

THE RIVERSIDE CHURCH

Æolian-Skinner Organ—Opus III8

1955 Specifications

CHANCEL GREAT — UNENCLOSED

16'	Violone	61
16'	Quintaton	61
8'	Diapason	61
8'	Principal.	61
8'	Holzgedackt	61
8'	Gemshorn	61
8'	Flute Harmonique	61
5 ¹ / ₃ '	Quinte	61
4'	Octave	61
4'	Spitzprincipal	61
4'	Flute Couverte	61
2 ² / ₃ '	Twelfth	61
2'	Fifteenth	61
2'	Blockflote	61
1 ³ / ₅ '	Seventeenth	61
	Kleine Mixtur IV	244
	Fourniture IV - VI	292
	Cornet IV - VII	377
	Cymbel III.	183
16'	Ranket	61
	Tremulant	
	Chimes	
	Harp	
	Celesta	
	Sub	
	Unison	
	Echo	

CHANCEL SWELL

32'	Contre Gambe	12
16'	Flute Conique	68
16'	Rohr Bourdon	68
16'	Gambe	12
8'	Geigen Prinzpal	68
8'	Bourdon.	68
8'	Viole de Gambe	68
8'	Viole Celeste.	68
8'	Salicional	68
8'	Voix Celeste	61
8'	Flauto Dolce	68
8'	Flute Celeste	56
4'	Prestant	68
4'	Fugara	68
4'	Flauto Traverso	68
4'	Unda Maris II	122
2 ² / ₃ '	Nazard	61
2'	Doublette II	122
2'	Spillflote.	61
1 ³ / ₅ '	Tierce	61
	Dolce Mixture III - V	221
	Plein Jeu IV	244

CHANCEL SWELL — CONTINUED

	Scharff IV	244
16'	Contre Trompette	68
8'	Trompette	68
8'	Hautbois	68
8'	Oboe d'Amour	68
8'	Menschenstimme (P/F)	68
4'	Clairon	68
4'	Octave Trumpet	68
	Tremulant	
	Sub	
	Unison	
	Super	
	Echo	

CHANCEL CHOIR

16'	Contre Viole	68
8'	Viola Pomposa	68
8'	Viola Celeste.	68
8'	Erzahler	68
8'	Erzahler Celeste	68
8'	Dulcet II	136
8'	Concert Flute	68
8'	Cor de Nuit	68
4'	Montre	68
4'	Koppel Flote	68
2 ² / ₃ '	Rohr Nasat	61
2'	Zauber Flote	61
1 ³ / ₅ '	Terz.	61
1 ¹ / ₃ '	Larigot	61
1'	Siffloete	61
	Mixtur III - IV	196
	Zimbel III	183
16'	Serpent	68
8'	Petite Trompette	68
8'	Cromorne	68
4'	Rohr Schalmey	68
	Tremulant	
	Harp	
	Celesta	
	Sub	
	Unison	
	Super	
	Echo	

CHANCEL SOLO

8'	Gamba	68
8'	Gamba Celeste	68
8'	Doppel Flote.	68
4'	Orchestral Flute	68
2 ² / ₃ '	Quinte Flute	68
2'	Fife	61

CHANCEL SOLO — CONTINUED

16'	Corno di Bassetto.	68
8'	English Horn	68
8'	Orchestral Oboe	68
8'	French Horn	68
8'	Tuba Mirabilis	73
2'	Regal	68
	Zimbelstern	6 Bells
	Chimes	25 Tubes
	Tremulant	
	Harp	
	Sub	
	Unison	
	Super	
	Echo	

CELESTIAL — UNENCLOSED

	Mixture IV - VI	282
16'	Bombarde	12
8'	Trompette Harmonique	61
4'	Clarion Harmonique	61
	Sub	
	Super	

CHANCEL PEDAL

32'	Contre Basse	12
32'	Bourdon.	12
32'	Contre Gambe (Swell)	
16'	Contre Basse	32
16'	Principal.	32
16'	Bourdon.	32
16'	Violone (Great)	
16'	Gambe (Swell)	
16'	Flute Conique (Swell)	
16'	Rohr Bourdon (Swell)	
16'	Contre Viole (Choir)	
16'	Quintaton (Great)	
10 ² / ₃ '	Gross Quint	32
8'	Principal.	32
8'	Spitzprincipal	32
8'	Cello (Great)	
8'	Rohrflote (Swell)	
8'	Quintaton (Great)	
8'	Bourdon.	12
5 ¹ / ₃ '	Quinte	32
4'	Choral Bass	32
4'	Nachthorn	32
4'	Rohrflote (Swell)	
2'	Blockflote	32
	Fourniture III	96
	Cymbale III	96
32'	Contre Bombarde	12

