

EASTMAN SCHOOL OF MUSIC KILBOURN HALL

Skinner Organ Company - Boston, Massachusetts
Opus 325, 1922

PEDAL ORGAN (Expressive)

32	Contra Bourdon
16	First Diapason
16	Second Diapason (Gt.)
16	First Bourdon (Ext.)
16	Second Bourdon (Sw.)
16	Violone
16	Viole (Sw.)
16	Quintaten (Gt.)
16	Dulciana (Ch.)
10 ² / ₃	Quint (Ext.)
8	Octave Diapason (Ext.)
8	Octave Violone (Ext.)
8	Soft Viole (Sw.)
8	Soft Flute (Sw.)
8	Octave Dulciana (Ch.)
5 ¹ / ₃	Octave Quint (Ext.)
4	Super Octave (Ext.)
2 ² / ₃	Twelfth (Ext.)
2	Piccolo (Ext.)
32	Contra Bombarde
16	Trombone (Ext.)
16	Contra Fagotto (Sw.)
16	English Horn (Ch.)
8	Tromba (Ext.)
8	Fagotto (Sw.)
4	Clarion (Ext.)
	Orchestral Strings IV
16	Piano
8	Piano
	Chimes (So)
	Tympani

GREAT ORGAN - II

1 ST ENCLOSED SECTION	
16	Double Diapason
8	First Diapason
8	Second Diapason
4	Octave
2 ND ENCLOSED SECTION	
16	Quintaten
8	Third Diapason
8	Harmonic Flute
8	Bourdon
8	Erzähler
4	Harmonic Flute
2 ² / ₃	Twelfth †
2	Fifteenth †
1 ³ / ₅	Seventeenth
1 ¹ / ₃	Larigot †
1 ¹ / ₂	Septième
IV	Mixture °
16	Double Trumpet
8	Harmonic Trumpet
4	Harmonic Clarion
	Tremulant
	Orchestral Strings IV
8	Piano
4	Piano
	Chimes (So)
	Harp (Ch.)

° Draws † and independent 22nd

SWELL ORGAN - III

16	Contra Viole
16	Bourdon
8	First Diapason
8	Second Diapason
8	Viole de Gamba
8	Salicional
8	Voix Celeste
8	Claribel Flute
8	Gedeckt Flute
8	Flauto Dolce
8	Flute Celeste
8	Ethereal Celeste (II)
4	Octave
4	Violina
4	Traverse Flute
4	Unda Maris (II)
2 ² / ₃	Harmonic Twelfth
2	Harmonic Piccolo
1 ³ / ₅	Seventeenth
1 ¹ / ₃	Nineteenth
16	Contra Fagotto
8	Cornopean
8	Fagotto (Ext.)
8	Corno d'Amour
8	Vox Humana
4	Clarion
	Tremulant
	Orchestral Strings IV
	Chimes (So)
	Harp (Ch.)

CHOIR ORGAN - I

16	Contra Dulciana
8	Diapason
8	Viole d'Amour
8	Viole Celeste
8	Concert Flute
8	Chimney Flute
8	Dulciana (Ext.)
8	Unda Maris
8	Kleine Erzähler (II)
4	Flute d'Amour
4	Octave Dulciana (Ext.)
2 ² / ₃	Nazard

Manual compass: 61 notes
Pedal compass: 32 notes
Electro-pneumatic action
83 Stops
91 Ranks
6,030 Pipes

2	Flageolet
2	Super Octave Dulciana (Ext.)
1 ³ / ₅	Tierce
III	Dulciana Cornet
16	English Horn
8	Orchestral Trumpet
8	Orchestral Oboe
8	Clarinet
8	Musette
8	Vox Humana
	Tremulant
	Orchestral Strings IV
	Harp

STRING ORGAN (Floating)

Consists of 4 ranks of strings,
two unison, two celestes
Separately-enclosed and on high
wind pressure.

