

American Institute of Organbuilders


Organ Documentation Series

First Congregational Church U.C.C.

Santa Cruz, California

Æolian-Skinner Organ Co.

Boston, Massachusetts

Opus 1341  1959


Tonal Design & Scaling: Joseph S. Whiteford

Installation & Tonal Finishing: Lawrence Schoenstein

Newton Pipe Organ

Services, Inc.

San José, California


Revoicing & Augmentation  1986-'90

Tonal Direction & Voicing: Stephen H. Leslie

CORRESPONDENCE DATA SHEET

Æolian-Skinner Co.

Organ Builders & Builders
LAWRENCE L. SCHOENSTEIN
130 MUYA AVENUE
SAN FRANCISCO 24, CALIF.
JUNIPER 8-9719

PLEASE INCOMING
CORRESPONDENCE
ON RIGHT LEAF 

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original Æolian-Skinner client contact form for this instrument
(courtesy of Schoenstein & Co.)



VOLUME 2, No. 1 1995

Booklet #2 in this series

Opus 134I 1959



as revised 1986-'90

GREAT—unenclosed, manual II, CC-c₄, 3" wind

16' Quintaton	61
8' Principal	61
8' Bourdon	61
4' Octave	61
2½' Twelfth	61
2' Super Octave	prepared
III Fourniture	244
Chimes	25 bells
(blank drawknob)	

SWELL—enclosed, manual III, CC-c₄, 3½" wind

8' Viola Pomposa	68
8' Viola Celeste	68
8' Rohrflöte	68
4' Spitzflöte	68
2' Principal	prepared
III Plein Jeu	183
16' Hautbois	68
8' Trompette	68
8' Vox Humana	prepared
4' Rohrschalmei	68
Tremolo	
Swell Unison Off	
16' Swell	
4' Swell	

CHOIR—enclosed, manual I, CC-c₄, 3½" wind

8' Spitzviol	61
8' Erzähler	61
8' Erzähler Celeste	from tenor c 49
8' Cor-de-nuit	61
4' Koppelflöte	61
2½' Nasard	61
2' Blockflöte	61
1½' Tierce	prepared
8' Cromorne	prepared
Tremolo	
Choir Unison Off	
16' Choir	
4' Choir	
(prepared drawknob "do not bore")	

PEDAL—unenclosed, CC-g₀, 3½" wind

16' Contra Bass	32
16' Rohrbass	ext. Swell Rohrflöte, low 8 unenclosed 12
16' Quintaton	GT
8' Octave	ext. Contra Bass 12
8' Rohrflöte	SW
8' Quintaton	GT
4' Choral Bass	ext. Contra Bass 12
4' Flute	from Rohrflöte SW
(blank drawknob)	
16' Hautbois	SW
8' Trompette	SW
4' Rohrschalmei	SW
(prepared drawknob "do not bore")	

GREAT—unenclosed, manual II, CC-c₄, 3" wind

16' Quintaton	original 61
8' Principal	13-61 exchanged with original 4', revoiced 61
8' Bourdon	original 61
4' Octave	1-49 exchanged with original 8', revoiced 61
4' Spitzflöte	original Swell 4' 61
2' Super Octave	original revoiced 61
IV Fourniture	original revoiced, 4th rank added 244
8' Trompette	new on new chest 61
Chimes	25 bells

SWELL—enclosed, manual III, CC-c₄, 4" wind

8' Viola Pomposa	original 68
8' Viola Celeste	original 68
8' Rohrflöte	original 68
4' Præstant	new pipes on old Spitzflöte chest position 61
4' Harmonic Flute	revoiced M.M Harris pipes, new chest 61
2' Principal	revoiced Schoenstein pipes on new chest 61
IV Plein Jeu	original revoiced, 4th rank added 244
16' Hautbois	original 68
8' Trompette	original 68
4' Clarion	revoiced Schantz pipes on old Schalmei position 61
Tremolo	
Swell Unison Off	
16' Swell	
4' Swell	

CHOIR—enclosed, manual I, CC-c₄, 4" wind

8' Spitzviol	original 61
8' Erzähler	original 61
8' Erzähler Celeste	original, from tenor c 49
8' Cor-de-nuit	original 61
4' Koppelflöte	original 61
2½' Nasard	original 61
2' Blockflöte	original 61
1½' Tierce	revoiced Æolian-Skinner pipes on new chest 61
8' Clarinet	revoiced Austin pipes on new new chest 61
4' Rohrschalmei	original Swell 4' on new chest 61
Tremolo	
Choir Unison Off	
16' Choir	
4' Choir	

