

American Classic Organ 7.0 for jOrgan 3.20

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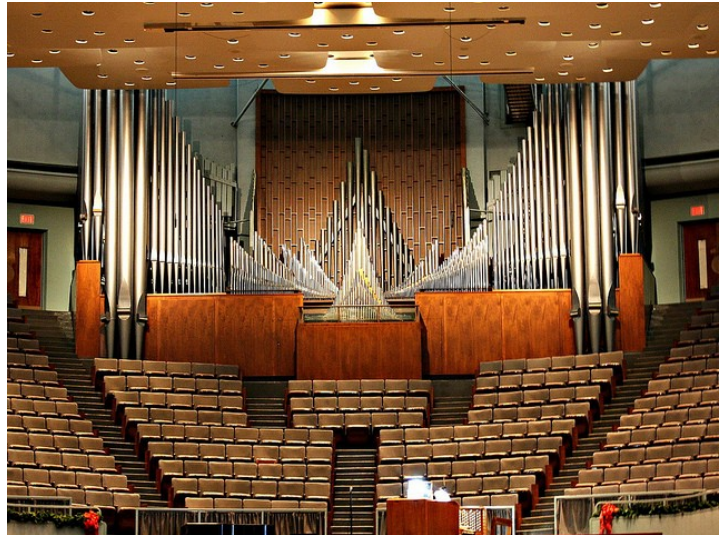
*State Trumpets of the Cathedral of St. John the Divine in New York City.
Photo from Flickr by "Lara RT" CC BY-NC-SA 2.0*

The American Classic Organ

History

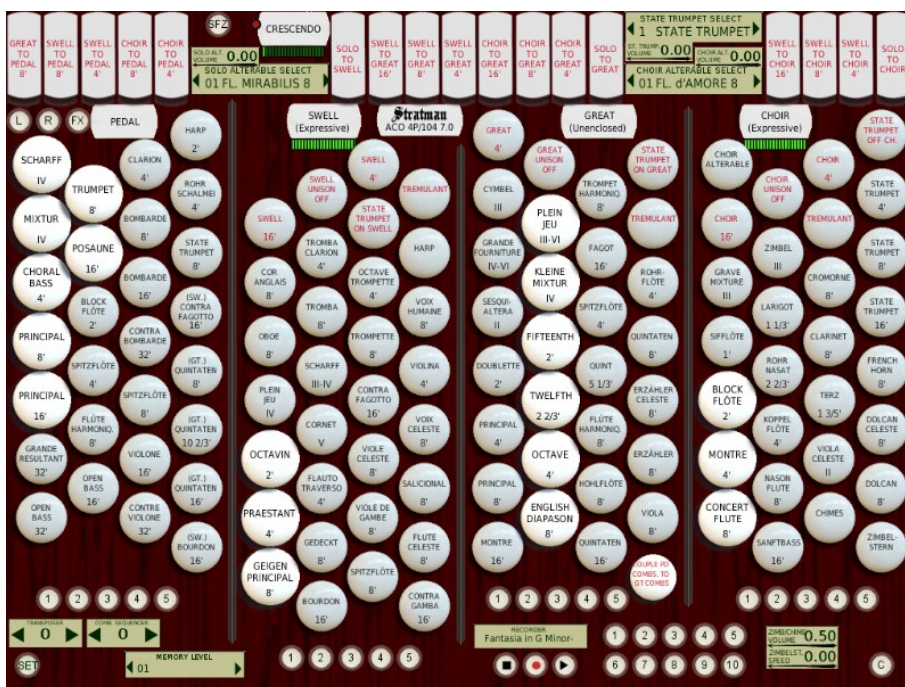
From the mid 1930s through the late 1960s, the organs of Aeolian-Skinner defined what came to be called "the American Classic Organ."

One of Aeolian-Skinner's predecessor companies, E. M. Skinner, had built organs that leaned more in the direction of romantic organs with imitative orchestral effects. In the mid 1930s, G. Donald Harrison came from England and really took over Aeolian-Skinner and gave it a completely different tonal philosophy, adding bright mixtures, mutations as well as a variety of reeds, thus imitating the classic organs of Germany and France. A few of the orchestral organ ideas of Skinner were still present. The American Classic Organ was defined by this combination of classic and imitative orchestral sounds, along with the idea that one instrument could play almost all organ literature effectively.



Auditorium Organ, Community in Christ Auditorium, Independence, MO, Photo from Flickr by “dle wynpa”

The American Classic Organ for jOrgan



The American Classic Organ v. 7.0 4P/104 for jOrgan

The "American Classic Organ after Aeolian-Skinner" disposition is based on one of Aeolian-Skinner's larger organs, the organ at the Cathedral of St. John the Divine in New York City. I chose this organ because the mixtures were well documented in the disposition from the [Osiris Organ Archive](#). It is not an exact copy of the organ. I felt free to add and remove stops as I thought necessary.

New in V. 7.0

Disposition

- In the ACO 4P/104, some stops have been repositioned to be more in line with AGO standards, pitches going from lowest to highest, bottom to top, and the loudest to softest, left to right. Some exceptions are made for convenience of touch screen users. In all divisions, stops for a plenum can be quickly drawn by drawing a straight line across the first row of stops (first or second rows for the Great). The reed chorus on the Swell is arranged so that the Contra Fagotto 16', Trompette 8' and Octave Trompette 4' are in a line and easily selectable. The Pedal reeds are loudest to softest, and arranged by shared ranks. Trumpet 8' and Posaune 16' are loudest and are together because they share a rank. Contra Bombarde 32', Bombardes 16', 8' and Clarion 4' are in a row because they share the same rank. Contra Fagotto 16' is to the left because it is the softest of the pedal reeds.
- In the ACO 4P/104, the divisions are now ordered according to AGO standards: Pedal, Swell to the left, Solo, Great and Choir to the right.
- Stops were also arranged on an 11 pixel grid to have a more precise and even arrangement.
- The jOrgan logo and the mini nameplate serve as a panic switches that disconnect all keyboards momentarily.
- In all dispositions, tremulants, flexible wind, and wind destabilization all use new methods.
- In the ACO 4P/104, effects and settings on its own console.
- In the ACO 4P/104, chorus is included as an effect.
- In the ACO 4P/104, divisional combinations now control only the couplers (octave or unison off) within a division, and no longer control intra-divisional couplers. This was changed after a jOrgan forum comment that divisional combinations do not control couplers. The information was verified on two organ instruction websites:
<http://nersp.nerdc.ufl.edu/~bodine/Pages/Console.html>
http://www.wardorganist.com/index.php?route=blog/article&article_id=4

Soundfont

- Every rank has been reevaluated.
 - Sources of each rank were checked, rechecked and documented.
 - Efforts were made to use nearly every feature that Polyphone offers for individual settings for each note.
 - Most ranks were completely rebuilt.
 - Some had minor adjustments in volume or other adjustments.
- Choir and Swell now use a narrow hollow stereo arrangement.
- Some stops were renamed to better reflect the St. John the Divine organ's stop names (Contra Fagotto, Dolcan). Some stops were renamed to better reflect the source sounds from which they were derived (Tromba, Tromba Clarion).
- Mixtures were completely rebuilt, and now reflect the correct pitches of Aeolian-Skinner Opus 150-A.

