

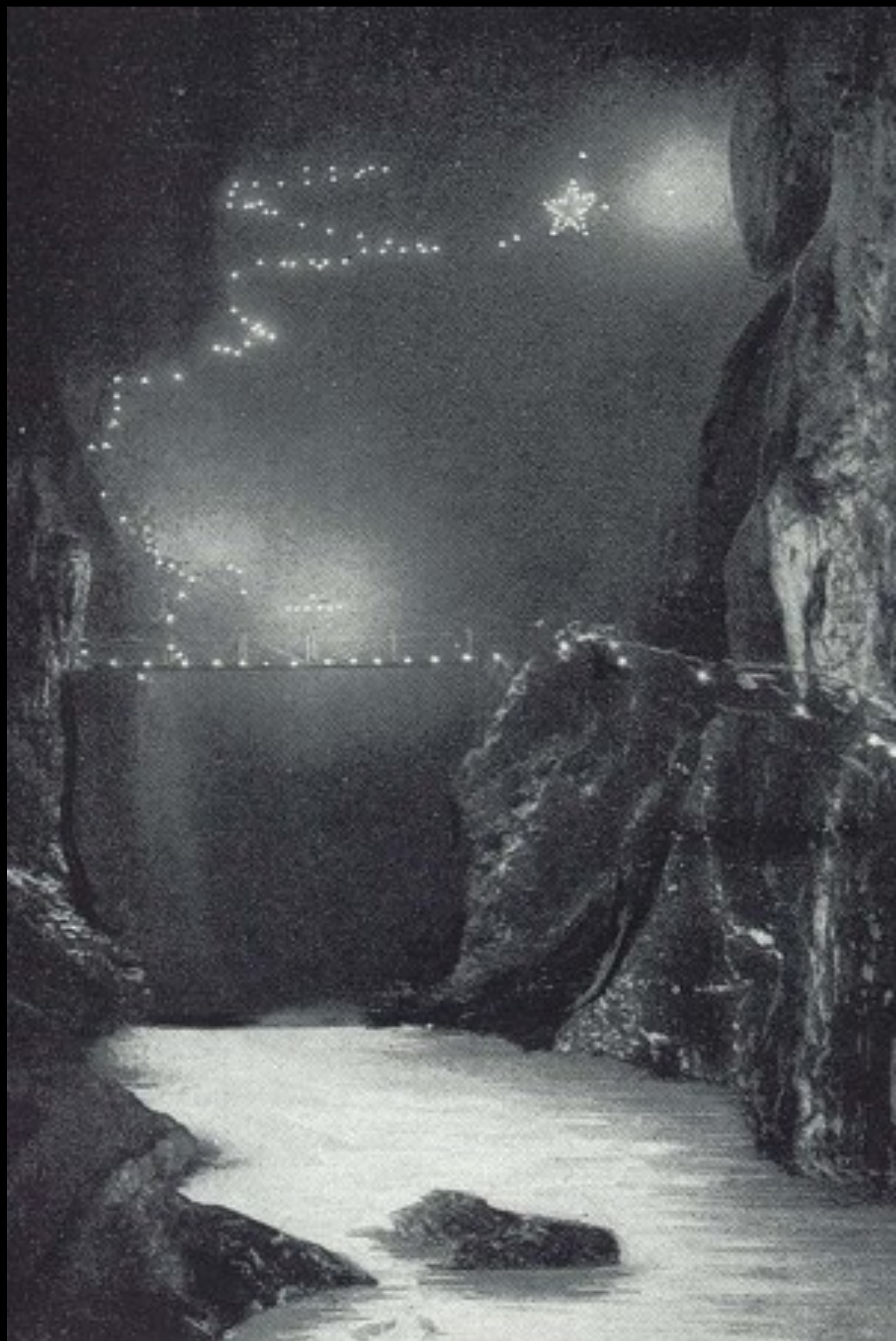
THE GREAT STALACPIPE ORGAN
LURAY CAVERNS

Luray, Virginia

SIDE 1

STEREO

LELAND W. SPRINKLE, Organist
GRAFTON CAMPBELL, Recording Engineer



Grotte de Skocjan, Slovénie



BEAUTIFUL CAVERNS OF LURAY, VA.





