



TAYLOR AND BOODY

ORGANBUILDERS

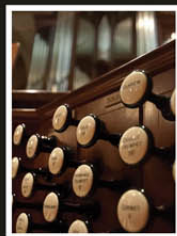
STAUNTON, VIRGINIA USA

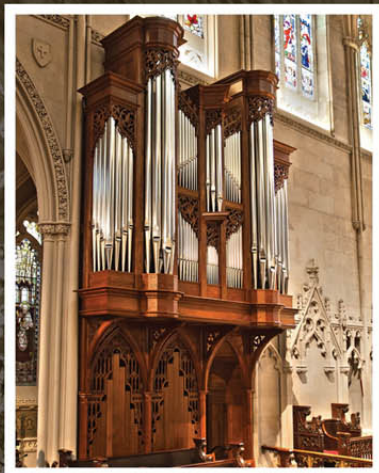
WWW.TAYLORANDBOODY.COM



OPUS 65, 2013 GRACE CHURCH IN NEW YORK, NEW YORK CITY, NEW YORK

The four manual Grace Church organ with its seventy-seven stops is our largest and most eclectic instrument. Accompaniment of the church's choirs and leading of the congregation in song were the foremost consideration in its design. It is housed in two free-standing oak cases, as well as the former organ chamber and has mechanical playing action to all divisions. Musically, it draws on a variety of historical traditions reaching from the 17th to the 20th centuries.





Great

Double Open Diapason 16'
Bourdon 16'
First Open Diapason 8'
Second Open Diapason 8'
Spire Flute 8'
Principal 4'
Spitz Flute 4'
Twelfth 2 2/3'
Fifteenth 2'
Seventeenth 1 3/5'
Cornet V (mounted)
Mixture V
Scharf IV
Double Trumpet 16'
Trumpet 8'
Clarion 4'

Swell

Contra Gamba 16'
Facade Principal 8'
Violin Diapason 8'
Rohr Flute 8'
Salicional 8'
Voix Celeste 8' (from C)
Principal 4'
Open Flute 4'
Nazard 2 2/3'
Fifteenth 2'
Wald Flute 2'
Tierce 1 3/5'
Mixture V
Contra Bassoon 16'
Cornocean 8'
Oboe 8'
Clarion 4'
Tremulant

Choir

Principal Dolce 8'
Stopped Diapason 8'
Flauto Dolce 8'
Unda Maris 8' (tenor c)
(Octave) 4'
Rohr Flute 4'
Gemshorn 2'
(Larigot) 1 1/3'
(Sesquialtera) II
(Scharf) III-IV
Cor Anglais 16'
Cremona 8'
Tremulant
Tuba 8' (Solo)
Harm. Trumpet 8' (Solo)

Solo

Harmonic Flute 8'
Gamba 8'
Gamba Celeste 8' (from C)
Viol d'orchestre 8'
Viol Celeste 8' (tenor c)
Flauto Traverso 4'
Corno di Bassetto 16'
Orchestral Oboe 8'
Vox Humana 8'
Tremulant
Tuba 8' (15" w.p.)
Harmonic Trumpet 8' (15" w.p.)
Solo 16'
Solo 4'

Main Pedal

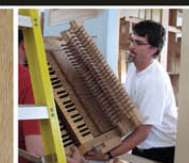
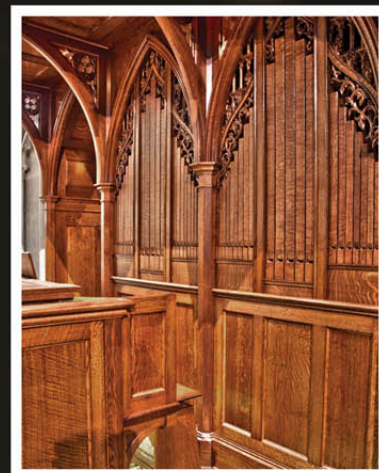
Double Open Diapason 32' (ext.)
Contra Bourdon 32' (ext.)
Open Diapason 16'
Violone 16'
Subbass 16'
Principal 8'
Spire Flute 8'
Fifteenth 4'
Mixture V
Contra Ophicleide 32' (ext.)
Contra Fagott 32' (ext.)
Trombone 16'
Fagott 16'
Trumpet 8'
Clarion 4'
Tuba 8' (Solo)
Harmonic Trumpet 8' (Solo)

