

# THE AEOLIAN SKINNER ORGAN

SAINT  
PAUL'S  
EPISCOPAL  
CHURCH



# HISTORY OF THE ORGAN

The first organ in Saint Paul's present building was designed by Charles Courboin, organist of Saint Patrick's Cathedral, and built by the E.M. Skinner Organ Company of Boston. The instrument, three manuals with 43 ranks, was situated in the space behind the reredos and in an attic chamber high above the nave, with sounds coming through openings in the wooden ceiling of the church. It was a superb example of the Romantic orchestral organ, possessing a warm sound, rich in color. It was at its best in transcriptions of music written for orchestra and organ music of the late nineteenth and early twentieth century. However, like most organs of the period, it lacked the clarity necessary for the performance of Bach, and the intensity implied in the great French school of organ composition.

In the early 1950's, Saint Paul's Vestry began to address the deteriorating mechanical condition of the Skinner organ and its musical limitations. A contract was signed in 1953 with the Aeolian-Skinner Organ Company of Boston to rebuild the instrument as part of the church's centennial celebration. G. Donald Harrison, president and tonal director of the firm, worked with Thomas Dunn, organist at Saint Paul's, in developing a completely new instrument of "American Classic" design. The "American Classic" concept, Harrison's own creation, was eclectic. It combines the best elements of several traditions: the seventeenth-century German organ, the nineteenth-century French symphonic organ and the English cathedral organ for which so much Anglican church music is written.

Harrison's concept, quintessentially American in its "melting-pot" approach, continues to dominate mainstream organ-building in this country nearly eighty years after his first experimental instruments



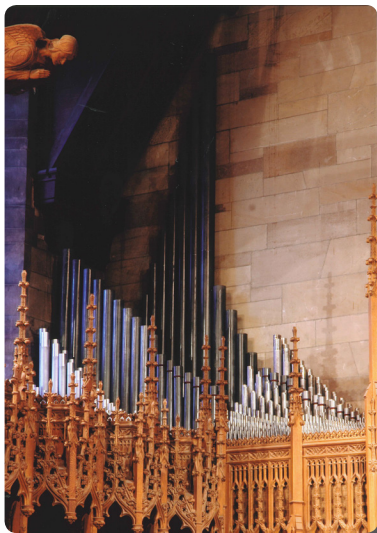
*G. Donald Harrison at Saint Paul's original console in 1956.*





were built. Harrison supervised the design and installation of many of America's most important organs, including those at the Cathedral of Saint John the Divine in New York City and many other monumental buildings.

Harrison's specifications for the rebuild of Saint Paul's called for the vacating of the Nave chamber and the installation of the entire organ in the Chancel, with many of the speaking pipes functionally displayed on either side of the reredos. The pipe display, designed in collaboration with the noted artist Henry Pitz, was apparently the focus of much controversy in the parish at the time. It is now considered to be one of the outstanding examples of its kind in America. The rebuild utilized much of the old mechanism and console; only the pipes were entirely new. Perhaps in reaction to the type of organ E.M. Skinner had built in 1929 for Saint Paul's, Harrison produced one of his most severe designs. All of the orchestral colors usually found in Harrison organs of this size were omitted in favor of a lavish complement of sounds from the baroque period. The rebuilt instrument was dedicated on 6 June 1956 with a recital by Carl Winrich, organist at Princeton University. One week later, G. Donald Harrison died of a heart attack while finishing the organ at Saint Thomas Church in New York City, an instrument subsequently rebuilt and changed. Saint Paul's Church, then, houses Harrison's last existing organ, and one of his most unusual designs. The console bore his signature until 1982, when the signature plate was stolen (it has since been replaced). The instrument contained 70 ranks, arranged in five divisions.



Though the organ has seen significant additions, the original portion of the instrument remains almost as Harrison left it, and it is still possible to play the instrument as it was in 1956.