Skin

- The DejaVu Sans font is used throughout.
- The numerals for pitch or mixture ranks are now separate from the stop name and are slightly larger than the name text.
- The light wood background was given a more pleasant color.
- The jOrgan logo was made to be a switch so it can be used as a panic switch.
- The vertical divider was refined so that it blends with itself for longer divisional dividers.

Left and Right Consoles, Effects and Settings



The Left Console Screen contains duplicated stops from the main console for the Pedal and Swell divisions, and a few other controls.

Divisional labels (Pedal, Swell, Great, Choir, etc.) are also divisional cancels.

Swell Placement employs MIDI commands to “move” the Swell division left or right for stereo effect.

Memory Level affects all combination pistons on the whole organ. These settings can also be stored as separate files.

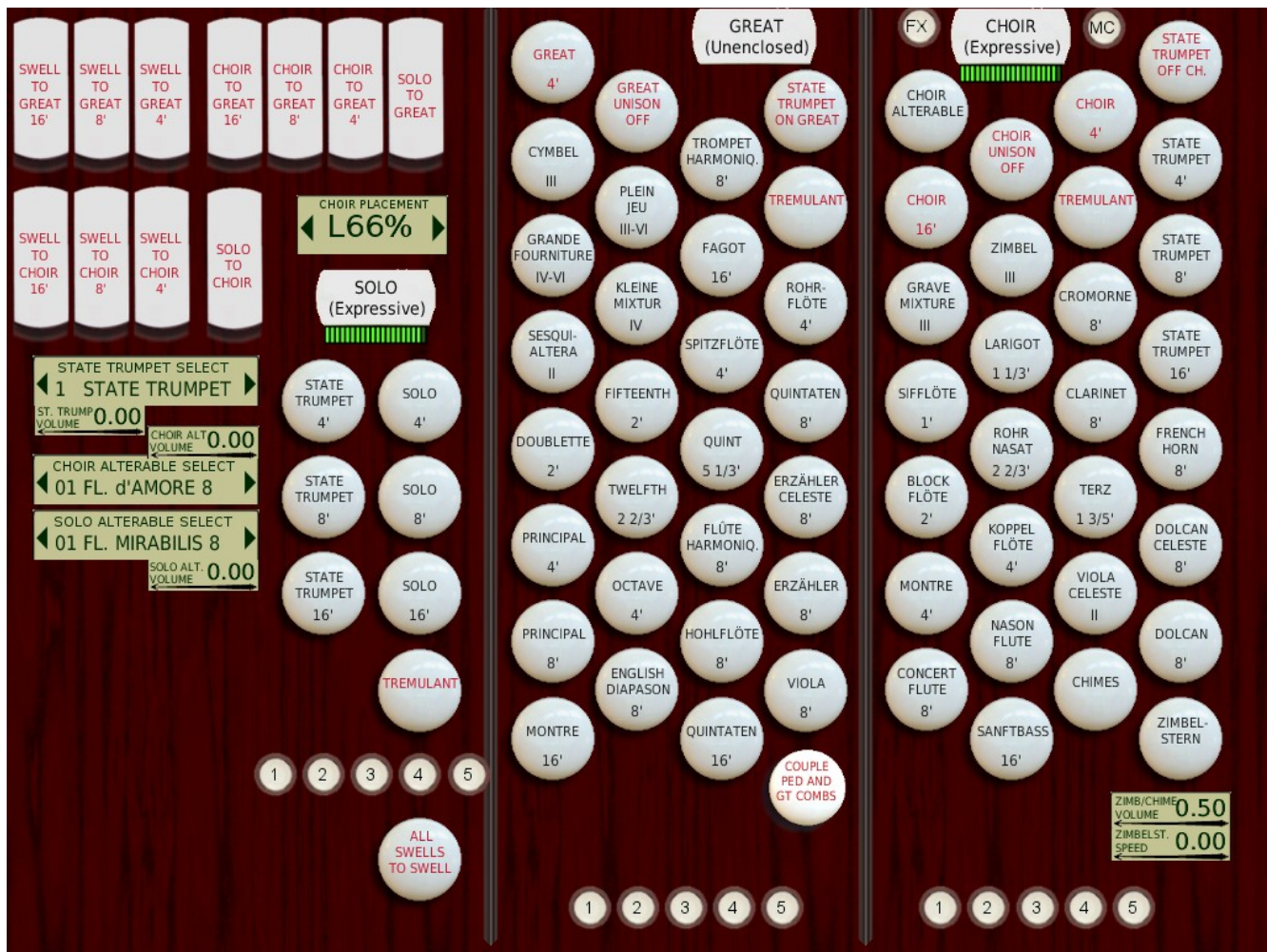
The **Combination Sequencer** allows the General Combinations to be engaged in sequence 1 through 10. The sequencer is rigged so that after piston 10, the memory will advance +1 and the sequencer will return to piston 1. This enables the player to have almost unlimited combinations available to be played in sequential order.

The **Transposer** allows all ranks on the organ to be transposed from six half-steps up to five half-steps down. The ACO 4P/104 and 2P/39 use coupler transposers. This makes the transposer work as it would with an organ using real pipes. Scaling and mixture breaks are preserved as the transposer is incremented up or down. This also enables the disposition to be connected to real pipes if they are available. (See “Tuner” under “Settings and Effects,” described below.) The ACO 3P/49 uses stretch commands in its transposer.

Note: Because the transposer (4P/104 and 2P/31) shifts pitches upward and downward with


couplers (instead of using the stretching method) some temperaments will not be “true” when played in a different key, although they may still render interesting and colorful effects.

The **jOrgan logo** is also a panic switch that momentarily disconnects all keyboards. On the main console, the mini nameplate also serves as a panic switch.



The Right Console Screen contains duplicated stops from the main console for the Great and Choir divisions, plus controls for State Trumpet, Choir Alterable, Solo Alterable, and Coupler-Stops for the Solo division.