Chancel Pedal

Bourdon 16'
Cello 8'
Spitz Gedackt 8'
(Clarabella) 4'
Bassoon 16'
Schalmei 8'

Couplers

SW/GT
CH/GT
SO/GT 16', 8', 4'
SO/SW 16', 8', 4'
SW/CH
SO/CH 16', 8', 4'
GT/PD
SW/PD
CH/PD
SO/PD 8', 4'



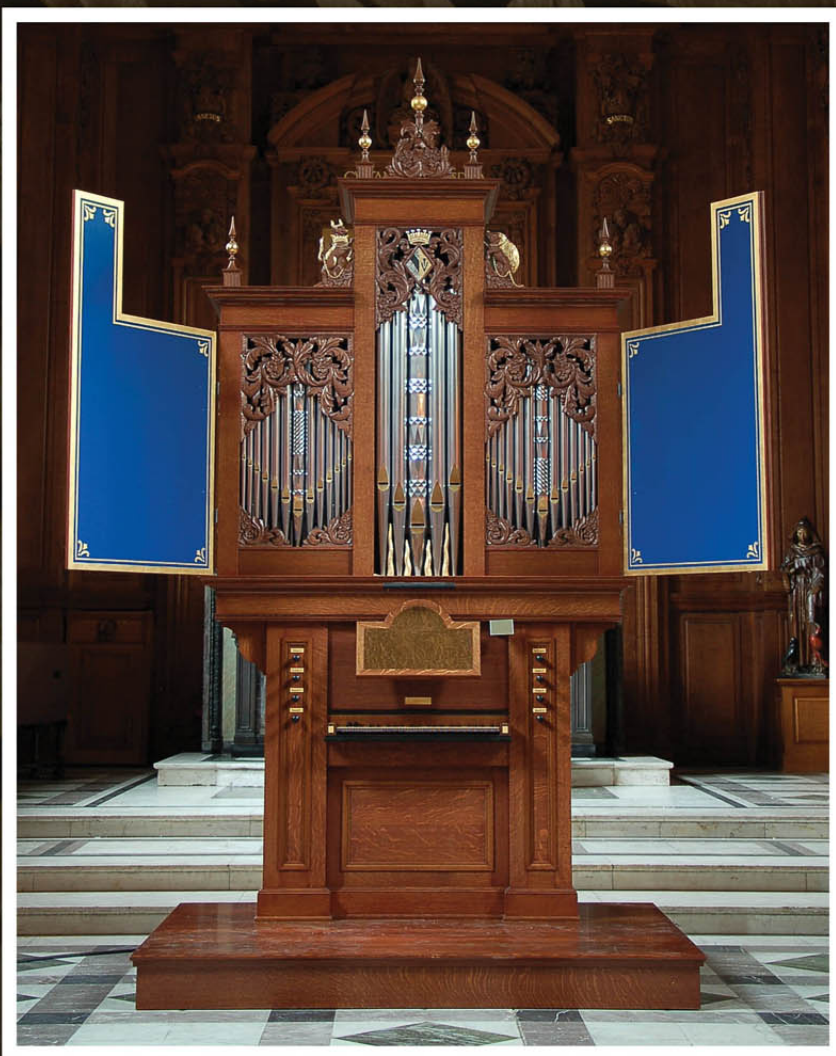


PHOTO BY DAVID BECKINGHAM

OPUS 66, 2013 SIDNEY SUSSEX COLLEGE, CAMBRIDGE UNIVERSITY CAMBRIDGE, UNITED KINGDOM

The Sidney Sussex organ is a small instrument, notable for its modified Meantone temperament, which is uniquely suited to the performance of repertoire written prior to the nineteenth century and has a particular affinity for music of the Renaissance. The original chapel dated from the founding of the college in 1595 and stood on the site of the current structure. The interior has been described as a remarkably fine piece of ecclesiastical architecture in a free neo-Wren style.