In 1971, a large E.M. Skinner organ in Old South Church in Springfield, MA was offered for sale. Richard Alexander, then organist at Saint Paul's (who, coincidentally had done his master's thesis at Yale on Harrison's work), recognized a rare opportunity to acquire many of the orchestral stops of the type that had been discarded in the 1956 rebuild. The organ was bought by Saint Paul's Church (for \$1.00) and the choicest stops were brought to Chestnut Hill for future installation. While committed to maintaining the integrity of the chancel organ, Alexander envisioned an ancillary organ in the then-vacant nave chamber in the ceiling in the style of the best Romantic organs. In 1977, the Springfield pipework was installed and heard for the first time at an International Congress of Organists held

in Philadelphia that summer. Six years later, additional Skinner pipework from various sources was added (a complete listing is on page 9).

In 1989, the Grand Choeur division was added to the chancel organ, providing necessary weight and dignity to an already impressive and versatile instrument. The Grand Choeur includes pipework built by both Schoenstein (flue stops) and the Austin Organ Company (trompette stop - voiced by David Broome). Shortly thereafter, a new console built by Austin Organs, a completely new mechanism for the ceiling organ, and two powerful solo trumpet stops were installed. The last addition to the organ took place in 1992 when the Walker Technical Company of Zionsville, PA added a digital gallery division.

## INTERACT

Have a smartphone? You can use the following QR code to link to a webpage on Saint Paul's Organ. The page consists of a short video introduction, and audio files that are updated monthly. Or, if you prefer to access it the old-fashioned way, you can visit:

[www.stpaulschestnuthill.org/music](http://www.stpaulschestnuthill.org/music)





# SIGNIFICANCE OF THE ORGAN

The Organ at Saint Paul's Church is a treasure of which this parish is extremely proud. On any given Sunday, this great instrument boldly leads hymn singing, subtly accompanies Saint Paul's acclaimed choir, elegantly renders music by the great masters, and quietly invites the congregation to prayer. In addition, the Saint Paul's Organ occupies an important and pivotal role in the history of organ building in the United States, and is also an asset to the wider Philadelphia community.



Saint Paul's Aeolian-Skinner Organ is unique in its character and "American Classic" concept. The chancel organ could also be said to be a precursor to the neo-baroque movement in American organ building. Though not completely neo-baroque, several organists have remarked that one can hear the tastes of the 60s and 70s starting to take form in this instrument completed in 1956, and G. Donald Harrison himself expressed excitement about the new ideas being set forth in this instrument. The sounds of the chancel organ are clear and bright, without sacrificing a great deal of fundamental tone. The nave (ceiling) organ contrasts with the chancel by providing a darker color palette typically found in American instruments of the 1920s and 30s.

One might think that combining sounds from different eras of American organ building would yield an incoherent result, but in fact, the opposite is true. The varied divisions and sounds of the instrument come together to form a cohesive whole that is capable of rendering a wide variety of repertoire. The instrument especially shines when used for American and French music.



# SPECIFICATIONS

## GRAND CHOEUR (I) # of pipes & source

32	Quintade (Great)	B
16	Principal (Great)	B
8	Octave	49 E <sup>2</sup>
8	Flûte Harmonique (T.C.)	49 E <sup>2</sup>
4	Principal	61 E <sup>2</sup>
II-IV	Grande Fourniture	233 E <sup>2</sup>
IV	Plein Jeu	244 E <sup>2</sup>
16	Bombarde (T.C.)	E <sup>1</sup>
8	Trompette	61 E <sup>1</sup>
4	Clairon	12 E <sup>1</sup>
	G.C. Unison Off	

## GREAT (I)

16	Quintade	61 B
8	Principal	61 B
8	Bourdon	61 B
4	Octave	61 B
4	Rohrflöte	61 B
2 2/3	Twelfth	61 B
2	Fifteenth	61 B
IV-VI	Plein Jeu	294 B
IV	Scharff	244 B
	Great Unison Off	

## ENCLOSED GREAT (I)

III	Cornet	183 B
16	Rankett	61 B
8	Krummhorn	61 B
4	Regal	61 D <sup>3</sup>
	Tremulant	
	Enc. Great Unison Off	

## GALLERY GREAT (I)

(expresses with enc. Great)

8	Diapason	H
8	Flauto Traverso	H
8	Gamba	H
8	Gamba Céleste	H
8	Unda Maris II	H
8	Kleine Erzähler II	H
4	Gemshorn	H
8	Cor d'amour	H
	Octaves	
4	Tower Bells	H

