

# AUSTIN ORGANS, INC.

156 WOODLAND STREET HARTFORD, CT. 06105

## WINDLINE

• VOL.2-NO.2 •

A QUARTERLY ISSUE

AUSTIN ORGANS OFFICIAL NEWSLETTER TO OUR REPRESENTATIVES

A. ISAACSON, EDITOR

A foot in the door is worth two on the desk.

FROM THE EDITOR

.....Al Isaacson

CONGRATULATIONS TO.....

Charlie Neill on the sale of Opus 2699, James United Methodist Church, Brooklyn, NY. The original building was destroyed by fire 2 days prior to our delivery of a new 3-M 5/K Console (which was to be attached to the existing organ!). The new console will be adapted for use with the new organ. The organ will be placed in a shallow chamber which will wrap around the chancel perimeter in the new building. The new building may incorporate portions of the remaining walls from the previous building. Charlie has also contracted for a new, 6-stop Antiphonal addition for Opus 2576, United Church of Morristown, New Jersey.

Dave Broome and Eric Ezequelle have consummated final details resulting in a contract for Opus 2700! This will be a 3-M, 5/K 41 Rank organ for St. Paul's Church (Episcopal), Pawtucket, RI and located in existing left chancel chamber, possibly with a new functional display.

BOUQUETS TO RON PEARSON who has contracted with First Church of Christ, Scientist, Tulsa, OK for major mechanical and tonal modifications plus additions and a new 3-M,5/K console for Opus 1114. This organ was originally installed in 1923. Ron has been our Oklahoma rep for a very short time and he is doing great!

And to Randy Thrift, three cheers for completing negotiations with North Wilkesboro Presbyterian Church, No. Wilkesboro, N.C. for a complete tonal renovation and enlargement of Opus 1767, originally installed in 1930.

Stu Biza, our representative working out of Vermont, has sold all the preparations for the new organ he recently sold to St. Paul's Church, Concord, NH. Stu continues to beat the bushes throughout his territory with excellent results!

We applaud all of these hard working and productive reps!!

**"THUNDER  
IS IMPRESSIVE,  
BUT IT IS  
LIGHTNING  
THAT DOES THE  
WORK."**

-Mark Tamm

FOR YOUR INFORMATION.....

In an effort to utilize our office file space for our current records, we have recently microfilmed all available organ layout drawings, console diagrams and contracts from Opus No. 1 through Opus No. 400. Therefore, blueprints of these drawings are no longer available and are now for office use only.



**JUNE  
1985**

OPUS BOOK GONE TO PRESS!!

The Opus book, containing information concerning every Austin organ built, has been updated and has gone to press. You should be receiving your copy within the next ten days to two weeks.

This was a huge task, and we thank all the reps who forwarded data regarding the organs in their territory. There will undoubtedly be some errors, but we did the best that we could. ONLY ONE COPY OF THIS BOOK WILL BE SENT TO EACH REPRESENTATIVE. They are never, for any reason, given to anyone other than AOI personnel. The printing was limited, so when you receive your copy please take good care of it, as replacement copies are not available.

This will be the last time we will publish an opus book with this format. Over the next few months all of the information is going to be put into the computer so that it can then be updated on a quarterly basis. Via THE WINDLINE we will send you updates and we urge you to write them in your copy of the Opus book.

*It isn't the claims you make that sell  
—it's the claims the prospect believes.*

.....

### *Extravagant statements may undermine confidence in you.*

A salesperson's first task is to win the confidence of the prospect. You have to show that you are truthful, reliable, and trustworthy. Then, and only then, the prospect might consider doing business with you.

One of the most important tactics in winning a prospect's confidence is to be very careful in the claims you make for your product or service. Describe its advantages modestly. Use understatement. Make promises you know you can make good on and usually exceed.

Make claims you have complete faith in. If you have faith, your prospect will too—it's catching. After you say something, prove it, if possible. Produce an authentic testimonial that backs up what you have said. Work toward creating the impression that when you say something it must be so—you are perfectly ready to prove it.