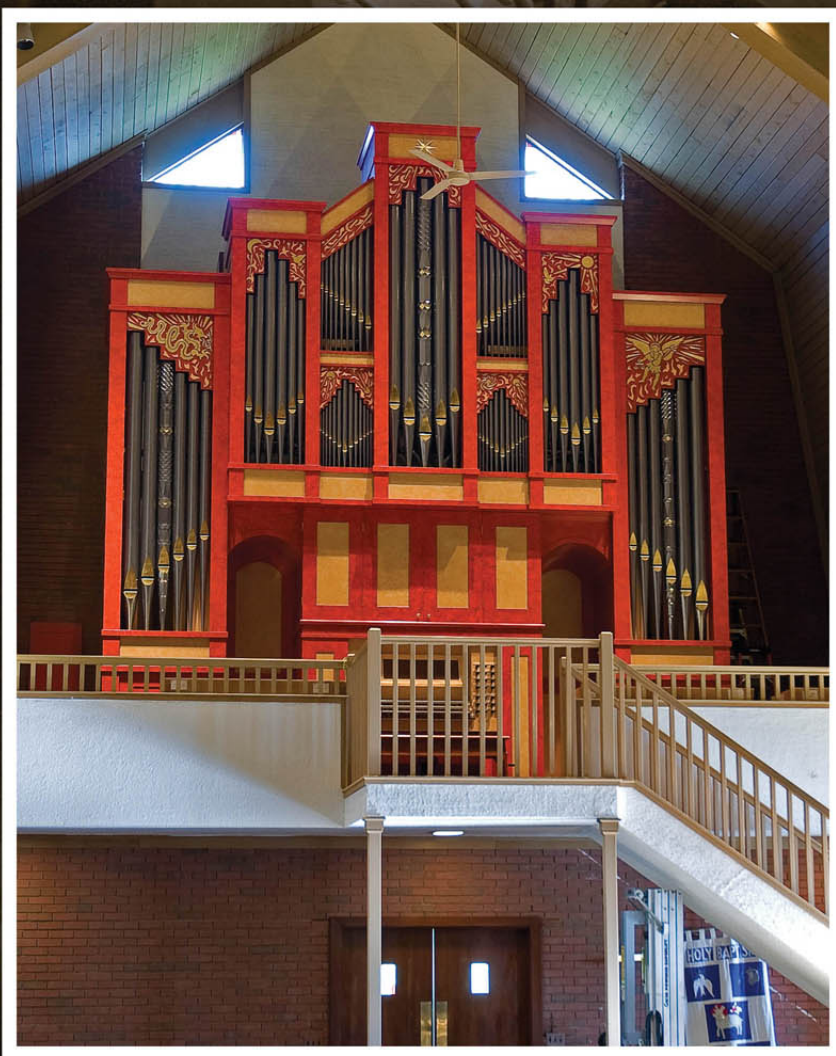
Manual

Gedackt 8'
Principal Dolce 8'
Praestant 4'
Flauto 4'
Nasat 3'
Octave 2'
Vox Virginia 8'



PHOTO BY DAVID BECKINGHAM





OPUS 64, 2010 ST. MICHAEL'S EPISCOPAL CHURCH, BON AIR, VIRGINIA

The St. Michael's organ serves a suburban parish with a broad spectrum of musical requirements. It has a well developed Swell division and is the firm's first instrument with electric stop and combination action.

Great

Bourdon 16'
Principal 8'
Spire Flute 8'
Octave 4'
Gedackt 4'
Twelfth 2 2/3'
Fifteenth 2'
Cornet V
Mixture IV-V
Trumpet 8'

Swell

Chimney Flute 8'
Viol 8'
Viol Celeste 8'
Principal 4'
Flute 4'
Nasard 2 2/3'
Forest Flute 2'
Tierce 1 3/5'
Mixture III-IV
Bassoon 16'
Trumpet 8'
Oboe 8'

Choir

Stopped Diapason 8'
Chimney Flute 4'
Fifteenth 2'
Larigot 1 1/3'
Sesquialtera II
Dulcian 8'

Pedal

Subbass 16'
Octave 8'
Octave 4'
Mixture V
Posaune 16'
Trompet 8'

Couplers

SW/GT SW/PD
CH/GT CH/PD
GT/PD





OPUS 55, 2007

MARQUAND CHAPEL, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

This organ stands in the chapel of the Yale Divinity School and Institute of Sacred Music. Its design was inspired by the Wilde-Schnitger organ in Lüdingworth, Germany. It is the largest organ in North America with meantone tuning and sub-semitone keyboards. The organ speaks with a rich Germanic voice that has awakened a new appreciation for hymn singing in the Yale community.

