

RODGERS

Alexandria 800

Owner's Manual

RODGERS ORGAN COMPANY, HILLSBORO, OREGON U.S.A.

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MANUAL, OWNERS, 800

OWNER'S MANUAL

for

ALEXANDRIA 800

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RODGERS ALEXANDRIA 800

The ALEXANDRIA 800 combines the finest organ tradition and classical tonal schemes with current electronic technology to give the organist and the listener the finest organ sound.

The design of this organ began with the development of a specification which allows music of all periods and schools of performance to be played as accurately to each tradition as possible.

The ALEXANDRIA 800 is manufactured to console specifications set forth by the American Guild of Organists. These specifications create a uniformity as to compass of keyboards (61 notes) and pedalboard (32 pedals), and the placement of keyboards in relation to the pedalboard. The latter requirement allows people of various sizes to comfortably play an organ. There are also specifications for the placement of stop tablets and couplers. Rodgers has always adhered to these specifications in its Classic organs to provide comfortable organs for all to play.

A two manual and pedal organ generally contains the following divisions: the Great Organ, the Swell Organ and the Pedal Organ. Each division derives its name from its function in the total scheme of the organ.

The Great Organ has the boldest Principal (Diapason) Ensemble and a solid Flute Ensemble to support the Principals. An appropriate word for Ensemble is Chorus which generally means that two or more pitch levels (8', 4', 2' etc.) of a tonal family are sounding simultaneously. There are softer, accompanimental stops of String tone which provide a subtle texture

to support the solo stops of the Swell Organ.

The Swell Organ originally derived its name because its pipes were placed inside a swellbox (a small chamber). One side of the swellbox had Venetian shutters which were controlled by a pedal called the Swell Pedal. This pedal enabled the organist to control the dynamic level (loudness and softness) of this division by gradually opening and closing the shutters, thereby creating crescendos and decrescendos. This had not been possible earlier, as the dynamics were determined only by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, complete Flute Chorus, Celeste and Reed voices which give this division the most tonal flexibility of all divisions.

The Pedal Organ was named because its keys are played by the feet. The ALEXANDRIA 800 has a complete Pedal Organ which will provide a suitable foundation for any manual registration.

ALEXANDRIA 800
MEMORY 2 (cont'd)

<u>Divisionals</u>		
Piston 1	Great:	8' Flute Celeste II Harp
Piston 2	Great:	8' Spitzflöte 4' Open Flute
Piston 3	Great:	8' Principal 8' Spitzflöte 4' Octave 2' Waldflöte
Piston 4	Great:	Carillon
Piston 1	Pedal:	16' Lieblich Gedeckt
Piston 2	Pedal:	16' Bourdon 8' Flute
Piston 3	Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass
Piston 4	Pedal:	32' Contra Bourdon 16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass 16' Fagotto

<u>Generals</u>					
Piston 5	Swell:	8' Viola Pomposa 8' Rohrflöte 8' Voix Celeste II 4' Prestant 4' Gedeckt 2' Blockflöte 8' Oboe	Piston 6 (cont'd)	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III Swell to Great
	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Swell to Great		Pedal:	32' Contra Bourdon 16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass 16' Fagotto Great to Pedal
	Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass		General:	Foundation Chorus
	General:	Flute Chiff Off Main Tremulant Flute Vibrato	<u>Divisionals</u>		
Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 1' Sifflet 8' Trompette	Piston 1	Swell:	8' Voix Celeste II
			Piston 2	Swell:	8' Voix Celeste II 8' Rohrflöte 4' Gedeckt
			Piston 3	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt
			Piston 4	Swell:	8' Trompette

THE MUSICAL RESOURCES OF THE ALEXANDRIA 800

There are two major categories of organ tone.

FOUNDATION. This category includes Principals (Diapasons), Flutes and Strings. These voices are produced by similarly constructed pipes called flue pipes. The pipe emits sound when air enters the bottom of the pipe (toe piece), then is channeled through a thin opening, directing the air column upwards against a lip. The result is air being excited and causing vibrations to create the musical tone.

REED. Reeds are pipework whose sound is generated by a metal tongue vibrating against a metal block, with a cutout portion of the block facing the tongue. These portions are contained in the "boot" of the pipe with the resonator (uppermost tubular section) affecting the timbre (color) and pitch of the particular pipe. Such voices as the Trumpet, Trompette, Oboe, Krumhorn, Fagotto, Bombarde and Vox Humana are members of the Reed family.