Choir Placement employs MIDI commands to “move” the Choir division left or right for stereo effect.

The **State Trumpet** is really a division of its own. The Choir division is the State Trumpet’s “home” if there is no Solo keyboard. There are several alterable voices that can be selected. Each has its own wide stereo arrangement to have the effect of an *en chamade* or horizontal trumpet. It should be the loudest stop on the organ. The State Trumpet does not respond to the Choir's expression pedal, since these ranks are always unenclosed. Volume can be adjusted with the **State Trumpet Volume** control. Just touch or click in the middle of the volume control window and move left or right. (Controls with the arrow graphic  are sliders that adjust the displayed value.) The volume is displayed with a numeric readout. The Alterable and its volume level can be stored and recalled with the use of the Solo, Swell and General combination pistons. The three State Trumpet stops on the Choir at their various pitches (16', 8' and 4') are able to be coupled to the Great or the Swell, and have their own unison off coupler on

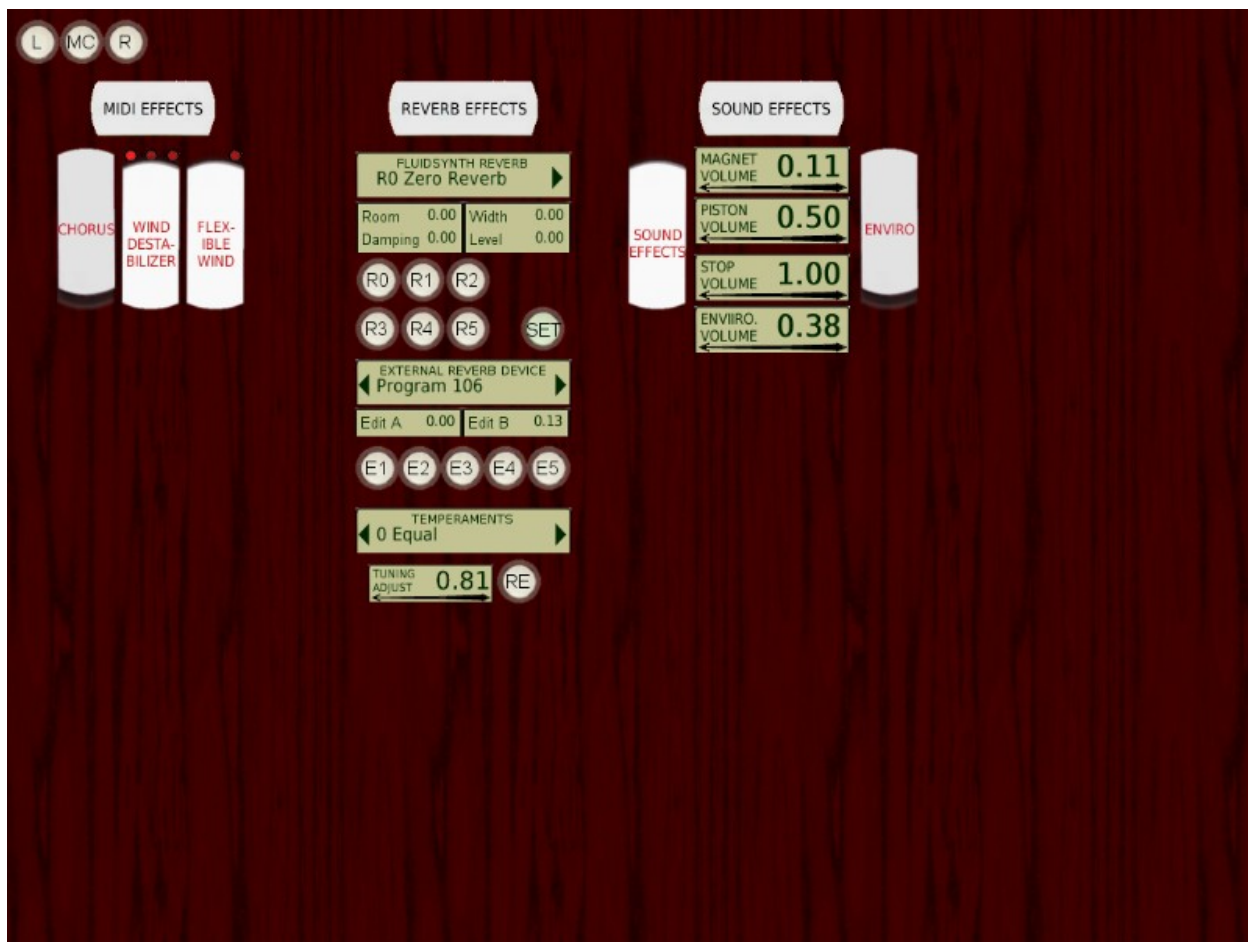
the Choir. They can also be played at the various pitches on the Solo keyboard. The Choir division combinations and the Solo division combinations can control the State Trumpet's voice selection and volume.

Choir Alterable Select and **Choir Alterable Volume** work in the same manner as the Swell and State Trumpet Alterables. These alterable voices are for accompaniments, from soft celestes to plenums.

Solo Alterable Select gives the user the choice of several alternative solo voices. These are activated with the couplers to each division or with the three coupler-stops at 16', 8' and 4' pitch on the optional Solo keyboard. **Solo Alterable Volume** works in the same way as State Trumpet Volume.

Zimbelstern Speed adjusts the speed for the Zimbelstern. **Zimb / Chime Volume** adjust the volume for the Zimbelstern and Chimes.

All Swells to Swell is a new feature. All expression can be controlled by one pedal if coupler is on, divisions are controlled independently when it is off. This is a feature of the real organ at the Cathedral of St. John the Divine.



The Settings and Effects console controls MIDI effects, Reverb effects and Sound Effects, Temperaments and Tuning.

MIDI Effects

Chorus is new in V. 7.0. This applies a very mild chorus effect and the switch turns it on or off. If the user wishes to adjust, use extreme caution. Some settings increase the volume substantially and may damage equipment or hearing.

The **Wind Destabilizer** now uses the new Wind Destabilizer Engine for an unsteady pitch effect, simulating slight rapid variations in pitch that are heard in wind-driven instruments. It affects all ranks except Chimes, Zimbelstern and Harp. When the switch is on, three lights are visible that show that the engine is running. Occasionally one of the “cylinders” may be stuck in the off position. Simply switch off and on to reset.

