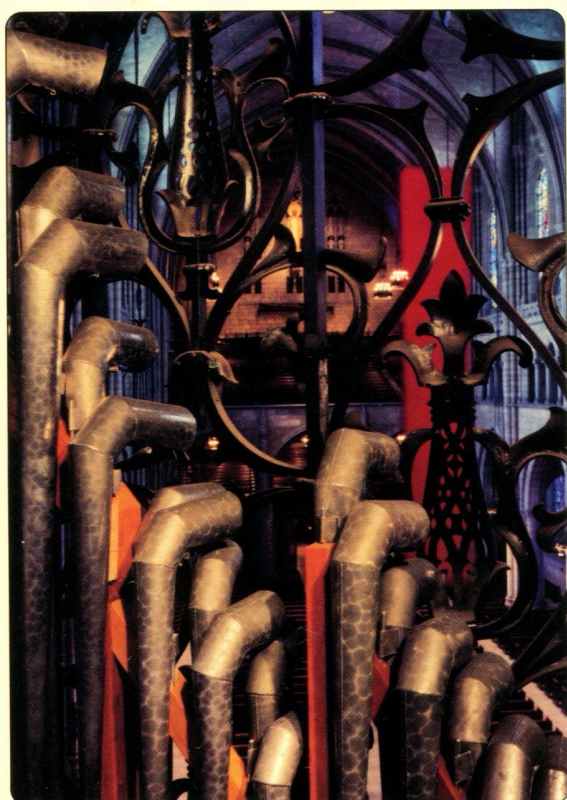




ORGANS



RIVERSIDE



*Festival
Trumpet*



*32'
Bombarde*



When one visitor asked Virgil Fox why the giant 32' Bombarde pipes spoke so quickly (the largest one being 32' tall), he retorted, "Because they're made out of glass!" Perhaps he was referring to the small windows that allow the organ tuner to inspect the beating of the brass tongue. This type of pipe, known as a "reed," is similar to the bassoons, oboes and clarinets of the orchestra—only much, much larger.

The First Riverside Organ

THE FIRST ORGAN IN THE RIVERSIDE CHURCH WAS BUILT IN 1929-'30 by the Hook & Hastings Company of Boston. This venerable organ-building company first gained its reputation in the 1840s, moving on to produce some of America's most significant instruments through the 1860s, '70s and '80s. By 1930, Hook & Hastings had survived two generations of radical change, as new organs progressed from earlier classical roots to bold new orchestral concepts, echoing the crest of Victorian and Wagnerian ideals in turn-of-the-century music-making.

While Hook & Hastings continued to secure business in the new era, the company never really kept pace with the times, and after 1900 their share of prestigious orders dwindled. Therefore the contract for the new Riverside Church in New York City was an unquestionable triumph—a 112-stop organ for the most talked-about religious edifice of its day, noted for its beauty, its detail and the infinite care lavished upon its creation.

The ORGANISTS of RIVERSIDE

HAROLD VINCENT MILLIGAN

*Organist 1930-'44
(shown below at the 1930 console)*

FREDERICK KINSLEY

Organist 1944-'46

VIRGIL FOX

*Organist 1946-'57
"Titular Organist" 1957-'64*

FREDERICK SWANN

*Assistant Organist 1952-'57
Organist 1957-'68*

*Director of Music
& Organist 1968-'83*

JOHN WALKER

Director of Music & Organist 1983-'92

TIMOTHY SMITH

Director of Music & Organist from 1992

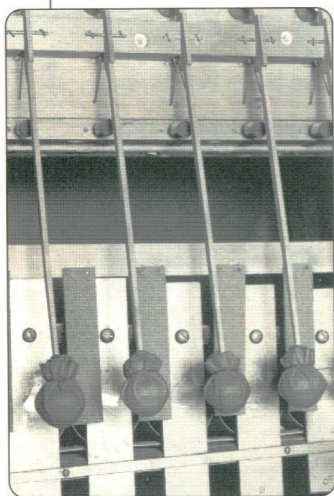


Given the array of progressive builders active in 1929—Skinner, Kimball, Æolian and others had long led the field—it is particularly surprising that such a noteworthy church should opt instead for Hook & Hastings. Sadly, the new instrument did not garner a sterling reputation. Musically, it was ineffective, with the immense pipes of the 32' Diapason installed directly behind the chancel grilles—a wall of wood stifling the tone of the organ behind it. Mechanically, the instrument was a generation out-of-date, with obsolete inner mechanisms and an unwieldy console with blind combination pistons.

The cognoscenti may well have considered the instrument an affront to progress. Noted organ architect Emerson Richards attended the organ's dedication in November of 1930 (played by Firmen Swinnen, personal organist to Pierre S. duPont) and wrote to a friend, "The organ is terrible. Swinnen had a fit. Told me that if he could have gotten out of it he would not

have played." T. Scott Buhrman, editor of *The American Organist* was more charitable, writing in 1948: "As organs went in those 1930s, this instrument was not really bad; it just wasn't good."

However, the Hook & Hastings contained a number of fine individual stops, some of which have remained cherished ingredients of the signature Riverside sound. They include many flutes (among them the elegant, limpid Doppelflöte, a specialty of Hook & Hastings with two mouths per pipe), the room-shaking 32' Bourdon and Diapason (the latter is now called *Contre Basse*), several sets of shimmering strings and cel-estes, and the unusually bold percussion tones of the Harp and Chimes.



The Harp is actually a celesta-like instrument (felted hammers striking metal bars) and is controlled from the console like any other stop. It is one of many features of the original 1930 instrument still present in the Riverside organ.