SOLO ORGAN - IV

8	Stentorphone
8	Orchestral Flute
8	Cello
8	Cello Celeste
4	Forest Flute
8	French Horn
8	Corno di Bassetto
8	Hecklephone
8	Orchestral Trumpet (Ch.)
8	English Horn (Ch.)
8	Orchestral Oboe (Ch.)
8	Clarinet (Ch.)
8	Musette (Ch.)
4	Tuba Clarion
	Tremulant
8	Tuba Mirabilis
	Orchestral Strings IV
	Chimes
	Harp (Ch.)

EASTMAN SCHOOL OF MUSIC, KILBURN HALL

Skinner Organ Company – Boston, Massachusetts

Opus 325, 1922

1922 Mechanical Appointments

COMBINATION ACTION

Electro-pneumatic capture system entirely contained in console. All pistons visibly move stop-knobs unless otherwise noted

- 8 Thumb pistons to Solo
- 8 Thumb pistons to Swell
- 8 Thumb pistons to Great
- 8 Thumb pistons to Choir
- 8 Pistons to Pedal
 - 1-4 on thumb pistons
 - 1-8 on toe studs
- 6 General pistons
 - 1-4 on thumb pistons
 - 1-6 on toe studs

- 5 General thumb pistons (blind), indicator lights, setterboard off 4th-floor organ hall
- Blind combination release
- Pistons Off via intercanceling pistons in Swell keyslip - engage/disengage blind combinations/drawknobs

- 8 Thumb pistons to intermanual couplers
- Great to Pedal coupler reversible toe stud
- Solo to Pedal coupler reversible toe pedal
- Solo to Great coupler reversible toe pedal

- Crescendo pedal with 3 adjustable sequences and release
- Sforzando thumb piston and toe pedal with indicator light
- General Cancel thumb piston

OTHER CONTROLS

- PEDAL DIVIDE Plays stops drawn on pedal below tenor C, coupled stops above.
- Solo to Pedal 4 via thumb piston
- Swell to Pedal 4 via thumb piston
- Choir to Pedal 4 via thumb piston
- Release via thumb piston

- Great I Enclosed On/Off pistons in Great key cheek
- Chime Dampers On/Off pistons in Solo key cheek
- Harp Dampers On/Off pistons in Choir key cheek

EXPRESSION

- Pedal swell shoe: 8-stage Whiffletree swell engine
- Great swell shoe: 2 8-stage Whiffletree swell engines
- Choir swell shoe: 8-stage Whiffletree swell engine
- Swell swell shoe: 16-stage Whiffletree swell engine (Double shades)
- Solo swell shoe: 8-stage Whiffletree swell engine
- String Expression: 8-stage Whiffletree swell engine

- Expression assignments via stop tabs on nameboard:
 - String expression on: Choir, Swell, Release (defaults to Solo shoe)
 - Pedal expression on Great, Choir, Swell, Solo, Release

Rolling white and red cylinders indicate shoe positions

INTERMANUAL COUPLERS

By rocking tablets on nameboard

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Solo to Pedal
- Great to Pedal 4
- Swell to Pedal 4
- Choir to Pedal 4
- Solo to Pedal 4
- Pedal to Pedal 4
- Choir to Pedal 5

- Swell to Great
- Choir to Great
- Solo to Great
- Swell to Great 16
- Swell to Great 4
- Choir to Great 16
- Choir to Great 4
- Solo to Great 16
- Solo to Great 4

- Swell to Choir
- Solo to Choir
- Swell to Choir 16
- Swell to Choir 4
- Solo to Choir 16
- Solo to Choir 4

Solo to Swell
Solo to Swell 16
Solo to Swell 4

Great to Solo
Swell to Solo
Great to Solo 16
Great to Solo 4
Swell to Solo 16
Swell to Solo 4

Reverse Great and Choir Manuals*

INTRAMANUAL COUPLERS

By drawknobs on stopjams

Great 16
Great 4

Swell 16
Swell 4
Swell 2

Choir 16
Choir 4

Solo 16
Solo 4

INDEPENDENT COUPLERS

Harp couplers (affect Harp only regardless of couplers active on manual on which Harp is drawn)