Oberwerk

Quintadene 16'
Principal 8'
Rohrfloist 8'
Holzfloist 8'
Octave 4'
Rohrfloist 4'
Quinte 3'
Nahsat 3'
Octave 2'
Mixture V
Trommet 8'
Vox Humana 8'

Rückpositiv

Gedackt 8'
Quintadene 8'
Principal 4'
Spitzfloist 4'
Octave 2'
Waldfloist 2'
Siffloist 1 1/3'
Sexquialtera II
Tertian II
Scharff IV
Dulcian 16'

Brustwerk

Gedackt 8'
Blockfloist 4'
Quintfloist 3'
Regal 8'

Pedal

Untersatz 16'
Octave 8'
Octave 4'
Nachthorn 2'
Mixture V
Posaune 16'
Trommet 8'
Cornett 2'

Couplers

RP/PD
RP/OW





OPUS 41, 2004 GOSHEN COLLEGE, GOSHEN, INDIANA

This organ stands in the gallery of Reith Hall for musical performance.
The space was designed by acoustician Richard Talaske and recalls the simple, stately Mennonite churches of the Netherlands.
The case is made of unfinished white oak with hand-forged iron accents.

Great

Bourdon 16'
Principal 8'
Spillpfeiffe 8'
Viol da Gamba 8'
Octave 4'
Spitzflöte 4'
Quinte 2 2/3'
Nasat 2 2/3'
Superoctave 2'
Mixture IV
Trompet 8'

Oberwerk

Gedackt 8'
Quintadena 8'
Principal 4'
Rohrflöte 4'
Waldflöte 2'
Sesquialtera II
Scharff IV
Dulcian 8'

Pedal

Subbass 16'
(Violonbass) 16'
Octave 8'
Octave 4'
Posaune 16'
Trompet 8'

Couplers

OW/GT
GT/PD
OW/PD





OPUS 40, 2003
1800 DAVID TANNENBERG ORGAN RESTORATION
OLD SALEM VISITOR'S CENTER, WINSTON-SALEM, NORTH CAROLINA

This instrument, built for the Home Moravian Church in Salem, is the only surviving two-manual and pedal example of David Tannenberg's work. It was resurrected after ninety years in storage and is significant as a rare link to the indigenous 18th century organbuilding traditions of Saxony, where Tannenberg was born.

Hauptwerk

Principal 8'
Gross Gedackt 8'
Quintadena 8'
Principal Octav 4'
Flauta 4'
Quinte 2 2/3'
Sub Octav 2'

Hinterwerk

Flauta Amabile 8'
Viol di Gamba 8'
Flauta Douce 4'
Salicet 4'

Pedal

Subbass 16'
Violon Bass 8'

Couplers

Hauptwerk/Pedal (Cappel)
Hinterwerk/Hauptwerk





PHOTO BY WILLIAM T. VAN PELT

OPUS 27, 1996

ST. THOMAS CHURCH FIFTH AVENUE, NEW YORK, NEW YORK

St. Thomas Church Fifth Avenue is an extraordinary building, designed by Ralph Adams Cram. The church is noted for its excellent acoustic, which the twenty-two stop organ in the rear gallery engages with a bold vocal sound. The large blue doors mounted on the case are typical of organs built before 1600 and serve to focus the sound into the nave.

Hauptwerk

Bourdon 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Spielflöte 4'
(Quinte) 2 2/3'
Nasat 2 2/3'
Superoctave 2'
Mixture V-VI
Trompet 16'
Trompet 8'

Oberwerk

Gedackt 8'
(Quintadena) 8'
Principal 4'
Rohrflöte 4'
(Octave) 2'
Gemshorn 2'
Sesquialtera II
Scharff IV-VI
Dulcian 8'

Pedal

Subbass 16'
Octave 8'
Octave 4'
Posaune 16'
Trompet 8'

Couplers

OW/HW
HW/PD
OW/PD



PHOTO BY WILLIAM T. VAN PELT





PHOTO BY EIJU INA

OPUS 17, 1989 FERRIS UNIVERSITY, YOKOHAMA, JAPAN

Ferris University was founded as a girls' school in the late 19th century by American missionaries. This is Taylor and Boody's first organ in Japan and was conceived as an instrument primarily for the performance of the music of J. S. Bach. There are nearly one hundred music students who practice here on a daily basis.

