VOLUME 66, NUMBER 1, JANUARY 2022

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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THE TRACKER
VOLUME 66, NUMBER 1, JANUARY 2022

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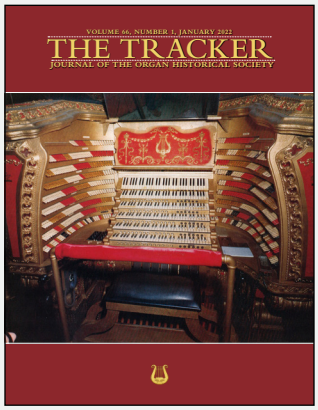

ON THE COVER

Six-manual console of the Barton organ formerly in the Chicago Stadium.

COURTESY OF CLARK WILSON

From the CEO

EDWARD McCALL

"If you are looking for an organist who can also conduct a choir, please don't hire me," I said ten years ago to the rector in her office. "However, if you are looking for a choir director who can also play the organ, then I'm your guy." As 2022 gets off to a blustery start, I am still playing Sunday mornings at St. Paul's Episcopal Church in Doylestown, Pa. Check out the listing in the OHS Pipe Organ Database. I feel fortunate to play the lively Austin each week and am grateful for the support of the congregation as I hold the final chord of the postlude. This brings me to this question, which I am certain will cause many letters to the editor: Exactly how long are you supposed to hold that final chord?

Most of us have attended a religious service or organ recital and sat in reverential silence as the reverberations of sound wash over us when the sustained chord is released. Individual emotions resonate physically as well as spiritually. We are stirred and sustained by the music, punctuated by the final expression of sound, the long-held notes, the majesty of the colors, the release of the hands and feet, and the final calming of the air as the sound floats peacefully away.

As much as the body needs nourishment, those who love the pipe organ need to be *in its presence*, to admire the architecture, the design, the installation. We also need to hear it, appreciate the artistry of the voicer and performer, and be sustained by its beauty. And it is this idea of sustenance and sustainability that weighs on my mind this chilly fall morning.

Questions such as "How do we make sure that the OHS is still relevant twenty years from now?" or "What will it take to increase the visibility of our unsurpassed Library and Archives?" and my favorite, "Should we begin including pipe organs from outside North America in our incredibly popular Pipe Organ database?"—these issues and more cut right to the heart of **sustainability** for the OHS. You have read in these columns, over the past year or so, about the many new initiatives we are preparing to make the OHS relevant now and in the future. Through the efforts of dozens of committee volunteers, the Board of Directors, the management team, and donors, ideas have taken shape and morphed into real programs that promote the pipe organ, those who play and study it, and those who love it. I could not be more pleased or proud.

Allow me to open the back door for a moment to peer at one committee whose work goes unrecognized, namely, the Investment Committee. Over the past twelve months, led by Patrick J. Summers, OHS treasurer, and Andy Nehrbas, chair, the OHS has reorganized and retooled our investments and investment strat-

egy to ensure longevity of funds and net gains to help year-to-year operations. This is the nitty-gritty detail work that provides a cushion of sustainability for the Society to prosper.

Another committee, the Membership Committee, led by board member Michael Diorio, created the James M. Weaver Prize in Organ Scholarship. You can read all about this one-of-a-kind competition on our website. (Applications open March 1.) Here is a prime example of how the OHS plans to sustain the careers of organ scholars from across the country by fostering their love of research, communication, and historically informed performances. Critically, the OHS Library and Archives will play a fundamental role for each applicant, a component of the competition about which I am most pleased.

As of this writing, the E. Power Biggs Committee is engaged in retooling and restructuring the Scholars program. Our intention is to create a program that fully engages each successful applicant over a longer period. We want to encourage young builders, scholars, and performers to be an integral part of the OHS family, to sustain them when they need it most, in the hope that each Scholar will "pay it forward" in the years to come.

Isn't that what sustenance is all about? Providing people with the tools, materials, and resources they need to be successful in a community. At the Organ Historical Society, we exist solely because of the combined efforts of those who came before us. They provided the foundation on which to grow, and we continue in that tradition.

How do you measure our success? Are we heading in the right direction while honoring the mission of the OHS as it was created years ago? As a member, you provide the OHS with sustenance in the form of dues and donations. Do your circumstances allow for one more step? Please consider switching your annual membership dues to a sustaining membership. You are free to select the monthly amount. It can be as low as $10 or any amount with which you are comfortable. Sustaining membership is a statement of faith and support. It is a loud and clear message that the OHS is a valuable part of your life and commitment to the greater pipe organ community. It is a stamp of approval!

As we watch the pandemic dim slightly, I feel optimistic about 2022. Consider joining us in Columbus, Ohio in late July (note the change of dates). Won't it be fun to see each other again and listen to glorious instruments **in person!**

As we celebrate the New Year, whether by starting yet another diet or a gym membership, let us resolve to remain sustainers of the things that matter most. My wish for you and your family is that 2022 will be filled with good health, happiness, and the liberty to pursue your dreams.

Happy New Year!

Ed

THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP

OBJECTIVE

The OHS James M. Weaver Prize in Organ Scholarship celebrates and fosters scholarly research on pipe organs, wherein finalists, through lecture and performance, illustrate the influence that provenance has on both repertoire and performance practice.

GUIDELINES FOR APPLICANTS

- Applicants must be at least 18 years of age.
- Applicants must reside in either the United States or Canada.
- Only research on pipe organs is permitted.
- The OHS Library and Archives must be used for a portion of the research.
- The OHS Pipe Organ Database may be used as a resource, with new data updated by applicants, where applicable.
- There is a non-refundable application fee of $50.
- The application period opens in the spring of 2022.

WEAVER.ORGANHISTORICALSOCIETY.ORG

ORGAN HISTORICAL SOCIETY

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We welcome three new student chapter of OHS, and all of the students enrolled in fields of organ study with outstanding members of OHS at these leading institutions. Membership is very easy and inexpensive; meetings are optional, and every new member receives access to THE TRACKER *magazine on our website, and the other benefits of membership in OHS. If you have questions about starting a student chapter, please contact Marcia Sommers at the OHS office in Villanova.*

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The Legacy Society *honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.*

info@organhistoricalsociety.org

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THE ADVICE AND COUNSEL OF
CHARLES N. EBERLINE, NILS HALKER,
AND BYNUM PETTY

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EDITORIAL
THE EDITORIAL DEADLINE IS THE FIRST OF THE SECOND PRECEDING MONTH

April issue closes	February 1
July issue closes	May 1
October issue closes	August 1
January issue closes	November 1

ADVERTISING
CLOSING DATE FOR ALL ADVERTISING MATERIAL IS THE 15TH OF THE SECOND PRECEDING MONTH

February 15	for April issue
May 15	for July issue
August 15	for October issue
November 15	for January issue

A Review of the E. Power Biggs Scholars Program

RYAN MUELLER

The Organ Historical Society has pursued many different programs and campaigns over the course of its storied history. Perhaps the most important of these is the E. Power Biggs Scholars Program.