THE PRINCIPAL, OR DIAPASON FAMILY

The Principals are the tonal family that is unique to the organ. There is no orchestral counterpart to the Principal nor can it be duplicated by any other orchestral instrument. When played as a Chorus, such as the 8' Principal, 4' Octave and 2' Super Octave on the Great manual, the resulting sound provides body, clarity and the base to which the other tone families of the organ must relate and blend.

The Mixture is composed of compound pitches of high pitched Principal

pipes. The pitches used augment the natural harmonic overtone series. The prime function of the Mixture is to add sparkle to the Foundation tone of the organ. The Roman numeral on the stop tab indicates the number of pitches sounding when a single note is depressed, e.g. Mixture III (three pitches), Mixture IV (four pitches). When used sparingly with suitable Foundation stops and/or Reeds, the Mixture provides the roof or cap of the tonal house. When used in combinations for hymn playing, Mixtures give pitch clarity to the ear which results in better congregational singing.

THE FLUTE FAMILY

The Flute family has a dual role in good organ design. The Flutes must support the Principals and provide another plane of tone color for solo voices. The best developed Flute Chorus is in the Swell Organ where it is available from 16' through 1 3/5' pitches. In the Great Organ the Flutes give added body when used with the Principals.

The Flutes are unique since the mixing of unison and non-unison pitches (mutations) gives synthesized solo voices. On the ALEXANDRIA 800 you can make the French Classic Cornet by registering the 4' Gedeckt, 2 2/3' Nasard, 2' Blockflöte and 1 3/5' Tierce, together with the 8' Viola Pomposa or 8' Rohrflöte. This combination is useful as a stop that can be added to the Great Principal and Flute Choruses to give a Reed quality to the combination. The combination and proper balance of unison and non-unison pitches which comprise the Cornet is a standard practice of organ design dating back hundreds of years.

The 1 1/3' Larigot on the Great manual is useful for adding a subtle sparkle to any base combination. It is most commonly used with the 8' Spitz-

ALEXANDRIA 800 MEMORY 2

<u>Generals</u>					
Piston 1	Swell:	8' Voix Celeste II	Piston 3	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Flute
	Great:	Carillon	(cont'd)		
	Pedal:	16' Lieblich Gedeckt		General:	Flute Chiff Off Main Tremulant Flute Vibrato
	General:	Foundation Chorus			
Piston 2	Swell:	8' Voix Celeste II	Piston 4	Swell:	8' Rohrflöte 8' Voix Celeste II 4' Gedeckt
	Great:	8' Flute Celeste II 4' Open Flute Swell to Great		Great:	8' Principal 8' Spitzflöte 8' Flute Celeste II 4' Open Flute Swell to Great
	Pedal:	16' Bourdon 8' Flute		Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Nachthorn
	General:	Flute Chiff Off Main Tremulant Flute Vibrato		General:	Flute Chiff Off Foundation Chorus
Piston 3	Swell:	8' Rohrflöte 8' Voix Celeste II 4' Gedeckt 2 2/3' Nasard 8' Oboe			
	Great:	8' Gambe 8' Flute Celeste II Harp			

Divisionals

Piston 3	Pedal:	16' Principal
		16' Bourdon
		8' Octave
		4' Choralbass
		2' Zauberflöte
Piston 4	Pedal:	32' Contra Bourdon
		16' Principal
		16' Bourdon
		16' Lieblich Gedeckt
		8' Octave
		8' Flute
		8' Gemshorn
		4' Choralbass
		4' Nachthorn
		2' Zauberflöte
		Mixture III
		16' Fagotto

flöte and 4' Open Flute to give a very colorful, quaint sound useful for contrapuntal literature.

THE STRING FAMILY AND CELESTES

The Strings are small scaled (reduced diameter) Principals that decrease in volume and develop brighter timbre. Strings are most useful as accompanimental stops since they are subtle, and with their abundance of harmonics (natural overtones) each note of the most complex chord can be heard with distinction.

