only useful for occasions when a real organist is unavailable, but organists find it most useful to critique their own playing, or for checking stop selections and balances from different locations in a church. Each performance is played back exactly as it was recorded including notes, tempo, stop changes, and expression pedal adjustments. Editing can be done by plugging the memory card into a standard computer using the included USB adapter. Any standard Midi software may be used.

The control technology is called 'proximity touch' and is absolutely new technology using a capacitive sensor chip. It's the same technology used in iPods™. Basically, there are no moving parts. The keypad, pictured here, is just a flat surface with the control names engraved on it. Control only requires a soft touch of the finger on the keypad... No more having to worry about faulty switches. Bumping the control pad with inanimate objects will have no effect, so there is no worry about accidental operation.

During playback by the Phoenix Phantom, all tone and volume adjustments can be made at the organ console just like an organist does while playing, plus changes in tempo (speed) and transposition can be made on the Phoenix Phantom control panel.

A optional remote control can be included. It can control The Phoenix Phantom from a distance of up to about 30 feet if needed.

PHOENIX ...church organs design by organists for organists...

Transform Your Pipe Organ

Getting More Flexibility and Variety From Your Pipe Organ

Twenty years ago, who would have thought that pipe organ companies and organ purists, would be looking to electronic organ companies and manufacturers of organ electronics to enhance their instruments and control the operation of them. Today, it is common practice for pipe organ companies to use digital control in consoles and digitally sampled stops to make new instruments less expensive. More and more, organ technicians are upgrading pipe organs with the same digital electronics used in fully electronic organs.

At **Phoenix Organs**, we're not just about building all digital organs. A large percentage of our business is in the transformation of pipe organs into technologically advanced controllers. Organists are no longer satisfied with sluggish console response, limited combination action, a small pipe organ that can hardly accompany congregational singing or manage a limited selection of the organ literature. But it goes further than that! All Phoenix Organ consoles, rebuilt or new, have MIDI and all of it's benefits.

Right from its conception, the Phoenix System was designed to be used with both pipe organs and electronic organs or a combination of both. Hybrid organs (mixing pipes and sampled stops in one organ) are very successful due to several outstanding features:

1. **The pipe control part of the system was a major part of the concept right from the beginning of the engineering stage. It was never an add-on or after-thought.**
2. **The pipe driver circuit boards are of very high quality and are designed to provide many years of trouble-free service.**
3. **Adjustable delays can be set to match the speed of windchest actions so that the response of the digital stops perfectly match any pipe organ.**
4. **Our outstanding automatic tuner circuitry accurately maintains the pitch of the sampled stops with pipes.**
5. **Setting up (and/or altering) pipe chest configuration can easily be done at the console.**

Up-grade or Replace Your Pipe Organ Console

Rebuilding Your Console

The Phoenix control system is designed to provide you with all of the custom features any organist, of any level of experience, could imagine.

Phoenix has a reputation for organ console building and you can expect the new stop jambs, coupler tab rail, thumb piston rails and new key blocks to be as they should. Our cabinet shop can refinish the console if it needs it, or, in some cases, reduce the depth of the console.

We use only the finest pipe organ hardware in the rebuild of the console. In some cases the keyboards will need to be re-bushed with felt, or new keyboards may be in order. There are various options to suit all budgets. Phoenix' opto-isolator keyboard contact system, proven to be precise and dependable, can be installed.

A gutted console in the process of being rebuilt.

The finished console. All new walnut stop jambs, coupler tab rail and thumb piston rails, as well as all new hardware.

Replacing Your Console

Large pipe organ consoles are no longer necessary with the Phoenix state-of-the-art control system. While console width will not be significantly reduced, the depth and weight will. For churches looking to make chancel renovations, a smaller console and being able to easily move it, provides more flexibility.

Phoenix Organs builds quality consoles which are comfortable and compact, yet maintain the traditional styling pipe organists expect. Only top quality hardware, such as drawknobs, coupler tabs, thumb and toe pistons from pipe organ hardware suppliers is utilized.

Typical 3 manual Phoenix console.

Typical 4 manual Phoenix console.

Digital Stop Additions For Pipe Organs

Phoenix digital stops may be added to any pipe organ with amazing end results. Timing and speech of the digital stops can be adjusted to match the pipes of the same division and, with the Phoenix voicing software, the digital stops can be regulated and tuned to do the job seamlessly. It is not uncommon for Phoenix personnel to be asked by organists "can you please go over all the stops and tell me which are digital and which are pipe?"

Recording pipe samples from the Letourneau pipe organ at Church of the Ascension/St. Agnes, Washington DC.

Technicians may be asked occasionally to add digital extensions to existing pipe ranks. We can often do this successfully using samples already in our library, but if this is not the case, Phoenix will sample existing pipes and create new octaves that match perfectly. Phoenix prefers not to do any borrowing of ranks but it can be done with our system.

Equipment for digital stop additions includes:
1) the electronic system built into a black box.
2) power amplifier(s).
3) speakers.