PEDAL—unenclosed, CC-g₀, 3½" wind

32' Resultant	derived from Subbass
16' Contra Bass	relocated outside chamber, revoiced 32
16' Subbass	recycled Möller pipes on new chest 32
16' Rohrbass	original, ext. Swell Rohrflöte 12
8' Octave	ext. Contra Bass, revoiced 12
8' Rohrflöte	original SW
8' Subbass	ext. 16' Subbass 12
4' Choral Bass	ext. Contra Bass, revoiced 12
4' Flute	original SW
16' Posaune	ext. Great Trompette 12
16' Hautbois	original SW
8' Trompette	GT
4' Clarion	former Rohrschalmei borrow SW

Console Appointments

COUPLERS

Great to Pedal	8'	Swell to Great	16'
Swell to Pedal	8'	Swell to Great	8'
Choir to Pedal	8'	Swell to Great	4'
Swell to Pedal	4'	Choir to Great	16'
Choir to Pedal	4'	Choir to Great	8'
		Choir to Great	4'
Swell to Choir	16'		
Swell to Choir	8'		
Swell to Choir	4'		

COMBINATIONS

Great 1-6	<i>pistons</i>	Swell 1-6	<i>pistons</i>
Choir 1-6	<i>pistons</i>	Pedal 1-6	<i>toe-studs</i>
Gen. 1-6	<i>pistons</i> & <i>toe-studs</i>	Gen. Cancel	<i>piston</i>

REVERSIBLE MOVEMENTS

Great to Pedal	8'	<i>kick-pedal & piston</i>
Swell to Pedal	8'	<i>kick-pedal & piston</i>
Choir to Pedal	8'	<i>kick-pedal & piston</i>

REVERSIBLE FUNCTION

Full Organ	<i>kick-pedal & piston</i> <i>with indicator light</i>
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BALANCED MOVEMENTS

Choir Expression	
Swell Expression	
Register Crescendo	<i>with indicator light</i>

all rebuilding performed by

NEWTON PIPE ORGAN SERVICES, INC.

(founded 1968 by Robert C. Newton)

STEPHEN H. LESLIE
President & Tonal Director

ROGER L. INKPEN
Vice President & Senior Technician

JAMES TOWNSEND, WILLIAM SCHOLZ
Technicians



History

A PIPE ORGAN FOR First Congregational Church was first considered in mid-1956, in conjunction with the building of a new edifice seating approximately 300. Æolian-Skinner's first word of the project came through the firm's Pacific Coast representative Stanley Williams, a prominent figure in west-coast organbuilding circles who had worked

with the Skinner organization from the mid-1920s. In the fall of 1956, Williams retired, passing the company representation on to Lawrence Schoenstein, and thus the handling of the Santa Cruz contract. Schoenstein was himself a talented and resourceful organbuilder, of the prominent family which had been building organs in San Francisco since 1877. In time he would prove a sterling company representative, from his solid sales record and gentlemanly deportment to his exemplary installation work and careful tonal finishing. Perhaps more than any other representative, Schoenstein was in complete sympathy with the tonal ideals of Æolian-Skinner president and tonal director, Joseph S. Whiteford, and he stood ready to carry out to Whiteford's intentions to the letter.

From the initial contact in August 1956, a contract was prepared in February of 1957 and signed that April. For \$36,400 Æolian-Skinner would provide an instrument of twenty-two speaking stops, controlled from the firm's usual drawknob-style console. From the outset, stop preparations were planned, but the Church opted to postpone any additional registers until the organ had been installed. Delivery was first promised by late 1958, but as was typical with Æolian-Skinner in the 1950s, things fell behind schedule. At last the organ arrived in May 1959; it was first used on Sunday, June 28 and was completely finished by the following Sunday, July 5.