Flexible Wind is a key-activated pitch variance that is similar to the Wind Destabilizer, but is a bit stronger and causes the pitch to dip when a key is depressed. An indicator light is visible when the switch is on. For this feature to work, all keyboards must be referenced to the jOrgan MIDI merger.

From other consoles, the **FX** console switcher will give instant access to the Settings and Effects console.

Reverb Effects

Fluidsynth's Reverb Settings

The four windows, “Room,” “Damping,” “Width” and “Level” are slider controls for Fluidsynth reverb (They work the same as the volume adjust windows described above. The arrow graphic was omitted to save space.) Room affects length. Damping affects brightness. Width affects the lower frequencies, and Level sets the volume for the reverb effect. These settings can be stored as presets with the **R** pistons. A **set** piston is nearby. When a setting is altered it can be saved. Click **Set** and then the desired **R** piston. A regulator scrolls through the various presets. Some reverb settings for medium churches to large cathedrals have already been prepared. More details on how Fluidsynth reverb works are in the essay [“Making the Most of Fluidsynth Reverb.”](#) If convolution or other reverb is used, Fluidsynth Reverb should be turned off.

External Reverb Controls

This version features MIDI links and controls for external reverb devices. I own an Alesis Midiverb 4. The **External Reverb** window scrolls through several settings on the Midiverb 4. The **Edit A** and **Edit B** controls correspond to the controls on the Midiverb 4. The combinations with an **E** save the programs and the Edit A and Edit B settings for future use.

Temperament

Even though an American Classic would ordinarily be tuned to Equal Temperament, several near-equal and late 19th century temperaments are available, along with Bach-Klais, Bach-Lehman, and a meantone temperament. These can give an authentic sound to baroque and other early music.

Tuning Controls

Real organ pipes change in pitch with rises and falls in temperature. **Tuning Adjust** allows the

virtual ranks to be tuned to real pipes if they are available. **0.50** will tune the organ to A=440 Hz. Touch or click and slide up or down to match the tuning of the pipes. The **RES** button returns the tuner to **0.50**.

Sound Effects

Several sound effects are also controlled from this console. The **Sound Effects** tab turns all sound effects on or off. The volume of each type of sound effect is controlled with volume windows.

Magnet simulates the sound of electromagnetic valve action in a wind chest. **Piston** simulates the sound of the combination action. **Stop** simulates mechanical sounds the organ makes when stops are being turned on or off.

Enviro is a tuned white noise sound that simulates the sounds of air in a large building. **Enviro Volume** allows the user to adjust the effect.



Features in the Soundfont

With version 7.0, the American Classic Organ soundfont has gone through a thorough overhaul, and uses even more of the many features of the Polyphone (www.polyphone.fr) soundfont editor, employing a number of techniques for realistic production of organ sound. The soundfont applies settings for effects of stereo spacialization, randomized tuning, scaled and modulated releases, and note-by note volume adjustment. A modulated tremulant effect was also employed to create a tremulant with special depth and pitch variances, and a new method for high frequency reduction in the swell was also employed.

Stereo Spacialization

Several stereo spacialization schemes have been used. The Great uses a 60% hollow spread. Swell and Choir use a 25% hollow spread, and they can also be “moved” left or right for stereo effect or for effects of increased width using the Swell and Choir Placement controls. Pedal has a 50% hard left/hard right stereo spread.

The State Trumpet alterable stop has several different spacializations for the different trumpet ranks. They were all arranged to be as wide as possible for maximum stereo specialization effect. The State Trumpet uses a wide “hollow” arrangement, based on photographs of the State Trumpet in the Cathedral of St. John the Divine. The Trompeta Real and Spanish Trumpet have an arrangement based on photographs of horizontal trumpets on Spanish organs. The Divine Trumpet is arranged in a “spike” arrangement. The English Tuba has a different stereo / celeste effect.

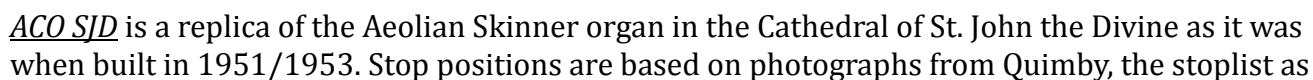
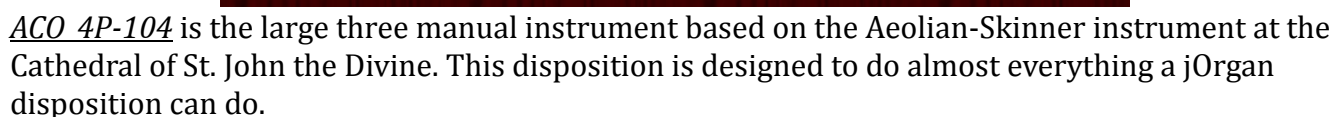
Installation

First, download the latest self- installing version of jOrgan from <http://downloads.sourceforge.net/jorgan/>

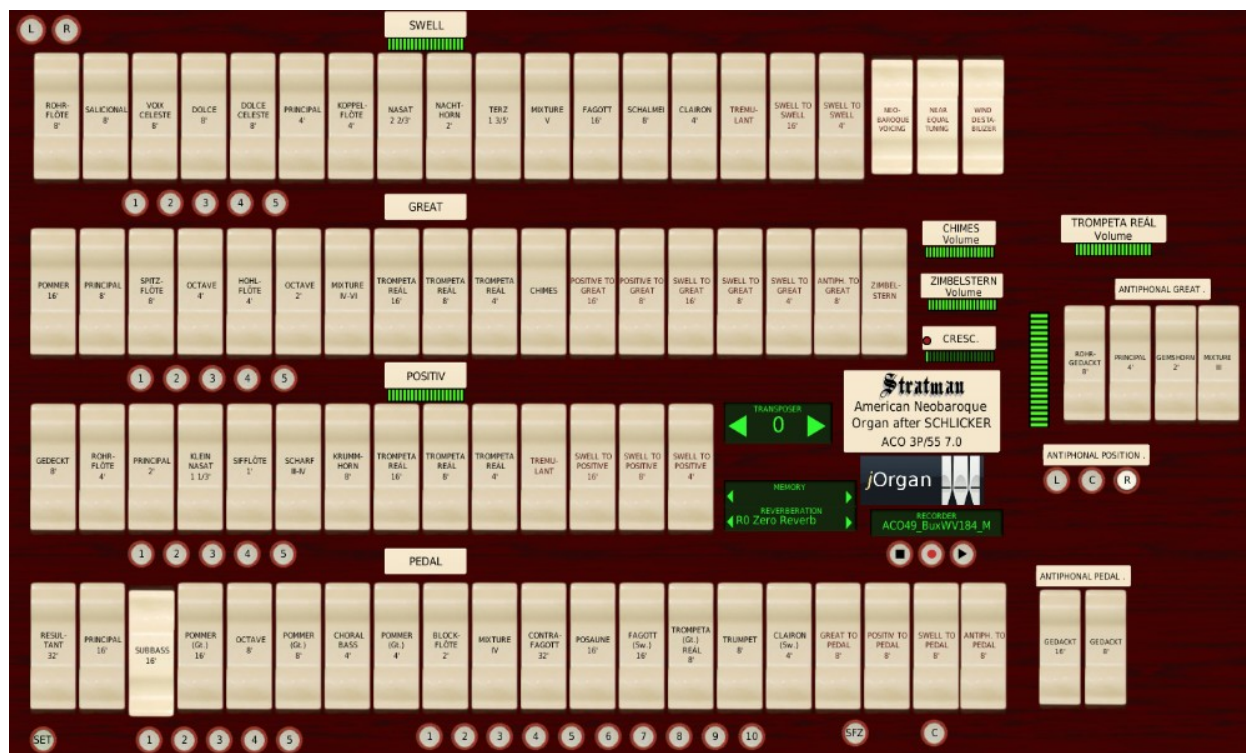
The self-installer will put the program and associated folders in C:\Program Files\jOrgan\