HOOK & HASTINGS COMPANY

BOSTON, MASSACHUSETTS—OPUS 2540, 1929-'30

GREAT—enclosed, manual II

16' Grand Diapason (unenclosed)	61
8' Open Diapason Forte (unenc.)	61
8' Open Diapason Mezzo	61
8' Gamba	73
8' Viole d'Amour	73
8' Claribel or Hohlflöte	73
8' Doppelflöte	73
4' Octave	61
4' Flute Harmonique	73
2 3/4' Octave Quinte	61
2' Super Octave	61
Mixture v	305
16' Trumpet	12
8' Trumpet	61
4' Clarion	12

SWELL—enclosed, manual III

16' Lieblich Bourdon	73
8' Open Diapason	73
8' Geigen Principal	73
8' Salicional	73
8' Salicional Celeste (tenor c)	61
8' Viole d'Orchestre	73
8' Viole d'Orchestre Celeste (t.c.)	61
8' Muted Viole	73
8' Muted Viole Celeste (tenor c)	61
8' Gross Flöte	73
8' Gedeckt	73
8' Spitzflöte	73
8' Spitzflöte Celeste (tenor c)	61
4' Octave	73
4' Violina	73
4' Orchestral Flute	73
2' Flageolet	61
Solo Dolce Cornet v	305
16' Posaune	73
8' Cornopean	73
8' Orchestral Oboe	73
8' Vox Humana	61

CHOIR—enclosed, manual I

16' Contre Viole	73
8' English Open Diapason	73
8' Violin Diapason	73
8' Viola da Gamba	73
8' Gamba Celeste (tenor c)	61
8' Concert Flute	73
8' Zauberflöte (Chimney)	73
8' Quintadena	73
8' Dolce	73
8' Dolce Celeste (tenor c)	61
4' Gambetta	73
4' Suabe Flute	73
2 3/4' Nazard	61
2' Lieblich Piccolo	61
1 3/4' Tierce	61
1 1/2' Septieme	61
8' Clarinet	73
8' English Horn	73
8' Vox Humana (Swell)	73

ECHO—enclosed, floating, located in gallery

8' Viole Ætheria	73
8' Vox Angelica (tenor c)	61
8' Cor de Nuit	73
8' Orchestral Flute	73
4' Lieblich Flute	73
2' Dulcet	61
Harmonic Ætheria IV	244
8' Oboe d'Amore	73
8' Vox Humana	73

SOLO—enclosed, manual IV

8' Stentorphone	73
8' Philomela	73
8' Gross Gamba	73
8' Gamba Celeste (tenor c)	61
4' Octave Viole	73
4' Hohlpfeife	73
2' Concert Piccolo	61
8' Corno di Bassette	73
8' French Horn	73
16' Contra Tuba	12
8' Tuba Mirabilis	61
4' Tuba Clarion	12

PERCUSSIONS available all manuals

Chimes (Deagan A) PP P M FF	tubes 25
Harp MF F	bars 61
Harp Celesta	notes 49

GALLERY GREAT—enc., floating

16' Open Diapason (unenclosed)	61
8' Open Diapason (unenclosed)	61
8' Viola da Gamba	73
8' Gamba Celeste (tenor c)	61
8' Clarabella	73
8' Dolce	73
4' Rohr Flöte	73
2' Piccolo Harmonique	61
Mixture III	183
8' Trumpet	61

GALLERY SWELL—enc., floating

16' Lieblich Bourdon	73
8' Open Diapason	73
8' Salicional	73
8' Salicional Celeste (tenor c)	61
8' Aeoline	73
8' Dolce Celeste (tenor c)	61
8' Gedeckt	73
4' Violina	73
4' Flauto Traverso	73
2' Flageolet	61
Solo Dolce Cornet III	183
16' Contra Fagotto	73
8' Cornopean	73
8' Orchestral Oboe	73

PEDAL ORGAN—unenclosed

32' Open Diapason	12
32' Bourdon	12
16' First Open Diapason	32
16' Second Open Diapason (Great)	32
16' Violone	32
16' Bourdon	32
16' Lieblich Gedeckt (Swell)	12
10 3/4' Quintflöte	--
8' Gross Flöte	12
8' Violoncello	12
8' Flauto Dolce	12
32' Bombarde	12
16' Bombarde	32
16' Posaune (Swell)	12
16' Contra Tuba (Solo)	12
8' Tuba Mirabilis (Solo)	12
4' Tuba Clarion (Solo)	12

GALLERY PEDAL—unenclosed

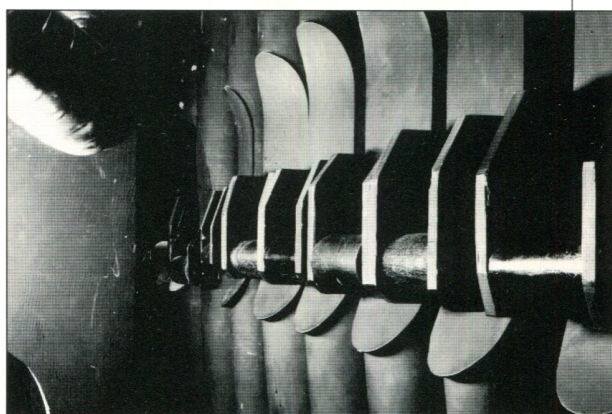
16' Open Diapason	32
16' Bourdon	32
16' Lieblich Bourdon (Gallery Swell)	12
8' Gross Flöte	12
8' Flauto Dolce	12
16' Contra Fagotto (Gallery Swell)	12

The 1953-'55 Æolian-Skinner

VIRGIL FOX IS ONE OF THE VERY FEW organists who requires no introduction. Born in 1912, he achieved his fame early on: a debut at the New York Wanamaker Store in 1932, chairman of the Peabody Conservatory organ department in 1938, organist of the Riverside Church in 1946, voted America's most popular organist by the American Guild of Organists in 1952. "Virgil" (as his crowds came to hail him) combined talent and flair with equal parts drama and melodrama. Matched to an electrifying technique and a diligent practice regime, Fox handily commanded five decades of capacity audiences all over the world. The Riverside Church was a prestigious pedestal from which to launch a concert career, and the Fox-Riverside marriage seemed an ideal one.

Upon assuming the position of Riverside organist, Fox's top priority was a new organ, and it would come from none other than the Æolian-Skinner Organ Company of Boston, the premier builder of the day. First to arrive was a new console in 1948, with five manuals and every feature Fox could dream up. Installation of the organ itself began in 1953, incorporating certain pipes from the old instrument but recasting them according to new musical purposes and Fox's particular desires.

Æolian-Skinner's president and tonal director, G. Donald Harrison, had spent 20 years redefining the American organ. His style had evolved steadily away from the ultra-romantic Wagnerian ideal into a leaner, clearer organ which would plausibly render many centuries' worth of organ music, while at the same time being versatile and appropriate for divine worship and choral accompaniment. The Riverside organ may have proven a headache; Fox was not only exacting but given to whim, and the design of the organ appeared to change with every phone call to Boston. Eventually Harrison entrusted his assistant (and future Æolian-Skinner president) Joseph S. Whiteford with management of the job. The organ was dedicated in 1955 with great fanfare, including the New York Philharmonic conducted by Dmitri Mitropoulos. From then until the early 1960s, Fox made a landmark series of LP records for Capitol, Command and RCA, making the Riverside organ a fixture of household hi-fi sets.



Æolian-Skinner specialty orchestral stops in the Solo organ: the Corno di Bassetto (left) and English Horn.