It's very important for customers to get the impression that you and your company don't make loose claims. When something about your product seems too good to be true, present it exactly that way. Tell them you wouldn't blame them a bit for doubting you, but that you'll be glad to produce the proof if they wish.

Why take such pains to prove you are truthful, trustworthy, and reliable? Because some people, in dealing with new sales reps, fear they may prove to be just the opposite. The old-fashioned image of that salesman, passed down over the years, is that of a fast-buck operator who would stoop to any kind of deception in order to close a deal. Smart salespeople realize that this image still exists and take pains to dissociate themselves from it.

"Promise anything in order to close the deal" is the idea some people associate with a fast-talking salesperson. That's why it pays to be very careful about what you

claim and how much you promise. It marks you as a sales professional concerned about doing your job honestly and carefully.

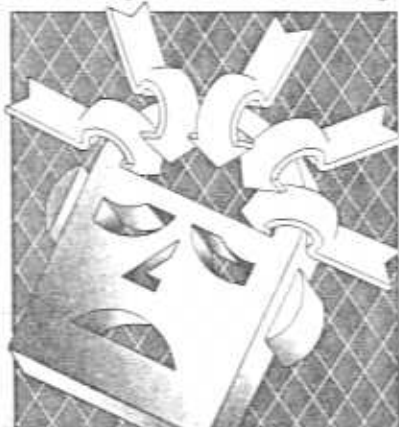
Make the claims for your product or service reasonable, believable and backed by proof whenever possible. Be sure they are claims they don't have to discount in order to see the true picture.

The most important thing is not what a salesperson says, it's what the prospect believes.

### THINKING IT OVER

1. Do my prospects and customers believe I am truthful, reliable, and trustworthy?
2. Do I sometimes paint too rosy a picture?
3. Are all my claims reasonable, believable, and backed by proof?

### Chase your cares away



Are you a worrywart? Psychologists offer this advice:

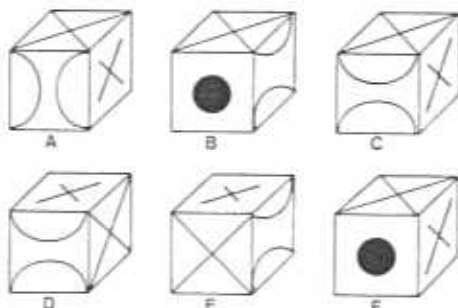
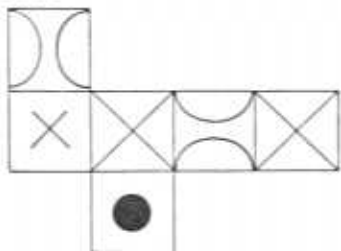
- Separate your worries into those you can do something about and those you can't. Do the things you can do, try to forget the rest.
- Distract yourself from your worries. Take a walk, read a book, or watch television.
- Behave as if you aren't worried. Sometimes you can even fool yourself.
- Talk out your worries with a friend or family member.
- Use relaxation techniques. Try yoga, self-hypnosis or meditation.

By Jane Sherock, USA TODAY

## MIND MATTERS

### OPTICAL ILLUSIONS?

The top figure is an unfolded box with markings on all sides. If it were put together as a box, which two of the boxes below could it be?



ANSWERS IN NEXT ISSUE!

### CATHEDRAL BROCHURE (COLOR)

An insert included with this issue of THE WINDLINE features a color promotional brochure featuring HOLY FAMILY CATHEDRAL, Tulsa, Oklahoma, Austin Opus 2684, 3 Manuals, 52 Ranks.

After the April 1985 issue of THE AMERICAN ORGANIST magazine was published, Mr. Anthony Baglivi, editor, forwarded approximately 1,400 unused covers from this issue. Our printer reprinted the article concerning this instrument and it appears on the reverse side of this front cover. We plan to use this limited supply as promotional material. This is available, in limited quantities, to all representatives and may be of value with a viable prospect in pursuit of an instrument of similar size.