String Organ couplers (affect String Organ only regardless of couplers active on manual on which Strings are drawn)

16
Unison off
4

16
Unison off
4

VENTILS

All with indicator lights

- 16 Manual Stops and 16 Couplers On & Off via toe pedal and thumb piston
- 4 Manual Couplers On & Off via toe pedal and thumb piston
- All Pedal Couplers On & Off via toe pedal and thumb piston
- Great Mixture via toe stud
- 32 Bourdon via toe pedal
- 32 Bombarde via toe stud
- All Swells to Swell via thumb piston and toe pedal
- Tremulants On & Off via thumb piston

*This control operated only on straight (ie not unit) stops, and engaged Great and Choir unison off, Great to Choir, Choir to Great. Neither couplers nor divisional pistons were affected

EASTMAN SCHOOL OF MUSIC KILBOURN HALL

Acolian-Skinner Organ Company – Boston, Massachusetts
Opus 325-B, 1951

PEDAL ORGAN

32'	Contra Bourdon
16'	First Diapason
16'	Second Diapason (Gt.)
16'	First Bourdon (Ext.)
16'	Second Bourdon (Sw.)
16'	Violone
16'	Viole (Sw.)
16'	Quintaten (Gt.)
16'	Dulciana (Ch.)
10 ² / ₃ '	Quint (Ext.)
8'	Octave Diapason (Ext.)
8'	Principal
8'	Octave Violone (Ext.)
8'	Soft Viole (Sw.)
8'	Soft Flute (Sw.)
8'	Octave Dulciana (Ch.)
5 ¹ / ₃ '	Octave Quint (Ext.)
4'	Super Octave (Ext.)
4'	Principal
2 ² / ₃ '	Twelfth (Ext.)
2'	Piccolo (Ext.)
32'	Contra Bombarde
16'	Trombone
16'	Contra Fagotto (Sw.)
16'	English Horn (Ch.)
8'	Tromba (Ext.)
8'	Fagotto (Sw.)
4'	Clarion (Ext.)
	Orchestral Strings (IV)
	Chimes (So)

GREAT ORGAN - II

16'	Double Diapason
16'	Quintaten
8'	First Diapason
8'	Second Diapason
8'	Harmonic Flute
8'	Bourdon
8'	Erzähler
4'	Octave
4'	Harmonic Flute
2 ² / ₃ '	Twelfth †
2'	Fifteenth †
1 ³ / ₅ '	Seventeenth
1 ¹ / ₃ '	Larigot †
1 ¹ / ₂ '	Septieme
IV	Mixture °
III	Cymbal
16'	Double Trumpet
8'	Harmonic Trumpet
4'	Harmonic Clarion
	Tremulant
	Orchestral Strings (IV)
	Chimes (So)
	Harp (Ch.)

° Draws † and independent 22nd

SWELL ORGAN - III

16'	Contra Viole
16'	Bourdon
8'	Diapason
8'	Viole de Gamba
8'	Salicional
8'	Voix Celeste
8'	Claribel Flute
8'	Gedeckt Flute
8'	Spire Flute
8'	Flute Celeste
8'	Ethereal Celeste (II)
4'	Octave
4'	Violina
4'	Traverse Flute
4'	Unda Maris (II)
2 ² / ₃ '	Harmonic Twelfth
2'	Harmonic Piccolo
1 ³ / ₅ '	Seventeenth
1 ¹ / ₃ '	Nineteenth
IV	Plein Jeu
16'	Contra Fagotto
8'	Trompette
8'	Fagotto (Ext.)
8'	Corno d'Amour
8'	Vox Humana
4'	Clarion
	Tremulant
	Orchestral Strings (IV)
	Chimes (So)
	Harp (Ch.)