Edward George Power Biggs (1906–1977), native of Great Britain transplanted to Massachusetts, is a familiar name in 20th-century organ culture. His recitals, recordings, and advocacy proved invaluable to many people as American organbuilding trends were redeveloping. Biggs was a champion of historically-informed performance practice and organ design. His many legendary recordings of notable European organs and the Flentrop organ at Harvard's Busch-Reisinger Museum earned him a star on Hollywood's Walk of Fame.

In everything that Biggs did as an artist and educator, he was well informed and respectful of the past, but he used that knowledge to be innovative about the future. It is most fitting that a scholarship designed to capture that same essence is named in his honor.

> The E. Power Biggs Scholarship of the Organ Historical Society is awarded to outstanding applicants with a developing interest in the American pipe organ. The intent of the Scholars Program is to introduce people to the historic pipe organ at OHS conventions. The award provides financial support for attending a convention: covering registration, a travel stipend, lodging, and meals during the convention.

For most arts-based organizations, there is one common question when discussing long-term sustainability: "How are we going to attract and retain young people?" The practical connotations of this question are obvious: young members carry the most potential for retention and active involvement.

Unlike nearly every other organization in the organ world that focuses on the 30 and under crowd, the OHS tackles the question with a different, more inclusive approach, by offering scholarship opportunities to anyone who has never attended its annual convention before, regardless of age or background. Realizing that pipe organs are played, built, and enjoyed by individuals from all walks of life, OHS leaders noted that this scholarship needs to reflect a rich diversity.

Patrick J. Murphy and Brandon Spence were the first people to be granted a scholarship, allowing them to attend the 1978 OHS convention in Lowell, Mass. After notable success that first year, the OHS National Council (as it was known then) and society stalwarts such as William Van Pelt, Homer Blanchard, and Alan Laufman strongly encouraged the society to increase support of the program.

The next few annual conventions continued to see one or two Scholars, until the 1983 convention in Worcester, Mass., with a roster of four. The program grew slowly over the next couple of decades, averaging four or five recipients each convention.

It is not a surprise that one of the strongest proponents of the E. Power Biggs Scholars Program was the late James Weaver, our former CEO. In close collaboration with the Biggs Scholars Committee and generous financial supporters, Jim, and his longtime partner, Samuel Baker, helped bring the program into the next chapter. The past ten years have seen an overall average of 13 Scholars at conventions. The program reached its peak in 2018 when 28 Scholars attended the Rochester convention.

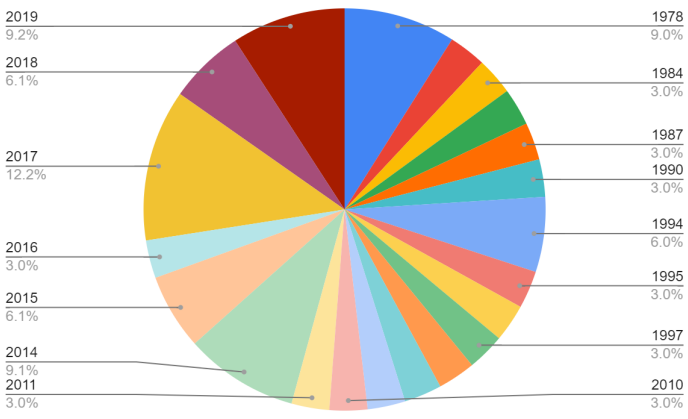
In the list of past Scholars (which is published on the OHS website), one finds the names of many who have gone on to become successful in their respective fields, in large part, because of the Organ Historical Society and the E. Power Biggs Scholars Program.

In the spring of 2020, I was privileged to work with the OHS Youth Advisory Panel to create and disseminate a survey to all past Biggs Scholars. This survey was conducted via a Google Form and was circulated by email, Facebook, Instagram, and other means. In addition to the information gathered from the survey itself, we were able to view which individuals opened the survey email, filled out the survey, and so on through third-party analytics.

We received from the Biggs Scholars Committee a list of some 140 email addresses of past recipients. Of those, approximately 115 were still valid; of the 115 who successfully received the email, only 60 opened and read it. Of those 60, only 27 completed the survey. Of the 31 people who engaged the posting on Facebook, only 9 completed the survey. The overall participation rate was roughly 25 percent. The lack of participation, especially from past Scholars who remain involved with OHS, was gravely disappointing, but enlightening. Despite the small number of respondents, the quality and diversity of feedback were a good representation of our organization.

The following are questions found in the survey and some respective responses.

What year were you a Biggs Scholar (or Fellow)?



What was your favorite part of being a Biggs Scholar?

"Being able to attend a convention I could not have otherwise afforded. Getting to hear organs and to meet people of all ages with similar interests."

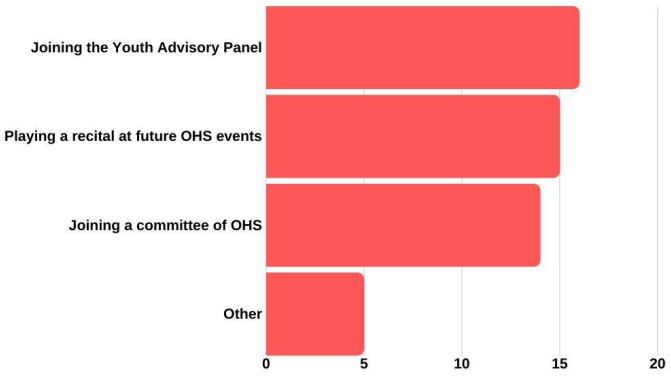
"My favorite part was having the opportunity to hear a variety of historic instruments, the likes of which are less common in my area of the country. I also really appreciated the chance to hear excellent performers bring these instruments to life."

"I felt proud of being recognized for studying the organ and organ building, especially because I never participated in any performance competitions."

"Getting to connect with other young organists, builders, and those with more experience in the field from all over the country."

"Meeting wonderful people who have admiration for the organ, a love of the organ and support it in multiple ways. Meeting builders and admirers was as wonderful as hearing world class musicians play top-notch recitals."

Are you interested in volunteering for the OHS?



What can we do to improve the OHS convention experience for newcomers?

"Veteran members should do all they can to make new people feel welcome."

"Sometimes the group of Scholars becomes so large that they don't mingle with the general convention. Also, make it less academic or ensure that recipients are diverse—not all performers, welcome more builders and non-college/university youth as well as those amateurs and grass-roots folks likely to save more organs or able to contribute in other roles later."