Great

Quintadena 16'
Principal 8'
Hohflöte 8'
Viol da Gamba 8'
Octave 4'
Spitzflöte 4'
Quinte 3'
Nasat 3'
Superoctave 2'
Gemshorn 2'
Tierce 1 3/5'
Mixture IV-V
Trompet 8'
Vox Humana 8'

Rückpositive

Principal 8'
Gedackt 8'
Quintadena 8'
Octave 4'
Rohrflöte 4'
Octave 2'
Quinte 1 1/3'
Sesquialtera II
Scharff IV
Dulcian 16'
Trichter Regal 8'

Brustwerk

Gedackt 8'
Blockflöte 4'
Hohlquinte 3'
Waldflöte 2'
Terzian II
Zimbel III
Dulcian 8'
Glockenspiel

Pedal

Principal 16'
Violonbass 16'
Octave 8'
Gedackt 8'
Octave 4'
Nachthorn 2'
Terzette 4/5'
Mixture IV
Posaune 16'
Trompet 8'
Trompet 4'
Cornett 2'

Couplers

BW/HW
RP/HW
HW/PD
RP/PD





OPUS 9, 1985 COLLEGE OF THE HOLY CROSS, WORCESTER, MASSACHUSETTS

With fifty-two stops, this is Taylor and Boody's second largest organ. The reverberant acoustics of this collegiate chapel compliment the bold Renaissance character of this instrument, inspired by the organs of the 16th century Dutch builder, Hendrik Niehoff.

Hauptwerk

Principal 16'
Octave 8'
Spillpfeife 8'
Quinte (c') 5 1/3'
Octave 4'
Tertia (c') 3 1/5'
Quinte 2 2/3'
Superoctave 2'
Mixture VII-IX
Trompet 16'
Trompet 8'

Rückpositiv

Principal 8'
Gedackt 8'
Octave 4'
Rohrflöte 4'
Octave 2'
Waldflöte 2'
Sifflet 1 1/3'
Sesquialtera II
Scharff V-VIII
Dulcian 16'
Schalmey 8'
Trichterregal 8'

Oberwerk

Principal 8'
Hohlflöte 8'
Quintadena 8'
Octave 4'
Spielflöte 4'
Nasat 2 2/3'
Tierce 1 3/5'
Gemshorn 2'
Mixture IV-V
Rauschende Zimbel III
Trompet 8'
Vox Humana 8'

Brustwerk

Gedackt 8'
Blockflöte 4'
Octave 2'
Terzian II
Zimbel III
Regal 8'

Pedal

Gross Untersatz 32'
Principal 16'
Subbass 16'
Octave 8'
Octave 4'
Nachthorn 2'
Rauschpfeife II
Mixture V-VI
Posaune 16'
Trompet 8'
Trompet 4'
Cornett 2'

Couplers

RP/HW OW/HW HW/PD RP/PD



George K. Taylor and John H. Boody founded Taylor and Boody Organbuilders in 1977. In 1963, Taylor, a graduate of Washington and Lee University, was awarded a Ford Foundation grant to study organ building with Rudolph von Beckerath in Hamburg, Germany. Boody, a University of Maine graduate, apprenticed with Fritz Noack in Georgetown, Massachusetts. Taylor and Boody first worked together as partners along with John Brombaugh in Middletown, Ohio. Between 1970 and 1977 John Brombaugh and company built some twenty organs.

Taylor and Boody continues this tradition of high quality organ building in the historical tradition. All the parts of the organs are made in our Virginia workshop, including the metal pipes and reed stops. The team of fifteen workers has long experience building the parts and fitting them together as a complete instrument. The whole building process from initial conception through the finished voicing is under the supervision of George Taylor and John Boody. In over thirty years of business we have completed more than sixty instruments for churches, schools, and private studios. The company has also undertaken museum-quality restorations of important historic organs including the 1800 David Tannenberg organ from the Home Moravian Church in Salem, North Carolina. The knowledge and practice of distinctive styles of building gained in these restoration projects has led the firm to build new organs in distinctive historical styles. These include a three-manual meantone organ in the Arp Schnitger style for the Yale Institute of Sacred Music, and a David Tannenberg-inspired organ for the First Presbyterian Church in Pittsford, New York.

Taylor and Boody is building for the future, having recently doubled our manufacturing space and upgraded major pieces of machinery in our workshop. A talented and highly trained group of organ builders are prepared to take the company into the next generation of quality organ building.

Each project undertaken by Taylor and Boody is a unique creation requiring thousands of hours of design, study and manufacturing. An important part of our work is providing advice and consultation on acoustical renovation and suggestions for the creation of new spaces for music and worship. We invite your inquiry for future organ building projects.

TAYLOR AND BOODY ORGANBUILDERS
8 HEWITT ROAD
STAUNTON, VIRGINIA 24401
USA
540.886.3583
WWW.TAYLORANDBOODY.COM