The amount or size of these units depends on what stops are used and how many are involved. A very common addition to a pipe organ is pedal stops, including those of 32' pitch. For a medium to large church, there are usually two speakers for the 32'. Each cabinet is 10 cubic feet- a fraction of the size of the equivalent pipes.

To hear some of our pipe sample work, please go to our website — **www.phoenixorgans.com**. Phoenix pipe samples are being heralded on both sides of the Atlantic. More importantly, we have the craftmanship and artistic talent to blend samples and pipes for an outstanding and exciting finished product.

John Tuttle, organist St. Thomas Anglican Church, Toronto and Donald Anderson, of Phoenix Organs (seated), voicing the digital pedal stops added to the Guilbault Therien organ.

Phoenix Organs new 4 manual console and 15 sampled stop additions to the previous 3 manual pipe organ at St. James Church, Stratford, Canada.

Up to Date Technology

Not all pipe organ digital extensions, rebuilds or up-grades can be considered equal. The Phoenix system is up-to-date, making it more compact and efficient than other systems on the market.

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.

www.qualityorgans.com

Or contact us at:
Phoenix Organs, Southeast
8120 Dyer Road
Fairhope, AL 36532

Tel: (251) 928-6820

PHOENIX

What Goes Into a Phoenix Rebuild

One of the models of fine drawstops used in Phoenix Organs and found in many respected pipe 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.

Cherry wood stop jambs name board, thumb piston rails, music desk, Skinner-style key blocks, and exotic wood drawknobs.

The Importance of Acoustical Considerations

A statement often made by knowledgeable organists and pipe organ builders is: "The acoustic is the most important stop on an organ". Simply put, this means that no matter how good an organ may be, it's degree of success depends very much on the acoustic of the room in which it is installed. All too often churches purchase expensive, well-made organs (both pipe and electronic) only to be disappointed after installation due to an acoustic that fails to enhance church music. When the room acoustic is excellent, even an organ of inferior tone quality can sound acceptable, while an organ of outstanding tonal quality will sound absolutely thrilling.

What are 'Good Acoustics'?

Churches are often presented with totally opposing views on what is considered 'good acoustics' by church music experts (preferring long reverberation) and P.A. experts (preferring a "dry" room). It is sometimes confusing for committees who are given the important task of making a set of decisions that will influence the success of music in the church for decades to come. The advice of those with knowledge and experience in the traditional church music field should always be taken seriously. While a 'good' acoustic in a theatre is one thing, it is an entirely different matter in a church. The former is usually somewhat 'dry' due to a great deal of sound absorbent material on all surfaces within the room (no reverberation), while the latter will be a 'live' room with more than 2 seconds of reverberation. A church with a high ceiling and with sound reflective surfaces is by far the best for organ and choral music. Time and time again it has been proven that both organ and choir sound better in the right acoustic as it carries and blends the tone, preserving sonic frequencies needed to develop pleasing sound.

Wall-to-wall carpet is one of the worst enemies of church music. If there must be carpeting in a church, it should be hard, short pile, with no backing pad and be restricted to as little area as possible. Never put carpet in the organ or choir area as this absorbs a large percentage of the sound before it gets a chance to travel anywhere. Carpet should <u>never</u> be used in the aisles, chancel, or choir loft! Singing without a reverberant acoustic it is like trying to play a piano without any sustain pedal! It is dry and dull. A good architect, who is sensitive to providing a good acoustic for organ and choral music, can design a room that works well for both music and speech. In our experience P.A. technicians will most often say that any 'echo' needs to be removed with the addition of as much sound absorbent material as possible. In this case, spending a lot of money to purchase a top-notch organ or piano, or putting a lot of effort into building a good choir will always result in music that is less than it could be.

The ideal shape of the room is rectangular with a high ceiling. It is always easier to project sound into a room with a high ceiling than in one that is low. Materials covering walls, ceiling and floor should be hard, and sound reflective, and limiting the numbers of flags and banners can also help. The frequencies of organ stops cover the widest spectrum of any musical instrument: from 16 to 20,000 cycles, and the materials used on these surfaces play a very important role in governing the amount and rate of sound reflection or absorption.

Virtual Acoustic Sound Fields

There is no need for electronic reverberation in an organ that is placed in a good church acoustic. However, Phoenix Organs uses Lexicon Reverb systems to help poor acoustic situations such as in small churches and homes. Lexicon is one of the few electronic reverbs that closely simulate a church acoustic without the objectionable 'ping-pong' effect so often heard. A sound field may be created that may be quite satisfying to the organist himself - he may think he is playing in Westminster Abbey at times - but what about when there is a choir and congregation? They are left singing in whatever acoustic that the room has with no benefit from the artificial reverb. As good as electronic reverberation systems have become, they are usually of limited use in church and artificial sound fields are almost never successful if over-used since blending with the choir and congregation is necessary. When an organ is used for practice at home, a good reverb system can enhance the sound making it more pleasurable to play. This, again, is due to the usual dry acoustics of small, carpeted rooms.