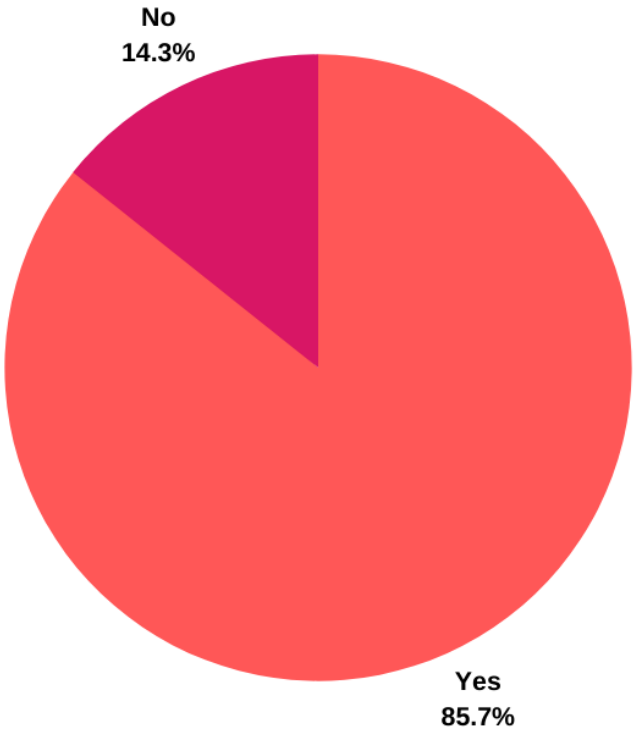
"Keep up having such great chaperones that stick with the group and help them get from place to place."

"Have a program that has truly historic organs played by sympathetic musicians, something that isn't just another AGO organ crawl."

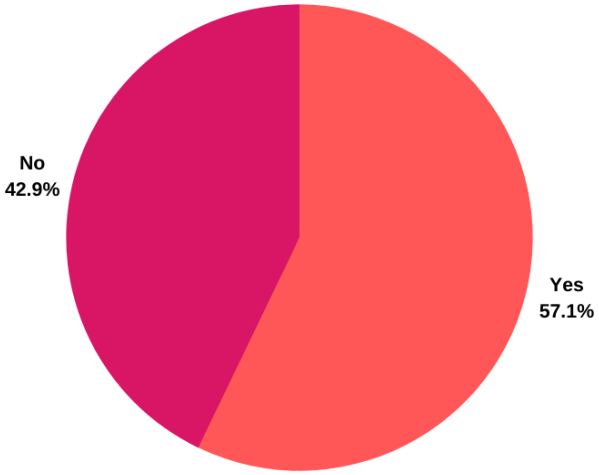
Biggs Scholars at an organbuilding masterclass during the 2019 Dallas, Texas convention.

"I felt it was very helpful for the Biggs Scholars to meet and get acquainted before the convention began, and the meal together was delightful! Maybe it would be helpful for all other first-timers to have a meet and greet orientation time at the start of the convention so they can make a few acquaintances and have a good idea of what is planned."

Are you currently a member of the OHS?



Are you interested in financially supporting the Biggs Scholars?



The mission and goals of our organization are not just the responsibility of the Board of Directors or the Biggs Scholars Committee; they start with each of us as members. Do you know someone in your town who might be interested in attending an OHS convention? Encourage that person to apply for the program.

What does the future hold for our scholarship program? Watch this space!

An OHS Biggs Scholar in 2014, **Ryan Mueller** *is the tonal director of Berghaus Pipe Organ Builders, having previously worked for Grandall & Engen and Dobson Pipe Organ Builders. He serves on the board of directors of the American Institute of Organbuilders and in many capacities locally and nationally for the Organ Historical Society, the American of Organists, and the National Trust for Historic Preservation.*

BIGGS.ORGANHISTORICALSOCIETY.ORG

The Chicago Stadium

The Chicago Stadium Organ
"Remember the Roar"

ROLLIN SMITH

> *It is not hard to please the public. All you have to do is remember that we are all born children, that we all die children, and that in between times we are children.*
>
> Patrick T. "Paddy" Harmon

The Chicago Stadium was inspired by New York's Madison Square Garden, which opened in 1925. To rival and surpass it, Chicago sports promoter "Paddy" Harmon organized a syndicate of investors to build a great sports arena at Madison and Wood Streets. Construction began in July 1928, and when the $9.5 million Chicago Stadium opened eight months later, it was the largest sports arena in the world.[1] Over its 65 years, the vast indoor amphitheater gave 25,000 people an unobstructed view of circuses, ice skating, six-day bicycle racing, and track events, boxing matches, and rodeo competitions. The stadium was home to the Chicago Blackhawks and the Chicago Bulls and hosted the first playoff game of the National Football League (NFL); both Republicans and Democrats held their presidential conventions at the stadium;[2] and in addition to an organ recital by Marcel Dupré, it featured concerts by Frank Sinatra and Elvis Presley.

"Paddy" Harmon envisioned an organ for his stadium to entertain and stimulate the crowds, insisting that he did not want a church, concert, or theater organ, but one that had sufficient volume to fill a 25,000-seat arena and could follow the action of sporting events.[3] It was to provide "psychological

1. Patrick T. "Paddy" Harmon (1878–1930) financed $2.5 million of the project's cost but was ultimely pushed out of the franchise and died penniless in an automobile accident on July 22, 1930. Control passed to its final owners, the Wirtz family, in 1933.

2. Franklin D. Roosevelt was nominated for president on July 1, 1932, with the most extensive radio coverage ever given to such an event. The next evening his historic "New Deal" speech was broadcast. In the Chicago Stadium, Roosevelt and Wallace were nominated in 1940, and Thomas Dewey, Roosevelt, and Harry Truman in 1944.

3. It was said that the stadium could hold "18,000 persons under normal conditions, 26,000 comfortably, and 35,000 if need be" ("Picture Story: Chicago Stadium," *Coronet,* 1944). When the stadium closed in 1994, it sat 17,317, but accommodated considerably more with standees. A National Hockey League game in 1982 drew a record crowd of 20,069. At maximum capacity, Atlantic City Convention Hall seats 14,770 persons; New York's Madison Square Garden, 19,763.

accompaniment" of sports events, "'pepping up' sprints of bicycle races, 'toning up' hockey games, giving 'color' to boxing matches, and arousing enthusiasm of all gatherings at the stadium."[4] It is evident that he wanted it built by Dan Barton, owner of the Bartola Musical Instrument Company of Oshkosh, Wisconsin, the fifth largest theater organ company in America. Barton had solved problems for Harmon in two of his Chicago ballrooms—Dreamland, in which an elevated train passing every few minutes drowned out the orchestra, and the Arcadia, in which a double organ was installed at each end of the room to augment the orchestra in the center.