## POSITIF (II)

8	Spitzviol	61 B
8	Gedackt Pommer	61 B
4	Principal	61 B
4	Koppelflöte	61 B
2	Octave	61 B
2	Blockflöte	61 B
1 1/3	Larigot	61 B
1	Principal	61 B
II	Sesquialtera	122 B
III-IV	Cymbel	213 B
8	Rohr Schalmey	61 B
	Tremulant	
	Positif Unison Off	
8	Trompette-en-chamade	H

## GALLERY BOMBARDE (II)

(couples with Positif)

IV	Fourniture	H
16	Double Trumpet	H
8	Trumpet	H
4	Clarion	H
8	Orchestral Oboe	H



## BREAKDOWN OF DIVISIONS

Division	Wind pressure	stops	ranks	pipes
Grand Choeur	3" & 3 7/8"	10	12	709
Great	2 7/8"	9	17	965
Enclosed Great	2 7/8"	4	6	366
Positiv	2 1/4"	12	15	884
Swell	5"	17	20	1,226
Echo	5"	16	14	854
Solo	5" & 10"	15	14	805
Pedal	3 1/2"	25	16	548

Trompette Harmonique: 11 1/2"

Tuba & French Horn: 13 3/4"



**SWELL (III)**

16	Gamba	61	B
8	Diapason	61	C <sup>3</sup>
8	Viole de Gambe	61	B
8	Viole Céleste	61	B
8	Rohrflöte	61	B
4	Principal	12	C <sup>3</sup>
4	Gemshorn	61	D <sup>2</sup>
4	Flûte Harmonique	61	B
2	Octavin	61	C <sup>2</sup>
III	Plein Jeu	183	B
IV-V	Grand Cornet	287	B
16	Bombarde	61	B
8	Trompette	12	B
8	Hautbois	61	B
8	Vox Humana	61	
4	Clairon	61	B
	Tremulant		
	Swell Unison Off		
	Chimes		H

**ECHO (III)**

16	Bourdon	12	F <sup>1</sup>
8	Viola	61	E <sup>1</sup>
8	Viola Céleste	61	E <sup>1</sup>
8	Dulcet II	122	F <sup>4</sup>
8	Cor de nuit	61	F <sup>4</sup>
8	Spitzflöte	61	C <sup>2</sup>
8	Flûte Céleste (T.C.)	49	C <sup>2</sup>
4	Fernflöte	61	F <sup>4</sup>
2 2/3	Nasard	61	F <sup>5</sup>
16	Fagotto	61	E <sup>1</sup>
8	Flügel Horn	61	C <sup>1</sup>
8	Clarinet	61	F <sup>3</sup>
8	Vox Humana	61	D <sup>1</sup>
	Tremulant		
	Celesta		H
	Echo Unison Off		
	Echo to Echo 4'		
8'	French Horn (Solo)		C <sup>1</sup>
8'	Trompette Harmonique	61	C <sup>1</sup>

**SOLO (IV)**

16	Dulciana	12	G <sup>1</sup>
8	Cello Céleste II	122	C <sup>1</sup>
8	Bois Céleste II	110	C <sup>2</sup>
8	Unda Maris II	122	A
4	Unda Maris II	73	A
	Céleste ranks off		

**SOLO (continued)**

8	Flauto Mirabilis	61	G <sup>2</sup>
4	Flûte Harmonique	61	G <sup>3</sup>
8	French Horn	61	C <sup>1</sup>
8	English Horn	61	C <sup>4</sup>
8	Corno di Bassetto	61	C <sup>1</sup>
8	Tuba	61	F <sup>2</sup>
8	Trompette (ped)		B
	Tremulant		
	Harp		H
	Chimes		H
	Solo Unison Off		
	Solo to Solo 4'		
8	Trompette-en-chamade		H