F.Y.I. This color photograph was taken prior to the installation of the Trompette en Chamade, which now appears on the balcony rail, centrally located. Opus 2684 is a most impressive instrument.

TRIP TO TULSA

By John A. Hansen, Representative

In order to become acquainted with representative recent Austin organ installations not too far from Nebraska, I, the new representative for that state, drove to the fine city of Tulsa, Oklahoma for an April 30, 1985 meeting with Ron Pearson, Oklahoma representative. Our first stop was First Presbyterian Church, where Ron most capably presides over the large 4-manual Austin installed in the late '60's. While this organ is not representative of the company's latest tonal ideals, it is very musical and under Ron's deft control makes a fine impression.

HOLY FAMILY CATHEDRAL, the site of Austin's most recent Tulsa installation is a short walk from Ron's church and was our next stop. The building is magnificent, both visually and acoustically; and I found, for perhaps the first time since attending a Pentecost service at St. John the Divine, New York, over 20 years ago, myself getting "goose bumps" while I stood at the crossing as Ron played a stunning improvisation! The organ is no less than superb, and the recently added horizontal trumpet is terrific "icing on the cake!"

Our last visit was to the Church of St. Pius X, which is the home of a 17-rank Austin installed in 1982. The circular church has very warm acoustics and the modest organ acquits itself with real distinction. During this visit I was further convinced that Ron Pearson is one of the country's most convincing players.

On my return to the metropolitan Omaha area, I visited recent Austins at Miami, OK and Springfield, MO. I was particularly excited by the latter (Calvary and First Presbyterian Church); for, despite the fact that the organ, larger than the one in the Tulsa Cathedral, has only marginal acoustics to help it, the effect is utterly convincing, brilliant and rich, without being oppressive. I returned home bristling with enthusiasm for what I had heard and for what I have to offer to prospects in my territory!



Our March '85 WINDLINE issue included a reduction of Ron Pearson's (OK rep) envelope idea. Above is a reduction of Bill Stickel's (Pittsburgh Rep) elaboration on the same idea.

A GLOSSARY OF MUSICAL TERMS...By Wolfgang A. Rattelmacher

- ACCIDENTALS: Wrong notes.
- AGITATO: One's state of mind when a finger slips in the middle of a piece.
- AUGMENTED FIFTH: A 3/6 ounce bottle.
- BREVE: The way a sustained note sounds when you run out of air.
- CADENCE: When everybody hopes you're going to stop, but you don't.
- FINAL CADENCE: When they force you to stop.
- CANTUS FIRMUS: The part you play when you can only play four notes.
- COUNTERTENOR: A singing waiter.
- CUT TIME: When you're going twice as fast as everybody else in the consort.
- DUCTIA: (latin, 2nd declension) A lot of mallards.
- ESTAMPIE: What you put on letters in Quebec.
- FINE: That sounded just great!
- DA CAPO AL FINE: I like your hat!
- HEMIOLA: An hereditary blood disease caused by chromatics.
- ISORHYTHMIC MOTET: When some members of the consort got a different Xerox than the others.
- MEAN-TONE TEMPERAMENT: One's state of mind when everybody's trying to tune at the same time.
- MINNESINGER: A boy soprano.
- MUSICA FICTA: When you lose your place and have to bluff the notes.
- PIZZICATO: A small Italian pie grinished with cheese, anchovies, etc.
- QUAVER: Beginning players.
- SEMI-QUAVER: Intermediate players.
- RUBATO: German measles.
- SUPERTONIC: Schwepps.
- DIATONIC: Low Calorie Schwepps.
- VIBRATO: The villain in Handel's Oratorio "Arpeggio et Tessitura."

From Viola Da Gamba Society News, Sept '77 (with a few editorial changes).

"Today is a critical time, not only for music, but for civilization, like the Italian Renaissance, when the values of the church and the Middle Ages were challenged by science."