Twelve organ companies bid on the stadium organ, but Harmon convinced the board of directors with his logic and secured the $250,000 contract for Barton—a six-manual, 51-rank unit organ with "the roar of Niagara and the modulation of whispering angel voices."[5] The first organ in a sports arena, it was installed in four chambers in the roof with six walls of swell shutters 20 feet high,[6] and the sound was distributed through the building by special deflectors. Wind pressures were 15″, 20″, 25″, and 35″ for the Diaphones; the 100-horsepower Spencer Orgoblo, weighing 9,500 pounds, was the largest ever built. The Deagan Tower Chimes were struck with a nine-pound hammer on 50″ wind pressure, and more than four tons of wire were used in the relays and cables. Unfortunately, the combination action failed very early, and the console was hand registered most of its life.[7]

The 7½-ton console, which sat in its own loft high above the floor on the east side of the stadium, was 8 feet wide, 7 feet deep, and 6¾ feet high. The six manuals from bottom to top were Accompaniment, Great, Bombarde, Jazz, Orchestral, and Solo. There were 828 stopkeys in nine rows flanking the keyboards, and all were within the player's reach. The stopkeys were color-coded with flues white, reeds red, couplers black, and strings mottled amber; a colored dot on each stopkey indicated to which division the rank belonged: Division I (blue dots), Division II (pink dots), Division III (green dots), and Division IV (violet dots). Eleven stopkeys for the 25 tremulants were behind the music rack. In addition, there were "Ensemble" stops for each manual that brought on groups of stops, such as all 8′ Flutes, Light Reeds, and all 4′ Strings.

There was no scarcity of powerful stops: two Diaphones, two Stentorphones, three Tubas (and a unique Tuba Celeste), and two English Post Horns on 25″. Every variety of orchestral reed, 14 ranks of strings, 4 Tibia Clausas, and 5 ranks of other flutes were more than any theater organ had and, both on paper and in the stadium, were more than sufficient to provide the intended music. Given the space the organ was expected to fill, three stops were composed of multiple unison ranks: the Clarinet was two ranks (73 pipes each); the Kinuras was three ranks (61 pipes each); and the Vox Humana was three ranks (73 pipes each). The three-rank Tuba Celeste, with 159 pipes, appears to have been composed of two 49-pipe ranks and one 61-pipe rank. Whether all were unison or the short ranks were variations of a celeste (perhaps sharp and flat) is unknown. "It was originally planned as three much broader and mellower ranks, but wound up as three narrow scale Dennison Tubas."[8]

Ralph Waldo Emerson and his wife Elsie Mae, staff organists at radio station WLS, played a pre-dedication concert on August 1, 1929. *The Diapason* noted that the great number of tremolos drawn in the Pilgrims' Chorus from Wagner's *Tannhäuser* "made the crusaders sound as if their teeth chattered as they sang."[9]

> Mr. Emerson distinguished himself with his clever imitations of a newspaperman's dream, beginning with the snoring; of the old-fashioned reed organ, etc., and by a splendid storm imitation. It was the best thunder we ever heard on any organ and was worth going a distance to hear. . . .
>
> Toward the close came imitations of "300 calliopes, 500 bagpipes, 150 German bands, 200 fifes, 300 trumpets, 100 drums and twenty-five 100-piece bands"—which it is needless to say, was a sufficiency.[10]

In addition to accompanying a violinist, a 'cellist, a tenor, a male trio, and an ensemble selection, the Emersons played Kreisler's *Caprice Viennois* as a duet. The evening ended with the audience singing "The Star-Spangled Banner."

The stadium itself had opened on March 28, 1929, with a boxing match between world light heavyweight Tommy Loughran and world middleweight champion Mickey Walker; a few months later, sports columnist Westbrook Pegler rendered his verdict on the addition of organ music to a sports arena, particularly in comparison with Madison Square Garden:

> They bang away on a big thunder organ between rounds and between fights in the Chicago Stadium which is an interesting idea, unfamiliar in New York. They shouldn't do that. It drowns out the remarks from the gal-

4. "Huge Organ Soon to Be Air Feature," *Los Angeles Times* (July 21, 1929): A5.

5. "The World's Greatest Organ in the World's Greatest Stadium," advertising brochure for the Bartola Musical Instrument Co. (Chicago, Ill., 1929). The $250,000 figure, surely an exaggeration, would be the equivalent of about $3,375,000 in today's currency.

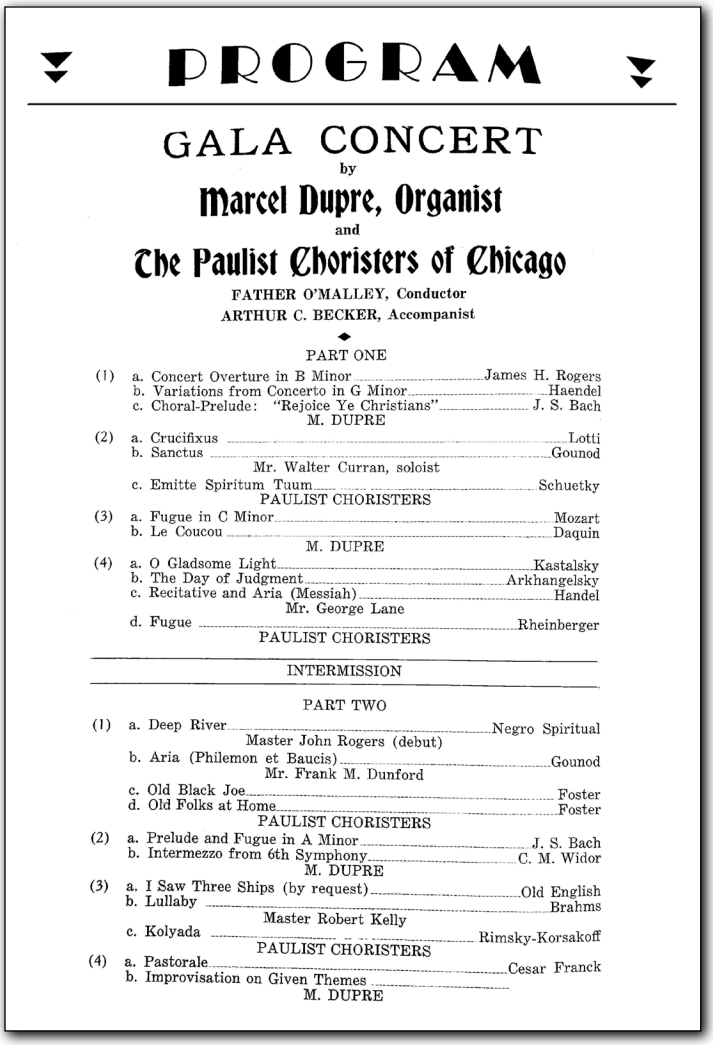
6. "The Chicago Stadium Organ [An Interview with Robert Roppolo]," *The Stopt Diapason* (Winter 1995): 9.

7. Email of Oct. 25, 2021, from Clark Wilson to the author.

8. Email of Oct. 25, 2021, from Clark Wilson to the author.

9. "King of Instruments Conquers New World," *The Diapason* 20, no. 10 (Sept. 1929): 4.