**PEDAL**

32	Grand Bourdon (enc. So)		H
32	Gamba (enc. So)		H
16	Principal	32	B
16	Contrebasse	32	D <sup>4</sup>
16	Flûte Ouverte (enc. Sw)		H
16	Bourdon (echo)		F <sup>1</sup>
16	Violone	32	B
16	Gamba (swell)		B
16	Dulciana (solo)		G <sup>1</sup>
8	Octave	32	B
8	Spitzflöte	32	B
8	Bourdon (great)		B
4	Choralbass	32	B
4	Nachthorn	32	B
2	Blockflöte	32	B
II	Rauschquinte	64	B
IV	Cymbel	128	B
32	Bombarde	12	B
32	Ophicleide (solo)		H
16	Bombarde	32	B
16	Ophicleide (solo)		H
16	Fagotto (echo)		E <sup>1</sup>
8	Trompette	12	B
4	Clairon	12	B
2	Zink	32	B

**GALLERY PEDAL**

32	Open Bass		H
16'	Open Bass		H
16'	Spitzflöte		H
16'	Bombarde		H

*(continued on next page)*

## COUPLERS

Grand Choeur to Pedal 8  
Great to Pedal 8  
Enclosed Great to Pedal 8  
Positif to Pedal 8  
Swell to Pedal 8 & 4  
Echo to Pedal 8 & 4  
Solo to Pedal 8 & 4

Positif to Great 8  
Swell to Great 16, 8 & 4  
Echo to Great 16, 8 & 4  
Solo to Great 16, 8 & 4

Grand Choeur to Positif 8  
Great to Positif 8  
Enclosed Great to Positif 8  
Swell to Positif 8 & 4  
Echo to Positif 8 & 4  
Solo to Positif 16, 8 & 4

Enclosed Great to Swell 8  
Positif to Swell 8  
Solo to Swell 8 & 4

Pedal Divide  
All Swells to III

## COMBINATION ACTION

128 Levels of memory  
16 Generals (duplicate toe studs)  
10 Great and Grand Choeur  
10 Positif  
10 Swell and Echo  
10 Solo  
4 Pedal  
4 Coupler  
*Gt, Sw, Pos 10 duplicated by toe studs*

## REVERSIBLES

Grand Choeur to Pedal 8  
Great to Pedal 8  
Enclosed Great to Pedal 8  
Swell to Pedal 8 (cancels sw/pd 4)  
Echo to Pedal 8 (cancels ec/pd 4)  
Solo to Pedal 8 (cancels so/pd 4)  
Celestes and Tremulants off  
Manual 16 & Pedal 32 off  
Zimbelstern (duplicate toe stud)  
Reversible toe studs for all 32's  
Tutti

## ACCESSORIES

Three balanced expression pedals  
Expression selector (*allows any division to be placed on any expression pedal*)  
Crescendo Pedal (four settings)





# KEY TO THE PIPEWORK

- A 1929 E.M. Skinner, Opus 724  
Saint Paul's Church, Chestnut Hill, PA
- B 1956 Aeolian-Skinner Opus 724 A/B  
Saint Paul's Church, Chestnut Hill, PA
- C Skinner Pipework added in 1977
  - C<sup>1</sup> E.M Skinner Opus 578 - Old South Church, Springfield, MA
  - C<sup>2</sup> E.M. Skinner Opus 295 - Grove Park Inn, Ashville, NC
  - C<sup>3</sup> Aeolian-Skinner Opus 927 - Trinity Church, New Haven, CT
  - C<sup>4</sup> Aeolian-Skinner Opus 851 - Trinity College, Hartford, CT
- D Pipework added in 1983
  - D<sup>1</sup> Austin Organ Company
  - D<sup>2</sup> Aeolian-Skinner Opus 921 - Westminster Choir College, Princeton, NJ
  - D<sup>3</sup> Aeolian-Skinner Opus 1066 - Christ Church, New Haven, CT
  - D<sup>4</sup> Aeolian-Skinner Opus 852 - Dwight Chapel at Yale, New Haven, CT
- E New Pipework added in 1989 - 1992
  - E<sup>1</sup> Austin Organ Company
  - E<sup>2</sup> Schoenstein Organ Company
- F Recycled Pipework added in 1989 - 1992
  - F<sup>1</sup> E.M. Skinner Opus 389 - North Presbyterian, Binghamton, NY
  - F<sup>2</sup> E.M. Skinner Opus 604 - Saint Paul's Church, Jackson, MI
  - F<sup>3</sup> E.M. Skinner Opus 813 - Reformed Church, Flushing, NY
  - F<sup>4</sup> E.M. Skinner Opus 860 - Church of the Ascension, NYC
  - F<sup>5</sup> E.M. Skinner Opus 762 - First Presbyterian, Orange, NJ
- G
  - G<sup>1</sup> Austin Opus 1554 - Church of the Transfiguration, NYC
  - G<sup>2</sup> Roosevelt Organ - Church of the New Jerusalem, NYC
  - G<sup>3</sup> Austin Opus 73 - Philadelphia Cathedral, Philadelphia, PA
- H Walker Digital Voices