The basic String tone is augmented with a Celeste rank on the ALEXANDRIA 800. The String Celeste rank is another String tone derived from independent pitch sources purposely tuned slightly sharp. When the two pitch sources are played at once, a pleasant undulation results (like a very slow tremolo) which helps attain very realistic orchestral string section sounds. The Celeste sound is found on Italian instruments dating back to the late 1500's. It is most frequently called for in Romantic and Contemporary literature.

The String family stops on the ALEXANDRIA 800 are the 8' Viola Pomposa, 8' Voix Celeste II and 8' Gambe.

THE REED FAMILY

The Reed family is the most colorful of all the organ families, and is subdivided into two divisions: Chorus Reeds and Solo Reeds. Chorus Reeds are generally of a Trumpet quality and are located in the Swell Division. Solo Reeds can be placed on any manual. The ALEXANDRIA 800 has Chorus Reeds in the Swell (Basson, Trompette, Clairon) and in the Pedal (Fagotto, Clairon). The Solo Reeds are the Oboe on the Swell and the Krummhorn on the Great.

PERCUSSIONS

The Percussions found on the ALEXANDRIA 800 are the Harp and Carillon. Both of these voices are independent of all others. The Harp and Carillon both have independent volume and sustain length controls.

The Harp is very effective when used in combination with the Flute Celeste II as an accompaniment texture.

The Carillon is best used one note at a time, since its complex harmonic content will clash if more than one note is played simultaneously.

The chart on the following page shows the ALEXANDRIA 800's stop list.

ALEXANDRIA 800
MEMORY 1 (cont'd)

<u>Generals</u>			
Piston 6	Swell:	Piston 4	Swell:
	8' Viola Pomposa		8' Viola Pomposa
	8' Rohrflöte		8' Rohrflöte
	4' Prestant		4' Prestant
	2' Blockflöte		4' Gedeckt
	1' Sifflet		2' Blockflöte
	Mixture III		1' Sifflet
	8' Trompette		Mixture III
			8' Trompette
	Great:		8' Flute Celeste II
	8' Principal	Piston 1	Great:
	8' Gambe		8' Spitzflöte
	4' Octave	Piston 2	Great:
	4' Open Flute		4' Open Flute
	2' Super Octave		
	2' Waldflöte	Piston 3	Great:
	Swell to Great		8' Krummhorn
	Pedal:	Piston 4	Great:
	16' Principal		8' Principal
	16' Bourdon		8' Spitzflöte
	8' Octave		8' Gambe
	8' Flute		4' Octave
	4' Choralbass		4' Open Flute
	16' Fagotto		2' Super Octave
	Swell to Pedal		2' Waldflöte
	Great to Pedal		1 1/3' Larigot
			Mixture III
<u>Divisionals</u>			
Piston 1	Swell:	Piston 1	Pedal:
	8' Voix Celeste II		16' Lieblich Gedeckt
Piston 2	Swell:	Piston 2	Pedal:
	8' Rohrflöte		16' Bourdon
	4' Gedeckt		8' Flute
Piston 3	Swell:		
	8' Oboe		

ALEXANDRIA 800
MEMORY 1

Generals

Piston 1	Swell:	8' Voix Celeste II	Piston 4	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt
	Great:	8' Flute Celeste II Swell to Great		Great:	8' Principal 4' Open Flute 2' Waldflöte Swell to Great
	Pedal:	16' Lieblich Gedeckt		Pedal:	16' Bourdon 8' Flute Swell to Pedal
	General:	Foundation Chorus		General:	Foundation Chorus
Piston 2	Swell:	8' Oboe 4' Gedeckt			
	Great:	8' Flute Celeste II Harp			
	Pedal:	16' Bourdon	Piston 5	Swell:	8' Trompette
	General:	Flute Chorus Main Tremulant Flute Chiff Off		Great:	8' Principal 8' Spitzflöte 4' Octave 2' Waldflöte
Piston 3	Swell:	8' Rohrflöte 2 2/3' Nasard 1 3/5' Tierce		Pedal:	16' Principal 16' Bourdon 8' Octave 4' Choralbass
	Great:	8' Spitzflöte 4' Open Flute		General:	Foundation Chorus
	Pedal:	16' Bourdon 4' Flute			
	General:	Flute Chorus			