10. Ibid.



PROGRAM

GALA CONCERT
by
Marcel Dupre, Organist
and
The Paulist Choristers of Chicago
FATHER O'MALLEY, Conductor
ARTHUR C. BECKER, Accompanist

PART ONE

(1) a. Concert Overture in B Minor ..... James H. Rogers
b. Variations from Concerto in G Minor ..... Haendel
c. Choral-Prelude: "Rejoice Ye Christians" ..... J. S. Bach
M. DUPRE

(2) a. Crucifixus ..... Lotti
b. Sanctus ..... Gounod
Mr. Walter Curran, soloist
c. Emitte Spiritum Tuum ..... Schuetky
PAULIST CHORISTERS

(3) a. Fugue in C Minor ..... Mozart
b. Le Coucou ..... Daquin
M. DUPRE

(4) a. O Gladsome Light ..... Kastalsky
b. The Day of Judgment ..... Arkhangelsky
c. Recitative and Aria (Messiah) ..... Handel
Mr. George Lane
d. Fugue ..... Rheinberger
PAULIST CHORISTERS

INTERMISSION

PART TWO

(1) a. Deep River ..... Negro Spiritual
Master John Rogers (debut)
b. Aria (Philemon et Baucis) ..... Gounod
Mr. Frank M. Dunford
c. Old Black Joe ..... Foster
d. Old Folks at Home ..... Foster
PAULIST CHORISTERS

(2) a. Prelude and Fugue in A Minor ..... J. S. Bach
b. Intermezzo from 6th Symphony ..... C. M. Widor
M. DUPRE

(3) a. I Saw Three Ships (by request) ..... Old English
b. Lullaby ..... Brahms
Master Robert Kelly
c. Kolyada ..... Rimsky-Korsakoff
PAULIST CHORISTERS

(4) a. Pastorale ..... Cesar Franck
b. Improvisation on Given Themes
M. DUPRE

The program for the dedication of the Barton organ in the Chicago Stadium.

> lery and detracts from the reality of the occasion. One night when Jack Delaney was fighting a troublesome left-hander in the old Garden the two upper galleries spent the time between rounds chanting in unison, "Delaney is a bum! Delaney is a bum!" Nobody can play things like "Delaney is a bum!" on a pipe organ.[11]

The organ affected writers differently. Blair Kamin, the Pulitzer Prize-winning architecture critic of the *Chicago Tribune,* described the stadium's exterior as a temple and the interior as a shrine. "Why else does the booming Barton Pipe Organ have its own loft, dead-center behind the basket or the hockey goal, as if it were in church?"[12] What was certain was that the stadium quickly earned a reputation as the loudest skating rink in the world and was known as the "Madhouse on Madison."[13]

The outstanding fall musical event of 1929 in Chicago was a concert on October 10, featuring "the greatest living organist" (Marcel Dupré) playing the world's greatest pipe organ (the Barton), joined by the world-famous Paulist Choristers in their first appearance of the season. Tickets were sold for what were considered low prices: first floor $2, mezzanine $1, first balcony 75¢, and second balcony 50¢.[14] (In 1929, $1 was the equivalent of about $13.50 today.) A block of 12,000 tickets was taken for schoolteachers throughout the city.[15]

This was Dupré's fifth recital in the Chicago area (he had played twice in Oak Park) and not his first experience with an American theater organ: in 1924 he had played the Wurlitzer in Denver's Municipal Auditorium, which was again on his itinerary on November 13. Although he was familiar with five-manual organs, both as Widor's assistant at Saint-Sulpice and as Louis Vierne's assistant at Notre-Dame Cathedral, he had never played one with six manuals, and the cavernous reverberation and echoes of the stadium were unlike anything in France. His recitals for the tour featured his newly composed Second Symphony in C-sharp Minor, but it was wisely omitted from the stadium program. A special feature was to be the broadcast of the concert over a special radio hookup to Paris, arranged, it was claimed, at Dupré's request. "In fact, he demanded it before accepting the invitation to come to Chicago."[16]

The program was so extensively advertised that an estimted 10,000 people attended—undoubtedly a historic record for an organ recital. For better or worse, the maître shared the program with the Paulist Choristers, a local Catholic boy choir that interspersed the organ music with the singing of Gounod's "Sanctus," "Old Black Joe," and "Swanee River," accompanied on the piano by Arthur C. Becker, organist of Chicago's St. Vincent's Church.

The organ was variously described as having a total volume equivalent to that of 25 brass bands of 100 pieces,[17] or 100 brass bands of 60 pieces each, all playing simultaneously. From the beginning of the Rogers *Concert Overture* it was apparent to those sitting near the tone chutes that the power of the instrument was overwhelming and at times "too abundant

11. Westbrook Pegler, "Shea and Mastro Market Old Neighborhood Grudge," *Chicago Tribune* (Aug. 24, 1929): 13.

12. Blair Kamin, *Why Architecture Matters: Lessons from Chicago* (Chicago: University of Chicago Press, 2001), 210.

13. Laurel Zeisler, *Historical Dictionary of Ice Hockey* (Lanham, Md.: Scarecrow Press, 2013), 69.

14. "Marcel DuPre [*sic*] Great Organist at Chgo. Stadium," *(Chicago) Daily Herald* (Sept. 20, 1929): 21; "Notes of Music and Musicians," *Chicago Sunday Tribune* (Sept. 29, 1929): K8.

15. "Paulist Choir to Dedicate Giant Organ," *Chicago Sunday Tribune* (Sept. 29, 1929): 184.

16. Ibid.

17. "Notes of Music and Musicians," *Chicago Sunday Tribune* (Sept. 29, 1929): K8.

to be artistic. . . . When we see auditors all about holding their hands to their delicate ears, we come to the conclusion that too much is enough."[18] After the concert, Edward Moore of the *Chicago Tribune* wrote that though the description seemed to be an exaggeration, "it is now believed to be an understatement. When M. Dupré brought his hands down in the crashing chords of James H. Rogers' *Festival Overture* [*sic*], he released the most blazing blare of sound from the pipes in the roof of the building that these ears ever heard. As a climax of resonances it was a record breaker. Whether it classified as a pleasant experience is another question."[19] It has been speculated that the only thing louder than full organ was the foghorn the stadium acquired in the mid-1980s that was sounded every time a Blackhawk scored a goal!

Given the specification of the organ and its intended use, the Chicago organist and correspondent for *The American Organist* wrote, "Mr. Dupré handled the monstrous instrument just as artistically as he would have used a more moderate one, and the results, to one who could forget the extreme exaggeration which this instrument produced, were truly enjoyable. There were many organists present, however, who could not forget."[20] One of those was William H. Barnes, who found the effect of the Bach "on a few hooting flutes with the Tremulant and later adding some more mutation ranks of flutes that did not blend in any sort of way, was indescribably bad."[21]

The atmosphere of the concert was nothing any organist in the audience had ever experienced, and although Dupré had played in municipal auditoriums before, he had never encountered that curse of all art defined by organbuilder Ernest M. Skinner as "its desecration by commercialism." While the Paris Conservatoire's professor of organ played Bach, Franck, and Widor, boys passed among the audience selling chewing gum, candy, Cracker Jack, and soda pop.