To install the American Classic, first download the package. Open the zipped file. You will find a file folder inside. Simply drag this folder to the folder on your computer where you keep your

The installation package includes six jOrgan dispositions.



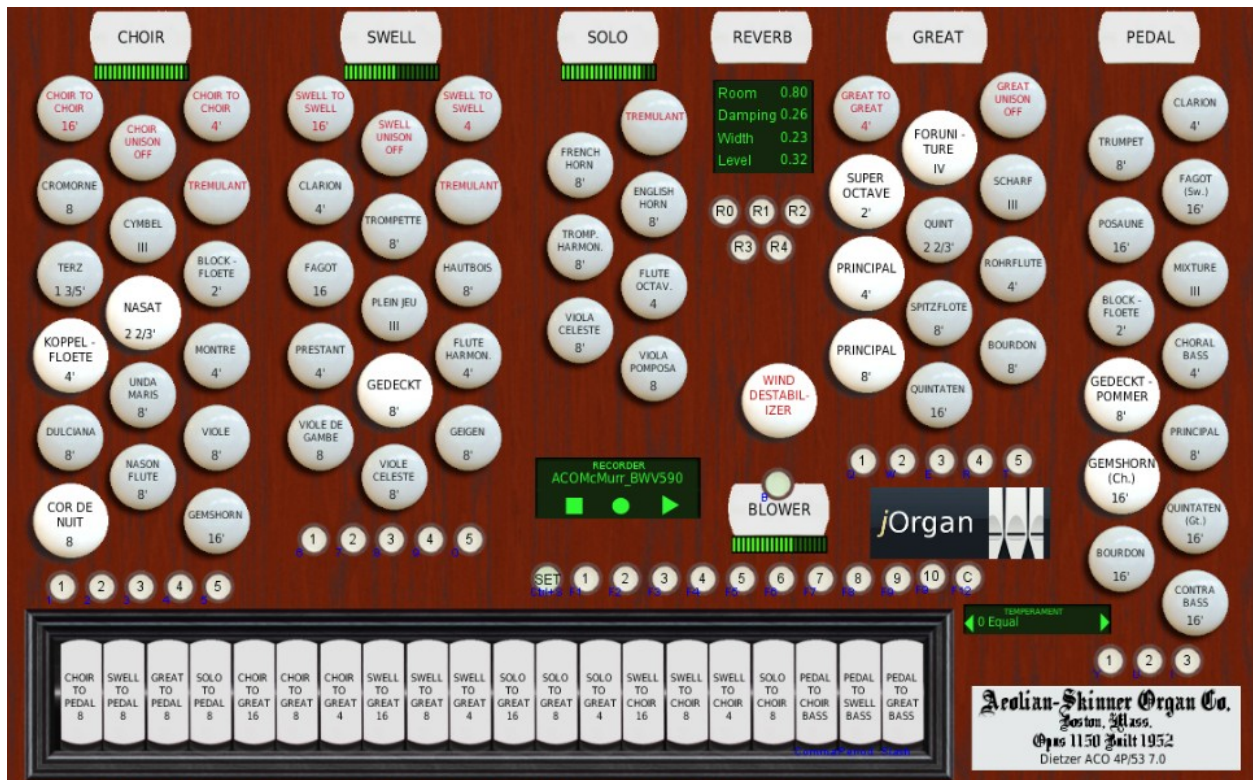
given in the Aeolian-Skinner archive, Osiris, and NYC AGO. Nearly all features of the original are replicated including silencers for chorus reeds, mixtures, and manual 16's and pedal 32's.



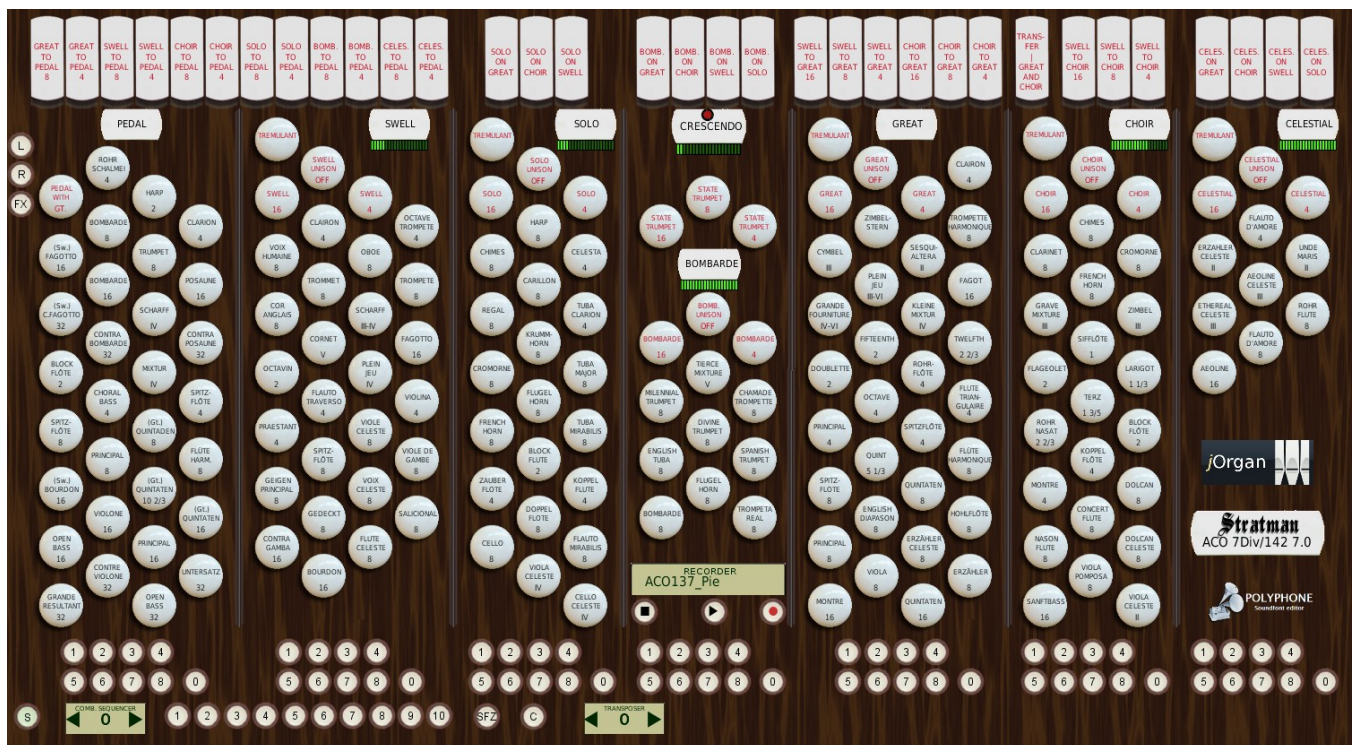
ACO 3P-55 is a medium size instrument with NeoBaroque voicing based on a Schlicker organ