"We are confronted by a challenge to our values. People shrug off their past. They can live, like Sparta, without art. We must find something as strong in the present as da Vinci was in his present. We

are too much concerned with preservation and not enough with invention, like the romans whose literature in the third and fourth centuries was more commentary than creation. If you live in the shadow of the past, then you're like a plant hidden from the sun and you just vanish. The vitality of a civilization depends on each generation's putting into question the achievements of the past."  
.....Pierre Boulez

Thomas R. Thomas, Representative

Thom's first introduction to a pipe organ was at his grandmother's church in Port Carbon, PA., the home of Austin Opus 1765.

Thom began his organ studies at the age of 12 and at the age of 13 began playing regularly for church services in Wilmington, Delaware.

Thom continued his organ study at The Philadelphia Musical Academy, now The College of Performing Arts, where he studied with Dr. J. Earl Ness. He also studied with Dr. Alexander McCurdy. During this period he served as organist and choir master at several churches in Philadelphia including Gloria Die (Old Swedes) Episcopal Church, the oldest in continuous use in America.

Thom has given numerous recitals, the most noteworthy being at the National Cathedral, Washington, DC., the Church of St. Thomas, New York City, The Cathedral of St. John The Divine, New York City, The University of Pennsylvania and at Bethesda-by-the-Sea in Palm Beach where he had previously served as assistant organist. Following a return recital at the National Cathedral, the Washington Star, in its review, called him "...a gifted organist with taste and sound musicianship."

Upon moving to Florida he served as Minister of Music at Faith Lutheran Church where he was asked to make a demonstration tape for Casavant. He is now organist and Director of Music at The Royal Poinciana Chapel in Palm Beach. The Chapel is home of Austin opus 2685 of 90 ranks, which Thom designed in consultation with Hugh M. Pierce and the late Dr. Virgil Fox.

Thom is our co-representative for the state of Florida, working with Hugh Pierce.



"Did you advertise for an aggressive man?"

## SUGGESTIONS FOR FURTHER READING

American Guild of Organists Pamphlet 6. **Acoustics in Worship Spaces.** Prepared by AGO Committee on Acoustics and Architecture.

Anderson, Poul-Gerhard. **Organ Building and Design.** New York: Oxford University Press, 1956. English translation 1969. 359 pp., 123 figures and plates. A thorough and fairly technical book, covering the nature and history of organ design.

Barnes, William Harrison. **The Contemporary American Organ: Its Evolution, Design and Construction.** Glen Rock, N.J.: J. Fischer & Bro., 9th edition 1971. 397 pp., 150 figures and plates. A well-known work by an experienced organ designer, especially strong in his area of expertise, electropneumatic action organs; see especially Chapter 18 ("Suggestions to Intending Purchasers of Organs") and the selected bibliography and list of builders.

Barnes, William Harrison, and Edward B. Gammons. **Two Centuries of American Organ Building.** Melville, N.Y.: Belwin-Mills Publishing Corp., 1970. 142 pp., photos and drawings. A historical survey and explanation of tracker and other types of organ actions.

Blanton, Joseph Edwin. **The Organ in Church Design.** Albany, Tex.: The Venture Press, 1957. 492 pp., 550 plates. A huge book, quite expensive to purchase, but available in many libraries; particularly useful in architectural aspects as found in the second section, "The Organ and Church Architecture"; a gold mine of illustrations.

Fesperman, John. **The Organ as Musical Medium.** New York: Coleman-Ross Co., 1962. 83 pp., 20 plates. An articulate and intelligent treatise on aesthetic as well as technical matters, with a second part consisting of 19 representative specifications (stoplists) from various countries and periods.

Haake, Walther, ed. **Organs of the World.** London: Allen & Unwin, 1966. 112 pp., 100 plates. An attractive paperback, consisting almost entirely of photographs of organ cases from the 14th through the 18th centuries.

Klotz, Hans. **The Organ Handbook.** trans. Gerhard Krapf. St. Louis and London: Concordia Publishing House, 1969. 225 pp., 76 figures and plates. A remarkably compact treatment of all aspects of organ design, with an excellent bibliography.