Barnes wrote, "The critics for all the Chicago papers left immediately after his first number, not even waiting for him to complete his first group. Mr. Barton himself left when it was about half over, as he had had all he could stand. "[22] As for the general audience, the concert ran past 11:15, so that Dupré's final improvisation was missed by many suburban commuters who had to catch their last trains.

> The artistic worth of such a concert is incontestable, but the pleasure of the evening was greatly diminished by faulty acoustical properties of the building, resulting in an echo, and by the use of a battery of loud speakers which intensified and often disfigured the sound to the point of grotesqueness. M. Dupré's genius was manifested in remarkable finger facility, pedaling and registration, though many of his audience wished for less use of forte.[23]

Announcement of the organ dedication in the first issue of events, published by the Chicago Stadium Corporation. It features Marcel Dupré and a local boy soprano: "two such stars together in one firmament . . ."

Dupré's was the first and last organ recital in the stadium by a "classical" organist, the experiment having proved such recitals unfeasible. But the deafening decibel level endured: the Chicago Stadium was synonymous with noise. Hockey referee Kerry Fraser wrote:

> A visitor to the stadium couldn't help but revel in the sights and sounds of the massive Barton pipe organ, the

18. Dupré Plays at Stadium," *The Diapason* 20, no. 12 (Nov. 1929): 14.

19. Edward Moore, "'Figaro Sung,' Acted, Too, with Lively Grace," *Chicago Tribune* (Oct. 11, 1929): 35.

20. Lester W. Groom, "Chicago," *The American Organist* 12, no. 12 (Dec. 1929): 751–52.

21. William H. Barnes, "Bach and the Units: An Attempt to Effect a Truce in Chicago's Stadium," *The American Organist* 12, no. 12 (Dec. 1929): 744.

22. Ibid.

23. "Dedication of Stadium Organ," *The Musical Leader* (October 17, 1929). Clipping in scrapbook of the Rev. Eugene F. O'Malley, CSP, for 39 years director of the Paulist Choristers. Father O'Malley (1901–89) was the inspiration for the character of the same name played by Bing Crosby in the films *Going My Way* (1944) and *The Bells of St. Mary's* (1945). O'Malley's scrapbooks are in the Chicago History Museum.

The commemorative plaque near the north side entrance
PHOTO Rollin Smith VI

> steep, overhanging balconies, and the dignified way in which the old barn had aged. There came a point when you felt the fans couldn't possibly cheer any louder, but then the national anthem . . . would reach its crescendo and your eardrums felt like they were going to rupture from the incalculable decibel levels. If your heart didn't get pumping when you stood on that ice, you were probably dead.[24]

The Chicago Stadium had a resident organist, Al Melgard (1890–1977), who played from the early 1930s until his retirement in 1974. He lost his left index finger in a childhood accident, but persevered in a career in music and attended the American Conservatory of Music. During his years at the stadium, he played for almost 2,000 Chicago Blackhawks hockey games, more than 400 Chicago Bulls basketball games, and hundreds of professional boxing matches. His "historic" moment came early in his tenure when a boxing match ended with a referee's unpopular decision, provoking a riot among the spectators. Melgard attempted to quell the disturbance first with a hymn and then "The Star-Spangled Banner," but when his attempts failed, he put on the Sforzando Pedal and laid his arm on the Great manual. When light bulbs above the floor shattered, the stunned and deafened fans immediately exited.[25]

The only other pipe organ in a sports arena is the Midmer-Losh in New Jersey's Atlantic City Convention Hall, built between May 1929 and December 1932. As the economic crises of the Great Depression abated, the Hammond Organ "stepped up to the plate," as it were, and, capable of being connected to an amplification system, provided background music for sporting events. Chicago came in first again on April 26, 1941, when Wrigley Field, home of the Chicago Cubs, became the first ballpark to use an organ.[26] Nevertheless, the Chicago Stadium Barton stood alone, with no competition: it was the largest completely unified organ ever built and, with the largest blower ever built, was probably the loudest musical instrument ever built. Noted theater organist Clark Wilson, who played the organ in 1993, wrote:

> Loud barely begins to describe it, but it was the ultimate thrill in the room, and all the mechanics were larger and heavier than usual. After repair (wire junction soldering), every note played, the leather was still excellent, and the organ got its first stem-to-stern tuning in something like 40 years. It was jaw-droppingly astounding and was honestly probably more effective used in trems-off music.

The Chicago Stadium was demolished in January 1995, and the United Center was built opposite where it stood. A local organist, Robert Roppolo, formed a group of seven investors to purchase and remove the Barton organ. The pipes were put in storage, and the console was displayed briefly in Roppolo's Lyons, Ill., club, the 19th Hole Ballroom and Lounge. When Roppolo relocated to Arizona, the organ was moved to a warehouse in Phoenix. In October 1996, a propane tank exploded next to the warehouse and started a fire that destroyed the organ. Only the console, which had not been stored in the warehouse, survived. It was sold to Phillip J. Maloof and installed in his Las Vegas, Nevada, home.[27]

I would like to thank Andrew Schaeffer, archivist of the American Organ Institute Archives and Library at the University of Oklahoma, for copies of Dan Barton's article in October 1962 issue of the *Post Horn,* Clark Wilson for his corrections and additions to this article, and my nephew, Rollin Smith VI, for his photograph of the commemorative plaque.

24. Kerry Fraser, *The Final Call: Hockey Stories from a Legend in Stripes* (Pittsburgh: Fenn/McClelland & Stewart, 2010), no pagination.

25. Jim Bowman, "The 9-Fingered Organist Who Kept Stadium Crowds on Their Toes," *Chicago Tribune* (Jan. 27, 1985).

26. Marc Myers, "Baseball Organists Play Ball," *JazzWax* (March 17, 2015) at http://www.jazzwax.com/2015/03/baseball-organists-play-ball.html.

27. "The Chicago Stadium [An Interview with Robert Roppolo]," *The Stopt Diapason* (Winter 1995): 5–10.

THE CHICAGO STADIUM
CHICAGO, ILLINOIS
BARTON ORGAN

The following is a list of ranks of pipes only; the complete stoplist appears in David Junchen's *Encyclopedia of the American Theatre Organ*, volume 1. The superscript following each rank is the division in which it was installed. Within parentheses is the number of pipes in the rank and its wind pressure.