# FACTS ABOUT THE ORGAN



- The Saint Paul's organ contains 114 ranks (sets) of pipes for a total of 6357 pipes. It is one of the larger church instruments in the region.

- The largest pipe in the organ is 32 feet in length, while the smallest is less than 6 inches.

- When completed, the Saint Paul's organ was considered to be cutting edge, and was the last instrument to be finished by famed tonal director G. Donald Harrison. The Aeolian-Skinner name is considered among organists to be synonymous with quality and beauty, especially concerning the instruments built

under Mr. Harrison's tenure.

- The Walker Technical Company of Zionsville, PA has taken digital sound samples of stops from Saint Paul's Organ. These samples are then used in other digital instruments. This means that some of the organ's most beautiful colors are reproduced and heard in other churches across the U.S.

- The console contains no less than 142 drawknobs and 36 coupler tablets.

- The Saint Paul's organ is used in over 125 services of worship each year.

## GLOSSARY OF ORGAN TERMS

**Stop** - a single sound on the organ that can be played by itself or in combination with other stops.

**Rank** - a single row of pipes controlled by a stop.

**Division** - a grouping of stops that are designed to be used in similar ways. Each division often has its own keyboard (or pedalboard), swell shades, tremulants, pistons and couplers.

**Chest** - a wooden chamber on which a rank of pipes sits. The chest contains pressurized air that is used to play each pipe.

**Wind Pressure** - the wind that pipes are given must be raised in pressure above that of the surrounding atmosphere. The higher the wind pressure, the louder the stop. Wind pressure is usually measured in inches.



**Flue Stop** - non-reed stops, namely foundation, string and flute stops.

**Reed Stop** - as opposed to flue stops, which have no moving mechanical parts in their interiors, reed stops have vibrating tongues. Reed stops often imitate orchestral sounds like a trumpet, oboe, or clarinet.

**Celeste** - two or more ranks of pipes that are intentionally out of tune (only slightly). The resulting undulation results in a “celestial” quality.

**Tremulant** - a mechanical device that pulsates the wind pressure up and down. It gives the stop a soft vibrato effect.

**Zimbelstern** - a set of bells attached to a rotating device that produces a twinkling effect.

**Console** - the key desk of the organ, containing manuals, pedals, stops, couplers, music rack, and other devices used for the playing.

**Manual** - a keyboard. Ex: Four-manual organs have four keyboards.

**Coupler** - a device that allows multiple divisions to be played together.

**Combination Action** - a computer system by which the organ remembers certain combinations of stops.

**Piston** - a button that the organist pushes to recall a saved stop combination.

**Generals** - a combination piston that affects the entire organ.

**Divisionals** - a combination piston that affects only a particular division

**Toe Stud** - a piston, but pushed by the feet

**Swell box** - an enclosure of wood for the purpose of permitting the organist to control volume by means of an expressional pedal that opens and closes a set of Venetian shutters in the front of the pipes.

**Expression Pedal** - the pedal that controls a swell box. They are larger pedals that are located just above the pedalboard.

**Crescendo Pedal** - a balanced, pre-set pedal, to the right of the expression pedals, which brings on all of the stops of the organ gradually, producing an impressive crescendo effect. (*Crescendo* means *getting gradually louder*).

**Blower** - A circular fan in all modern organs which compresses the air into wind for the pipes.

# MEMORIALS GIVEN TO THE ORGAN

The nave organ (Echo and Solo) was given in memory of Mary Thompson Reath by her family.