Ochse, Orpha. **The History of the Organ in the United States.** Bloomington, Ind.: Indiana University Press, 1975. 494 pp., 38 plates. Development of the instrument from 17th-century Spanish mission days to the present, output of major American builders, analysis of stylistic trends, three-part appendix and extensive bibliography. Excellent study of music history and Americana.

Sovik, E.S. **Architecture for Worship.** Minneapolis, Minn.: Augsburg Publishing House, 1973. 128 pp., paperback. Contemporary ideas for church building or remodeling based on historic principles.

Sumner, William Leslie. **The Organ: Its Evolution, Principles of Construction and Use.** St. Clair Shores, Mich.: Scholarly Press, reprint 1976. 544 pp., 75 figures and plates. An extensive book, rich in historical and technical detail, especially valuable for treatment of English organs; with an appendix of 100 selected specifications.

Williams, Peter. **The European Organ 1450-1850.** Bloomington, Ind.: Indiana University Press, 1979. 336 pp., 99 plates. A more specific and technical approach than Sumner's; perhaps most useful to the more knowledgeable with regard to organ design.

Williams, Peter. **A New History of the Organ from the Greeks to the Present Day.** Bloomington, Ind.: Indiana University Press, 1980. 220 pp., glossary and 51 plates. A comprehensive survey of all countries ending with developments in the 19th and 20th centuries.





## PEOPLE CAN LEARN TO BE PERSUASIVE--REALLY!

By Linda Owen,  
Knight Ridder Newspapers

Ronald Reagan wants your vote. Ronald McDonald wants your dollars. How do you get what you want? The same way the two Ronalds do: You call upon the art of persuasion.

Whether or not we realize it, all of us are trying constantly to influence other people's actions and opinions--to persuade others. We don't always do it well, but we try.

We can learn to do it better. In the process we can learn to resist persuasion better, or at least to recognize when we're being sold a bill of goods.

The sharper your critical thinking ability, your ability to deal with facts and figures, your knowing statistics can lie, and being able to understand emotional tactics, the better you're going to be able to evaluate whether this is an action to persuade you.

Some people are natural persuaders. Carny people are tremendous students of human nature. They're able to size you up on sight and to appeal to your sense of greed or fun. Before you know it (the carnival customer) you are putting down that \$5 and usually you leave without it.

Even if you are not a natural you can learn more about the elements of persuasion and incorporate them into your life. Persuasion courses are offered and there's no shortage of self help books on the subject. You may have to overcome feelings of revulsion to consciously practice influencing people. Persuasion is not held in high esteem in America.

Many people think attempts to persuade them are a violation of their privacy. It's true that research on the process of persuasion has been used to manipulate voters and consumers, and people have a huge fear of being manipulated.

Many researchers contend all communication is persuasive, designed to influence others. And it's important for everyone to be persuasive.

Persuasion need not be manipulative or unethical. Despite the large amount of psychological research on the subject no one has come up with a neat little formula that will allow some people to control others. Human behavior is complex so there are no easy explanations for what in a given case can persuade somebody. That is why researchers continue to puzzle and why we pay advertising agencies and marketing research firms millions of dollars a year.

Researchers have come up with a whole list of persuasive techniques, but it's impossible to apply them across the board.

People assume other people respond the same way to the same appeals. But each has a pattern of needs and desires. A good persuader always adjusts to his audience.

To complicate the picture, many communication experts believe that what we don't say has more persuasive power than what we do say.

Most researchers contend at least 65% to 75% of the meaning that is communicated is done non-verbally. A host of non-verbal factors--from your body language to your briefcase--can influence your credibility and thus your ability to persuade others. If your spoken message and your non-verbal message aren't in synch, your audience probably isn't going to be persuaded.

Another problem with persuasive techniques is that they must be used sincerely to be effective.

Those caveats aside, it helps to know that researchers have delineated several basic ways of persuading others.

First is persuasion by being reasonable. In essence you say, "Here's what I'd like you to accept, and I'm going to give you the reasons. Be as sensible and as reasonable as you can and see if you agree with my conclusions."