16 Diaphone I[1] (85, 35″)
16 Diaphone II[2] (85, 35")
16 Stentorphone I[3] (73, 25″)
16 Stentorphone II[4] (73, 25″)
16 Tibia Clausa I[1] (97, 25″)
16 Major Flute[2] (97, 20″)
16 Solo String I[1] (85, 25″)
16 Solo String II[2] (85, 25″)
8 Solo Diapason I[3] (73, 15″)
8 Solo Diapason II[4] (73, 15″)
8 Tibia Clausa II[2] (85, 25″)
8 Tibia Clausa III[3] (73, 25″)
8 Tibia Clausa IV[4] (73, 25″)
8 Tibia Plena[3] (73, 20″)
8 Tibia Mollis[4] (73, 20″)
8 Gross Flute[1] (85, 20″)
8 Double Flute[1] (73, 20″)
8 Gamba[3] (73, 25″)
8 Gamba Celeste I[3] (73, 25″)
8 Viole d'Orchestre I[1] (73, 25″)
8 Viole Celeste I[1] (73, 25″)
8 Viole d'Orchestre II[2] (73, 25″)
8 Viole Celeste II[2] (73, 25″)
8 Viole d'Orchestre III[4] (73, 25″)
8 Viole Celeste III[4] (73, 25″)
4 Gamba Celeste II[3] (49, 25″)
4 Viole Celeste IV[1] (49, 25″)
4 Viole Celeste V[2] (49, 25″)
4 Viole Celeste VI[4] (49, 25″)
16 Tuba Profunda[3] (85, 15″)
16 Tuba Mirabilis[4] (85, 25″)
16 English Horn[4] (85, 25″)
8 Solo Tuba[4] (73, 15″)
8 Tuba Celeste[2] 3 rks. (159, 25″)
8 Trumpet[3] (73, 25″)
8 French Horn[3] (73, 15″)
8 Saxophone[4] (61, 15″)
8 English Post Horn I[1] (73, 25″)
8 English Post Horn II[2] (73, 25″)
8 Clarinet[3] 2 rks. (146, 15″)
8 Oboe Horn I[3] (73, 15″)
8 Oboe Horn II[2] (73, 15″)
8 Kinuras[1] 3 rks. (183, 25″)
8 Vox Humana[3] 3 rks. (219, 15″)

PERCUSSION
6 Bass Drums[2]
6 Cymbals[2]
12 Snare Drums[2]
3 Crash Cymbals[2]
4 Xylophones[4]
4 Orchestra Bells[4]
Harp (metal)[4]
Tower Chimes[4]

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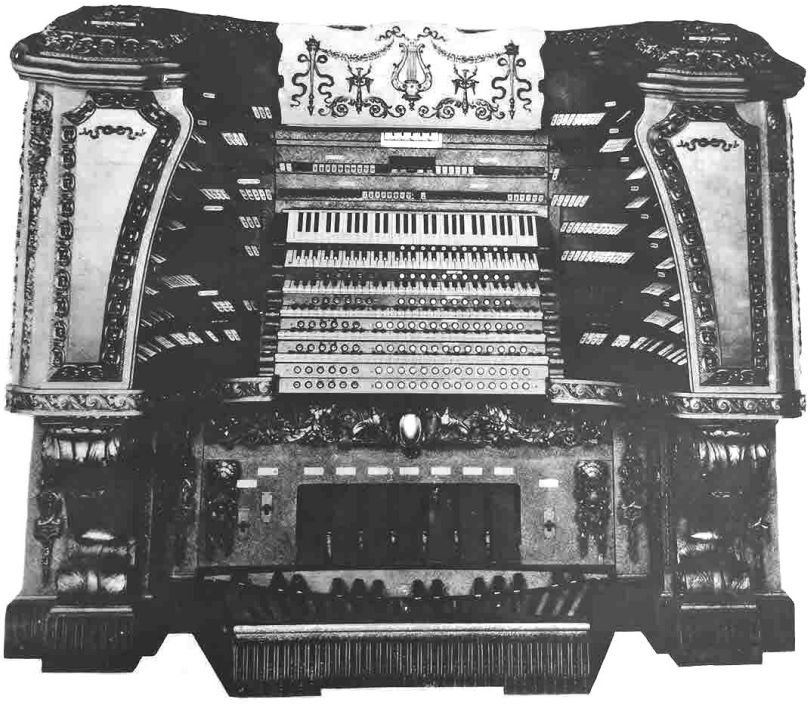