Speaker Placement

The room in which an organ is placed becomes an integral part of the organ, much as the soundboard of a piano is an integral part of that instrument. The organ builder is, in a way, only adding the strings and mechanism to the soundboard. It is extremely important that not only the best possible acoustic environment be attained for the organ, but that the best possible placement of the organ's speaker system is found. So, in addition to choosing a suitable organ specification, no matter what size the instrument is, two further elements must be placed high on the list of prerequisites: the room must carry the sound of the organ well and the placement of the organ speakers (or pipes) must be favorable. All too often, some electronic organ installers (and even some pipe organ builders!) are not aware of the importance of this factor or they don't care. Getting the organ 'in' and the check in hand is all that too many organ people care about and the resulting complaints from organists, clergy, congregation and choir then fall on deaf ears. The organ should ideally speak directly down the main axis of the building and the speakers should be situated close to the singers, preferably behind and at least five to six feet above their heads. Because most organs are installed in existing buildings, there are normally limitations placed on the ideal situations described above. This is a complex but important matter that with the correct decisions will be appreciated for years to come. Planning to spend a little extra money preparing for good speaker placement is money very well spent and should be considered an important part of the organ purchase.

WARRANTY

Phoenix Organs guarantee this instrument against defects in materials for a period of **ten** years from the date of installation as follows:

Phoenix Organs will provide, at no charge, to the original purchaser, the parts necessary to repair or replace any defective parts for a **10-**year period. No charge labor periods for warranty repair or replacement offered by the authorized Phoenix dealer must be stated on the selling contract.

This Warranty is subject to the following terms:

(a) That the instrument has been used only on the supply/circuit at a voltage range for which the same was manufactured.

(b) That the instrument has not been modified or repaired except by a person in the employment of, or approved by, the company.

(c) That any seals affixed to any portion of the instrument remain unbroken.

This Warranty shall not cover accidental or other damage to the instrument or any part thereof of whatever nature or, howsoever arising, nor shall it cover consequential loss or damage in any circumstances nor any loss to the customer or the making good or any defects arising from wear and tear and accidental or other damage to the instrument or any part thereof.

This Warranty extends only to the original purchaser, and covers only parts and workmanship. **Labour to repair any defects is the responsibility of the dealer from whom you purchased the instrument.** Any additional warranties offered by the selling dealer are the legal offer solely of the dealer and are not that of Phoenix. Phoenix makes no warranties which extend beyond the description on the face hereof.

To register your Warranty, please complete and return a copy to: **Phoenix Organs, P.O. Box 1962, Peterborough, ON, Canada, K9J 7X7**

Name_____**Model**_____

Address_____ **Serial #**_____

_____**Installation Date**_____

NOTES

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

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 by D.L. Simmons & Company; 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 third selection is played on our smallest, least expensive, 22 stop organ, the PT 222.

Selections

NEW – *Tracks 1 & 2 are played on the new Phoenix PD361 at Immaculate Conception Jesuit Church in New Orleans, installed by D. L. Simmons & Company.*

Track 1: Joyful, Joyful We Adore Thee – Donald Anderson – Phoenix PD361 – French Organ

Track 2: Scarlatti Sonata – Donald Anderson – PD361 – English Organ

Track 3: Ciacona – Pachelbel. Donald W. Anderson playing a Baroque Style, Phoenix PT 222

Track 4: Hymn Tune – Adeste Fideles. Donald W. Anderson, organist.

Track 5: Berceuse – Vierne – French Style organ with organist Donald W. Anderson.

Track 6: Toccata – Dupre – French Style organ played by Donald W. Anderson.

Track 7: Chorale Prelude on Hymn Tune Rockingham – Willan. Organist Donald W. Anderson.

Track 8: Variations on The Noel Josef est Bien Marie – Balbastre. Darrell Ackmann, organist.

Track 9: Bring a Torch Jeannette Isabella– Christopher Ueling. Darrell Ackmann, organist.

Track 10: Angels From the Realms of Glory – Edwin C. Johnson. Darrell Ackmann, organist.

Track 11: Hymn Tune– Praise My Soul. Donald W. Anderson plays the St. Paul's Church, Uxbridge, Canada organ.

Track 12: Fugue – Louis Lefebure-Wely. Organist is Donald W. Anderson.

Track 13: Larghetto – S.S. Wesley. D. W. Anderson, organist.

Track 14: Hymn Tune – Thaxted – D.W. Anderson playing the Uxbridge organ and featuring the English Specification.

Track 15: Sleepers Awake – Karg-Elert. Played by the late Aubrey Foy at Trinity Anglican, Aurora, Canada.

Track 16: On This Day Earth Shall Ring – Robert Powell. Played by Darrell Ackmann.

Track 17: Cantilene – Malcolm Archer. Orchestral sounds on Asbury Free Meth. organ, Perth, Canada, D. Anderson

Track 18: Hymn Tune – arranged and played by Michael Berman. Featuring some orchestral stops.

Track 19: Hymn Tune – When I Survey. Gospel Sound played on the Uxbridge organ by D.W. Anderson.

Track 20: Gospel Hymn – Standing on the Promises. Played by Michael Berman on the Vernon, NJ organ.

Track 21: Stars and Stripes March – Sousa. Played on the Phoenix/pipe hybrid organ, Perth, Canada.