Three days later, Lawrence Schoenstein sent a follow-up report to John Tyrrell, Æolian-Skinner Vice President, saluting the company on the excellent workmanship, informing them of a few peculiarities of the installation, and relaying the finished power levels of each stop (using Æolian-Skinner's method of gauge numbers for the toe-hole on 2'c of each stop). The greatest praise, however, was reserved for the organ's tonal qualities. For the Great Bourdon, Schoenstein said that it was "possibly the finest voice in this organ. This is the way my granddad tried to teach me wood pipe voicing. We nicked some basses just enough to remove dissonant chiffs." For the Great Fourniture, "This is without reserve the best mixture I have ever worked with. The pitch is correct—its dynamics are just perfect and what it does for the Great is stunning." Schoenstein did not resist comment on Whiteford's sometimes curious nomenclature, however. Mentioning the Choir Spitzviol, "A truly beautiful stop...although the name doesn't set well with this German." Overall, though, Schoenstein's delight was unreserved:

Joe [Whiteford] can take a deep bow—for this is truly an exquisite instrument and I am proud to have had a small part in its making. ... One cannot help but notice the marked improvement in pipework, scaling, and voicing. I heartily approve of the lower wind pressures, higher pitched Mixtures, and somewhat quieter Chorus Reeds. I think Joe will be pleased to know that this is my first installation with which we had no tuning problems. I attribute this to our improved voicing—no robbing or drawing whatsoever!

Believe me when I say this instrument is the high-water mark of organbuilding in this area. I am sure it is going to help us sell other organs hereabout.

Apparently, the Church was just as happy, for they immediately asked Schoenstein to draw up an estimate for the four prepared stops. The thinking had evolved somewhat from the original plan. While the Choir Cromorne and Swell 4' Principal were still considered necessary additions, Schoenstein now favored adding a 4' flute to the Great instead of a Twelfth, and rather than just the proposed Choir Tierce, he suggested a III Cymbale, part of whose compass would contain a third-sounding rank. Finally, he proposed a 16' Contre Trompette for the Pedal. However, none of these proposals came to fruition, and the matter of additions would be raised and postponed for the next quarter-century.

IN 1986 STEPHEN LESLIE, THEN ORGANIST of the parish, revitalized the notion of completing the instrument. A nine-member committee was formed, including the pastor, W. Matthew Broadbent; the former organist Alice Ish; Stephen Leslie; and Gordon Shepherd, a local organist who had joined the Church, became engrossed in the project and would later serve as the Church's organist.

After the committee made recommendations, the work began in stages, here outlined chronologically:

1986

- ❖ Swell reeds cleaned and re-regulated.
- ❖ Choir wind-pressure raised ½" to 4".
- ❖ Three-stop all-electric chest installed in Choir, with reconditioned Austin Clarinet, relocated Skinner Tierce and the original Swell Schalmey.

1988

- ❖ Swell wind-pressure raised ½" to 4".
- ❖ Revoiced Schantz Clarion installed on former Swell Rohrschalmey position.

1989-'90

- ❖ GREAT: 8' Principal and 4' Octave exchanged (the builder's rationale being that the Octave was one note larger than the Principal); 8' Principal, 4' Octave and 2' Super Octave cut-up and revoiced; Fourniture likewise revoiced with fourth rank added, made of frosted tin to match the existing pipework; new 8' Trompete added on two-stop electro-pneumatic unit chest, with 12-note extension for Pedal Posaune; Swell 4' Spitzflöte transferred from the Swell and placed on unit chest with Trompete.
- ❖ SWELL: Enclosure expanded using period Æolian-Skinner construction techniques (sawdust-filled Masonite); low 8 pipes of 16' Rohrbass re-enclosed (having been moved outside the box during the 1959 installation); new two-stop unit chest installed with new 4' Præstant and 2' Principal; revoiced Murray Harris 4' Harmonic Flute installed in place of original 4' Spitzflöte; Plein Jeu revoiced and fourth rank added.
- ❖ PEDAL: 16'-8'-4' Contra Bass unit revoiced and relocated to a new platform in front of the Swell; recycled 16'-8' Möller Subbass installed in chamber.
- ❖ ALL REEDS re-regulated by Clark Wilson.
- ❖ CONSOLE & ELECTRICAL: original electro-pneumatic console switching system and combination action (self-contained) retained; all new chestwork, as well as Great and Swell, now controlled from Peterson solid-state equipment.
- ❖ UNCHANGED REGISTERS at the conclusion of the rebuilding project consist of:

<i>Great</i>	16' Quintaton
	8' Bourdon
	4' Spitzflöte (ex Swell)
<i>Swell</i>	8' Viola Pomposa
	8' Viola Celeste
	8' Rohrflöte
	16' Hautbois
	8' Trompette
<i>Choir</i>	8' Spitzviol
	8' Erzähler
	8' Erzähler Celeste
	8' Cor-de-nuit
	4' Koppelflöte
	2⅔' Nasard
	2' Blockflöte
<i>Pedal</i>	16' Rohrbass (Swell extension)

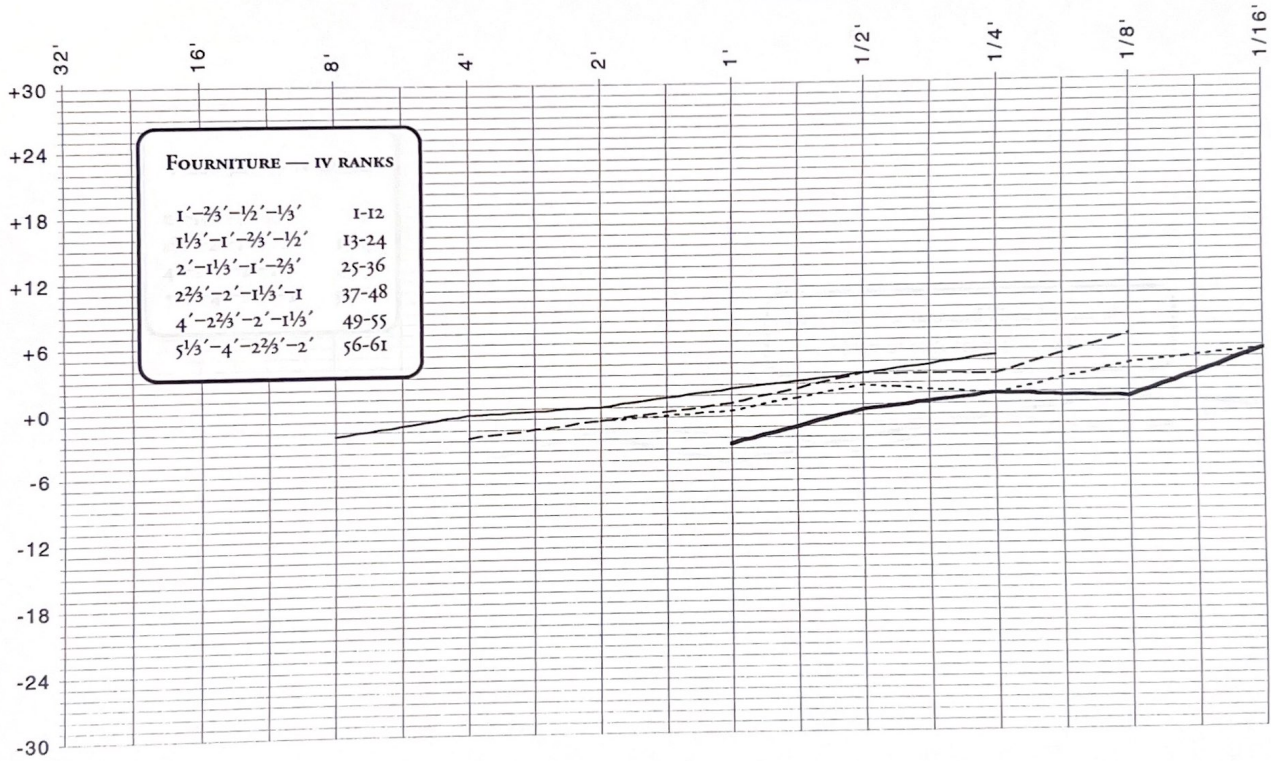
First Congregational Church UCC, Santa Cruz, California

chart printed 10 September 1995, measurements taken by Stephen Leslie

Æolian-Skinner Opus 1341, 1959; revised Newton Organ Co., 1986-'90

Great Principal Chorus

- 8' PRINCIPAL
- - - 4' OCTAVE
- - - - - 2' SUPER OCTAVE
- IV FURNITURE, I' RANK
- - - - -



AIO Organ Documentation Series
Jonathan E. Ambrosino, Series Editor for 1995

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