ALEXANDRIA 800

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture III	8' Viola Pomposa 4' Prestant 1' Sifflet Mixture III	16' Principal 8' Octave 4' Choralbass Mixture III
Flutes	8' Spitzflöte 8' Flute Celeste II 4' Open Flute 2' Waldflöte 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflöte 4' Gedeckt 2 2/3' Nasard 2' Blockflöte 1 3/5' Tierce	32' Contra Bourdon 16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Nachthorn 2' Zauberflöte
Strings	8' Gambe	8' Viola Pomposa 8' Voix Celeste II	
Reeds	8' Krummhorn	16' Basson 8' Trompette 8' Oboe 4' Clairon	16' Fagotto 4' Clairon
Percussion	Harp Carillon		
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Special Controls

Flute Chiff Off
Foundation Chorus
Flute Chorus

Tremulants

Main Tremulant
Flute Vibrato

the Great manual, turn the Foundation Chorus tab on and off and listen to the difference. For another dimension, turn the Flute Chorus tab on and off and listen to that different sound. Add the Great Mixture III to the above combination repeating the on and off process of both the Foundation Chorus and Flute Chorus tabs. Notice how the brilliance of the Mixture III acquires a transparent quality when the Foundation Chorus tab is depressed.

Besides authentic pipe organ voices, your Rodgers organ includes this additional dimension based on real pipe organ characteristics, establishing Rodgers as the leader in Classic Organ design.

FLUTE CHIFF

Chiff is a natural speech characteristic of Classically voiced Flutes. It gives additional clarity to both pitch and attack. It would seem to be more useful to the organist for the Chiff to be active for standard operation. Therefore, the Flute Chiff Off tab turns off the Chiff on the Flute voices when that effect is desired.

TREMULANTS

Regarded as a special effect, the Tremulant can be most useful when judiciously used. There are two Tremulants on the ALEXANDRIA 800.

The Main Tremulant affects the entire organ and is adjustable for both speed and depth. It is recommended by the factory that these adjustments be made by authorized service personnel only.

The Flute Tremulant affects only the Flute voices and is deeper than the Main Tremulant. It also has independent depth controls.

Swell Organ Registration Suggestions ALEXANDRIA 800

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	8' Rohrflöte 4' Gedeckt
Strings	8' Viola Pomposa 8' Voix Celeste II
Reed (Solo)	8' Oboe
Reeds (Chorus)	16' Basson 8' Trompette 4' Clairon
Foundations p	8' Viola Pomposa 8' Rohrflöte
Foundations mf	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt
Foundations f	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 1' Sifflet
Full Swell	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 1' Sifflet Mixture III 8' Trompette 4' Clairon

Great Organ Registration Suggestions
ALEXANDRIA 800

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flute	8' Spitzflöte
Strings	8' Gambe
Reed (Solo)	8' Krummhorn
Foundations p	8' Spitzflöte 8' Gambe
Foundations mf	8' Spitzflöte 8' Gambe 4' Open Flute
Foundations f	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute
Foundations ff	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave
Full Great	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III

REVERBERATION

The control for the amount of reverberation is conveniently located under the keydesk (to the right of your right knee when seated at the console). Careful use of this feature will compensate for poor acoustical conditions.

MAIN OFF/ECHO ON CONTROLS

These two tabs operate when antiphonal or echo speaker systems are connected to the ALEXANDRIA 800.

The basic concept of an echo division is to place echo speakers at the opposite end of a room from the main sound chamber(s). This placement allows greater musical flexibility because the sound can originate from either end of the listening area, or from both ends simultaneously.

The Main Off tab shuts off the sound of the main body of speakers, and the Echo On tab turns on the echo speakers.

NOTE: If the Main Off tab is depressed, the Echo On tab must also be depressed, or the organ will not sound through either system.

TRANSPOSER

The Transposer is a standard feature on the ALEXANDRIA 800. It will raise or lower the pitch of the organ four semitones (half-steps) in either direction. The Transposer is controlled by eight pistons and a neutral position piston on the right of the Swell piston rail. There is a corresponding light panel to inform the organist of the position of the Transposer.

The Transposer is especially useful for accompanying, eliminating the need to mentally transpose music on the printed sheet into a different key. Many singers need a key change to accommodate their voice range, sometimes

as far as a major third in either direction. The Transposer accomplishes these key changes with the touch of a piston.