CHOIR ORGAN - I

16'	Contra Dulciana
8'	Viole d'Amour
8'	Viole Celeste
8'	Concert Flute
8'	Chimney Flute
8'	Dulciana (Ext.)
8'	Unda Maris
8'	Kleine Erzähler (II)
4'	Principal
4'	Flute d'Amour
4 ¹ / ₃ '	Octave Dulciana (Ext.)
2 ² / ₃ '	Nazard

Manual compass: 61 notes
Pedal compass: 32 notes
Electro-pneumatic action
82 Stops
95 Ranks
6,103 Pipes
°Removed

2'	Flageolet
2'	Super Octave Dulciana (Ext.)
1 ³ / ₅ '	Tierce
III	Scharff
16'	English Horn
8'	Orchestral Oboe
8'	Clarinet
8'	Vox Humana
	Tremulant
	Orchestral Strings (IV)
	Harp

STRING ORGAN (Floating)

Consists of 4 ranks of strings,
two unison, two celestes.
Separately-enclosed and on high
wind pressure.

SOLO ORGAN - IV

8'	Stentorphone
8'	Orchestral Flute
	Cello
8'	Cello Celeste
8'	Orchestral Strings (IV)
4'	Forest Flute
8'	French Horn
8'	Corno di Bassetto
8'	Hecklephone °
8'	English Horn (Ch.)
8'	Orchestral Oboe (Ch.)
8'	Clarinet (Ch.)
4'	Tuba Clarion
	Tremulant
8'	Tuba Mirabilis
	Chimes
	Harp (Ch.)

EASTMAN SCHOOL OF MUSIC KILBOURN HALL

Acolian-Skinner Organ Company – Boston, Massachusetts
Opus 325-B, 1951

1951 Mechanical Appointments

COMBINATION ACTION

Electro-pneumatic capture system entirely contained in console. All pistons visibly move stop-knobs unless otherwise noted

- 8 Thumb pistons to Solo
- 8 Thumb pistons to Swell
- 8 Thumb pistons to Great
- 8 Thumb pistons to Choir
- 8 Pistons to Pedal
 - 1-4 on thumb pistons
 - 1-8 on toe studs
- 6 General pistons
 - 1-6 on thumb pistons and toe studs
- 5 General thumb pistons (blind), indicator lights, setterboard off 4th floor organ hall
- Blind combination release

- 8 Thumb pistons to intermanual couplers
 - 1-7 on thumb pistons
 - 8 on toe pedal
- Solo to Pedal reversible thumb piston
- Swell to Pedal reversible thumb piston
- Great to Pedal reversible thumb piston and toe pedal
- Choir to Pedal reversible thumb piston

- Pedal combinations on Swell pistons On & Off via intercancelling pistons in right Swell keycheek
- Pedal combinations on Great pistons On & Off via intercancelling pistons in right Great keycheek
- Pedal combinations on Choir pistons On & Off via intercancelling pistons in right Choir keycheek

- Crescendo pedal with one unadjustable sequence with indicator light
- Sforzando thumb piston and toe pedal with indicator light
- General Cancel thumb piston

OTHER CONTROLS

- Chime Dampers On/Off pistons in Solo key cheek
- Harp Dampers On/Off pistons in Choir key cheek

VENTILS

All with indicator lights

- 16 Manual Stops On & Off via thumb piston and toe pedal
- 16 Couplers On & Off via thumb piston and toe pedal
- 16 Pedal Stops On & Off via thumb piston and toe pedal
- All Swells to Swell via thumb piston
- Tremulants On & Off via thumb piston

INTERMANUAL COUPLERS

By rocking tablets on nameboard

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Solo to Pedal
- Great to Pedal 4
- Swell to Pedal 4
- Choir to Pedal 4
- Solo to Pedal 4
- Choir to Pedal 5
- Pedal to Pedal 4

- Swell to Great
- Choir to Great
- Solo to Great
- Swell to Great 16
- Swell to Great 4
- Choir to Great 16
- Choir to Great 4
- Solo to Great 16
- Solo to Great 4