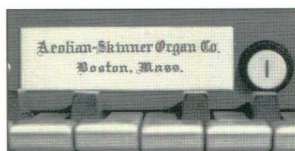


Virgil Fox at the 1948 console (top); Æolian-Skinner added two new 32' registers: the Bombarde (above), and the Contre Gambe (middle), whose feet and mouths are traditionally built but whose bodies are made of flexible hose.

• the SPECIFICATION of THE NAVE ORGAN •

GREAT—unenclosed, manual II

32' Manual Untersatz (prepared for)	
16' Brumm bass (prepared for)	
16' Violone	61 B/I
8' Diapason	61 E/I
8' Prinzipal	61 B
8' Flute Oktaviante	61 F
8' Holz Gedackt	61 B
8' Gemshorn	61 B
5 1/3' Quinte	61 B
4' Octave	61 F/I
4' Spitz Prinzipal	61 B
4' Flûte couverte	61 B
2 2/3' Octave Quinte	61 B/I
2' Super Octave	61 D/I
2' Blockflöte	61 B
1 3/5' Tierce (3 1/5' at c ⁸⁵⁰)	61 B
1 1/5' Kleine Mixtur IV	244 B
19. 22. 26. 29.	12
15. 19. 22. 26.	12
12. 15. 19. 22.	12
8. 12. 15. 19.	12
5. 8. 12. 15.	13
1 1/5' Fourniture V-VII	343 D/I
19. 22. 26. 29. 33.	12
15. 19. 22. 26. 29.	12
12. 15. 19. 22. 26.	12
8. 12. 15. 19. 22.	12
1. 8. 8. 12. 15. 19. 13	



GREAT—continued

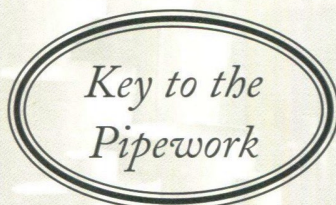
1/2' Scharf IV	244 D/I
29. 33. 36. 40.	9
26. 29. 33. 36.	9
22. 26. 29. 33.	9
19. 22. 26. 29.	9
15. 19. 22. 26.	9
12. 15. 19. 22.	9
8. 12. 15. 19.	7
VII Grand Chorus (Gal. Great) F	
16' Posaune	61 D ¹ /I
8' Trompete	61 D ¹ /I
4' Klarine	61 D ¹ /I
Tremulant	
Chimes (Solo)	
Harp (Choir)	
Celesta (Choir)	
Sub	
Unison Off	
Positiv	
Positiv Sub	
Manual v	

SWELL—enclosed, manual III

32' Contre Gambe	12 B
(ext. 16', flexible pipe bodies)	12 B
16' Gambe (ext. 8', to g ⁵⁶)	12 B
16' Flûte conique	68 B
16' Rohr Bordun	68 B
8' Montre	68 D
8' Viole de Gambe	68 B
8' Viole Celeste	68 B
8' Salicional	68 A
8' Voix Celeste (og)	61 A
8' Rohrflöte	* 68 D
8' Flauto Dolce	68 A
8' Flute Celeste (tenor c)	56 B
4' Prestant	68 D
4' Flûte harmonique	* 68 D
4' Unda Maris II	136 A
2 2/3' Nazard	* 61 B
2' Doublette	61 D
2' Spillflöte	* 61 B
1 3/5' Tierce (3 1/5' at c ⁸⁵⁰)	* 61 B
8' Cornet v (draws stops marked *)	
2' Dolce Mixture III-V	221 A/B
15. 19. 22.	18
12. 15. 19.	12
8. 12. 15. 19.	12
5. 8. 12. 15.	12
1. 5. 8. 8. 12.	7

SWELL—continued

1 1/5' Plein Jeu IV	244 D
19. 22. 26. 29.	12
15. 19. 22. 26.	12
12. 15. 19. 22.	12
8. 12. 15. 19.	12
1. 8. 12. 15.	13
2/3' Cymbale IV	244 D/I
26. 29. 33. 36	12
22. 26. 29. 33	12
19. 22. 26. 29	12
15. 19. 22. 26	12
12. 15. 19. 22	7
8. 12. 15. 19	6
16' Contre Trompette	68 B/I
8' Trompette	68 B/I
8' Hautbois	68 B
8' Oboe d'Amour	68 A
8' Clarinet	68 E/I
8' Menschenstimme	68 A
4' Clairon	68 B/I
4' Octave Trumpet	68 B
Tremulant	
8' Trompeta Majestatis (Gal. Gt.)	
Sub	
Super	
Unison Off	
Positiv	
Manual v	



wind pressure stops ranks pipes

Great	3 1/2"	20	32	1,868
Swell	5"	28	39	2,454
Choir	5"	22	29	1,813
Solo	10"	12	12	781
Positiv	2 1/2"	9	15	891
Bomb	5" & 12"	2	6	246
Pedal	5"	13	17	628
Gal. Great	5"	9	12	746
Gal. Swell	5"	14	18	1,151
Celestial	5"	9	10	647
Gr. Chorus	5"	3	7	427
Gal. Pedal	5"	5	7	260
Totals		146	204	11,912

A Hook & Hastings Co., 1929-'30

B Aeolian-Skinner Organ Co. 1953-'55

B¹ M.P. Möller pipes in Aeolian-Skinner stock, used in new organ, 1953-'55

C Aeolian-Skinner Organ Co., 1964

D Gilbert F. Adams & Anthony A. Bufano, 1965-'67

D¹ Recycled, revoiced stops from 1956 Aeolian-Skinner at St. Thomas Church New York City, installed 1967

D² M.P. Möller (pipes), Adolf Zajic (voicing), Anthony A. Bufano (chests), 1967

D³ 1955 Aeolian-Skinner Great stop, moved to Pedal, 1967

E 1925 Skinner Organ Co. pipes (Op. 399), installed 1970s

E¹ M.P. Möller (pipes), Adolf Zajic (voicing), Anthony A. Bufano (chests), 1978

E² Tierce rank added, 1978

E³ 1955 Aeolian-Skinner Great stop moved to Choir 1978, replacing Hook & Hastings Contre Viole

F Tom Anderson (pipes), John Hendricksen (voicing), Anthony A. Bufano (chests), 1980

F¹ New pipes, M.P. Möller, 1980

G Installed 1980s, origin and pedigree unknown; 1-16 stopped wood marked "Pedal Quint;" 17-49 open harmonic wood, double mouths; 50-61 natural length open metal pipes