ACO 2P-31 is a two manual instrument.



ACO 4P-53 is a four manual instrument based on the Aeolian-Skinner organ of MacMurray College Chapel. The disposition was prepared by Dan Dietzer.



ACO 7Div-142 has all the single rank presets of the soundfont available in seven divisions. The disposition was prepared by an anonymous contributor.

Special note regarding the skin:

- There are several different wood backgrounds in the skin. Darker and lighter woodgrains are also available in the skin.
- All elements (except swell indicators and memory) are taken from or based on photographs of E. M. Skinner and Aeolian-Skinner organs. My idea was with a versatile skin and a versatile soundfont, many different American Classic organs could be simulated.



Aeolian-Skinner Opus 985 (1938, 1962), Columbia University
<http://www.nycago.org/Organs/NYC/html/ColumbiaUniversity.html>

Stoplist/Specification (4P/104):

CHOIR (Manual I, expressive)

1. Sanftbass 16'
2. Viola Celeste II
3. Concert Flute 8
4. Nason Flute 8
5. Dolcan 8'
6. Dolcan Celeste 8'
7. Montre 4'
8. Koppelflöte 4'
9. Rohr Nasat 2 2/3'
10. Blockflöte 2'
11. Terz 1 3/5'
12. Larigot 1 1/3'
13. Sifflöte 1'
14. Grave Mixtur III
15. Zimbel III
16. French Horn 8'
17. Cromorne 8'
18. Clarinet 8
19. State Trumpet 16' (Alterable)
20. State Trumpet 8' (Alterable)
21. State Trumpet 4' (Alterable)
22. Chimes
23. Zimbelstern 5 bells
24. Choir Alterable Tremulant

GREAT (Manual II, unenclosed)

1. Montre 16'
2. Quintaten 16'
3. Principal 8'
4. English Diapason 8'
5. Viola 8'
6. Hohl Flöte 8'
7. Quintaten 8 (from 2)
8. Erzähler 8'
9. Erzähler Celeste 8'
10. Quint 5 1/3'
11. Principal 4'
12. Octave 4'
13. Spitzflöte 4'
14. Rohrflöte 4'
15. Twelfth 2 2/3'
16. Doublette 2'
17. Fifteenth 2'
18. Sesquialtera II (Uses 15)
19. Kleine Mixtur IV
20. Grande Fourniture IV-VI
21. Plein Jeu III-VI
22. Cymbel III
23. Fagot 16'
24. Trompette Harmonique 8 Tremulant

SWELL (Manual III, expressive)

1. Contra Gamba 16'
2. Bourdon 16'
3. Geigen Principal 8'
4. Viole de Gambe 8'
5. Viole Celeste 8'
6. Salicional 8'
7. Voix Celeste 8'
8. Gedeckt 8'
9. Spitzflöte 8'
10. Flute Celeste 8'
11. Prestant 4'
12. Flauto Traverso 4'
13. Violina 4'
14. Octavin 2'
15. Plein Jeu IV
16. Scharff III-IV
17. Cornet V
18. Contra Fagotto 16'
19. Cor Anglais 8'
20. Tromba 8'
21. Trompette 8'
22. Oboe 8'
23. Voix Humaine 8'
24. Octave Trumpet 4' (from 20)
25. Tromba Clairon 4' (from 21)
26. Harp Tremulant

PEDAL

1. Open Bass 32'
2. Contre Violone 32'
3. Grande Resultant 32" (ext 6, 3 ranks in lowest octave)
4. Open Bass 16' (from 1)
5. Violone 16' (from 2)
6. Principal 16'
7. Bourdon 16' (from Swell 2)
8. Quintaten 16' (from Great 2)
9. Quintaten 10 2/3' (from Great 2)
10. Principal 8' (ext 6)
11. Spitzflöte 8'
12. Quintaten 8' (from Great 2)
13. Flute Harmonique 8' (from 1)
14. Choral Bass 4'
15. Nachthorn 4' (from 1)
16. Blockflöte 2'
17. Mixtur IV
18. Scharff IV
19. Contre Bombarde 32' (ext 21)
20. Pousane 16'
21. Bombarde 16'
22. Fagotto 16' (from Swell 18)
23. Trumpet 8' (From 20)
24. Bombarde 8' (from 21)
25. Clarion 4' (from 21)
26. Rohr Schalmei 4'
27. Harp 4' (From Swell 26)

SOLO (Manual IV, expressive)

1. Alterable 16'
2. Alterable 8'
3. Alterable 4'
4. State Trumpet Alterable 16'
5. State Trumpet Alterable 8'
6. State Trumpet Alterable 4'

COUPLERS

Swell to Swell 16
Swell Unison Off
Swell to Swell 4'
State Trumpet to Swell
Solo to Swell 8'

Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Solo to Great 8'

Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
State Trumpet Off
Solo to Choir 8'

Choir to Choir 16'
Choir Unison Off
Choir to Choir 4'

Choir to Great 16'
Choir to Great 8'
Choir to Great 4'

Great to Great 4'
Great Unison Off
State Trumpet to Great

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

Solo expression with Swell
Solo Expression with Choir

(State Trumpet couplers couple the 16', 8' and 4' State Trumpet stops from the Choir.)