- Swell to Choir
- Solo to Choir
- Swell to Choir 16
- Swell to Choir 4
- Solo to Choir 16
- Solo to Choir 4

INDEPENDENT COUPLERS

Harp couplers: affects Harp only regardless of couplers active on manual on which Harp is drawn

16
Unison off
4

String Organ couplers: affects String Organ only regardless of couplers active on manual on which Strings are drawn

16
Unison off
4

EXPRESSION

- Choir swell shoe: 8-stage Whiffletree swell engine
- Swell swell shoe: 16-stage Whiffletree swell engine
- Solo swell shoe: 8-stage Whiffletree swell engine
- String Expression: 8-stage Whiffletree swell engine

THE KILBOURN HALL ORGAN

SKINNER ORGAN COMPANY OPUS 325

Kilbourn Hall was constructed between 1919-1921 along with the rest of the Eastman School building. Built in Venetian Renaissance style, the hall currently seats 455 on a sharply raked floor, providing excellent sight lines from every seat. Renowned for its intimate acoustics, the hall is an ideal space for chamber performances, as well as choral and solo instrumental performance.

During the school's planning phases, George Eastman charged Harold Gleason, his private organist, with the task of creating the school's organ department. He paid for Gleason to travel across the globe, and study the epitomic examples of organs throughout Europe as well as the United States. Gleason then had complete control over the design of the performance and practice instruments at Eastman.

The school's two main performance halls, the Eastman Theatre, seating 3,094, and Kilbourn were both to include large concert organs, the theatre's being substantially bigger than Kilbourn's and geared more along the lines of accompanying silent motion pictures. The Kilbourn instrument was to be the main recital instrument of the "Department of Legitimate Organ Playing." After receiving tenders from the major firms of the day, Gleason chose the Skinner Organ Company of Boston, Massachusetts in 1921 to build the Kilbourn Hall instrument.

The original plan was to install the organ in a chamber behind the stage. When the property immediately behind the stage could not be purchased for the school, the decision was made to install the instrument above the stage; rising three stories, it speaks into the hall through a grill directly above the proscenium as well as through perforated ceiling tiles in the front of the auditorium.

The specification and mechanical appointment of the organ drawn up by Gleason represented a very progressive design. As constructed, it contained 6,030 pipes in 91 ranks drawn as 83 registers across four manuals and pedal. Despite being constructed by Skinner, the organ parted ways with traditional Skinner practices. The learned observer will note that many of the features of the instrument are modeled on the principles of George Ashdown Audsley, exemplified in the treatment of upperwork and expression. The four manual console was one of the most mechanically advanced of any built up to that point, containing numerous playing aids.

In 1951 The Aeolian-Skinner Organ Company, successor to Skinner, was called by Gleason, now only several years from retirement, to rebuild the organ as Opus 325-A. While more work was planned than actually carried out, the resulting Opus 325-B involved a mechanical renovation, a handful of tonal modifications, and an overhaul of the console, involving the removal of many of the ingenious playing aids installed thirty years previously.

In the subsequent years since the rebuild, the organ still served as the main recital organ of Eastman until the installation of a two-manual Van Daalen tracker organ in the Schmitt Organ Recital Hall. The Skinner was still used in the accompaniment of choral and instrumental ensemble performances in Kilbourn Hall. Without any restoration effort in the ensuing years after 1951, the organ fell into a state of disrepair; by the early 21st century the organ was unreliable enough to prevent its use in performance, and its public use was discontinued altogether in 2004. Realizing the tremendous value and significance of the organ, the school committed itself to the organ's complete restoration in the early planning phases of the EROI project. In January of 2006 the first meeting of the EROI reference group on the Kilbourn project took place. This group consists of the three ESM organ professors, Eastman organ technician Rob Kerner, and Jack Bethards, Thomas Murray, and Jonathan Ambrosino. Since the removal of the 135-rank Austin from the Eastman Theatre in 1971, the Skinner remains the largest organ in Rochester.