

## *A Note about Organs at Christ Church*

Christ Church was dedicated in 1761. A year later an organ by John Snetzler of London was installed in the rear gallery. In the Revolution the pipes were melted down to make bullets; decades of neglect followed. In 1845 the Senior Warden presented the Church with a new instrument, by the local builder George Stevens. An organ by G. D. Simmons replaced it in 1860, to be moved to a new chamber at the front of the Church in 1877. This location suffocated the sound, and six years later a two-manual instrument, built by the Boston firm of Hook & Hastings, was installed. The possibility of moving it further into the Church and adding a third manual was immediately tabled. When no action had been taken by 1940, the Æolian-Skinner Organ Company of Boston designed a four-manual console to play a three-manual-and-pedal organ in the front chamber, supplemented by a two-manual-and-pedal organ in the rear gallery to aid congregational singing. The latter section was never installed, and many attempts were made to modify the front instrument in compensation.

In 1999, the new Director of Music initiated studies to address the growing deficiencies of this organ. A series of education segments and organ tours followed. An Organ Study Committee researched a range of solutions for the Music Committee, the staff, and the whole parish to consider. Finally, Schoenstein & Co., Organ Builders of San Francisco, were commissioned to build a new organ for Christ Church. Founded in 1877, and now under the direction of Jack Bethards, Schoenstein has gained a reputation for unqualified success in difficult acoustics. The diverse color palette and dynamic range of their instruments are ideal for accompanying congregational and choral music. These same qualities also facilitate superb interpretations of both organ repertoire and transcriptions of orchestral works.

The new instrument at Christ Church was dedicated before a packed congregation on April 30, 2006. The project, and related outreach effort, was supported by gifts from hundreds of parishioners and friends. The rebuilding of the organ chamber has achieved sound projection and tuning stability beyond all expectation. Clear choruses, warm foundation tone, orchestral voices, profound bass, and a presence in the room all contribute to renewed musical life within Christ Church. It is our privilege to offer this instrument to the community, so that generations present and future may be lifted in song and inspired by its beauty.

– *Stuart A. Forster*  
*Director of Music and Organist*  
*Christ Church Cambridge*  
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SPECIFICATIONS OF THE ORGAN  
CHRIST CHURCH CAMBRIDGE

Built by Schoenstein & Co., Organ Builders, Opus 149 (2005)  
3 manuals and pedals, 43 voices, 69 stops,  
50 ranks, 2840 pipes, electric-pneumatic action

**Great (Manual II) — enclosed except \***  
**11 voices, 16 stops, 14 ranks, 801 pipes, 5 bells**

1. Gamba [from #5]	16'	12 pipes
2. *First Open Diapason	8'	61 pipes
3. Second Open Diapason	8'	61 pipes
4. *Harmonic Flute	8'	61 pipes
5. Gamba	8'	61 pipes
6. Gamba Celeste (tc)	8'	49 pipes
7. Bourdon	8'	61 pipes
8. Principal	4'	61 pipes
9. Bourdon [from #7]	4'	12 pipes
10. Twelfth	2 2/3'	61 pipes
11. Fifteenth	2'	61 pipes
12. Seventeenth	1 3/5'	54 pipes
13. Mixture III-IV	1 1/3'	186 pipes
14. Trumpet (Ch)	8'	
15. Clarinet (Ch)	8'	
16. Tuba (Ch)	8'	
Great Unison Off		
Chimes		digital
Cymbelstern		5 bells

The “Great” division is the primary chorus of the organ. The new organ incorporates a complete flue chorus from 16' up to a brilliant Mixture. The prevalence of 8' stops provides excellent support for congregational and choral singing alike. Special features include the principal-scale mutations (stops which accentuate non-unison overtones) and the division's enclosure (expression not typically available on the primary division). Taking advantage of this expression are the String-toned stops, a keen solo sonority normally only available on a four-manual instrument.

**Swell (Manual III) — enclosed**

**15 voices, 18 stops, 19 ranks, 1113 pipes**

[‡ indicates stops which are under double expression]

17. Lieblich Bourdon	16'	61 pipes
18. Open Diapason	8'	61 pipes
19. Stopped Diapason [from #17]	8'	12 pipes
20. Echo Gamba	8'	61 pipes
21. Vox Angelica	8'	61 pipes
22. ‡Flauto Dolce	8'	61 pipes
23. ‡Flute Celeste (tc)	8'	49 pipes
24. Gemshorn	4'	61 pipes
25. Harmonic Flute	4'	61 pipes
26. ‡Flauto Dolce [from #22]	4'	12 pipes
27. ‡Flute Celeste [from #23]	4'	12 pipes
28. Flageolet	2'	61 pipes
29. ‡Mixture III-V	2'	235 pipes
30. ‡Contra Fagotto [heavy wind]	16'	61 pipes
31. ‡Cornoepen [heavy wind]	8'	61 pipes
32. Oboe	8'	61 pipes
33. ‡Vox Humana	8'	61 pipes
34. ‡Clarion [heavy wind]	4'	61 pipes
Tremolo		
Swell to Swell	16'	
Swell Unison Off		
Swell to Swell	4'	

The “Swell” division is the chief accompanying division. It is often described as the “color palette” of the organ, since it contains all of the tonal colors available in a chorus. The Swell division in this organ is as complete as one can find in an instrument of this size, and offers the rare feature of double-enclosing the loudest and the softest stops, thereby increasing their expressive powers. By offering them this independence from the rest of the division, the effect of another keyboard is obtained in some respects. The Flute Celeste is an American favorite, loved for its success in dry acoustics like ours.