THE GREAT STALACPIPE ORGAN

Dedicated June 7, 1957

INVENTOR

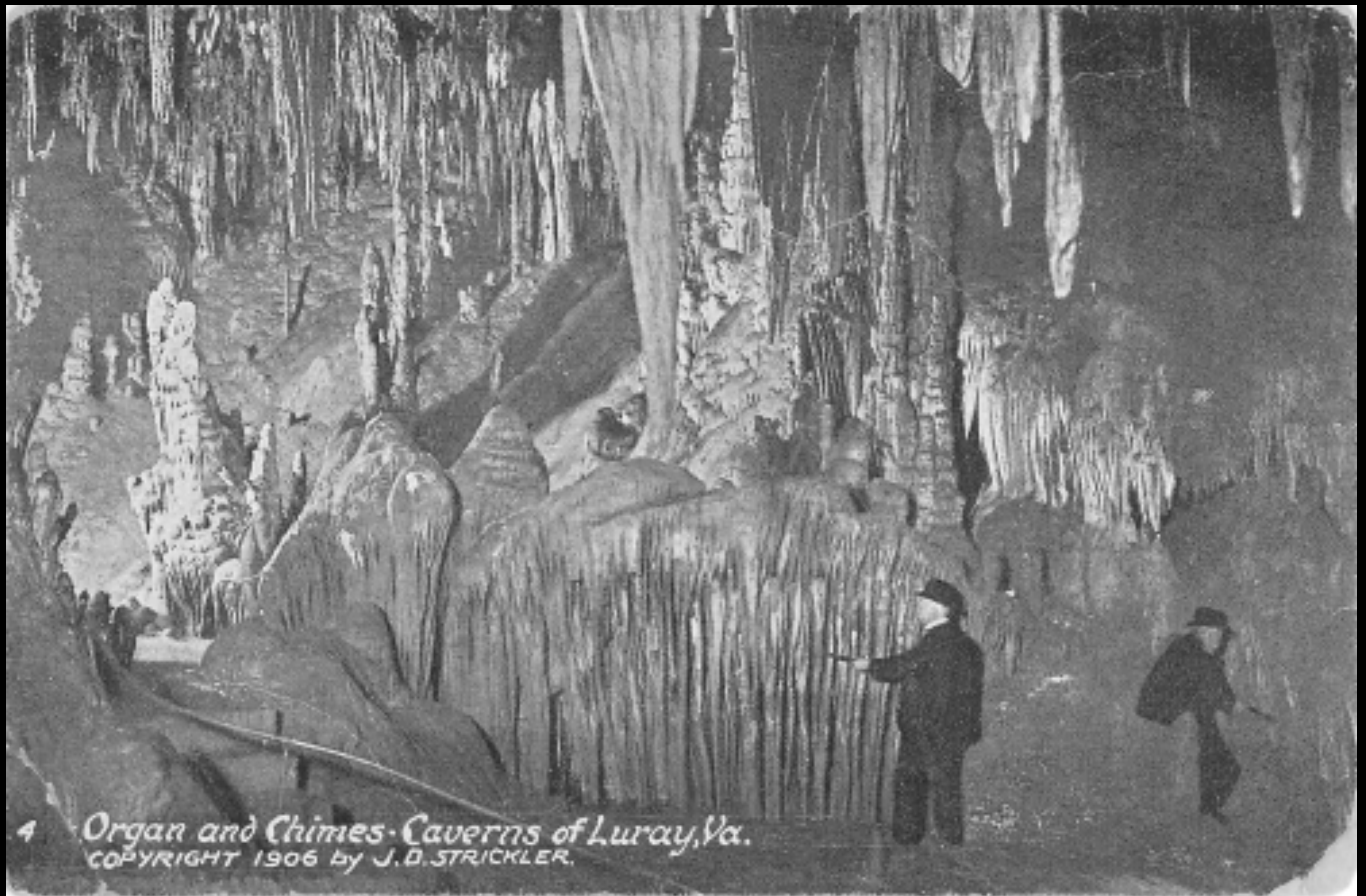
Leland W. Sprinkle, Sr.
Springfield, Virginia

In recognition of distinguished accomplishments
in the musical arts and pioneering achievements
in science.

"Man's genius and the hand of God are in perfect
harmony"

1986

Luray Caverns Corporation



4 Organ and Chimes-Caverns of Luray, Va.
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Leland W. Sprinkle



The Great Stalacpipe Organ



PRESENTED BY



LURAY CAVERNS VIRGINIA

HIGH FIDELITY

33 $\frac{1}{3}$ RPM

Microgroove Recording

Leland W. Sprinkle, Sr., Organist

LC 200

- 1 - Introduction
- 2 - A Mighty Fortress Is Our God
- 3 - Beautiful Dreamer
- 4 - Believe Me If All These Endearing Young Charms

- 5 - America
- 6 - Prelude In A
- 7 - Minuet In A
- 8 - Dance of The Blessed Spirits

The Great Stalacpipe Organ

By F. Dorothy Wood and Frances E. Wood

The music on this record is made by solid rock. It comes from The Great Stalacpipe Organ, only one of its kind in the world, in the Beautiful Caverns of Luray, Luray, Virginia. Deep in the caverns, in the walls of a large cathedral-like chamber, stalactites are played like the pipes of an organ, producing the musical tones that you hear on your record.