Past restorations of the organ have been made in memory of Warner Gibbs Earnshaw, Eleanor Durrick, Henry J. Eidam, and Ruth E. Eidam.

The Grand Choeur division was added to the chancel organ in memory of Schuyler Lippincott, given by his family and friends.

The Trompette Harmonique and Tuba stops were installed in memory of Dr. Charles Sackett, given by Charlotte Rogenmuser.

The digital gallery organ was installed in memory of Robert Reath, given by his family.

The 1969 Austin console was installed in the gallery in memory of Harold Gilbert, given by Charlotte Rogenmuser.

The Trompette-en-chamade and Tower Bells were given by Charlotte Rogenmuser.

The restoration of the organ was given to the glory of God and in loving memory of Robert S. Kampmann, III, Robert S. Kampmann Jr., Heyward M. Pepper, and Cortlandt V. Hubbard by Lillian S. Hubbard.





# THE ANN STOOKEY FUND FOR MUSIC

If you wish to help preserve and ensure the integrity of this instrument, you can do so by making a contribution to *the Ann Stookey Fund for Music*.

The Ann Stookey Fund for Music, established in 2012, will endow in perpetuity the unique character of this landmark instrument. This fund, once fully realized, will ensure the ongoing maintenance required to keep the organ in excellent repair in addition to funding projects that further the use and integrity of Saint Paul's incredible Aeolian-Skinner Pipe Organ.

A committed member of the Saint Paul's choir, Ann Stookey (1952-2012) held Saint Paul's Aeolian-Skinner Organ in high regard, and this instrument played a major role in her musical experience that she valued greatly. Upon her death, Ann's family and friends set up a fund in her memory that will secure the future condition of the instrument, enabling others to enjoy the instrument as much as she did. *The Ann Stookey Fund for Music* supports the ongoing maintenance of the instrument as well as providing funds for projects that further the enjoyment and role of the instrument at Saint Paul's and in the wider Philadelphia community.



Donations of any size are helpful, and may be sent to:

Saint Paul's Episcopal Church  
Ann Stookey Fund for Music  
22 East Chestnut Hill Avenue  
Philadelphia, Pennsylvania 19118

*When writing checks, please designate 'Ann Stookey Fund for Music in the memo line.*

Requests for further information regarding the Ann Stookey Fund for Music, including inquiries into making a planned gift should be addressed to Zach Hem-enway, *Director of Music and Organist*.