A second way is persuasion by emotion or suggestion, an attempt to bypass the critical faculties. The persuader often seeks an impulsive or automatic response in the listener, as when an advertiser uses sex to sell beer.

Some of these appeals are more ethical than others, but you shouldn't conclude that all emotional appeals are bad. The American Cancer Society's anti-smoking ads appeal to our fears of death and unacceptance, and yet most of us would approve.

There is a third basic type of persuasion, based on the character, prestige, credibility or charisma of the speaker. It's an elusive quality that probably has to do with non-verbal communication--perhaps just the right amount of eye contact.

### GETTING TO KNOW YOU...

Hugh M. Pierce, Representative

Hugh grew up in New Rochelle, New York, where he was a member of The First Methodist Church, the home of Austin opus 1377. Finding the Austin action of great interest and with a mechanical bent, he serviced the instrument for a number of years.

Hugh served as a pilot in the Army Air Corps during World War II as well as the Korean War, retiring with the rank of Lt. Colonel.

Hugh has two degrees, BS. Electrical Engineering from the University of Michigan and B.S. Aeronautics from Century University.

In 1951, following the Korean conflict, he joined Eastern Air Lines as a pilot. He was promoted to Captain in 1956, and to Manager of Flying in 1965, and held this position until the time of his retirement in 1984.

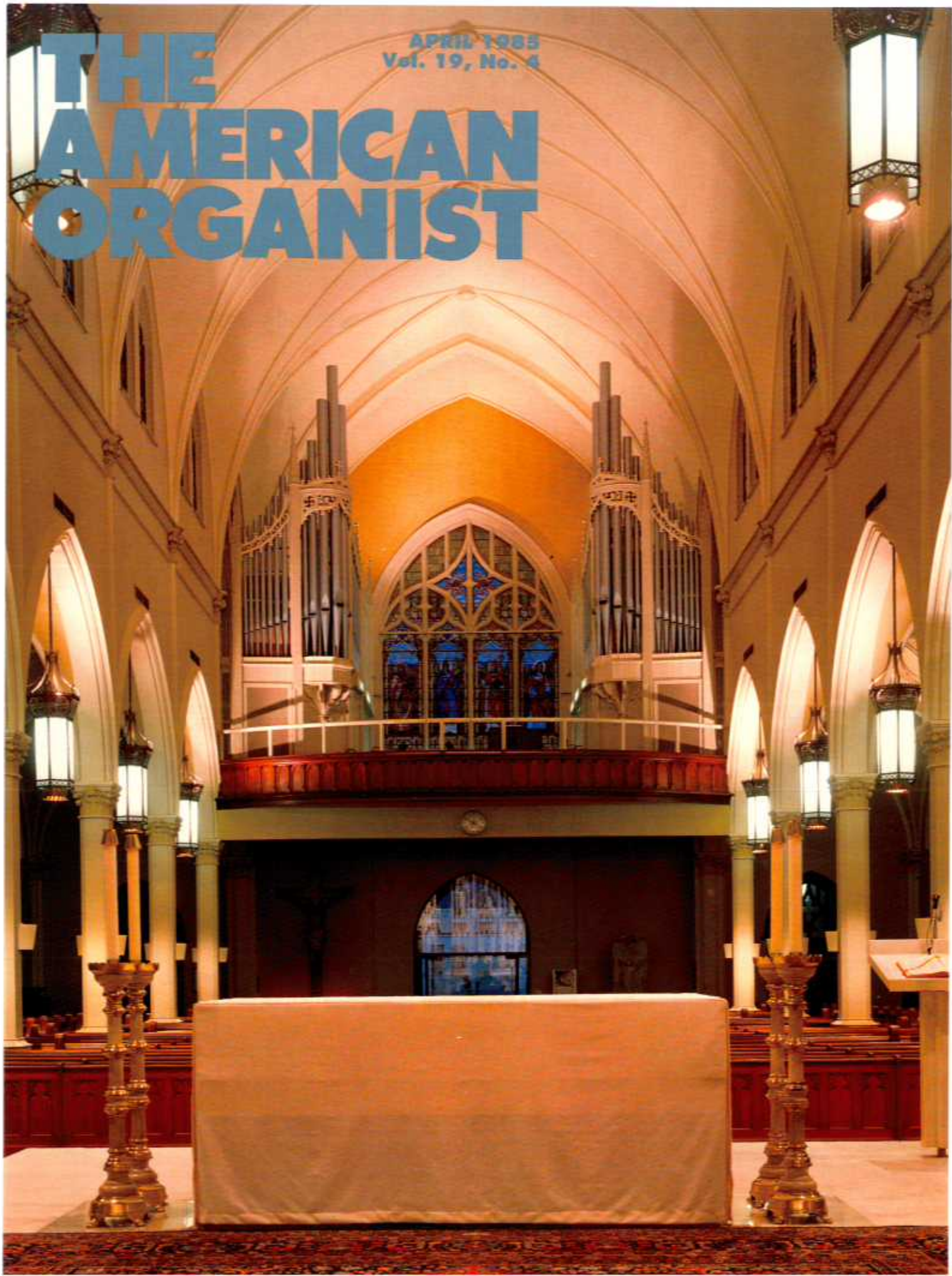
Having continued his interest in pipe organs, he designed and sold a number of instruments for a small New York firm. He also installed a seven-rank, two-chamber Wurlitzer in his home which instrument has since been reinstalled in its original theatre location.