CHANCEL PEDAL — CONTINUED

16'	Ophicleide	32
16'	Bombarde (Celestial)	
16'	Trompette (Swell)	
16'	Serpent (Choir)	
8'	Trumpet.	32
8'	Bombarde (Celestial)	
4'	Clarion	12
4'	Bombarde (Celestial)	
2'	Regal (Solo)	
	Chimes (Solo)	

GALLERY GREAT

16'	Quintaton	68
8'	Principal.	68
4'	Octave	68
4'	Rohrflote	68
2 2/3'	Twelfth	61
2'	Fifteenth	61
	Fourniture III	183
8'	Trumpet.	68
	Sub	
	Unison	
	Super	
	Echo	

GALLERY SWELL

16'	Bourdon.	68
8'	Gedeckt	68
8'	Salicional	68
8'	Voix Celeste	56
8'	Aeoline	68
8'	Vox Angelica	56

GALLERY SWELL — CONTINUED

4'	Geigen Octave	68
4'	Flute Octavante	68
2 2/3'	Nazard	61
2'	Octavin	61
	Plein Jeu III - IV	202
16'	Fagotto	68
8'	Trumpet.	68
4'	Hautbois	68
	Tremulant	
	Sub	
	Unison	
	Super	
	Echo	

GALLERY PEDAL

32'	Bourdon (Chancel)	
16'	Principal.	32
16'	Bourdon.	32
16'	Lieblich Gedeckt (Swell)	
8'	Octave	32
8'	Flute	12
4'	Choral Bass	12
16'	Fagotto (Swell)	

ECHO

8'	Viole Aetheria	73
8'	Viole Celeste	61
8'	Cor de Nuit	73
8'	Flute Celeste II	134
4'	Lieblich Flote	73
2 2/3'	Nazat	61
8'	Cor d'Amour	73

ECHO — CONTINUED

8'	Cromorne	73
8'	Vox Humana.	73
	Tremulant	
	Sub	
	Unison	
	Super	

COUPLERS**CHANCEL:**

	Swell to Great 16-8-4
	Choir to Great 16-8-4
	Solo to Great 16-8-4
	Celestial to Great 16-8-4
	Swell to Choir 16-8-4
	Solo to Choir 16-8-4
	Solo to Swell 16-8-4
	Celestial to Swell 16-8-4
	Great on Solo
	Great on Celestial
	Great to Pedal 8-4
	Swell to Pedal 8-4
	Choir to Pedal 8-4
	Solo to Pedal 8-4
	Celestial to Pedal 8-4

GALLERY:

	Swell to Great 16-8-4
	Swell to Choir 16-8-4
	Great to Swell 16-8-4
	Great to Pedal 8-4
	Swell to Pedal 8-4
	Echo to Pedal 8-4

THE PROVISION of an ideal organ for The Riverside Church offered a unique challenge to the designer and builder of the instrument because of the great variety of the musical requirements of the various services.

First, the organ had to be capable of adequately supporting and leading the singing of a vast congregation.

Secondly, it had to be planned so as to form a suitable accompaniment for the choir during the singing of anthems and oratorios, many of which call for great tonal variety and flexibility.

Thirdly, the tonal structure of the instrument had to form an ideal medium for the authentic rendition of the inspired composition of the organ of all periods.

In the planning there was also the problem of how to use advantageously the many excellent pipes from the old instrument without in way compromising the final result. These various requirements demanded a very complete instrument incorporating a great variety of tonal effects and a build-up and ensemble of considerable complexity and brilliance.

The plan, as carried out, comprises two organs controlled by a five-manual console located in the apse with the choir.

The main organ, housed in the chambers flanking the apse, comprises a four-manual instrument having Great, Swell, Choir, Solo and Pedal Organs, together with an unenclosed Bombarde (Celestial) division placed in the triforium of the apse. The Antiphonal Organ comprises a very complete two-manual instrument located in chambers at the rear of the church. In this location a comprehensive Echo Organ has also been installed.

The reader will be interested to learn that on the request of the designer a complete survey of the acoustical properties of the church was made before the organ was built. This investigation resulted in the treatment of the ceiling of the apse and two bays of the Nave so as to remove the original absorbent qualities of these surfaces and convert them into sound reflectors., thus adding life to the acoustical environment of the building and thereby greatly enhancing the effectiveness of not only the music, but also the spoken word.

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