

Opus 65
The Bicentennial Organ

TAYLOR AND BOODY ORGANBUILDERS

Staunton, Virginia

For

GRACE CHURCH IN THE CITY OF NEW YORK, EPISCOPAL

802 Broadway, New York City

The Reverend J. Donald Waring, Rector

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Four Manuals and Pedal, Seventy-Four Stops

This organ is designed for a large and musically sophisticated Episcopal church with a long tradition of excellence in church music. The inspiration for the design comes from the English cathedral instruments of the late nineteenth century, perhaps imagining the last of these organs to employ mechanical key action.

The extensive four- manual design offers a wide variety of stops with a wide dynamic range. With two divisions under expression, this organ will provide a smooth crescendo and the necessary contrasts to make an ideal accompaniment for liturgy, hymns and choral music in the Anglican tradition. It will also have the ability to faithfully perform a wide range of the organ literature. A modern solid-state electric solenoid stop action system will give the Grace Church organist intimate control over the stops.

In the evolution of organs at Grace Church there have been different attempts by builders to solve the problems of acoustics and placement of the pipes. For the first time, all the manual divisions at Grace will be contained within the chancel area, close to the liturgical and musical focal point. Two elegant Classical cases will face each other across the chancel with the console placed between the two, an ideal place to judge the effect of the instrument and direct the choirs. There are no less than five manual Open Diapasons of differing character within the chancel.

The Great organ is built upon the Double Diapason 16', rich, full and sonorous. Perhaps one could imagine this stop as one that would have been preserved for generations from the time of Father Smith. A robust chorus of diapasons and reeds is built upon this solid foundation giving the organ a leading voice for congregational singing.

Beneath the Great is the Choir. There are two aspects of this division: one is to provide a foil to the Great, with all the traditional stops of a Baroque positive for the playing J.S. Bach, his contemporaries and other organ literature. The second part is contained in a small swell box, an echo, containing the very most tender of accompaniment stops.

The Swell is across the chancel with a Diapason in façade. This vocal and elegant stop is contrasted with another darker more fundamental Diapason inside the Swell box. Built upon this foundation is a full Swell containing choirs of principals, flutes, strings and reeds, powerful with the box open and dramatic when the tiger is caged and the shutters shut.

For the Solo we have chosen to depart to another time and place with a nod to Father Willis. This division is unenclosed in the top of the Skinner chamber. The wind pressure is significantly higher than the rest of the organ to bring out the orchestral character of the stops. This division also features sub and super octave intra -manual couplers to increase the effect of the mostly unison stops. To enhance the octave development, the Solo wind chest will have 73 note channels to provide real pipes when the division is coupled at 4'. Because of the of the demands of the high wind pressure and multiple couplers on the key action, this division will be assisted by a pneumatic "machine" that will preserve the tracker action characteristics and not burden the other three divisions when coupled.

Particular attention will be given to the pedal division starting with the re-use of the original E.M. Skinner 32' open wood bass pipes that have never left Grace Church. Upon this noble bass will be built a chorus of principals including a pedal mixture. There will be reeds from 32' to 4'. There will be open flutes and strings. This prominent, smooth and sonorous pedal, located in the chamber designed by Skinner will be augmented with a second pedal division located in the chancel, that provides an intimate pedal for choir accompaniment and continuo.

The winding of the organ will be nineteenth century style with large wooden wind canals and parallel -rise multiple fold reservoirs of large capacity, giving the organ a capacious and responsive wind.

What is English Cathedral Temperament? An organ of this style must be competent in all keys, so we will look to a tuning system that is nearly Equal Temperament. However, the traditional tuning practice of English tuners involves an individualistic technique. The temperament is laid by ear, the tuner counting the beats. The tuning is then done by ear passing the tuning style of the tuner throughout the organ. Finally, there is a practice of "sweetening the thirds". Whatever this is, remains to be analyzed and considered along with other recent proposals for nearly- equal Well Tempered systems. With this information, a new temperament will be created.