G¹ Kilgen pipes from St. Francis Xavier Church, New York City, installed 1980s

H Solo 4' Flûte octaviante from 1929-'30 Casavant in the Juilliard School of Music; installed first at 3 1/5', then at 2', 1991

H¹ installed and configured 1991

I revoiced 1995-'96, Robert Pearson

I¹ Aug. Laukhuff GmbH. (pipes), Robert Pearson (voicing), 1996



CHOIR—enclosed, manual I

16' Quintaton	61 E ³
8' Viola Pomposa	68 D
8' Viola Celeste	68 D
8' Dulcett II	136 A
8' Concert Flute	68 A
8' Cor de Nuit	* 68 B
8' Erzähler	68 B
8' Erzähler Celeste	68 B
4' Prinzipal	68 B/I
4' Koppelflöte	* 68 B
2 2/3' Rohr Nasat	* 61 B
2' Zauberflöte	* 61 B
1 3/5' Tierce (3 1/5' at c ^{#50})	* 61 B
1 1/5' Larigot (2 2/5' at c ^{#50})	61 B
1' Sifflöte (2' at c ^{#50})	61 B
8' Cornet v (dravos stops marked*)	
1' Mixtur III-IV	190 B
22. 26. 29.	12
19. 22. 26.	12
15. 19. 22.	12
12. 15. 19.	12
8. 12. 15.	6
1. 5. 8. 15.	7
1/4' Zimbel III	183 B
36. 40. 43.	6
33. 36. 40.	6
29. 33. 36.	6
26. 29. 33.	6
22. 26. 29.	6
19. 22. 26.	6
15. 19. 22.	6
12. 15. 19.	6
8. 12. 15.	6
1. 8. 12.	7
2/5' Jeu de Clochette II	122 D
31. 36.	30
29. 31.	6
24. 29.	6
22. 24.	7
17. 22.	5
15. 17.	7
16' Serpent	68 B/I
8' Petite Trompette	68 B/I
8' Krummhorn	68 B/I
4' Rohr Schalmey	68 B/I
8' Festival Trumpet (Bomb.)	D/I
Tremulant	
(8') Harp (extension Celesta)	A
(4') Celesta (unenclosed) bars	61 A
Nachtigall on Ped. toe-stud	1 E/H ¹
Sub	
Super	
Unison Off	
Positiv	
Manual v	

BOMBARDE—unenclosed, man. v

8' Mounted Cornet v	185 D/I
(g ²⁰ to g ⁵⁶)	
1. 8. 12. 15. 17.	37
Tremolo	
16' Festival Trumpet (t.c. ext. 8')	
8' Festival Trumpet	61 D/I
4' Festival Trumpet (ext. 8' to c ⁴⁹)	
8' Tuba Mirabilis (prepared for)	
8' Trompeta Majestatis (Gal. Gt.)	

SOLO—enclosed, manual IV

8' Gambe	68 A/B
8' Gambe Celeste	68 A/B
8' Doppelflöte	68 A/B
4' Orchestral Flute	61 G
2 2/3' Quinte Flute	61 B
2' Fife	61 H
16' Corno di Bassetto	68 B
8' Trompette Harmonique	
(14" wind pressure)	61 B/D
8' French Horn	68 B ¹
8' English Horn	68 B
8' Orchestral Oboe	68 G ¹
4' Clairon Harmonique	61 B/D
8' Cornet des Bombardes v (Bomb.)	
Tremulant	
Chimes (g ²⁰ to g ⁴⁴)	tubes 25 A
Chimes Forte (opens tube enclosure)	
Celesta (Choir)	A
Zimbelstern	bells 5 B
Sub	
Super	
Unison Off	
Positiv Off	
Manual v	



POSITIV—unenclosed, manual IV

8' Prinzipal	61 D/I
8' Singend Gedeckt	61 D
4' Oktav	61 D/I
4' Rohrflöte	61 D/I
2' Superoktav	61 D/I
1 1/5' Larigot	61 D
1 1/5' Mixtur v	305 D/I
19. 22. 26. 29. 33.	12
15. 19. 22. 26. 29.	12
12. 15. 19. 22. 26.	12
8. 12. 15. 19. 22.	12
1. 8. 12. 15. 19.	13
1/5' Terzzymbel III	183 D
33. 36. 38.	8
31. 33. 36.	8
29. 31. 33.	8
26. 29. 31.	8
24. 26. 29.	8
22. 24. 26.	8
19. 22. 24.	8
15. 19. 22.	5
8' Trichter Regal (c ¹³ to c ⁴⁹)	37 D ²
Tremulant	
Sub	
Unison Off	

PEDAL—unenclosed

32' Contre Basse (ext. 16')	12 A
32' Contra Bourdon (ext. 16')	12 A
32' Contre Gambe (Swell)	B
16' Contre Basse	32 A/F
16' Prinzipal	32 F
16' Violone (Great)	B
16' Gambe (Swell)	B
16' Flûte conique (Swell)	B
16' Bourdon	32 A
16' Rohr Bordun (Swell)	B
16' Quintaton (Choir)	E ³
8' Prinzipal	32 F
8' Spitz Prinzipal	
(7" wind pressure, cc to gg)	32 B
8' Cello (Great Violone)	B
8' Flute Oktaviante (Great)	F
8' Bourdon (ext. 16')	12 A
8' Rohrflöte (Swell 16')	B
5 1/3' Quinte	32 B
4' Choral Bass	32 B
4' Nachthorn	32 B
4' Flöte (Great Flute Oktav.)	F
4' Rohrflöte (Swell 16')	B
2' Blockflöte (Great)	B
2 2/3' Mixture III	96 F
12. 15. 19.	32
1' Cymbel III	96 F
22. 26. 29.	32
32' Harmonics VI (Ped.+Sww. Bdns.) F	
(10 2/3'). 1. 3. 5. 7. 9.	12
16' Prinz. at (32'). (16').	20
32' Contre Bombarde (ext. 16')	12 B
16' Bombarde (7" wind)	32 B
16' Rankett	32 D ³
16' Contre Trompette (Swell)	B
16' Serpent (Choir) (in Ch. jamb)	B
8' Trumpet (7" wind)	32 B ¹
8' Rankett (ext. 16')	12 D ³
4' Clarion (ext. 8')	12 B
4' Trompette (Solo Clairon)	B/D
4' Rankett (ext. 8')	12 D ³
8' Trompeta Majestatis (Gal. Gt.)	
Chimes (Solo)	