Another feature of the Transposer is the circuit that returns the setting to the normal pitch (0 piston) automatically when the organ is shut off. This avoids the problem of the organ being in the wrong key the next time it is turned on.

EXPRESSION AND CRESCENDO PEDALS

The ALEXANDRIA 800 has an Expression Pedal and a Crescendo Pedal. The pedal on the right is the Crescendo Pedal which gradually adds a pre-determined selection of stops as it is pressed forward. The Crescendo Pedal does not affect stops already set up on the organ, but merely adds to them.

The pedal on the left is the Expression Pedal which controls the overall volume or loudness of the organ. It is used to give variety of expression to the music played. Pressing the pedal forward increases the volume. Drawing back on the pedal decreases the volume.

TUTTI PISTON AND TOE STUD

Sometimes it is desirable to suddenly and quickly have a full organ registration. To do so on the ALEXANDRIA 800 simply push the Tutti piston or the Tutti toe stud. To cancel the full organ (Tutti), push the Tutti piston or Tutti toe stud again.

LEVELING GLIDES

To assure optimum performance and life of the moving parts in the console, it should always be level. Uneven floors tend to distort the case over a period

REGISTRATION SUGGESTIONS

The following pages of registrations are guidelines for selecting appropriate stops to match broad suggestions given in most printed organ literature. There will be variances of registration, depending upon the music, acoustics of the room and the spirit of the performance.

RODGERS FIVE-YEAR LIMITED WARRANTY

The Rodgers Organ Company warrants every part of your Rodgers console against defective materials or workmanship for a period of five years beginning on the date of purchase. IT IS IMPORTANT THAT YOU COMPLETE THE WARRANTY REGISTRATION CARD ATTACHED TO THIS MANUAL AND RETURN IT TO US TO VALIDATE YOUR WARRANTY.

Rodgers' Limited Warranty provides any needed replacement parts during its five-year term. Labor, in connection with the replacement of parts, is not covered by the factory warranty. Contact your authorized Rodgers dealer for details on his labor warranty.

Complete factory warranty terms are spelled out in the Rodgers Limited Warranty certificate available at your Rodgers dealer or mailed to you upon receipt of your Warranty Registration Card.

of time, and extreme stresses will damage the casework and equipment. The leveling glides are under each corner of the console and bench and are mounted on heavy threaded pins. These may be adjusted as much as 1 1/2 inches to compensate for irregularities in the floor. A simple spirit level can assure the most accurate settings.

COMPLETELY SOLID-STATE

Each note of every set of voices in the Rodgers organ is produced separately by an individual, solid-state voice generating network. This independence of voices is largely responsible for the wide acceptance of Rodgers' tone quality. In addition, stop switching, coupling and keying are all accomplished through the use of solid-state switches which eliminate hundreds of contacts and moving parts.

The amplifiers for the Rodgers external speakers are located in the speaker cabinets themselves, eliminating the need to run hazardous voltages over long distances. Also, there is no warm-up time required for the amplifiers.

CARE AND MAINTENANCE OF THE ALEXANDRIA 800

As with any fine musical instrument, reasonable care is necessary to protect your investment in your Rodgers organ. Normally, you should experience no difficulties, because it has been carefully designed, and only the finest component parts are used in its manufacture. Even the finest equipment, however, is subject to occasional service. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom made furniture, finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure and carefully hand assembled. As each finish coat is applied, it is thoroughly dried and hand rubbed before the next coat is applied. This hand rubbing results in a finish that is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

CONSOLE AND PEDALBOARD

A frequent dusting with a soft, clean cloth is usually all that is required. For a lacquered finish, a small amount of Guardsman's Polish on the cloth will keep the organ smudge-free and help remove fingerprints. Waxes, oils or silicone base polishes should not be used. For an oiled finish, a fine quality furniture oil will enhance the beauty of the wood. Always wipe the surfaces

with the grain, using straight, even strokes.

KEYBOARDS AND STOP TABS

Keyboards and stop tabs should be cleaned with a soft cloth dampened with water and a mild soap. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).

Since extreme cold, heat, or exposure to sunlight may injure the finish of any fine piece of furniture, neither the console nor finished speaker cabinets should be placed over a heat register or near an open window.