Improvement to the nave of Grace church will enhance the acoustical qualities of the space. Additional work will involve refining the decoration, lighting, energy conservation and technical systems within the church

Contract Specification

Subject to modification during the design process

Great: on the cantoris, or south side, in upper case, 16' Double Diapason in Façade, 14 stops

16'	Double Diapason
8'	Open Diapason
8'	Hohl Flute
8'	Bourdon
4'	Octave
4'	Flute
2 2/3'	Twelfth
2'	Fifteenth
V	Cornet
IV-VI	Mixture
IV	Cymbal
16'	Trompet
8'	Trompet
4'	Clarion

Choir: on the cantoris, or south side in lower case, 15 stops

8'	Principal Dolce (wood)
8'	Stopped Diapason
4'	Principal
4'	Chimney Flute
2'	Principal
2'	Wald Flute
1 1/3'	Quinte
II	Sesquialtera
III	Scharff
16'	Dulcian

Enclosed in a swell box

8'	Flute Douce
8'	Dulciana
8'	Céleste from c°
4'	Flute d'Amour
8'	Clarionet

Swell: enclosed, in upper case on decani, or north side, 17 stops

16'	Contra Gamba
8'	Open Diapason I (in façade)
8'	Open Diapason II (in swell box)
8'	Rohr Flute
8'	Salicional
8'	Céleste from c°
4'	Principal
4'	Spitz Flute
4'	Salicet
2 2/3'	Nasard
2'	Fifteenth
1 3/5'	Tierce
IV-V	Mixture
16'	Contra Oboe
8'	Trumpet
8'	Oboe
8'	Vox Humana

Chancel Pedal: in lower case of decani, or north side, 6 stops

16'	Lieblich Gedackt
8'	Violonbass
8'	Suave Flute
4'	Clarabella
16'	Fagott
8'	Shalmey

Skinner Chamber Pedal: large stops located in Skinner Chamber, stops marked with an asterisk [“*”] may be in the Great Case, 13 stops

32’ Double Open Diapason Wood (Skinner)
32’ Bourdon Wood
16’ Open Wood (extension of 32’)
16’ Violonbass
16’ Subbass extension of 32’ bourdon
8’ Octave *
8’ Open Flute
4’ Octave *
V Mixture *
32’ Bombardon
16’ Posaune (extension of 32’)
8’ Trompet *
4’ Clarion *

Solo: Unenclosed, in the Skinner organ chamber with pneumatic “machine” assist, 9 stops

8’ Doppel flute
8’ Harmonic Flute
8’ Vox Angelica
8’ Unda Maris
4’ Harmonic Flute
16’ Corno di Basseto
8’ French Horn
8’ Clarinet
8’ Tuba
Solo to Solo 16’
Solo to Solo 4’
Solo unison off

Action: Tracker (Mechanical) key action, self-adjusting

Console: Detached and reversed, organist faces the center of the church
Bone keys with Gabon Ebony sharps
Manuals 61 notes C to c’’’
Pedal: 32 notes C to g’ straight keys, slightly concave
Electric solenoid stop action with solid state combination action, sequencer
Balanced expression pedals Swell and Choir

Tremulants: Great and Choir affected together, Swell tremulants separate forte and doux

Couplers: Swell to Great
Choir to Great
Solo to Great
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal

Wind Chests: All divisions on pallet and slider wind chests of climate proof construction.
The largest pedal pipes and Great Double Diapason 16’ basses may be on tracker actuated, pneumatic action.

Organ Cases: One case on each side of the chancel, standing in the arches. The Great (south) case with 16' Double Diapason in façade, the Swell (north) case with the Swell Diapason I in façade. Cases constructed of solid, quartered, wormy White Oak, fumed dark. Cases designed by the Builder with architecture appropriate to Grace Church, richly decorated with hand carving.

Pipes: All pipes to be made in the Taylor and Boody workshop of traditional lead-tin alloys or seasoned wood. For the large wood basses of the organ, vintage stops of exceptional tonal quality will be sought.

Wind System: All divisions on 19th century style parallel-rise reservoirs, wooden wind conductors within the organ, two quiet- operating blowers in acoustical enclosures.

Tuning: Modern pitch A=440 Hertz

Temperament: Modified Equal temperament - "English Cathedral Tuning"