ST. PAUL'S EPISCOPAL CATHEDRAL
SAN DIEGO, CALIFORNIA
QUIMBY PIPE ORGANS INC.
WARRENSBURG, MISSOURI

In 2007, Eric Johnson and I were invited to St. Paul's Episcopal Cathedral, San Diego, California, by Robert Wilkins, chair of the organ committee, and Martin Green, canon musician of the cathedral, at the recommendation of William "Pat" Partridge, canon musician, Christ Church Episcopal Cathedral, St. Louis, Missouri.

After our initial examination of the existing pipe organ with Martin Green, we found an instrument that was merely a collection of ranks, where there were only disjointed ensembles and mechanical components that were becoming of questionable reliability. The existing instrument included ranks from their previous instruments and rebuilds, including an 1887 Hook & Hastings (Opus 1345), a 1915 Johnston, a 1950 M.P. Möller, a 1967 Aeolian-Skinner, and the 1986 Wicks Organ Company rebuilding and enlargement, resulting in an instrument of 81 ranks. The most significant number of ranks to be considered for retaining were from the four-manual, 61-rank Aeolian-Skinner (Opus 1495).

Following our initial examination of the existing ranks, and determining which were of excellent construction with possibilities for revoicing and rescaling, Green, Johnson, and I created a new specification, using as many of the existing ranks as possible, that would result in an integrated tonal ensemble. No effort was made to use pipes from the divisions found at the time of the last rebuilding; instead, we would place them in the division where they would best fit into the new tonal concept. Green's goal was to achieve a wide variety of tonal and dynamic possibilities for creative and sensitive service playing of the Episcopal liturgy, which

New facade being installed

possesses inherent majesty and grandeur capable of heroic effects with the primary goal of providing a strong foundation for the support of choral and congregational singing. In addition, the pipe organ would also be an outstanding instrument for the performance of organ concert literature in a variety of community events as found in the best instruments by American and English organbuilders of the late 19th century and early 20th century.

A particular source of interest are the reed ranks built and revoiced in our shop that have become legendary for their consistent timbre and excellent tuning stability. The reeds, as we found them, were of typical late 20th-century voicing. In other words, very little foundation tone. The goal was to revoice and build new reeds that would be reminiscent of Harrison & Harrison and Willis's work. To accomplish this, the pressures were raised, and much thicker tongues were used in the original ranks. The color reeds are reminiscent of E.M. Skinner's work. As mentioned earlier, the flue work was figuratively thrown in the air and landed in new homes. The overall original scaling of the pipework was not bad, but it was in the wrong division. Once again, wind pressures were raised and the flue work revoiced for the new wind

Console

pressures. This allowed greater foundational tone to be developed while maintaining the harmonic richness. The ranks that we did not use were replaced with pipework from our inventory, which fit much better into the tonal scheme. This pipe organ features the Blackinton-style electropneumatic slider windchests that allow the pipes to speak clearly and precisely. The few unit ranks are on electropneumatic windchests.

One of the goals of this instrument was to achieve an interior layout that would be maintenance-friendly, providing easy access for tuning and maintenance. If the service technician is comfortable while working on the instrument, you will get the best results, which gives dependable and reliable service for many generations to come.

The only mechanical components retained from the previous instrument were the Aeolian-Skinner console shell, manuals, pedalboard, the original Spencer blower, and various Möller and Aeolian-Skinner offset and pedal electropneumatic unit windchests. However, the Spencer blower was completely rebuilt to provide greater cubic feet per minute capacity, with increased pressure. All other components were rebuilt to like-new condition.

The case and facade pipes are new and incorporate stylistic features found in the architecture of the building and church furnishings. What is unusual about the new case is that all 64 facade pipes are mute; they are strictly for show. Except for the Pedal division, every speaking pipe is behind shades/shutters. The only pipework behind the facade is the Solo division and the large Pedal pipes. The rest of the pipework is in the original chamber. All of the pipework is on one level, which promotes tuning stability.

