

RODGERS

CAMBRIDGE

850





Specifications

GREAT ORGAN

A complete Foundation Chorus, crowned with a three-rank Mixture of similar composition as found on our Classic Pipe Series, makes the CAMBRIDGE 850 the most complete two manual instrument in its class. A Great Organ Division that can rightfully stand on its own for all Classic and Church literature. A secondary Flute Chorus with a mutation; a Gambe and independent two-rank Flute Celeste; an authentically-voiced 8' Krummhorn; Harp and Carillon; complete Swell to Great couplers; plus a super coupler for maximum brilliance, rounds out this classic design.

- 16' Flute Conique
- 8' Principal
- 8' Bourdon
- 8' Gambe
- 8' Flute Celeste II
- 4' Octave
- 4' Spillflöte
- 2' Fifteenth
- 2' Blockflöte
- 1-1/3' Larigot
- III Fourniture
- 8' Krummhorn
- Harp
- Carillon
- Great to Great 4'
- Swell to Great 16'



Swell to Great 8'
Swell to Great 4'

SWELL ORGAN

A Flute Chorus from 16' through 1' pitch; two mutations (used together, they form a Sesquialtera); a secondary Foundation Chorus brightened by a pipe-like three-rank Plein Jeu; an independent 8' Viola Celeste (tuned sharp); a complete Reed Chorus; plus intra-manual couplers at 16', Swell Unison Off, and 4'. The Classic Flute Chiff, available on the Swell Flute voices, provides even further articulation so necessary in contrapuntal playing. When the Flute Chiff stop is off, the voicing resembles the nicked pipe — or Romantic sound. When on, the nuance



of the transient harmonic preceding the tone, reminiscent of the un-nicked pipe as found on our Classic Pipe series, creates Flutes capable of Baroque festivity. In stark contrast, the 8' Viola Pomposa provides a solid American Classic warmth as found on the famous Aeolian-Skinner pipe organs. In 1974 Rodgers Organ Company purchased the valuable files from the former Aeolian-Skinner Organ Company, Boston. The scalings of G. Donald Harrison

who refined the Viola Pomposa sound so adored by congregations in America of all faiths, have been analyzed and incorporated in both our electronic and pipe series.

- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Hohlfloete
- 4' Octave
- 4' Flute Harmonique
- 2-2/3' Nazard
- 2' Piccolo
- 1-3/5' Tierce
- 1' Fife
- III Plein Jeu
- 16' Contre Trompette
- 8' Trompette
- 4' Clairon
- Tremulant
- Flute Chiff
- Swell to Swell 16'
- Swell Unison Off
- Swell to Swell 4'



PEDAL ORGAN

Beginning with a 32' Contra Bourdon (true 32' pitch — not Resultant), a wide range of voices increase in clarity at each ascending pitch. A three-rank Mixture affords maximum brilliance. Reeds at 16', 8' and 4' pitches add color and power to the Pedal Organ.

- 32' Contra Bourdon
- 16' Principal
- 16' Bourdon
- 16' Violone
- 16' Lieblich Gedeckt
- 8' Octave
- 8' Flute
- 4' Choralbass
- III Mixture
- 16' Bombarde
- 8' Trompette (SW)
- 4' Clairon (SW)

- Great to Pedal 8'
- Great to Pedal 4'
- Swell to Pedal 8'
- Swell to Pedal 4'

TREMULANTS

- Main Tremulant
- Diapason/Flute Chorus (Leslie)
- Flute Tremulant Full (Leslie)

ECHO

- Main Off
- Echo On

COMPUTER CAPTURE COMBINATION ACTION

- 10 General Pistons (Thumb & Toe)
- 5 Great Pistons
- 5 Swell Pistons
- 5 Pedal Pistons (Thumb & Toe)
- TUTTI (Thumb & Toe)
- Cancel
- Set

DISCRIMINATING CHARACTERISTICS

- AIR SOUND—An electronic circuit that creates the sound of air rushing through pipes. Of particular importance is the initial ictus (attack) in good pipe or electronic speech, and the Cambridge 850 is amazingly convincing. Without pipes.
- NATURAL HARMONIC ACTIVITY—The characteristic in the steady state tone of pipe organs that gives natural life to the voice. In the Cambridge 850, the typical "electronic hard sound" so associated with all organs without pipes, has been virtually eliminated. An ingenious circuit causes both an Amplitude Modulation and Frequency Modulation random variation of the voices. The result is natural "breath." A pipe-like quality.



- DIVIDED EXPRESSION—Two expression pedals, correctly divided by division: Swell expression; Great and Pedal expression.
- EXPRESSION INDICATORS—Two separate light indicators (one for each expression shoe), register the degree of volume. Tutti is registered with a red light. This light



indicator system is especially useful in service playing. Organists can indicate on the music what volume is desirable—then set the expression properly without trial and error. This aid is also very helpful in accompanying choir or soloists.

