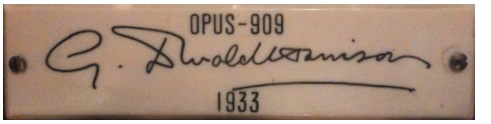
THE RICE MEMORIAL ORGAN – Specification (2000)



GREAT Manual II – 1403 pipes
23 ranks, 18 registers, 18 stops

16' Montre	61 pipes
8' Principal	61
8' Flute Harmonique	61
8' Bourdon	61
8' Gamba	61
5 1/3' Grosse Quinte	61
4' Octave	61
4' Rohrflote	61
3 1/5' Grosse Tierce	61
2 2/3' Quinte	61
2' Doublette	61
1 3/5' Tierce	61
1 1/7' Septieme	61
IV Fourniture [1 1/3']	244
III Cymbale [1/2']	183
16' Bombarde	61
8' Trompette	61
4' Clairon	61

SWELL Manual III – 1574 pipes
26 ranks, 19 registers, 20 stops

16' Bourdon	61 pipes
8' Geigen	61
8' Rohrflote	61
8' Viole de Gambe	61
8' Voix Celeste	61
8' Flauto Dolce	61
8' Flute Celeste (TC)	49
4' Geigen Octave	61
4' Bourdon	61
4' Fugara	61
2' Octavin	61
VI Plein Jeu [2 2/3']	366
III Cymbale [1/2']	183
16' Bombarde	61
8' Trompette	61
8' Hautbois	61
8' Vox Humana	61
8' Clarinet	61
4' Clairon	61
8' Trompette en Chamade (Ant)	
Tremulant	

CHOIR Manual I – 1342 pipes
22 ranks, 18 registers, 20 stops

16' Gemshorn	12 pipes
8' Montre	61
8' Lieblich Gedackt	61
8' Gemshorn	61
8' Viola	61
8' Viola Celeste	61
8' Dulciana	61
8' Unda Maris (TC)	49
4' Prestant	61
4' Lieblich Flote	61
2 2/3' Nasard	61
2' Piccolo Harmonique	61
1 3/5' Tierce	61
1 1/3' Larigot	61
1' Blockflote	61
V Plein Jeu [2 2/3']	305
16' Dulzian	61
8' Cromorne	61
4' Rohr Schalmei	61
8' Trompette a Capot (Ant)	
Tremulant	
Zimbelstern	
Chimes (unenclosed)	

PEDAL – 664 pipes
20 ranks, 16 registers, 25 stops

32' Soubasse	12 pipes
16' Contrebasse	32
16' Montre (Great)	
16' Soubasse	32
16' Gemshorn (Choir)	
16' Bourdon (Swell)	
10 2/3' Grosse Quinte	32
8' Principal	32
8' Gedackt Pommer	32
8' Bourdon (Swell)	
6 2/5' Grosse Tierce	32
5 1/3' Quinte	32
4 4/7' Septieme	32
4' Octave	32
4' Harmonic Flute	32
2' Nachthorn	32
V Mixture [4']	160
32' Contre Bombarde	12
16' Bombarde	32
16' Bombarde (Great)	
8' Bombarde (Great)	
8' Trompette	32
4' Clairon	32
4' Schalmey	32
8' Trompette a Capot (Ant)	
Chimes	

BOMBARDE Manual IV – 978 pipes
18 ranks, 12 registers, 13 stops
unenclosed

8' Montre	61 pipes
4' Octave	61
IV-VII Fourniture [2']	319
16' Bombarde	61
8' Trompette Harmonique	61
4' Clairon Harmonique	61
enclosed	
8' Flute Major	49*
8' Gamba	61
8' Gamba Celeste	61
8' French Horn	61
8' English Horn	61
8' Clarinet (Swell)	
8' Tuba	61
Tremulant	

* notes 1-12 from Pedal Contrebasse

ANTIPHONAL Manual IV – 745 pipes
13 ranks, 9 registers, 10 stops

8' Spitz Geigen	61 pipes
8' Bourdon *(of copper)*	61
4' Prestant	61
4' Koppelflote	61
2' Fifteenth	61
IV-V Plein Jeu [1 1/3']	257
16' Trompette en Chamade	61 *mf*
8' Trompette en Chamade	61 *f*
8' Trompette a Capot	61 *fff*
8' Tuba (Bombarde)	

POSITIV Manual I – 586 pipes
10 ranks, 7 registers, 7 stops

8' Gedeckt	61 pipes
4' Principal	61
4' Spillflote	61
2' Principal	61
1 1/3' Nasat	61
II Cornet (TC)	98
III Zimbel [1']	183
Tremulant	