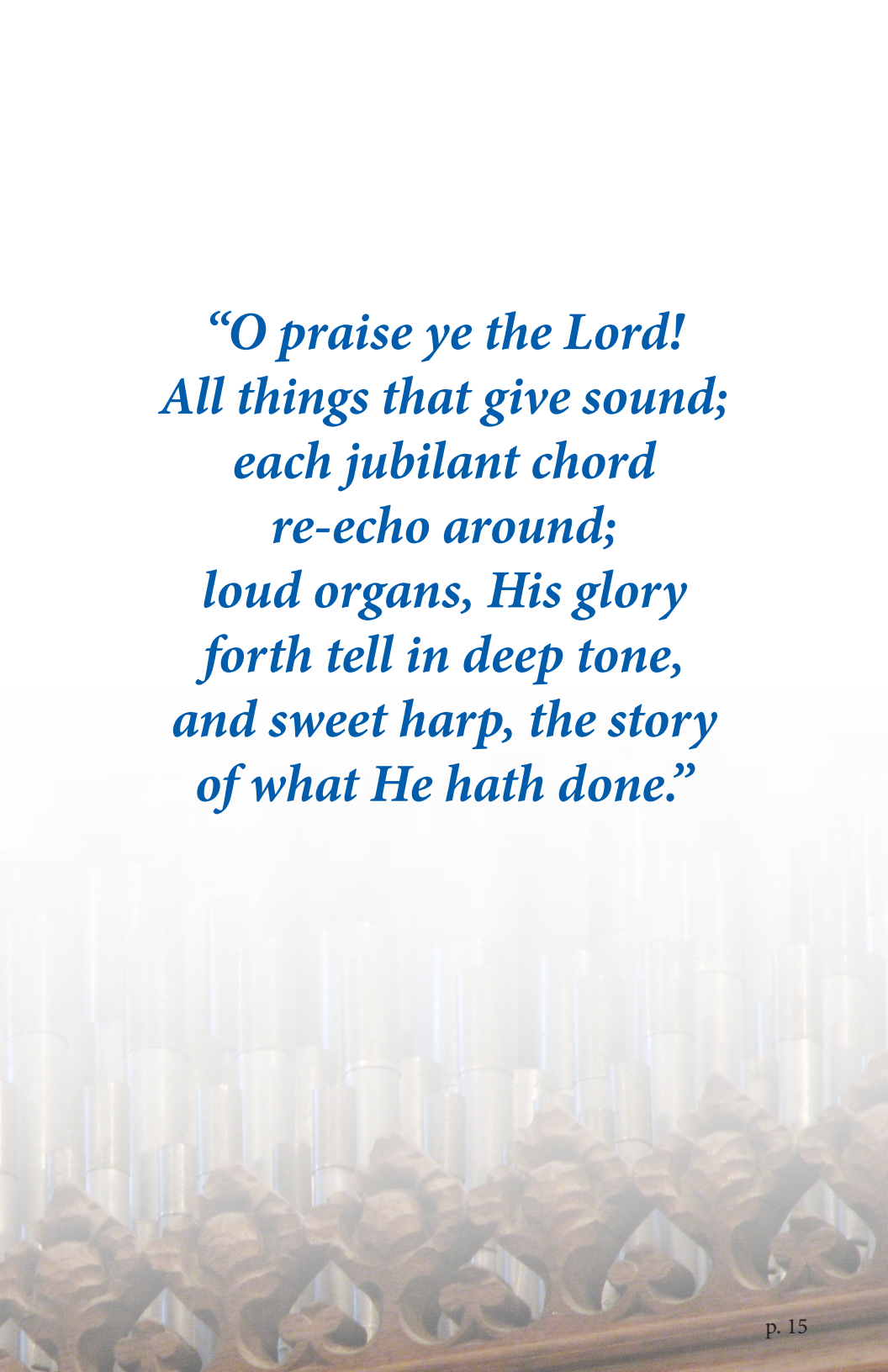


# ORGANISTS OF SAINT PAUL'S

While there were organist and choirmasters prior to 1920, only fragmentary information is known about them. From 1920 forward, the names and date of service are as follows:

Moritz Emory	1920-1927
Frank Morley	1927-1928
Arthur Howes	1928-1936
Myron Casner	1936-1942
Vernon Hammon	1942-1943
John Colman	1943-1945
Andrew Tietjen	1945
William Reese	1945-1947
Thomas Dunn	1947-1957
Henry Cook	1957-1970
Richard Alexander	1970-2008
Zachary Hemenway	2008-present
Caroline Robinson, <i>Organ Scholar</i>	2010-2013





*“O praise ye the Lord!  
All things that give sound;  
each jubilant chord  
re-echo around;  
loud organs, His glory  
forth tell in deep tone,  
and sweet harp, the story  
of what He hath done.”*

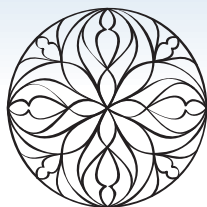


# SAINT PAUL'S EPISCOPAL CHURCH

Saint Paul's Church is a parish of the Episcopal Diocese of Pennsylvania. Our forms of worship and music fit within the broad Anglican tradition, both ancient and contemporary. Individually we follow our call as Christians in different and personal ways: by caring for one another, in service to others, through music and prayer, in teaching and study, and in community involvement. All are welcome.

Saint Paul's Organ can be heard every Sunday morning at the 10:30 a.m. service of Holy Eucharist and at monthly Choral Evensong.

*Aeolian-Skinner Organ Co.  
Boston, Mass.*



22 East Chestnut Hill Avenue  
Philadelphia, PA 19118  
Phone: (215) 242-2055

[www.stpaulschestnuthill.org](http://www.stpaulschestnuthill.org)