Stalactite after stalactite - - those stony icicles and draperies hanging from the ceiling - - have been tuned by a grinding process to concert pitch. Each one is equipped with a striking mechanism, a rubber-tipped plunger that, fired by the impulse of an electric discharge, strikes the stalactite and brings forth a musical tone.

The organ is played manually from a console - - a full-fledged console with four keyboards (harmonic, cathedral, solo and echo), a pedal board, and a versatile set of couplers that make possible a wide range of effects. It is also played automatically from a prepared plastic belt in which melted holes correspond to the musical tones - - a "robot organist" that duplicates in faithful detail the expression effects of the manually-played organ. This "robot" performer plays the organ daily for all visitors to the caverns.

The stalactites are in the surrounding walls, the ceiling above and in vast outlying areas of the caverns. So, the listener actually stands in the heart of the instrument to hear it play.

The organ is the work of Leland W. Sprinkle of Springfield, Virginia. Combining the roles of inventor and musician, Mr. Sprinkle not only follows electronic engineering as a profession but is a talented organist, having studied with Virgil Fox at the Peabody Conservatory of Music.

For three years he gave every possible moment of his spare time to the development of this organ to bring it to the point where it could be played as a musical instrument. With between three and four octaves complete, the organ was officially presented to the public June 7, 1957, when selections were played by Mr. Sprinkle and by the "robot organist." The occasion received wide attention in the nation's press and the instrument was named "The Great Stalacpipe Organ" by Paul Hume, distinguished music critic for the Washington Post.

Making the recording was in itself something of an engineering feat. The microphone, like the listening audience, was centrally located and the music came in from all sides. Natural sounds, such as the splash of water dripping from stalactites, are an inevitable and interesting part of the record.

JOHN BATCHELDER, Narrator

WHITFORD L. HALL, Recording Engineer

MADE IN U. S. A.

PAGE NEWSPAPER CORPORATION, LURAY, VA.

THE GREAT
STALACPIPE ORGAN
IN THE BEAUTIFUL
CAVERNS of LURAY, VA.

SIDE 1

- Introduction
1. A Mighty Fortress
Is Our God
— Luther
2. Beautiful Dreamer
arr. Sprinkle
— Foster

LC 200

(PRP 26381)

4. America
arr. C. T. Chapman
— Carey
3. Believe Me If All
Those Endearing
Young Charms
arr. Sprinkle
— Irish Air

LELAND W. SPRINKLE, organist
JOHN BATCHELDER, narrator

WHITFORD L. HALL
Recording Engineer

33 $\frac{1}{3}$

THE GREAT
STALACPIPE ORGAN
IN THE BEAUTIFUL
CAVERNS of LURAY, VA.

SIDE 2

1. Prelude in A
— Chopin
2. Minuet in A
— Boccherini

LC 200

(PRP 26382)

3. Dance of the
Blessed Spirits
— Gluck

LELAND W. SPRINKLE, organist
JOHN BATCHELDER, narrator

WHITFORD L. HALL
Recording Engineer

33 $\frac{1}{3}$

The Great Stalacpipe Organ

in **THE BEAUTIFUL CAVERNS** of **LURAY, VIRGINIA**

SIDE 1 — Introduction

1. A Mighty Fortress Is Our God.
—Luther
2. Beautiful Dreamer.
—Foster
3. Believe Me If All Those Endearing
Young Charms.
—Irish Air
4. America.
—Carey

