

# Aeolian-Skinner

215 Sydney St., Dorchester, Boston, Massachusetts, United States of America



**Founded/Born**

1901 - 1972

**Closed/Death**

**Still active?**

no

## Description

The Æolian-Skinner Organ Company, Inc. of Boston, Massachusetts, was a prominent American builder of pipe organs from 1901 to 1972. Initially known as the Skinner Organ Company, it was founded by Ernest M. Skinner, who was later joined by other key figures such as Arthur Hudson Marks, Joseph Silver Whiteford, and G. Donald Harrison. The company was formed from the merger of the Skinner Organ Company and the pipe organ division of the Æolian Company in 1932.

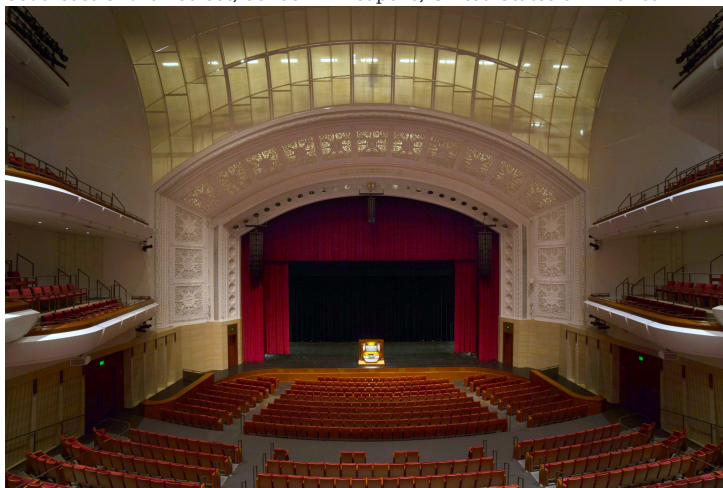
During the Skinner period, the company produced numerous innovative instruments, perfecting the "Pitman Windchest" and other mechanical advancements. The firm moved to a new factory in Boston in 1914. G. Donald Harrison, who joined in 1927, influenced the tonal design significantly, steering the company towards a more classically eclectic style. After Harrison's death in 1956, Joseph S. Whiteford took over, emphasizing the organ's role in accompanying vocal music and securing major contracts. Despite its prestige, the company ceased operations in 1972.

## Sources

<https://en.wikipedia.org/wiki/Aeolian-Skinner>

# Minneapolis, Northrop Memorial Auditorium

Northrop Memorial Auditorium, 84, Southeast Church Street, 55455 Minneapolis, United States of America



|                     |                               |
|---------------------|-------------------------------|
| <b>Builder</b>      | Aeolian-Skinner               |
| <b>Year</b>         | ca. 1936                      |
| <b>Period/Style</b> | Romantic                      |
| <b>Stops</b>        | 114                           |
| <b>Keyboards</b>    | 4+P                           |
| <b>Keyaction</b>    | electrical                    |
| <b>Tuning</b>       | Equal at 440 Hz               |
| <b>Sampleset</b>    | <a href="#">evensongmusic</a> |

## Description

The Northrop pipe organ, an Aeolian-Skinner Opus 892 built between 1932 and 1936, stands as a prestigious symbol of American organ craftsmanship and remains one of the last concert-hall pipe organs in the United States. Housed within the University of Minnesota's Northrop Auditorium, this grand instrument features nearly 7,000 pipes, with some reaching up to 32 feet in height, and boasts a console with four keyboards and about 225 stops, pedals, and buttons. Recognized for its exceptional historical merit by the Organ Historical Society in 1999, the organ is celebrated for its intact and unaltered condition, reflecting the pinnacle of late-Romantic era organ design.

The organ has not only enriched concerts and performances with its remarkable sound but has also played a pivotal role in music education at the university. However, the journey of the Northrop organ hasn't been without challenges. By the early 1970s, it had nearly ceased functioning, prompting restoration efforts led by then-student Gordon Schultz. This restoration, coupled with a substantial bequest from Dr. Roger E. Anderson, facilitated significant renovations during the Northrop building's overhaul in 2011, allowing the organ to be meticulously reinstalled above the stage by Foley-Baker and Associates. Officially reintroduced in 2018 with a grand inaugural concert, the organ now continues to be a focal point for educational and musical excellence, supported by the Friends of the Northrop Organ in ongoing efforts to promote and utilize this historic instrument.