Hugh is a yachtsman as well, and for a number of years he and his family lived aboard their yacht RIGAUDON, spending the winters in Palm Beach, Florida and the summers at Cape Cod.

Hugh is a co-representative with Thom Thomas, for the state of Florida.

APRIL 1985  
Vol. 19, No. 4

# THE AMERICAN ORGANIST





# HOLY FAMILY CATHEDRAL TULSA, OKLAHOMA

## AUSTIN ORGANS INC. COVER FEATURE

The city of Tulsa has a growing number of fine pipe organs, to which was added a new, three-manual Austin organ in the magnificent Holy Family Cathedral in 1984. The cathedral dates to May 23, 1912, five years after Oklahoma became a state. On April 1, 1914, when the building was dedicated, its central spire was the tallest structure in Tulsa, soaring 251 feet. The cost of the building was \$122,446.

The cathedral was designed by Tulsa architect J. P. Curtin in accordance with a rough sketch by Monsignor John G. Heiring, pastor from 1906 to 1928, who envisioned a cruciform building in Gothic style with two large towers flanking the east facade and a third larger tower astride the crossing. All three towers were crowned with graceful steeples with a large cross at the tip. The original seating capacity was 1,400, an amount which was reduced considerably when liturgical reforms enacted by the Second Vatican Council resulted in major changes in the building's interior. The communion railing, ornate pulpit with its canopy, and many rows of pews were removed. A new free-standing altar was placed at the crossing on a new platform which extended well into the nave. By the mid-1970s the exterior of the building was in need of a major renovation. This was accomplished with great success, thanks to the leadership of the Reverend James F. Halpine, the current pastor. Many of the original features of the building are unchanged, such as the elaborate and beautiful high altar, the wonderful stained-glass windows and the huge, four-faced clock located in the pedestal of the central spire. The building is historically significant to both the Roman Catholic Church and the state of Oklahoma. When the newly created Diocese of Tulsa was established in 1973, Holy Family was designated as the cathedral. In 1982 it was placed on the National Register of Historic Places.

The original organ was a three-manual instrument of approximately 30 ranks, dedicated in 1919 and located in the high rear gallery with the choir. By the late 1960s the organ had fallen into disrepair and was rarely used; by the early 1970s it had lapsed into permanent silence. At that time an electronic substitute was placed in the north transept, with the choir relocating there also. When the new Austin organ was ready for use, the choir was moved back to the rear gallery.

Since the gallery space had been unoccupied for many years and was unsuitable for use, major refurbishing was necessary prior to the installation of the new organ. The old plaster walls inside the organ cases were torn out and replaced. Entirely new electrical wiring and lights were necessary, the gallery floor was rebuilt, windows were sealed and a new steel safety railing was placed on top of the old wood railing. The twin cases left from the original organ were well worth saving, although they were in rickety condition and had to be repaired and securely anchored to the new organ structure.