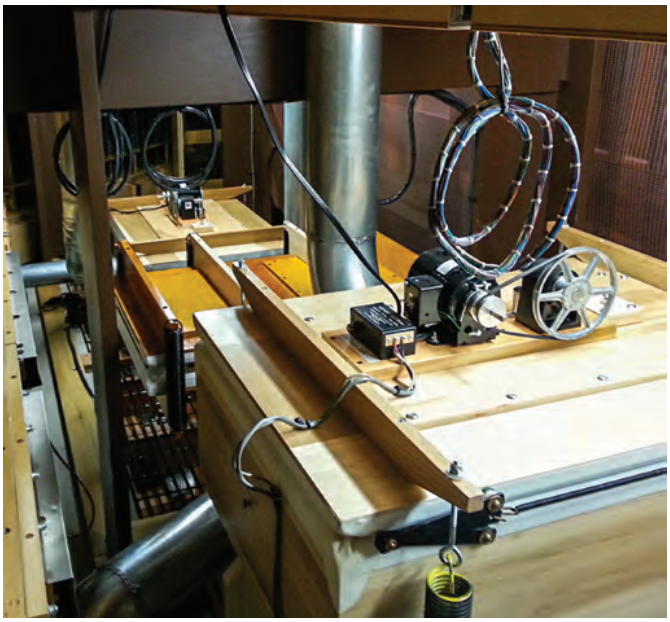
8′ Tromba

The associates of Quimby Pipe Organs enjoyed working with Martin Green as the primary contact regarding the tonal design of the instrument and allowing the installation crew to work without interruption. In our projects, it is unique to have an individual such as Green, who has a comprehensive understanding of organbuilding and can relate to the builder, and where the builder also has mutual respect for his knowledge.

The instrument was introduced in a series of dedication recitals by Ken Cowan, Martin Green, Nicholas Halbert, Robert Plimpton, Daniel Roth, and Carol Williams. Williams is finishing a video on this instrument, which is part of her *TourBus* series and scheduled for release this summer.

Individuals from Quimby Pipe Organs who were involved in the construction of this instrument were: Chris Emerson, Charles Ford, Ryan Galloway, Eric Johnson, Kevin Lors, Jessie Martens, Richard L. Mowen, Michael Quimby, Janille Rehkop, Carl Repp, Jim Schmidt, and Chirt Touch. Others who assisted were: David Beck, David Berman, Chaz Dewsbury, Tim Duchon, George Gibson, Joe Lambarena, Richard A. Mowen, and Alan White.

MICHAEL QUIMBY
Tonal Director and President



Solo division winding system

St. Paul's Cathedral
San Diego, California
Quimby Pipe Organs Inc.