GALLERY GREAT—enc., man. II

16' Quintade	68 C
8' Principal	61 D/I
8' Flûte harmonique	61 E
4' Octave	61 D/I
4' Flûte à cheminée	68 A
2' Fifteenth	61 F/I
1 1/3' Fourniture IV	244 F/I
19. 22. 26. 29.	18
15. 19. 22. 26.	12
12. 15. 19. 22.	9
8. 12. 15. 19.	9
5. 8. 12. 15.	6
1. 5. 8. 12.	7
8' Trompette	61 F ¹ /I ¹
8' Trompeta Majestatis	
(22 1/2" wind pressure)	61 E ¹
Tremulant	
Chimes (knob in Solo jamb)	25 A
Sub	
Super	
Unison Off	
Manual v	

GALLERY SWELL—enc., man. III

16' Bourdon	68 A
8' Gedeckt	68 A
8' Salicional	68 A
8' Voix Celeste (tenor c)	56 A
8' Aeoline	68 A
8' Vox Angelica (tenor c)	56 A
4' Octave Geigen	68 F
4' Flute Octaviante	68 A
2' Doublette	61 F
2 2/3' Sesquialtera II	122 C/E ²
12. 17.	49
10. 12.	12
1' Plein Jeu IV	244 E
22. 26. 29. 33.	13
19. 22. 26. 29.	17
15. 19. 22. 26.	12
12. 15. 19. 22.	8
8. 12. 15. 19.	6
1. 8. 12. 15.	5
16' Fagotto	68 A/B/I
8' Trompette	68 B/I
4' Hautbois	68 A/B/I
Tremulant	
Sub	
Super	
Unison Off	
Manual v	

CELESTIAL—enclosed, manual V

8' Viole Ætheria	68 A
8' Viole Celeste	61 A
8' Flute Celeste II (cel. t.c)	124 C
8' Cor de Nuit	68 A
4' Flûte traversière	68 A
2 2/3' Nasat	61 B
8' Cor d'Amour	68 A/I
8' Cromorne	68 C
8' Voix Humaine	61 A
Tremulant	
(8') Harpe Séraphique (prepared for)	
Harpe Forte (prepared for)	
Sub	
Super	
Unison Off	

GRAND CHORUS—unenc., man. II

8' Diapason	61 E/I
4' Major Octave	61 E/I
2' Grand Plein Jeu v	305 E/I
15. 19. 22. 26. 29.	12
12. 15. 19. 22. 26.	12
8. 12. 15. 19. 22.	24
1. 5. 8. 12. 15.	13

ORGANO PICCOLO—prepared for

8' Flauto	
4' Ottava	
4' Flauto in Ottava	
2' Decima Quinta	
1 1/3' Decima Nona	
1' Vigesima Seconda	
2 1/2' Vigesima Sesta	
1/2' Vigesima Nonna	
2' Ripieno v (collective)	

• the SPECIFICATION of THE NAVE ORGAN •

GALLERY PEDAL—unenclosed

16' Open Wood	32 A
16' Prinzipal	32 A/C
16' Bourdon	32 A
16' Lieblich Gedeckt (Gal. Sw.)	A
16' Quintade (Gallery Great)	C
8' Octave	32 A/C
8' Pommer (ext. 16' Bourdon)	12 A
4' Super Octave (ext. 8' Oct.)	12 A/C
2' Mixture III	96 E
15, 19, 22.	32
32' Grand Cornet VI	
(Gal. Ped. & Sw. Bdns.)	E
(10 $\frac{3}{4}$ '), 1, 3, 5, 7 $\frac{1}{2}$ 9.	12
16' Prin. & Open at (32'). (16').	20
16' Bombarde	
(ext. Gal. Great Trompette)	12 F ¹ /1
16' Fagotto (Gallery Swell)	A/B
8' Trompette (Gallery Great)	F ¹ /1 ¹

CHANCEL CONSOLE

CHANCEL COUPLERS & ACCESSORIES

by tilting tablet

Great	to Pedal	8'
Swell	to Pedal	8'
Choir	to Pedal	8'
Solo	to Pedal	8'
Positiv	to Pedal	8'
Manual v	to Pedal	8'
Swell	to Pedal	4'
Choir	to Pedal	4'
Solo	to Pedal	4'
Manual v	to Pedal	4'
Pedal Divide (1-12 Pedal, 13-32 Coups.)		
Pedal to Great (operates entire Pedal)		
Swell	to Great	8'
Choir	to Great	8'
Solo	to Great	8'
Great	to Choir	8'
Chancel	(activates Chancel stops)	
Both	(activates entire organ)	
Gallery	(activates Gallery stops)	
Swell	to Choir	16'
Swell	to Choir	8'
Swell	to Choir	4'
Solo	to Choir	8'
Solo	to Choir	4'
Great	on Solo	8'
Great	on Manual v	8'
Swell	to Great	16'
Swell	to Great	4'
Choir	to Great	16'
Choir	to Great	4'
Solo	to Great	16'
Solo	to Great	4'
Solo	to Swell	8'
Solo	to Swell	4'
Choir	to Swell	8'

GALLERY COUPLERS & ACCESSORIES

by drawknob in left stopjamb

Great	to Pedal	8'
Swell	to Pedal	8'
Great	to Pedal	4'
Swell	to Pedal	4'
Swell	to Great	16'
Swell	to Great	8'
Swell	to Great	4'
Swell	to Choir	16'
Swell	to Choir	8'
Swell	to Choir	4'
Great	to Swell	16'
Great	to Swell	8'
Great	to Swell	4'
Gallery Swell	to Swell Expression	
Gallery Great	to Solo Expression	

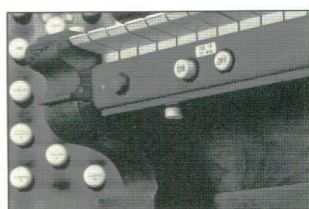
COMBINATION ACTION

Great	1-10	pistons, manual II
Swell	1-10	pistons, manual III
Choir	1-14	pistons, manual I
Solo	1-10	pistons, manual IV
Positiv	1-6	pistons, manual IV
Bombarde	1-4	pistons, manual V
Pedal	1-14	toe-studs,
		left & right toe-sweeps
Gal. Great	1-5	pistons, manual II
Gal. Swell	1-6	pistons, manual III
Celestial	1-5	pistons, manual V
Gal. Pedal	1-5	toe-studs, left toe-sweep
General	1-20	pistons, manuals II & III
General	1-4	toe-studs, right toe-sweep
General	5-12, 16-20	toe-studs,
		left outrigger

Memory Level \uparrow button, right panel
Memory Level \downarrow button, right panel
Set piston, under manual I

There are 32 levels of combination memory,
with provision for expansion to 256.