## Stoplist/Disposition

| Great (partly enclosed) | Choir                | Solo                    | Swell (enclosed)   | Pedal                    |
|-------------------------|----------------------|-------------------------|--------------------|--------------------------|
| Diapason 16'            | Contra Viola 16'     | Contra Gamba 16'        | Bourdon 16'        | Double Open Diapason 32' |
| First Diapason 8'       | Diapason 8'          | Flauto Mirabilis 8'     | Gemshorn 16'       | Sub Bourdon 32'          |
| Second Diapason 8'      | Concert Flute 8'     | Gamba 8'                | Geigen Diapason 8' | Diapason 16'             |
| Third Diapason 8'       | Cor de Nuit 8'       | Gamba Celeste 8'        | Hohlflöte 8'       | Metal Diapason 16'       |
| Flute Harmonique 8'     | Dulcet II 8'         | Aetherial Celeste II 8' | Rohrflöte 8'       | Contre Basse 16'         |
| Gedeckt 8'              | Dulciana 8'          | Orchestral Flute 4'     | Flauto Dolce 8'    | Bourdon 16'              |
| Viola 8'                | Unda Maris 8'        | Octave Gamba 4'         | Flute Celeste 8'   | Diapason 16'             |
| Gemshorn 8'             | Flute 4'             | Cornet de Violes III    | Salicional 8'      | Contra Gamba 16'         |
| Quint 5 1/3'            | Gemshorn 4'          | Corno di Basset 16'to   | Voix Celeste 8'    | Contra Viola 16'         |
| Octave 4'               | Nazard 2 2/3'        | Tuba Mirabilis 8'       | Echo Gamba 8'      | Gemshorn 16'             |
| Second Octave 4'        | Piccolo 2'           | English Horn 8'         | Echo Celeste 8'    | Echo Lieblich 16'        |
| Flute 4'                | Tierce 1 3/5'        | French Horn 8'          | Octave Geigen 4'   | Octave 8'                |
| Tenth 3 1/5'            | Larigot 1 1/3'       | Tuba Clarion 4'         | Flute 4'           | Cello 8'                 |
| Twelfth 2 2/3'          | Dulciana Mixture III | Harp 8'                 | Violina 4'         | Gedeckt 8'               |
| Fifteenth 2'            | Fagotto 16'          | Celesta 4'              | Twelfth 2 2/3'     | Viole 8'                 |
| Harmonics IV            | Trumpet 8'           | Chimes                  | Fifteenth 2'       | Still Gedeckt 8'         |
| Plein Jeu VII           | Orchestral Oboe 8'   |                         | Dolce Cornet V     | Twelfth 5 1/3'           |
| Contra Tromba 16'       | Clarinet 8'          |                         | Chorus Mixture V   | Super Octave 4'          |
| Tromba 8'               | Harp 8'              |                         | Posaune 16'        | Flute 4'                 |
| Octave Tromba 4'        | Celesta 4'           |                         | French Trumpet 8'  | Harmonics V              |
| Harp 8'                 |                      |                         | Cornopean 8'       | Bombarde 16'             |
| Celesta 4'              |                      |                         | Oboe 8'            | Contra Fagotto 16'       |
| Chimes                  |                      |                         | Vox Humana 8'      | Trombone 16'             |
|                         |                      |                         | Clarion 4'         | Posaune 16'              |
|                         |                      |                         | Harp 8'            | Fagotto 16'              |
|                         |                      |                         | Celesta 4'         | Tromba 8'                |
|                         |                      |                         | Chimes             | Clarion 4'               |
|                         |                      |                         |                    | Chimes                   |

**Additional:** Usual couplers, Midi system, Setter system, Tremolo Choir, Tremolo Solo, Tremolo Swell

## Sources

<https://www.evensongmusic.net/?product=1936-iv-108-aeolian-skinner-op-892-a-b-c>

# Oakland, California, First Covenant Church

Redwood Road 4000, 94615 Oakland, California, United States of America



|                     |                                       |
|---------------------|---------------------------------------|
| <b>Builder</b>      | Aeolian-Skinner                       |
| <b>Year</b>         | ca. 1957                              |
| <b>Period/Style</b> | Modern                                |
| <b>Stops</b>        | 45                                    |
| <b>Keyboards</b>    | 3+P                                   |
| <b>Keyaction</b>    | electrical                            |
| <b>Tuning</b>       | Equal                                 |
| <b>Sampleset</b>    | <u><a href="#">Sonus Paradisi</a></u> |