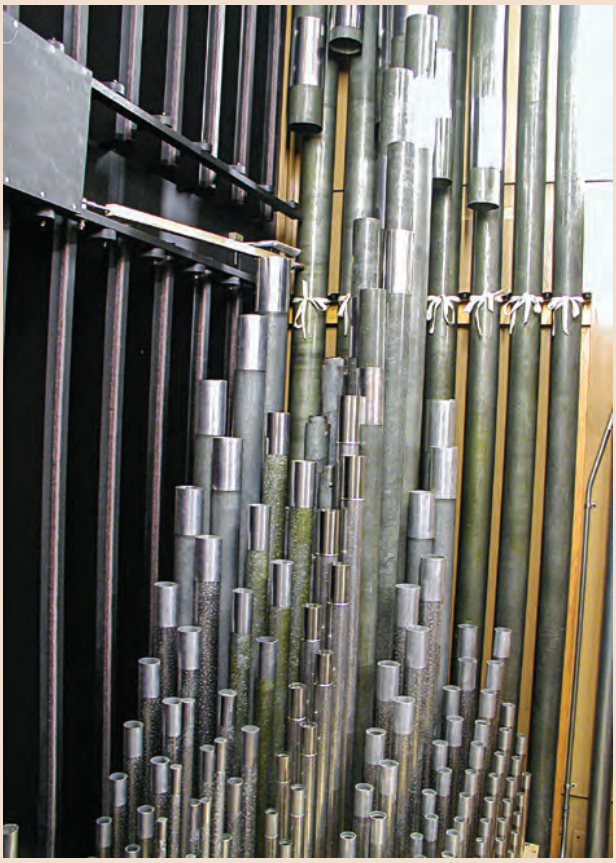
Four manuals, 85 ranks

GREAT (enclosed)
16 Double Open Diapason
8 Open Diapason I
8 Open Diapason II (ext.)
8 Bourdon
8 Harmonic Flute
8 Erzähler
8 Erzähler Celeste
4 Octave
4 Spire Flute
$2^{2}/_{3}$ Twelfth
2 Fifteenth
$1^{3}/_{5}$ Seventeenth
$1^{1}/_{3}$ Mixture IV–V
1 Fourniture IV
Tremulant
8 Trumpet
4 Clarion
8 Tromba
Great Sub-Octave
Unison Off
Great Octave
Solo on Great
Solo Chorus Reeds on Great

SWELL (enclosed)
16 Contre Gamba
8 Diapason
8 Stopped Diapason
8 Chimney Flute
8 Gamba (ext.)
8 Gamba Celeste
8 Silver Flute
8 Silver Flute Celeste (TC)
4 Octave
4 Night Horn
$2^{2}/_{3}$ Nazard
2 Super Octave
2 Blockflute
$1^{3}/_{5}$ Tierce
2 Mixture IV
16 Double Trumpet
16 Contra Oboe
8 Trompette
8 Oboe (ext.)
8 Vox Humana
4 Clarion
Tremulant
8 Tromba (Gt.)
Swell Sub-Octave
Unison Off
Swell Octave

CHOIR (enclosed)
16 Bourdon
8 Principal
8 Viola Pomposa
8 Viola Celeste
8 Bourdon (ext.)
4 Octave
4 Koppelflute
4 Gemshorn
2 Fifteenth
2 Flute
$1^{1}/_{3}$ Larigot
1 Sifflöte
1 Sharp Mixture IV
32 Contra Bassoon
16 Bassoon (ext.)
8 Clarinet
Tremulant
8 Tromba (Gt.)
Choir Sub-Octave
Unison Off
Choir Octave

SOLO (enclosed)
8 Stentor Diapason
8 Doppelflute
8 Violoncello
8 Violoncello Celeste
4 Major Octave
4 Harmonic Flute
8 English Horn
8 Corno di Basetto
Tremulant
16 Bombarde
8 Tuba Mirabilis
8 Trompette Harmonique
8 Tromba (Gt.)
4 Tromba Clarion (Gt.)
4 Clarion Harmonique
Solo Octave



Swell diapason chorus

PEDAL
32 Subbass
16 Open Wood
16 Open Metal Diapason
16 Violone
16 Subbass (ext.)
16 Contra Gamba (Sw.)
16 Bourdon (Ch.)
$10^{2}/_{3}$ Quinte (ext.)
8 Open Flute (ext.)
8 Octave
8 Cello (ext.)
8 Gedeckt (ext.)
8 Bourdon (Ch.)
$6^{2}/_{5}$ Gross Tierce
$5^{1}/_{3}$ Octave Quint
4 Super Octave
4 Night Horn
$2^{2}/_{3}$ Mixture III
32 Contra Trombone
32 Contra Bassoon
16 Trombone (ext.)
16 Double Trumpet (Sw.)
16 Bassoon (Ch.)
8 Posaune (ext.)
8 Tromba (Gt.)
8 Trumpet (Gt.)
4 Clarion (ext.)
4 Bassoon (Ch.)

COUPLERS
Great to Pedal 8-4
Swell to Pedal 8-4
Choir to Pedal 8-4
Solo to Pedal 8-4
Swell to Great 16-8-4
Choir to Great 16-8-4
Solo to Great 16-8-4
Choir to Swell 8
Solo to Swell 16-8-4
Great to Choir 8
Swell to Choir 16-8-4
Solo to Choir 16-8-4
Pedal to Choir 8
Great to Solo 8
Swell to Solo 8
All Swells to Swell
MIDI on Great
MIDI on Swell
MIDI on Choir
MIDI on Solo
MIDI on Pedal