The equipment is by Solid State Logic Ltd.



COMBINATION FUNCTIONS

each with indicator light

Crescendo Standard	button, right panel
Crescendo A	button, right panel
Crescendo B	button, right panel
Crescendo C	button, right panel
Crescendo Adjust	button, right panel
Blind Check	button, right panel
Level Clear	button, right panel

CANCEL MOVEMENTS

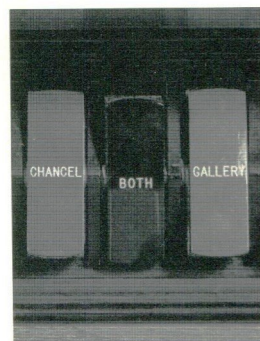
o (General Cancel)	piston, manual I
	toe-stud, right outrigger
Chancel	o piston, manual I
Gallery	o piston, manual I
Great	o piston, right Great keycheek
Swell	o piston, left Great keycheek
Choir	o piston, right Choir keycheek
Solo	o piston, right Swell keycheek
Positiv	o piston, right Choir keycheek
Solo	o piston, right Swell keycheek
Bombarde	o piston, left Great keycheek
Pedal	o piston, left Choir keycheek
Gal. Great	o piston, right Choir keycheek
Gal. Swell	o piston, left Great keycheek
Celestial	o piston, right Swell keycheek
Gal. Pedal	o piston, left Choir keycheek
Couplers	o piston, left Choir keycheek
Gal. Cnsl.	o piston, left Choir keycheek

REVERSIBLE MOVEMENTS

Great to Pedal	
	kick-pedal & piston, manual II
Swell to Pedal	
	kick-pedal & piston, manual III
Choir to Pedal	
	kick-pedal & piston, manual I
Solo to Pedal	
	kick-pedal & piston, manual IV
Manual v to Pedal	
	kick-pedal & piston, manual V
Positiv to Pedal	
	toe-stud & pistons, manuals I & IV
Solo to Great	piston, manual IV
Gal. Great to Pedal	piston, manual II
Gal. Swell to Pedal	piston, manual III
All Swells to Swell	piston, manual III
32' Bombarde	toe-stud, rt. outrigger
32' Bourdon	toe-stud, right outrigger
32' Gambe	toe-stud, right outrigger
32' Contre Basse	toe-stud, right outrigger

INTER-CANCELING REVERSIBLE MOVEMENTS

Chancel	piston, right Great keycheek
	toe-stud, right outrigger
Gallery	piston, right Great keycheek
	toe-stud, right outrigger
Both	piston, right Great keycheek
	toe-stud, right outrigger



SILENCERS & TUTTIS

reversibles, each with indicator light

Chorus Reeds	piston, left Sw. keycheek
Mixtures	piston, left Swell keycheek
Manual 16' & Pedal 32' stops	
	piston, left Swell keycheek
4' Couplers	piston, left Swell keycheek
Celestes	piston, left Solo keycheek
Tremulants	piston, left Solo keycheek
Tutti	kick-pedal & piston, manual II
Gallery Tutti	piston, manual V



ENSEMBLE PISTONS

inter-canceling reversibles
with indicator lights in right panel

Master	I-VI	pistons, manual V
Master	I-VI	kick-pedals, left kick panel
Gallery	I-VI	pistons, manual IV

SPECIAL FUNCTIONS

by drawknob in Solo jamb

Ensemble Release	
	deactivates Ensemble pistons
Knobs Off Ensembles	
	deactivates knobs when
	any Ensemble piston is engaged
All Swells to Swell	
	couples all swell boxes to Master Swell
Manual Transfer (not affected by pistons)	
	interchanges Great and Choir manuals,
	including all couplers, pistons and reversibles

BALANCED PEDALS

Gallery Great & Celestial Expression
Gallery Swell Expression
Choir Expression
Swell & Master Expression
Solo Expression
Gallery Crescendo (with digital readout)
Master Crescendo (with digital readout)

ACCESSORIES

Telephone Signal Light	
	centered directly above manual V
Console Lights	with dimmer control

GALLERY CONSOLE

As part of the 1967 tonal revisions,
Anthony Bufano installed a rebuilt
Austin console in the Gallery. It controls
the Gallery organ, the Grand Chorus
and the Trompeta Majestatis.

1967 to the present

VIRGIL FOX LEFT RIVERSIDE IN 1964 TO DEVOTE his energies solely to recordings and concerts. In fact, Virgil's schedule had become so hectic even before this time that Fred Swann was appointed organist in 1957. By 1964 Swann had become intimately familiar with the Æolian-Skinner—both its strong and weak points. After living with the instrument for a decade, and consulting eminent organists Harold Gleason and Catharine Crozier,

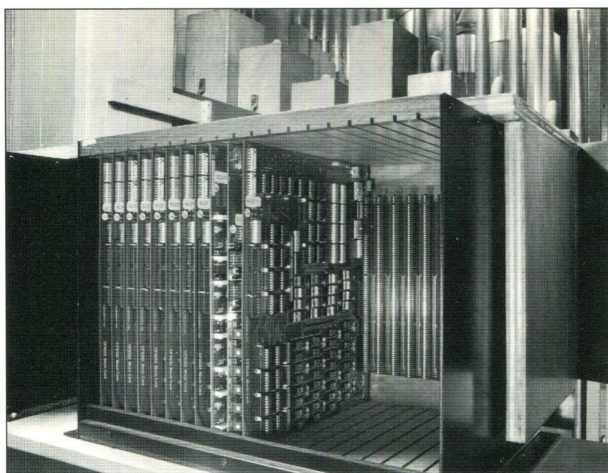
Swann proposed substantial revisions to increase the instrument's scope and musical effectiveness.

With fortuitous timing, Anthony Bufano had been appointed Curator of Organs in 1963. Having apprenticed in the Æolian-Skinner factory, Bufano was ready to tackle any challenge. He not only oversaw the 1965-'67 revisions and additions by voicer Gilbert F. Adams (who,

like Bufano, had also trained and worked at Æolian-Skinner), but also rebuilt the console

Anthony A. Bufano from the ground up, devising numerous clever mechanisms and playing aids. More than anyone, Bufano adopted the organ, and his unstinting stewardship soon became legend. Said Swann, "He made things and made them work flawlessly. I think he's a mechanical genius."

