



THE AUSTIN ORGAN of Riviera Presbyterian Church

MIAMI, FLORIDA

THE SPECIFICATIONS

GREAT ORGAN ⁹

Principal	8'	61 Pipes
Bourdon	8'	61 Pipes
Octave	4'	61 Pipes
Nachthorn	4'	61 Pipes
Spitz Fifteenth	2'	61 Pipes
Furniture (19-22-26-29)		

IV Rks. 244 Pipes

Chimes (Prepared for) .

SWELL ORGAN ¹⁰

Rohrflöte	8'	61 Pipes
Viola	8'	61 Pipes
Viola Celeste, T.C.	8'	49 Pipes
Principal	4'	61 Pipes
Blockflöte	2'	61 Pipes
Plein Jeu (22-26-29)	III Rks.	183 Pipes
Trompette	8'	61 Pipes
Hautbois	4'	61 Pipes
Tremulant		

CHOIR ORGAN ⁷

Nason Flute	8'	61 Pipes
Flauto Dolce	8'	61 Pipes
Flute Celeste, T.C.	8'	49 Pipes
Koppelflöte	4'	61 Pipes
Principal	2'	61 Pipes
Larigot	1 1/3'	61 Pipes
Krummhorn, T.C.	8'	49 Pipes
Tremulant		

PEDAL ORGAN ⁴

Resultant Bass	32'	
Principal	16'	32 Pipes
Viola (Swell Ext.)	16'	12 Pipes
Gedeckt (Choir Ext.)	16'	12 Pipes
Octave	8'	32 Pipes
Gedeckt (From Choir)	8'	
Super Octave (Extension of 8')		
	4'	12 Pipes
Mixture (19-22)	II Rks.	64 Pipes
Trompette (Swell Ext.)	16'	12 Pipes
Krummhorn (From Choir)	4'	

COMBINATIONS

SIX Adjustable pistons to Swell.
 SIX Adjustable pistons to Great.
 SIX Adjustable pistons to Choir.
 FIVE Adjustable Studs to Pedal toe

TEN Adjustable General Pistons and toe studs.

General Cancel.

Divisional canceller bar over each group of stop-keys.

Selective control, Pedal stops on any manual pistons by special adjuster.

Holdset type combination action.

COUPLERS

Great Unison Off	8
Swell to Great	16-8-4
Choir to Great	16-8-4
Swell Unison Off	8
Swell to Swell	16 -4
Choir to Swell	8
Choir Unison Off	8
Choir to Choir	16 -4
Swell to Choir	16-8-4
Great to Choir	8
Great to Pedal	8
Swell to Pedal	8-4
Choir to Pedal	8-4

ACCESSORIES

Great to Pedal reversible piston and toe stud.

Swell to Pedal reversible piston and toe stud.

Choir to Pedal reversible piston and toe stud.

Swell to Great Reversible Piston.

Swell to Choir Reversible Piston.

Tutti Reversible piston and toe stud with light indicator.

Two signal lights and answering push buttons.

Balanced Swell Expression Pedal.

Balanced Choir Expression Pedal.

Balanced Register Crescendo pedal with light indicators.

Pedal light on blower switch serves as "On" indicator.

Glass music rack with built-in light.

The three manual stop-key console is in a case of oak done in contemporary style, finished to match church furnishings.

Console interior of black walnut.

8-cut ivory playing keys.

Console is entirely electric in operation and entirely self-contained.

In the original design of RIVIERA PRESBYTERIAN CHURCH, chambers had been prepared at either side of the elevated chancel area. However, these were never used. The church had a large rear gallery and the choir was located here with an electronic organ.

Several changes were made in this area in preparation for the new Austin Organ in order to achieve the most successful installation possible for organ and choir.

The soft acoustic plaster ceiling over the rear gallery was replaced with hard plaster. The translucent rear window was sealed off against heat and cold and large stair vestibules at either side of the gallery were walled off for better sound projection from the rear gallery.

The new organ was designed with a rather open facade of speaking bass pipes from the 16' Pedal Principal, the 8' Pedal Octave and the 8' Great Principal, with wood uprights interspersed and wood framing around the whole display, giving the appearance of a case. The surrounding walls and ceiling serve well to blend and focus the sound, and tonal egress to the church is very free.

The choir sits in front of the organ, and the console is located in the center of the gallery at the gallery rail, with organist facing both choir and organ, the best possible location for judging tonal balance of the musical forces.

Tonally, the organ was designed to achieve the maximum amount of flexibility obtainable in a medium size 3 manual organ, for the many varied accompanimental and solo needs of the church service.

built by Austin Organs, Incorporated

ORGAN ARCHITECTS AND BUILDERS

HARTFORD, CONNECTICUT

06101

*Full facade of speaking pipes
with large open areas still pro-
vides excellent tonal egress*