- CRESCENDO PEDAL—The Cambridge 850 features a Crescendo Pedal, in addition to the two divided expression pedals. When depressed, voices are added gradually, registering Mixtures and Reeds last. Lights indicate degree of crescendo. This feature is considered very helpful by most organists.
- SOLID CONSOLE—From the comfortable pedal clavier, complying to standards set by the American Guild of Organists (AGO), to the imported English wooden keyboards, the Cambridge 850 console has been acclaimed by some of the world's most demanding or-



ganists. Each console receives individual attention. Hand assembly and careful fitting. Hand sanding and finishing. Meticulous attention to regulation of keys and pedal clavier.

- ENGRAVED STOPS — Drawknob or stop tablet style, each stop is carefully engraved. Not hot stamped like many in the organ field. The engraved process assures long life and readability of each stop. The Reed Voices are in red, complying with traditional pipe organ building practices.
- NOTE BY NOTE TUNING — Like pipe organs, the CAMBRIDGE 850 can be tuned in fourths and fifths. No locked-in tuning circuits or electronic systems to prevent adherence to the laws of good organ design. Once tuned, the tone generators remain in the position set



by the voicer for long periods of time without further adjustment. Unlike pipes, Rodgers tone generators are not affected by heat or humidity changes.



- **LEVEL CONTROLS**—Unlike many electronic organs which cannot be **voiced** (except Bass-Mid-Treble range), the CAMBRIDGE 850 has been engineered to permit **individual leveling for each speaking stop. And adjustable voicing formants on all Reed stops.** This means the voicer installing your instrument can contour the sound to fit your particular acoustics. Every building and every space has its own characteristics. Some "hot" spots. Some "dead" spaces. It is because of this very fact that pipe organs are never **finished** in the factory. Final finishing of any organ must be done on site for optimum performance and satisfaction.
- **TREMULANTS** — Tremulants are adjustable for speed and depth. The Swell Tremulant is separately adjustable.
- **LOCKING ROLL TOP** — The roll top (made of solid hardwood pieces glued onto a canvas back), covers the manuals. And allows the music rack to be stored inside the roll top. A key matching the power switch permits locking.
- **MUSIC RACK**—The music rack . . . designed with the consultation of a leading church organist, allows plenty of room for two hymnals and large organ scores. French Organ works can be accommodated on the extra-high music rack. Without fear of their falling



over. The handsome plexiglass music rack is lighted. Some light also is shed on manuals.

- **TRANSPOSER**—Pistons allow instant key changes. Four semi-tones sharp. And four semi-tones flat. Transposer automatically returns to normal pitch when organ is turned off.



- **TOE STUDS** — Ten General and Five Pedal toe studs highlight the rich console like silver jewels. The uniquely designed Chrome toe studs are framed with red felt, which sets them off beautifully. There is also a TUTTI toe stud. And a Great to Pedal reversible.



EXTERNAL SPEAKER SYSTEMS

The CAMBRIDGE 850 has six outlets for connecting speaker cabinets. Five outputs are for connecting Rodgers speaker cabinets, each of which contains 100 watts of amplification. The channels are: Great Diapason, Great Flute, Swell Flues, Swell Reeds and Celeste, and Pedal. The sixth output accommodates a



Rodgers L2-100 Leslie, or a Leslie 147 used with an adaptor. An Echo adaptor is available for connecting Echo speakers.

STANDARD FEATURES

- Two 61-note keyboards, with gold-on-gold single contact diode keying.
- 32-note concave and radiating pedalboard, with magnetic reed-switch keying
- "Time-Sharing" circuitry for greater versatility and dependability
- Natural decay characteristics on Harp and Carillon (rate of decay is adjustable)
- Air Sound ON/OFF switch under the Great Manual
- ON/OFF switch with indicator light
- Practice panel with adjustable reverberation, headphone output, and tape recorder inputs and outputs
- All components are solid-state, and contained within the console
- Five-year limited warranty

OPTIONAL FEATURES

- The CAMBRIDGE 850 is available in: stop tablets on a straight stop rail; or Rodgers lighted drawknobs and couplers
- The console bench is available in two styles: a conventional, straight-sided bench containing storage space for music (shown in photograph); a professional "dog-leg" bench for minimal obstruction of pedalboard sight lines
- Tracker-touch manual keyboards
- Tower speaker adaptor with key switch and indicator light
- Echo adaptor
- Special console finishes (to match your sample)
- Eleven-bell Cymbelstern, toe stud, toe stud identification, and thumb piston

DIMENSIONS

Height (music rack folded down):
130 cm (50 3/4 ")

Width:
155 cm (61 1/8 ")

Depth without pedalboard:
92 cm (36 1/8 ")

Depth with pedalboard:
138 cm (53 3/4 ")

Console Weight:
379 kilograms (835 pounds) including bench and pedalboard