Over Bufano's 31-year tenure, the Riverside organ continued to evolve, reflecting the needs of the Church, the requirements of the musicians, and an overriding desire to refine an already monumental instrument. Further revisions included



Solid-state technology installed in 1981 and revised in 1994 has simplified the organ's electrical systems and expanded the ease and flexibility with which the organist can perform.

the Grand Chorus, the Trompeta Majestatis, new Pedal principal choruses, solid-state coupling and combination actions and new wiring, all in addition to regular tuning, maintenance and repair work. (In 1995 Robert Pearson assumed the role of Curator.)

Perhaps the greatest change to the organ has been in its acoustical environment: the sealing of the porous acoustical tile of the Nave ceiling and the tremendous improvement that has resulted. This work, partially completed in 1995 with the rest to follow in the future, has transformed the sound of the organ, giving it a new warmth and vibrancy, and lending additional charm to old and new stops alike.



One of the Chancel Great windchests, showing pipework old and new



The first organ in Christ Chapel was Hook & Hastings Opus 254I (1930) containing 28 stops and 30 ranks. The present instrument was built in 1959-'60 by Austin Organs, Inc. of Hartford, Connecticut and tonally finished by David A. J. Broome. Retained from the Hook & Hastings were the bottom octaves of the Pedal Diapason and Bourdon (now the first 12 pipes of the 32' Contra Bourdon and Swell 16' Rohrflöte, respectively) and the Harp. The organ in the Chapel of The Cross was also built by Austin and installed in 1959, with tonal finishing by Frank Kutschera.

CHAPEL OF THE CROSS AUSTIN ORGANS I^{nc.} OPUS 2327, 1960

GREAT—manual I

16' Bourdon (tenor c)	
8' Principal	
8' Bourdon	
8' Gemshorn	
4' Principal	
4' Bourdon	
2 2/3' Gemshorn	
2' Principal	
1 1/3' Gemshorn	
1 1/3' Mixture III	
19. 22. 26.	12
15. 19. 22.	17
12. 15. 19.	16
8. 12. 15.	16
8' Trumpet	
4' Trumpet	

SWELL—manual II

16' Bourdon (tenor c)	
8' Bourdon	
8' Gemshorn	
8' Gemshorn Celeste (ten. c)	
4' Principal	
4' Bourdon	
2 2/3' Bourdon	
2' Gemshorn	
2 1/2' Scharf III	
22. 26. 29.	17
19. 22. 26.	16
15. 19. 22.	16
8. 12. 15.	12
8' Trumpet	
4' Trumpet	

PEDAL

16' Bourdon	
8' Principal	
8' Bourdon	
8' Gemshorn	
5 1/2' Bourdon	

PEDAL—continued

4' Principal	
4' Bourdon	
4' Gemshorn	
2' Principal	
1 1/3' Mixture III	
19. 22. 26.	12
15. 19. 22.	17
12. 15. 19.	3
8' Trumpet	
4' Trumpet	

COMBINATION ACTION

Great	1-5	pistons, manual I
Swell	1-5	pistons, manual II
Pedal	1-5	toe-touches
General	1-6	pistons & toe-touches

CANCEL MOVEMENTS

General	piston, manual I
Great	cancel bar over Great stops
Swell	cancel bar over Swell stops
Pedal	cancel bar over Pedal stops

MECHANICALS

Balanced Expression Pedal	
Balanced Register Crescendo	
with indicator light	
Tutti	toe-touch & piston, manual I
with indicator light	

SUMMARY

8' Principal	85
16' Bourdon	92
8' Gemshorn	92
8' Gemshorn Celeste t.c.	49
1 1/3' Mixture III	219
8' Trumpet	73
6 STOPS, 8 RANKS, 610 PIPES	
The entire instrument is enclosed in a single expression box.	

CHRIST CHAPEL • AUSTIN ORGANS I^{nc.} OPUS 2343, 1959-'60

GREAT—unenclosed, manual II

16' Quintaten	61
8' Principal	61
8' Gemshorn	61
8' Hohlflöte	61
4' Octave	61
4' Flute Couverte	61
2 2/3' Twelfth	61
2' Fifteenth	61
1 1/3' Fourniture III	183
19. 22. 26.	15
15. 19. 22.	15
12. 15. 19.	15
8. 12. 15.	16
8' French Horn (prepared for, in Choir)	
Tremulant (valve)	
Chimes (g ²⁰ to g ⁴⁴ , in Ch.) tubes	25
Cymbelstern	bells 6
16' Great to Great	
4' Great to Great	
Great Unison Off	
16' Swell to Great	
8' Swell to Great	
4' Swell to Great	
2 2/3' Swell to Great	
16' Choir to Great	
8' Choir to Great	
4' Choir to Great	

PEDAL—unenclosed

32' Contra Bourdon (ext. Sw. 16')	12
16' Principal	32
16' Rohrflöte (Swell)	
16' Quintaten (Great)	
8' Principal (ext. 16')	12
8' Rohrflöte (Swell)	
4' Choral Bass (ext. 8')	12
2 2/3' Rauschquint II	64
12. 15.	32
16' Bombarde (ext. Choir Cornet)	12
16' English Horn (Swell)	
8' Bombarde (Choir Cornet)	
4' Clarion (Choir Cornet)	
4' Krummhorn (Choir)	
8' Great to Pedal	
4' Great to Pedal	
8' Swell to Pedal	
4' Swell to Pedal	
8' Choir to Pedal	
4' Choir to Pedal	

SWELL—enclosed, manual III

16' Rohrflöte (ext. 8')	12
8' Viole de Gambe	68
8' Viole Celeste	68
8' Rohrflöte	68
4' Octave Geigen	68
4' Koppelflöte	68
2 2/3' Nazard (prepared for)	
2' Spillflöte	61
1' Plein Jeu III	183
22. 26. 29.	13
19. 22. 26.	12
15. 19. 22.	12
12. 15. 19.	12
8. 12. 15.	12
16' English Horn (ext. 8')	12
8' Trompette	68
8' English Horn	68
4' Hautbois	68
8' Vox Humana (separate trem.)	61
Tremulant (valve)	
16' Swell to Swell	
4' Swell to Swell	
Swell Unison Off	
8' Choir to Swell	

CHOIR—enclosed, manual I

8' Nason Flute	68
8' Flauto Dolce	68
8' Flute Celeste (tenor c)	56
4' Prestant	68
4' Nachthorn	68
2 2/3' Rohr Nasat	61
2' Blockflöte	61
1 3/5' Tierce (becomes 3 1/5' at a ⁵⁸)	61
1 1/3' Larigot (becomes 2 2/5' at c ⁶⁵⁰)	61
1' Sifflöte (from 2')	
8' Cornet Nuptiale	68
8' Krummhorn	68
Tremulant (valve)	
Harp (unenclosed in loft) bars	61
Harp Dampers	
16' Choir to Choir	
4' Choir to Choir	
Choir Unison Off	
16' Swell to Choir	
8' Swell to Choir	
4' Swell to Choir	
8' Great to Choir	
4' Great to Choir	