Volume for Alterables and Zymbelstern /Chimes is adjustable.

Twelve-step transposer

Crescendo

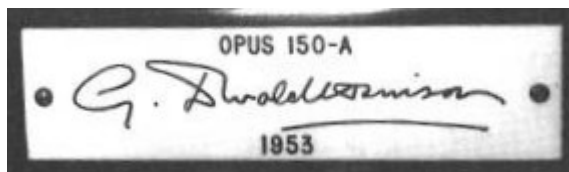
SFZ

Information on Aeolian-Skinner, Opus 150-A in the Cathedral of St. John the Divine, New York City from Aeolian-Skinner archives

Builder: Aeolian-Skinner Organ Co., Inc.

Year: 1951

Opus: 150-A



Case:

Builder: E. M. Skinner

Year: 1910

No. manuals: 4
No. stops: 115
No. ranks: 141
No. pipes: 7,938

Specification

Great - 5 1/2" wind

16' Montre 61
16' Quintaten 61
8' Diapason 61
8' Principal 61
8' Viola 61 (old Gambe rescaled)
8' Hohlflote 61 (old, revoiced)
8' Holzgedackt 61 (old, revoiced)
8' Erzähler 61 (old, revoiced)
5 1/3' Quint 61 (old CH 8' Geigen)
4' Octave 61
4' Principal 61
4' Spitzflote 61 (old 1200 Gemshorn, revoiced)
4' Flute Couverte 61
2 2/3' Twelfth 61
2' Doublette 61
II Sesquialtera 122
IV Kleine Mixture 244
V-VIII Grande Fourniture
III-VI Plein Jeu
III Cymbel 183
16' Fagot 61

Swell - 6" and 10" wind

16' Gambe 73 (old Dulciana, revoiced)
16' Bourdon 73 (old, as is)
8' Geigen 73
8' Viole de Gambe 73
8' Viole Celeste 73 (old Viola, revoiced from 4'C)
8' Spitzflote 68 (old, softened)
8' Salicional 73 (old, as is)

8' Voix Celeste 73 (old, as is)
8' Unda Maris II 146 (old Aeoline & Unda Maris)
4' Prestant 61
4' Violina 68 (old, rescaled)
4' Flauto Traverso 61 (old #1 Flute, as is)
2' Octavin 61
IV Plein Jeu 244
III-IV Scharff
16' Contra Fagotto 61 (old CH, revoiced)
8' Trompette 68
8' Cornopean 68 (old revoiced)
8' Oboe 61 (old, revoiced)
8' Voix Humaine 61 (old, revoiced)
4' Octave Trumpet 61 (old Clarion, revoiced)
4' Clairon 61
Tremulant

Choir - 6" wind

16' Sanftbass 73 (old Gamba, revoiced)
8' Viola Pomposa 73
8' Viola Celeste 73
8' Concert Flute 73 (old, as is)
8' Nason Flute 73 (old 16' Gedackt, reset and revoiced)
8' Dolcan 68 (old Dulciana, as is)
8' Dolcan Celeste 56 (old 1207 Dulciana, tc)
8' Dulcet II 146 (old, revoiced)
4' Montre 68
4' Koppelflote 61

2 2/3' Rohr Nasat 61
2' Blockflote 61
1 3/5' Terz 61 (old 1 3/5' from SW III Mixture, rescaled)
1 1/3' Larigot 61 (old 1 1/3' from SW III Mixture, rescaled)
1' Siffloite 61 (old 2' from SW III Mixture, rescaled)
III Grave Mixture 183
III Zimbel 183
16' English Horn 61
8' Cromorne 61
8' Clarinet 61 (old, revoiced)
4' Trompete 68
Tremulant

Solo - 15" wind for unenclosed Tubas

8' Flauto Mirabilis 73 (old Claribel, as is)
8' Harmonic Flute 61 (old, as is)
8' Cello 73 (old, as is)
8' Cello Celeste 73 (old, as is)
4' Hohlpipeife 61 (old, as is)
2' Doppel Flute 61 (old 4' Flute moved down on job)
8' Flugel Horn 61 (old, as is)
8' French Horn 71 (old, as is)
8' Vox Baryton 61 (old CH Vox Humana, revoiced)
8' Tuba Major 61 (old Tuba Mirabilis, with new bass)
4' Tuba Clarion 73

Bombarde - 10" wind

V-IX Tierce Mixture	16' Contre Bass 32	4' Choralbass 32
16' Bombarde 61	16' Violone 32 (old, revoiced)	4' Montre GT
8' Trompette Harmonique 61	16' Montre GT	4' Nachthorn 12 (ext of Open Bass)
4' Clairon Harmonique 61	16' Gamba SW	2' Blockflöte 32 (old CH 2' Piccolo, rescaled)
West End - 50" wind	16' Bourdon SW	IV Mixtur 128
	16' Sanftbass CH	IV Scharf 128
	16' Quintaton GT	32' Contre Bombarde 12
8' State Trumpet 61	10 2/3' Quintaton GT	16' Ophecleide 32 (old bass of Tuba Mirabilis, revoiced)
	8' Principal 32	16' Bombarde BO
Pedal - 6" and 25" wind	8' Montre GT	16' Contra Fagotto SW
	8' Cello III 32 (old rank, tuned to unison)	8' Trumpet 32 (old Tuba Major)
32' Open Bass 12 (old, revoiced)	8' Quintaton GT	8' Bombarde BO
32' Contra Violone 12 (old, revoiced)	8' Flute Harmonique 12 (ext of Open Bass)	4' Clarion (old Tuba Clarion)
16' Open Bass 32 (old Pedal Second Open)	5 1/3' Quinte (old SW Diapason III)	2' Rohrschalmei 32

Notes: Construction of the Cathedral began in 1892 as a Byzantine-Romanesque structure according to designs by Heins & LaFarge. When Heins died in 1907, the first design phase came to an end. The Choir, Crossing, and the Chapels of St. Saviour and St. Columba had been completed by 1911. The second phase of construction began in 1916 and was overseen by the new architect, Ralph Adams Cram of Cram, Goodhue and Ferguson, who changed the style from Romanesque to Gothic. Between 1925 and 1933 the Nave, West Front, Baptistery and a portion of the North Transept were constructed. Work is still continuing on the rest of the cathedral even today.