Summary	7,292 pipes
	132 ranks (sets of pipes)
	99 registers (sounds)
	113 stops (knobs)

Also performers in today's concert are the many pipes of the Rice Memorial Organ, and its "most important stop," the room in which it is placed. This Æeolian-Skinner organ is one of four or five historically significant American organs created by the company's tonal director G. Donald Harrison in the 1930s, marking a major turning point in American organ building. This renaissance was characterized by turning away from the prevalent orchestral organ which, to be sure, was ideally suited to transcriptions, to an organ whose well-developed, carefully balanced principal and reed choruses and independent pedal division reflected a tonal concept firmly rooted in the best of the past but which made no pretense at replicating the past. A few of the more beguiling orchestral voices were happily retained, but never at the expense of the integrity of basic ensembles. This Harrison ideal soon became known as "American Classic" and was subsequently adopted by most other American builders. Along with All Saints', Harrison's instruments at Trinity Church, New Haven, The Church of the Advent, Boston, St. Mark's, Philadelphia and St. John's Chapel, Groton School, Groton, Massachusetts are hallmark instruments of depression-era organbuilding when contracts were scarce, and when for the fortunate few clients, it was possible to lavish immense labor resources on the development and perfection of Harrison's evolving tonal ideals. A remarkable organ in many respects, the All Saints instrument is perhaps still most notable for the exclusive use of French-style chorus reeds throughout, even in the Great division – atypical for Harrison. With its proximity to the firm's factory in Boston, All Saints became a prime site for experimentation and also a showcase for future clients.

Opus 909, 1933, was given by Lucy Rice in memory of her husband William and installed in the new church building which opened for worship on Easter Sunday 1934. After acoustical treatment to the ceiling in 1936 (deadening the room as was the custom in America at the time), changes and additions to the organ, designed by All Saints organist William Self in cooperation with G. Donald Harrison, were made in the years 1940 to 1943, delayed in completion because of World War II. Albert W. Rice, son of William and Lucy Rice, funded the improvements. Additional alterations were made by Mr. Harrison in subsequent years and at one time more than 1,500 pipes were removed to the Aeolian-Skinner factory for revoicing or replacement. In 1951, the original enclosed Bombarde division was completely revised and had its shutters removed. The Antiphonal Organ and Positiv were added in 1963 and 1964, respectively, built under the direction of Joseph Whiteford of Æolian-Skinner, with tonal finishing by Gilbert F. Adams. In 1967, Mrs. Mary Gage Rice gave a new moveable console in memory of her husband Albert, incorporating controls for the added divisions. In 1975, Mrs. Rice gave a new pair of horizontal Trumpets, provided by the Berkshire Organ Company.

By the late 1990s, the pneumatic switching system controlling the organ was failing, and needed either complete restoration or replacement. Through the generosity of the Leonard H. White family, the console was re-outfitted with new solid state equipment. Keyboards and cabinetry were restored and the entire organ was rewired. At the same time, several ranks of pipes that had been removed over the years were recreated (following the original Æolian-Skinner shop notes) to restore six enclosed ranks to the Bombarde division. In the Rice Memorial Organ the orchestral sounds initially present now exist alongside the "classic" transformation of French reeds and mixtures. The result is an organ of unusual variety, great power, clarity and brilliance.

Leading up to its 75th anniversary in 2009, long-range planning has been undertaken to ensure the future of this instrument's distinctive voice. Deteriorating leather conditions which exist in any organ of this age must soon be addressed, as well as pipe restoration to reverse the effects of dirt and age. A 2007 grant from the George F. and Sybil H. Fuller Foundation enabled the construction of playable stations within the pipe chamber (enlightening area school groups and potential donors alike), video monitoring equipment used in recitals and presentations, and consulting work documenting the complexity and integrity of the instrument and its setting. To create a restoration workscope in keeping with the instrument's distinguished history and the parish it serves, a mechanical and tonal survey of Opus 909 has been completed by Jack Bethards of Shoenstein & Co., who has worked extensively with landmark Æolian-Skinner organs at Grace Cathedral, San Francisco (Opus 910) and the Mormon Tabernacle. Acoustical recommendations and structural engineering have also been completed, in consideration of returning the sonic environment to that when the organ was installed. A forthcoming recording by organist Christopher Houlihan was made during a week of survey work when all furniture had been removed from the Nave, approximating the result of removing the sound-deadening material. Another focus during this time has been the rebuilding of the choir program which is dependent upon the organ, and an identifiable, unified and expanded series of musical offerings to the wider community. With these incentives in place, it remains to raise the funds for the work, and to ensure endowment for long-term maintenance.