COMBINATION ACTION

Great	1-8	pistons, manual II
Swell	1-8	pistons, manual III
Choir	1-8	pistons, manual I
Pedal	1-6	toe-touches
General	1-14	pistons & toe-touches
Pedal Stops on any Manual Piston	stop-key	
Piston Retainer	piston, manual I	

CANCEL MOVEMENTS

General Cancel	piston, manual I
Great Cancel	cancel bar over Great stops
Swell Cancel	cancel bar over Swell stops
Choir Cancel	cancel bar over Choir stops
Pedal Cancel	cancel bar over Pedal stops

REVERSIBLE MOVEMENTS

Great to Pedal *toe-touch & piston, manual II	
Swell to Pedal *toe-touch & piston, manual III	
Choir to Pedal *toe-touch & piston, manual I	
Swell to Great	piston, manual II
Swell to Great 2 2/3'	toe-touch
Choir to Great	piston, manual II
Swell to Choir	piston, manual I
Great to Choir	piston, manual I
32' Contra Bourdon	toe-touch

* = cancels corresponding 4' coupler

SILENCERS & TUTTIS

reversibles, each with indicator light

Tremulant Cancel	piston, manual III
Celeste Cancel	piston, manual III
Orch. Cresc.	toe-touch & piston, manual III
Tutti	toe-touch & piston, manual II

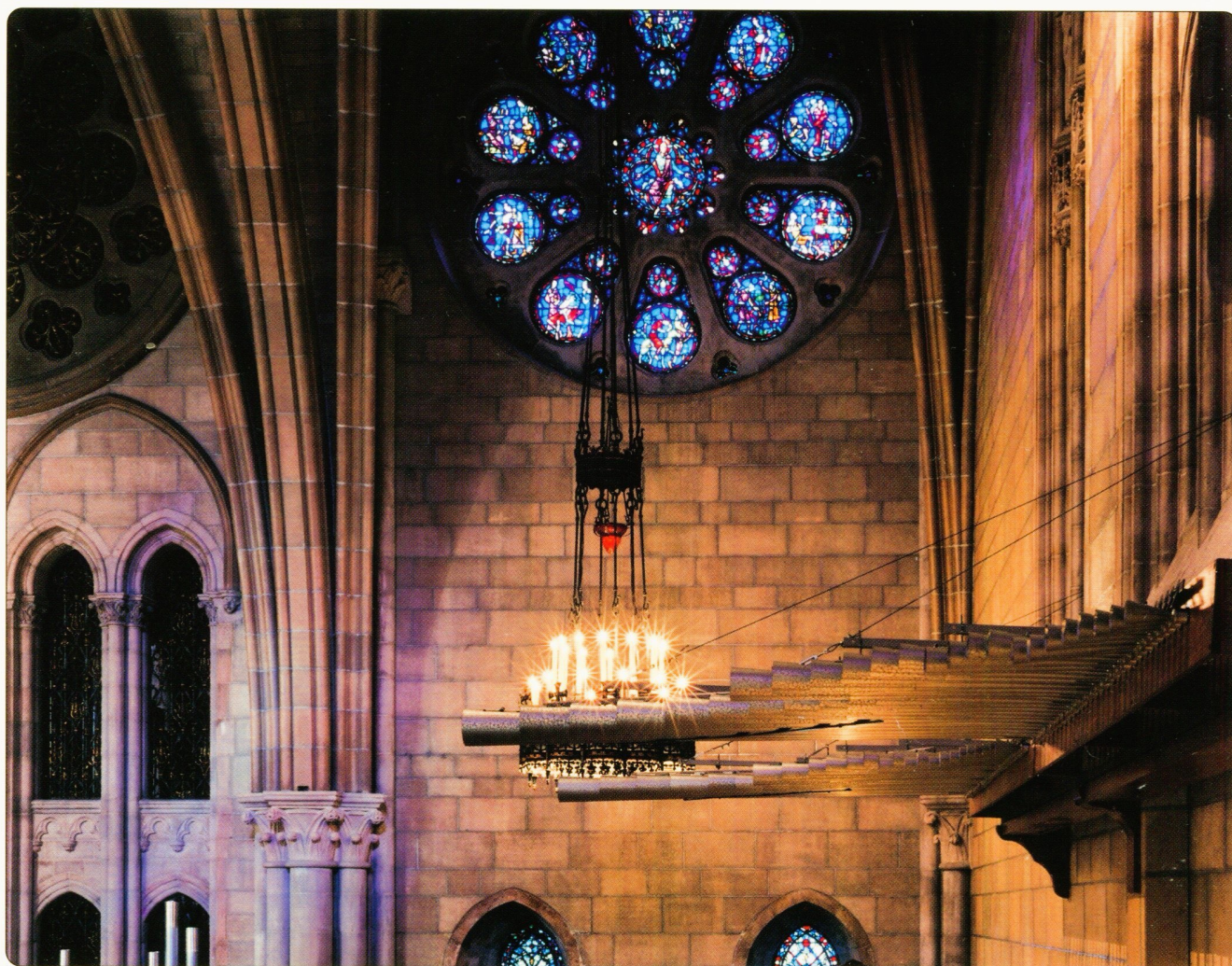
BALANCED PEDAL

Choir Expression	Swell Expression
Register Crescendo	(with indicator light)

ACCESSORIES

Harp P-F	intercanceling pistons, man. I
Current	indicator light
Narthex	signal light
On the Air	signal light

wind pressure	stops	ranks	pipes
Great	3 1/2"	9	671
Swell	5"	11	812
Choir	5"	11	708
Pedal	5"	2	628
Total		33	2,819



*Trompeta
Majestatis*

*Anthony Bufano, late
Curator of Organs
at Riverside, gave this
horizontal trumpet
stop in memory of
his mother, Virginia
Rita DeMarco Stack.
Dedicated on Palm
Sunday 1978, the
Trompeta Majestatis
remains the most
commanding stop in
the Riverside organ.*

PHOTOGRAPHS OF HAROLD
MILLIGAN & VIRGIL FOX
*courtesy of the
Riverside Church archives*

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BOOKLET & TEXT
Jonathan Ambrosino

BACK COVER
Christ Chapel—the organ façade

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