## Description

The Aeolian-Skinner pipe organ, opus 1301 was manufactured in 1956-1957, when the company tonal director was Joseph S. Whiteford who was the successor of the deceased G. Donald Harrison. The organ is still rooted in the Harrison's "American Classic" style, although Opus 1301 bears witness to the tonal philosophy of Harrison's later interests, when he experimented with modern versions of old German solo reeds (Krummhorn, Fagott, Rohr-Schalmei) and moved somewhat towards the (neo-)baroque design (principal choruses crowned with mixtures on all manuals, unenclosed pipework). Joseph S. Whiteford's tonal principles were similar to the late Harrison visions, perhaps putting even more emphasis on the baroque organbuilding principles (unnicked flues with expressive articulation, lower wind pressures, intense reeds).

The Opus 1301 is a rather universal instrument, upon which many schools of organ compositions will sound clear and plausible. Aeolian-Skinner organs are famous for the delicate and even voicing, decisive speech, and good blending of choruses, allowing clarity in polyphonic textures as well as graceful (even sublime) solo melodic lines.

It was built for St. John's Presbyterian Church in Berkeley, later sold and moved to the First Covenant Church, Oakland, California. After the transfer, the organ was reassembled and overhauled by Schoenstein & Co. organbuilders in 1983. On that occasion, adjustments were made to the tonal layout, some stops were revoiced, several stops were cleverly added, emphasizing the traditional "Werkprinzip" and individuality of each division in the design.

The organ is split into two chambers at the front of the room, there are no visible pipes. The stop

The organ is split into two chambers at the front of the room, there are no visible pipes. The stop and key action is electric. It has 3 manuals (Choir, Great, Swell) and a pedal. Altogether 45 speaking stops. The pedal has 13 sounding stops of which 6 are borrowings from manuals. Swell has 12 sounding stops, enclosed. Great offers 8 sounding stops. Choir has 12 sounding stops, enclosed. Numerous straight, octave and sub-octave couplers available. Many stops of the Choir and Swell divisions have inner extensions (the upper 6th octave) for the use of the super-octave couplers.

## Stoplist/Disposition

| 1. Choir                | 2. Great       | 3. Swell           | Pedal           |
|-------------------------|----------------|--------------------|-----------------|
| Spitzflöte 8'           | Gemshorn 16'   | Singend Gedackt 8' | Untersatz 32'   |
| Spitzflöte Coelestis 8' | Prinzival 8'   | Viola Pomposa 8'   | Prinzival 16'   |
| Koppel flöte 8'         | Bordun 8'      | Viola Coelestis 8' | Gemshorn 16'    |
| Pommer 4'               | Oktav 4'       | Rohrflöte 4'       | Subbass 16'     |
| Rohrnat 2 2/3'          | Zauberflöte 4' | Geigenprinzival 4' | Gedacktbass 16' |
| Klein Prinzival 2'      | Praestant 2'   | Nachthorn 2'       | Oktav 8'        |
| Blockflöte 2'           | Mixtur IV      | Spitzquint 1 1/3'  | Gedackt 8'      |
| Terz 1 3/5'             | Bombard 8'     | Scharf III         | Choralbass 4'   |
| Zimbel III              |                | Fagot 16'          | Gedackt 4'      |
| Krummhorn 8'            |                | Trompete 8'        | Posaune 16'     |
| Bombard 8' (from Great) |                | Vox humana 8'      | Fagot 16'       |
| Rohrschalmei 4'         |                | Klarine 4'         | Trompete 8'     |
|                         |                |                    | Rohrschalmei 4' |

**Additional:** Gt/Ped 8', Gt/Ped 4', Sw/Ped 8', Sw/Ped 4', Ch/Ped 8', Ch/Ped 4', Sw/Gt 16', Sw/Gt 8', Sw/Gt 4', Ch/Gt 16', Ch/Gt 8', Ch/Gt 4', Sw/Ch 16', Sw/Ch 8', Sw/Ch 4', Choir 4', Great 4', Swell 16', Swell 4', Choir Unison Off, Great Unison Off, Swell Unison Off, Tremulant Choir, Tremulant Swell, Zimbelstern, Full organ switch (Tutti), crescendo pedal, swell pedals for swell and choir divisions, Divisional and general combinations

## Sources

<https://www.sonusparadisi.cz/en/organs/u-s-a/aeolian-skinner-virtual-organ.html>