The contract for the new organ, donated by Governor Levi Parsons Morton, was signed on May 19, 1906 for a cost of \$45,000. It was another four years before the structure was sufficiently complete to allow installation of the organ to begin. The organ installation was completed in early 1911 and a dedication ceremony held in April of that year. In 1939 Skinner moved the console, Great, Swell and the Diapason, Bourdon and Trombone ranks of the Pedal to the concrete partition wall between the Nave and Crossing during the reconstruction of the Chancel ceiling from unfinished Guastavina tile to limestone rib vaulting. The moved sections were moved back to their original homes in 1941. A contract was drawn up with Aeolian-Skinner on December 7, 1951 for \$48,378 for rebuilding and enlarging the organ. Work on the organ was finally completed in early 1954. Then-organist and choirmaster of the Cathedral, Norman Coke-Jephcott, wrote that "the final specification includes a great deal which was not provided for in the original contract, particularly in regard to extensive additions to the Great and Choir organs and, of course, the State Trumpet. I would imagine that about one hundred of the one hundred and forty-one ranks of pipes are new which, with allowance for the existing mechanism and including the re-voicing of the old pipes, would indicate approximately \$80,000 worth of work on the part of the builder.

Since then, very few major repairs have been made on the instrument aside from regular maintenance and re-leathering. The exception is the rehabilitation of the State Trumpet by Austin Organs when it was found in the mid-1990s that the structure of the stop high on the West End of the nave was in a precarious state.

Note: The organ was recently rebuilt by the Quimby Organs, Inc. of Warrensburg ,Missouri. The rebuild was necessary because of damage done by a recent fire. Quimby's website has more information on the rebuild, a stoplist, and some photographs. Go to:

<http://www.quimbypipeorgans.com/index.php?option=com organ&Itemid=27&oid=125>

Mixture Compositions (from Osiris)

Mixture compositions (per contract):

CH Grave Mixtur III

C				1-1/3	1	2/3
f#0			2	1-1/3	1	
f#'		2-2/3	2	1-1/3		
f#''		4	2-2/3	2		
f#'''	5-1/3	4	2-2/3			

CH Zimbel III

C					1/3	1/4	1/6
c0				1/2	1/3	1/4	
f#0				2/3	1/2	1/3	
c'			1	2/3	1/2		
f#'		1-1/3	1	2/3			
c''		2	1-1/3	1			
f#''		2-2/3	2	1-1/3			
c'''	4	2-2/3	2				

GT Sesquialtera II

2-2/3 1-3/5 throughout

GT Kleine Mixtur IV

C				1-1/3	1	2/3	1/2
c0			2	1-1/3	1	2/3	
c'		2-2/3	2	1-1/3	1		
c''		4	2-2/3	2	1-1/3		
c'''	5-1/3	4	2-2/3	2			

GT Grande Fourniture

given in contract as V-VIII, but actually IV-VI... composition thus suspect

C				2	1-1/3	1	2/3	1/2
c0			2-2/3	2	1-1/3	1	2/3	
c'		4	2-2/3	2	1-1/3	1		
c''	8	4	2-2/3	2	1-1/3			
c'''	8	5-1/3	4	2-2/3	2			

with 2' doubled c''-c''''; 4' doubled c''-c''''; another 2' (?) c'''-c''''; 2-2/3' doubled c'''-c''''

GT Plein jeu III-VI

C				2	1-1/3	1
c0			2-2/3	2	1-1/3	1
f#0			4	2-2/3	2	1-1/3
f#''		8	5-1/3	4	2-2/3	2
c#'''	16	8	5-1/3	4	2-2/3	2

GT Cymbel III

C					1/2	1/3	1/4
c0				2/3	1/2	1/3	
f#0				1	2/3	1/2	
c'			1-1/3	1	2/3		
c''		2	1-1/3	1			
f#''		2-2/3	2	1-1/3			
c'''		4	2-2/3	2			
f#'''	8	4	2-2/3				

SW Plein jeu IV

C			2	1-1/3	1	2/3
f#0		2-2/3	2	1-1/3	1	
f#'	4	2-2/3	2	1-1/3		
c'''	8	4	2-2/3	2		

SW Scharf III-IV

C				1	2/3	1/2	1/3
c0			1-1/3	1	2/3	1/2	
c'			2	1-1/3	1	2/3	
c''		2-2/3	2	1-1/3	1		
c'''	4	2-2/3	2	1-1/3			
f#'''	5-1/3	4	2-2/3	2			

BOM Tierce Mixture V-IX

C					1	4/5	2/3	1/2	1/3
G				1-1/3	1	4/5	2/3	1/2	
c0			1-3/5	1-1/3	1	4/5	2/3		
g0			2	1-3/5	1-1/3	1	4/5	2/3	
c'				2-2/3	2	1-3/5	1-1/3	1	4/5
g'				2-2/3	2	1-3/5	1-1/3	1	
c''			5-1/3	4	2-2/3	2	1-3/5	1-1/3	
g''		8	5-1/3	4	2-2/3	2	1-3/5		
c'''	16	8	5-1/3	4	3-1/5	2-2/3	2		
f'''	16	10-2/3	8	6-2/5	5-1/3	4	3-1/5	2-2/3	2

(Not included as a stop, this mixture is included in the Bombarde 16, 8, 4 and mixture preset, and is in the soundfont as an independent rank.)

PED Mixtur IV

5-1/3 4 2-2/3 2 throughout

PED Scharff IV

1-1/3 1 2/3 1/2 throughout

Webography

Aeolian-Skinner Archives: <http://aeolianskinner.organsociety.org/> (NOTE: New address!)

Encyclopedia of Organ Stops: <http://www.organstops.org/>

Osiris Organ Disposition Database: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/>

Wikipedia, "Aeolian-Skinner" <http://en.wikipedia.org/wiki/Aeolian-Skinner>

Quimby Pipe Organs. Inc.:

http://www.quimbypipeorgans.com/index.php?option=com_organ&Itemid=27&oid=125

WardOrganist.com, Online Music for the LDS Organist (Source of information on couplers.)

http://www.wardorganist.com/index.php?route=blog/article&article_id=4

The Pipe Organ <http://nersp.nerdc.ufl.edu/~bodine/index.html#Contents>, including "An Overview of the Console" <http://nersp.nerdc.ufl.edu/~bodine/Pages/Console.html> (Secondary source of information on couplers.

Neal Campbell—Words and Pictures. <https://nealcampbell.wordpress.com/> Some wonderful vintage black and white photos of Aeolian-Skinner organs.

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