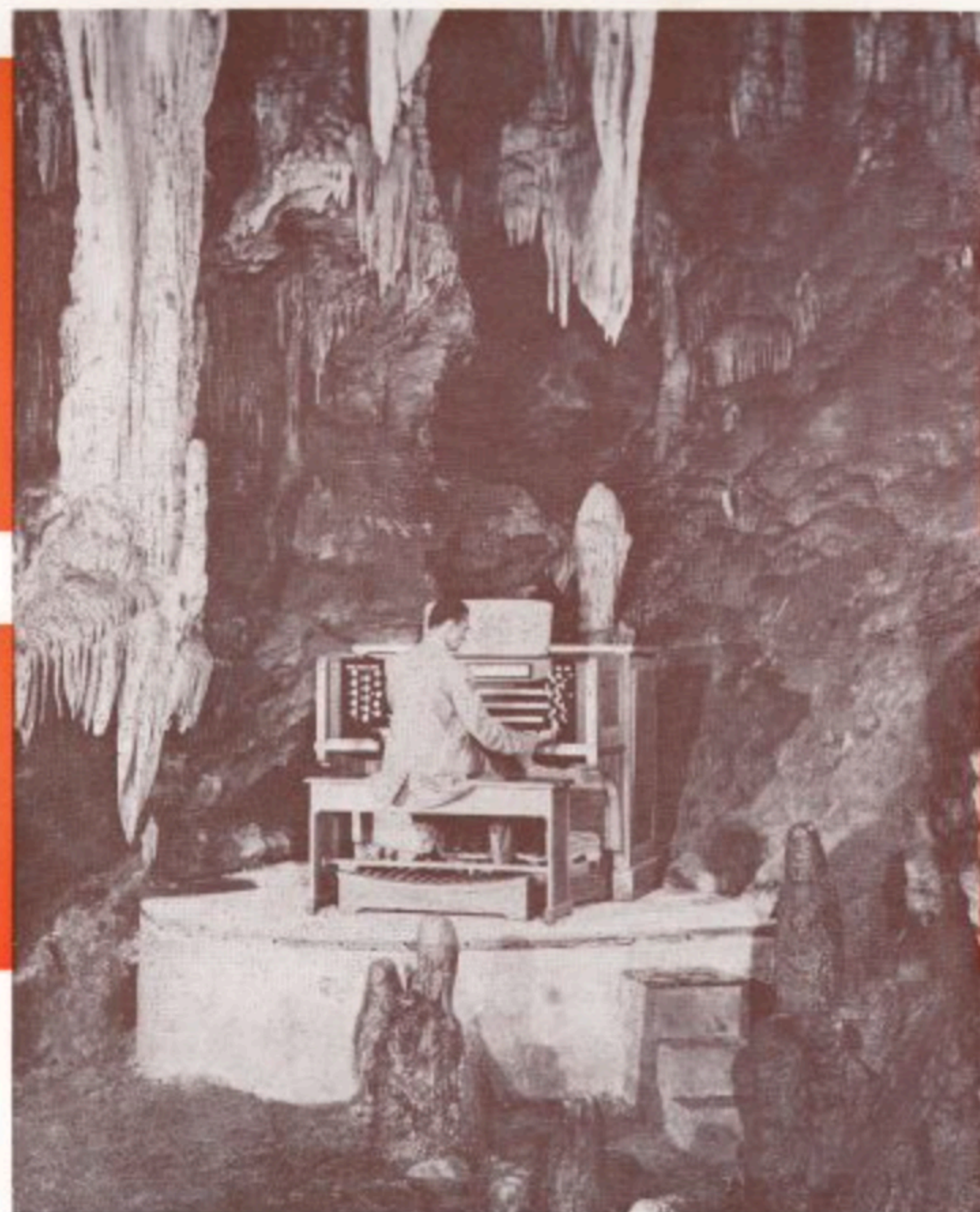
SIDE 2

1. Prelude In A.
—Chopin
2. Minuet In A.
—Boccherini
3. Dance of the Blessed Spirits.
—Gluck

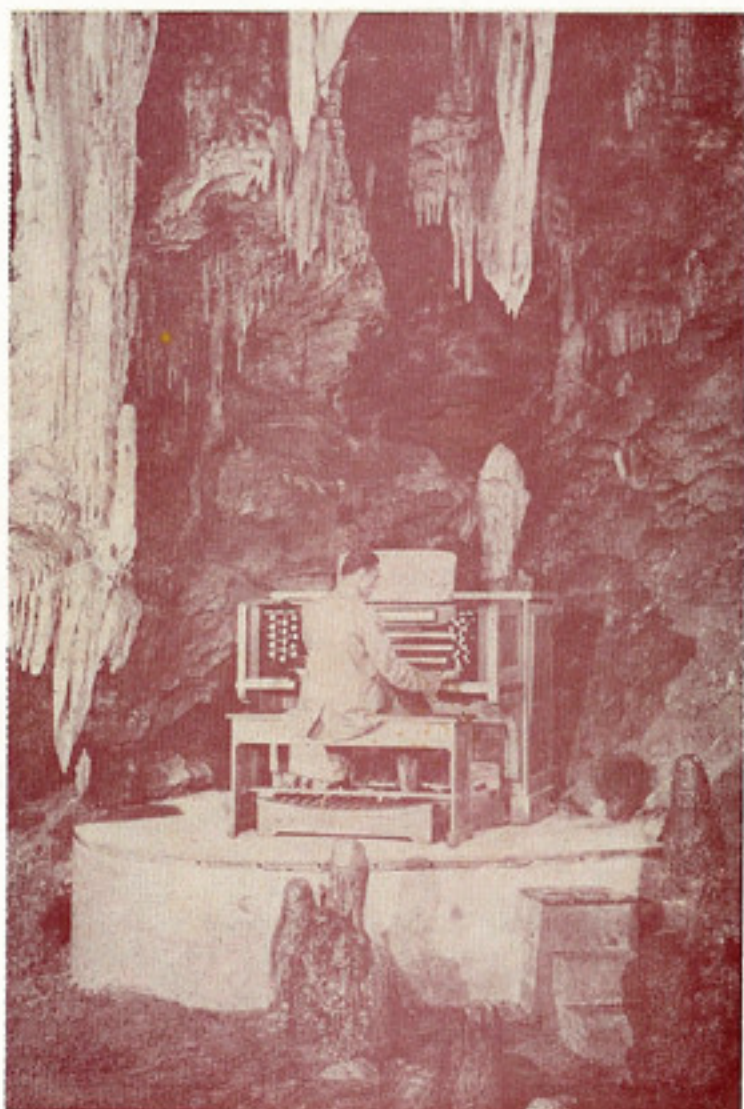
LELAND W. SPRINKLE, Sr., Organist

98c

No. LC 200 — THIS IS A HIGH FIDELITY RECORD — 45 rpm microgroove recording.



The Great Stalacpipe Organ



PRESENTED BY



LURAY CAVERNS

VIRGINIA

HIGH FIDELITY

45 RPM

Microgroove Recording

98c

Leland W. Sprinkle, Sr., Organist

LC 200

Mailed Anywhere in the U. S. - \$1.25

- 1 - Introduction
- 2 - A Mighty Fortress Is Our God
- 3 - Beautiful Dreamer
- 4 - Believe Me If All These Endearing Young Charms

- 5 - America
- 6 - Prelude In A
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The Great Stalacpipe Organ

By F. Dorothy Wood and Frances E. Wood

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Stalactite after stalactite - - those stony icicles and draperies hanging from the ceiling - - have been tuned by a grinding process to concert pitch. Each one is equipped with a striking mechanism, a rubber-tipped plunger that, fired by the impulse of an electric discharge, strikes the stalactite and brings forth a musical tone.

The organ is played manually from a console - - a full-fledged console with four keyboards (harmonic, cathedral, solo and echo), a pedal board, and a versatile set of couplers that make possible a wide range of effects. It is also played automatically from a prepared plastic belt in which melted holes correspond to the musical tones - - a "robot organist" that duplicates in faithful detail the expression effects of the manually-played organ. This "robot" performer plays the organ daily for all visitors to the caverns.

The stalactites are in the surrounding walls, the ceiling above and in vast outlying areas of the caverns. So, the listener actually stands in the heart of the instrument to hear it play.

The organ is the work of Leland W. Sprinkle of Springfield, Virginia. Combining the roles of inventor and musician, Mr. Sprinkle not only follows electronic engineering as a profession but is a talented organist, having studied with Virgil Fox at the Peabody Conservatory of Music.

For three years he gave every possible moment of his spare time to the development of this organ to bring it to the point where it could be played as a musical instrument. With between three and four octaves complete, the organ was officially presented to the public June 7, 1957, when selections were played by Mr. Sprinkle and by the "robot organist." The occasion received wide attention in the nation's press and the instrument was named "The Great Stalacpipe Organ" by Paul Hume, distinguished music critic for the Washington Post.

Making the recording was in itself something of an engineering feat. The microphone, like the listening audience, was centrally located and the music came in from all sides. Natural sounds, such as the splash of water dripping from stalactites, are an inevitable and interesting part of the record.

JOHN BATCHELDER, Narrator

WHITFORD L. HALL, Recording Engineer

Pressed for Luray Caverns by RCA Victor
Custom Record Department.



The Great Stalacpipe Organ.

✧ LURAY CAVERNS

Luray, Va.