From the beginning, it was clear that the primary function of the new organ would be as a liturgical instrument. It would be used for the accompaniment of services, as well as providing musical leadership for diocesan events. Consequently, the organ was designed to accommodate a broad spectrum of musical styles in accordance with an "American Classic" concept.

The design of the layout and facade is by Alfred Q. Isaacson. The facade utilizes pipes from the Pedal and the Great

principals. As one faces the organ, the right case houses the Choir-Positiv and Great divisions. The Swell and Pedal are in the left case. In order to maximize tonal egress from the Swell and Choir, double sets of shades were used for each division. One set opens into the center of the gallery and the other is directed toward the front of the building. As a result of its lofty placement and the three seconds of reverberation, the organ enjoys a superb setting.

Installation of the organ was carried out from mid-January to early March of 1984 by Bernard Higgins and Victor Hoyt. Tonal finishing of the organ, which took an additional six weeks, was done by Daniel Kingman, assisted by Bernard Higgins.

The organ was first used on Palm Sunday, 1984. Three stops, which were originally prepared, will be completed in 1985: a set of chimes, the 32' Contra Posaune and the Festival Trumpet. The Festival Trumpet will be placed horizontally on the gallery railing. These stops will increase the organ to a total of 53 ranks.

The dedication of the organ was on February 10, 1985, with a blessing by the Most Reverend Eusebius Beltran, Bishop of the Tulsa diocese. The dedication recital was performed by Ronald Pearson, consultant on the project. Also participating were members of the cathedral choir, directed by John Sessing, and E. Farrell Dixon, cathedral organist. The organ is dedicated to the memory of T. Austin Gavin, a prominent Tulsa attorney and longtime member of the parish.

A new organ is always cause for rejoicing and it seems all the more appropriate when the recipient is a venerable old building such as Holy Family Cathedral. It goes without saying that such major projects as building renovations and large new organs are costly. However, thanks to the steadfast leadership of Father Halpine and the determination and foresight of the parish membership, the cathedral now stands proudly restored, and a successful new organ is in place to resound to God's glory for generations to come.

RONALD PEARSON

### GREAT

16	Violone
8	Principal
8	Bourdon
8	Violone
8	Flute Harmonique
4	Octave
4	Nachthorn
2	Superoctave
IV	Fourniture
III	Scharf
8	Trumpete
8	Festival Trumpet
	Chimes

### CHOIR-POSITIV

8	Nasonflöte
8	Spitzflöte
8	Spitzflöte Celeste (TC)
4	Prestant
4	Koppelflöte
2	Oktav
1½	Larigot
III	Mixture
8	Cromorne
4	Rohrschalmei
	Tremulant
	Zimbelstern
8	Festival Trumpet
	(separate high pressure)

### SWELL

16	Rohrgedeckt
8	Viole de Gambe
8	Viole Celeste (TC)
8	Rohrflöte
4	Principal
4	Waldflöte
2½	Nazard
2	Blockflöte
1½	Tierce
IV	Plein Jeu
16	Contra Fagotto
8	Trompette
8	Fagotto
4	Clairon
	Tremulant

### PEDAL

32	Resultant
16	Principal
16	Bourdon
16	Violone (G)
16	Gedeckt (S)
8	Octave
8	Violone (G)
8	Bourdon
8	Rohrflöte (S)
4	Choralbass
4	Flöte
IV	Mixture
32	Contra Posaune
16	Posaune
16	Contra Fagotto (S)
8	Trumpete
8	Fagotto (S)
4	Cromorne (C-P)

**Ronald Pearson** is organist-music associate at First Presbyterian Church, Tulsa, and organ instructor at Tulsa University. He holds a BM degree from Concordia College, Moorhead, Minn., and an MM degree from the University of Michigan. He is past dean of the Tulsa AGO Chapter.