**Three-manual console** with adjustable bench and lighting.

**Choir (Manual I) — enclosed**  
**13 voices, 15 stops, 13 ranks, 762 pipes**

35. Dulciana	16'	61 pipes
36. Open Diapason [from #3 (Gt)]	8'	
37. Concert Flute [1–12 from #38]	8'	49 pipes
38. Lieblich Gedeckt	8'	61 pipes
39. Dulciana [from #35]	8'	12 pipes
40. Unda Maris (tc)	8'	49 pipes
41. Fugara	4'	61 pipes
42. Forest Flute	4'	61 pipes
43. Nazard	2 2/3'	61 pipes
44. Harmonic Piccolo	2'	61 pipes
45. Tierce (tc)	1 3/5'	42 pipes
46. Trumpet	8'	61 pipes
47. English Horn	8'	61 pipes
48. Clarinet	8'	61 pipes
49. †Tuben [3 Swell chorus reeds]	8'	
50. Tuba	8'	61 pipes
Harp	8'	digital
Celesta	4'	digital
Tremolo variable by expression shoe		
Choir to Choir	16'	
Choir Unison Off		
Choir to Choir	4'	

The “Choir” division is so called due to its inclusion of softer tones especially suitable for accompanying. On a three-manual instrument, such as this one, it also includes solo colors, some of which imitate instruments found in the orchestra; the variable tremolo allows the Organist to produce vibrato techniques similar to those of individual players. The flute-scaled mutations here offer tonalities common in European music of centuries past. The percussion stops are the only digital stops in the organ, as they are not required to support singing or to blend with other stops; they also stay in tune with the pipes better than their mechanical counterparts.

**Rotonunciator:** 16 levels of memory; 12 general pistons, duplicated as toe studs; 10 pistons each for Great, Swell, Choir; 6 toe studs for Pedal; range feature; reversible pistons for numerous general pistons and stops.

**Pedal**  
**4 voices, 18 stops, 4 ranks, 164 pipes**

51. Sub Bass [from #53; Resultant 1-7]	32'	12 pipes
52. Open Wood	16'	32 pipes
53. Sub Bass	16'	32 pipes
54. Gamba [from #5 (Gt)]	16'	
55. Dulciana [from #35 (Ch)]	16'	
56. Lieblich Gedeckt [from #17 (Sw)]	16'	
57. Principal	8'	32 pipes
58. Flute [from #4]	8'	
59. Stopped Diapason [from #17 (Sw)]	8'	
60. Dulciana [from #35 (Ch)]	8'	
61. Fifteenth	4'	32 pipes
62. Flute [from #4]	4'	
63. †Contra Fagotto [from #30 (Sw)]	32'	12 pipes
64. Ophicleide [from #50 (Ch)]	16'	12 pipes
65. †Contra Fagotto [from #30 (Sw)]	16'	
66. Tuba [from #50 (Ch)]	8'	
67. Trumpet [from #46 (Ch)]	8'	
68. Tuba [from #50 (Ch)]	4'	
69. Trumpet [from #46 (Ch)]	4'	

The “Pedal” division, played by the Organist’s feet, provides mostly the bass part, though occasionally melodies or other parts may be played here. This division was designed to offer the most flexible choice of stops possible, often borrowing stops from other divisions for added expression; the basic chorus remains independent. The 32’ stops (one of which uses an acoustic trick to simulate the lowest 7 notes) play a full octave lower than the register of which the previous organ was capable, producing a truly grand effect. *“Let the sea thunder and all that is therein.”*

**The Pipe façade** was inspired by the style of John Snetzler (1710–1785), who installed the first organ at Christ Church in 1762, a year after the building was dedicated. This was the first organ in Cambridge, and therefore it is appropriate that we replace this piece of visual history which was previously lost. Detail on the façade complements the restored interior of the building.

## Couplers

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

The couplers allow the Organist to play the stops from one division on another keyboard, as desired. This increases the amount of expression possible through mixing more tone colors and independently expressive divisions. This design incorporates a full set of couplers, including the "Great to Choir" coupler which will assist in European music, which is often designed for an instrument whose keyboards are in a different order from Anglo-American instruments. Similar flexibility stems from the decision to borrow the Great Open Diapason (#3) to the Choir (#36), allowing three sets of "foundation stops" on an instrument which does not have the space for more pipes.