High Fidelity 33 1/3 RPM Microgroove Stereo Recording

MUSICAL GEMS FROM SOLID ROCK—WITH NATURAL CAVE SOUNDS

The Great Stalacpipe Organ

By F. Dorothy Wood and Frances E. Wood

The music on this record is made by solid rock. It comes from "The Great Stalacpipe Organ," the only one of its kind in the world, in the Beautiful Caverns of Luray in Luray, Virginia. Deep in the caverns, in the walls of a large cathedral-like chamber, ancient stalactites instead of organ pipes are played, producing the musical tones that you hear on your record.

Stalactite after stalactite—those stony icicles hanging from the ceiling—have been tuned by a grinding process to concert pitch. Each one is opposite a striking mechanism, a rubber-tipped plunger that, fired by the impulse of an electric discharge, strikes the stalactite and brings forth a musical tone.

The organ is played manually from a console—a full-fledged console with four keyboards (Harmonic, Cathedral, Solo and Echo) a pedal board, stops and a versatile set of couplers for interconnecting in various combinations, the four keyboards. It is also played automatically from large plastic belts in which holes have been melted to correspond to the musical tones—a "robot" organist that duplicates in faithful detail the effects of the manually-played instrument. This robot performer plays the organ daily for all visitors to the caverns.

The stalactites are in the surrounding walls, the ceiling above and in vast outlying areas of the caverns. So, the listener actually stands in the heart of the instrument to hear it play.

"The Great Stalacpipe Organ" is the work of Leland W. Sprinkle of Springfield, Virginia. Combining the roles of inventor and musician, Mr. Sprinkle is not only engaged in electronic engineering activities but is a talented organist, having studied with Virgil Fox at the Peabody Conservatory of Music.

For three years he gave every possible moment of his spare time to the development of this stalactite

project to bring it to the point where it could be played as a musical instrument. With between three and four octaves complete, the organ was officially presented to the public June 7, 1957, with Mr. Sprinkle playing the dedicatory recital. The occasion received wide attention in the nation's press and the instrument was named "The Great Stalacpipe Organ," "Stalacpipe" being coined from "stalactite" and "pipe" by Paul Hume, distinguished music critic for the Washington Post.

Making this stereo recording was in itself an incredibly difficult engineering feat, the culmination of years of effort in capturing the fundamental, pure tones from the stalactites. To this were added the problems of stereo recording over a vast area to reveal the natural spell-binding tonal activity, and emotional impact so characteristic of this majestic instrument.

The natural cave sounds such as the splash of water dripping from stalactites over the sixty-four acre expanse, constitute an inevitable and interesting part of the record.

SIDE 1

SHENANDOAH — Traditional
GLORIA — Old French Carol
THE OLD RUGGED CROSS — Bennard
BEAUTIFUL DREAMER — Foster

SIDE 2

A MIGHTY FORTRESS IS OUR GOD — Luther
SILENT NIGHT, HOLY NIGHT — Gruber
AMERICA THE BEAUTIFUL — Ward
BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS — Irish Air
GOD BE WITH YOU TILL WE MEET AGAIN — Tomer

(All selections on this record were arranged especially for The Great Stalacpipe Organ by Leland W. Sprinkle)

Distributed by: Luray Manufacturing & Distributing Company, Inc.
Luray, Virginia 22835

LELAND W. SPRINKLE, Organist
GRAFTON CAMPBELL, Recording Engineer

Midnight

in the

CAVERNS

with

Monty Maxwell

LURAY CAVERNS

In Virginia's Shenandoah Valley




Vacation in WONDER-Full



VIRGINIA

Fill Your Album With *Different* Snapshots! *You* among the weird stalactites of a Virginia cavern. *You*, beneath the towering arch of Natural Bridge. *You*, in miniature, beside majestic Natural Chimneys. *You*, exploring the vast interior of Natural Tunnel. And everywhere in fine hotels, motels and village inns—you—enjoying a warm southern welcome in Virginia.

UNDERGROUND Rock 'N' Roll



PROSPECTING is done with tuning forks: then rocks are "tuned" with a sander and oscillators until wavy effects disappear.



IN the Luray Caverns, Va., a physicist has created the world's only set of musical stalactites. Leland Sprinkle, Sr., got the idea three years ago when his son thumped his head on a stalactite and resonant tone resulted. The organ is a system of rubber hammers that hit the stone gongs when actuated by current passing through electric lines. The organ will not need tuning for 1000 years, so stable are cavern conditions. *

MUSIC ROLL hooked to electronic controls can play the organ automatically.