Chicago Stadium organ console

Allegro con fuoco

Elisa Bickers

Jackson Borges

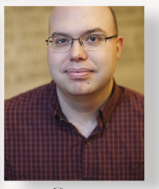
Robert Brewer

Jeremy S. Bruns

Tyler Canonico

Vincent Carr

Joseph Causby



Carson Cooman

Shin-Ae Chun

Angela Kraft Cross

Theo S. Davis

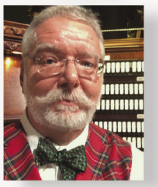
Laura Ellis

Faythe Freese

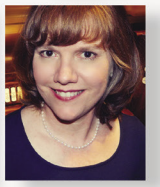
Joy-Leilani Garbutt

Simone Gheller

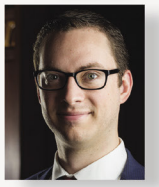
Margaret Harper



Justin Hartz



Sarah Hawbecker



Jacob Hofeling

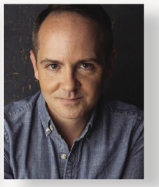
Christopher Jacobson

Jason Klein-Mendoza

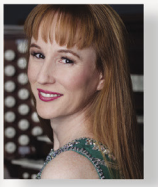
Peter Krasinski

David Lamb

Mark Laubach



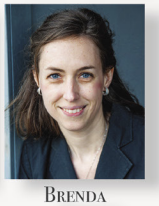
Colin Lynch



Katherine Meloan

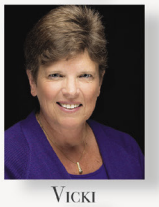
Scott Montgomery

Shelly Moorman-Stahlman



Brenda Portman

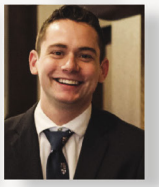
Joseph Ripka



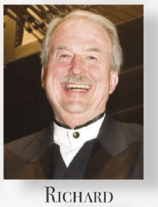
Vicki Schaeffer

Patrick A. Scott

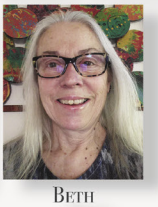
Thomas Sheehan



David Von Behren



Richard Webb



Beth Zucchino

Rodland Duo
Organ & Viola

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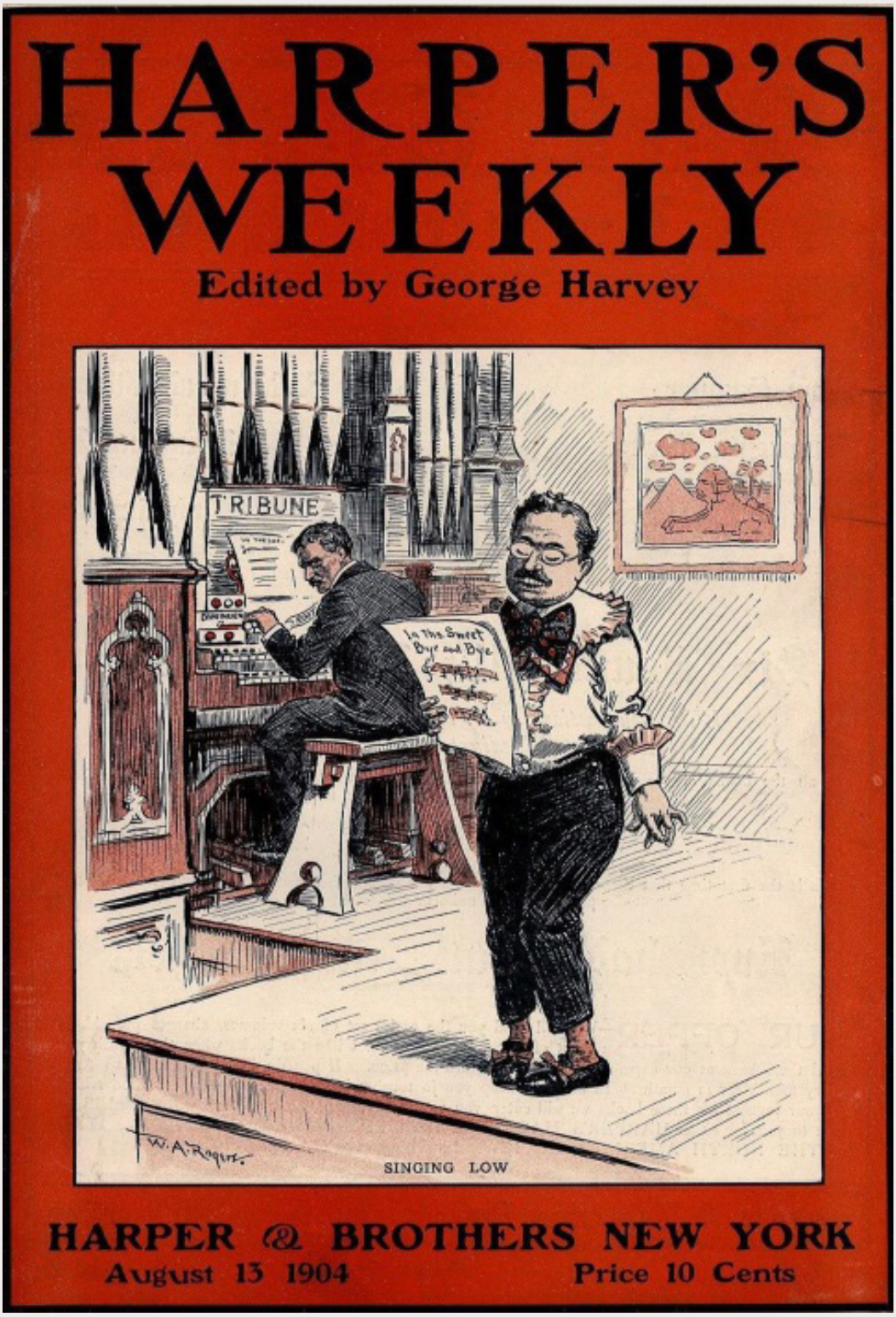


THE CARICATURE BY WILLIAM ALLEN ROGERS on the cover of the August 13, 1904, issue of *Harper's Weekly* depicts what the *New York Tribune* (see the music rack) hoped would be Theodore Roosevelt's defeat in the November election.

President William McKinley was wounded by an assassin's bullet on September 6, 1901, in the Temple of Music at the Pan-American Exposition in Buffalo, as William J. Gomph (1879–1948) played Schumann's *Träumerei* on the IV/52-rank Emmons Howard organ. He died on September 14, and Vice President Roosevelt immediately became president of the United States. In 1904, Roosevelt was the Republican candidate for president and had given his acceptance speech on July 27. His Democratic opponent was Alton B. Parker, whose face is that of the sphinx seen in the picture frame over Roosevelt's shoulder. The organist is Elihu Root, a leading lawyer whose clients included major corporations and powerful men such as Andrew Carnegie. In January, Root had been succeeded by William Howard Taft as secretary of war.

Roosevelt's victory made him the first president who ascended to the presidency upon the death of his predecessor to win a full term in his own right. In 1905, he appointed Root his secretary of state.

Three Nineteenth-Century Buffalo Organs

JAMES LEWIS

In the early 1840s, leaders of the Presbyterian churches in Buffalo, New York, were of two minds concerning their congregations. They rejoiced that the three groups were prospering and Sunday attendance was full to overflowing. There was worry, however, that newcomers seeking salvation along the Presbyterian path could not be accommodated and might be turned away. Committees were formed and meetings held with the result that a group from the First Presbyterian Church went forth to establish a new congregation on Main Street, somewhat north of Buffalo's downtown core.[1] It would be known as North Presbyterian Church.

Construction began on North Presbyterian's first edifice in 1846, a handsome sandstone building with a half-round entrance portico supporting an octagonal drum above which rose a slender spire some 60 feet in height. An elegantly appointed audience room measuring 95 feet deep by 80 feet wide was furnished with an organ from the Boston builders Appleton & Warren that was in position by the close of 1847.[2] It was a three-manual instrument of 27 speaking stops, a short-compass Swell division, and a Classical Revival–style case standing some 20 feet in height:

> The church is furnished with a fine toned organ of great power from the manufactory of Messrs. Appleton & Warren of Boston. It is contained in a beautiful case of Grecian style, nineteen feet high, fifteen feet wide in front and eight feet six inches from front to back. The front is beautified with carved ornaments and gilt pipes. It has three sets of keys—the compass of the Great organ is from GG to F in alto including the low GG-sharp, 59 notes. The Choir organ is the same as the Great, 59 notes. The Swell organ, from tenor F to F in alto, 37 notes. The bass of the Choir from GG to tenor F, 21 notes, is borrowed and connected with the Swell. It has one and a half octaves of pedals with heavy Double Open Diapason to CCC, 16 feet, with 20 notes.[3]

The organ did not receive its own dedication recital but was presented to the congregation during the opening service for the new edifice. Twenty years after the Appleton organ was installed at North Presbyterian Church, it was mentioned in an article about music in Buffalo's churches:

> The organ is from the celebrated factory of Appleton & Warren of Boston. Their instruments are in very general use throughout the New England State and one of the largest and best organs in Chicago was made by them.
>
> The North Church organ has three keyboards and thirty-seven stops. The character of tone in the instrument is delicate. The solo stops are all soft and sweet, the Cremona particularly brilliant, though the Hautboy stop and some of the others are a little hard. Taking the instrument as a whole it has not that harsh coarseness with which many of our church organs afflict the pious people

1. James Napora, "Houses of Worship: A Guide to the Religious Architecture of Buffalo, New York" (master of architecture thesis, State University of New York at Buffalo, 1995).

2. Thomas Appleton (1785–1872) was an established organbuilder in 1836 when Thomas Warren found employment in the Appleton factory, becoming a full partner in the firm by 1846. Warren relocated to Canada in 1850, where he worked with his brother, organbuilder Samuel Warren (1809–1882). At the outbreak of the Civil War, Thomas enlisted in the Union Army and was killed in action in 1863.

3. *Buffalo (N.Y.) Morning Express* (Dec. 31, 1847): 2.

NORTH PRESBYTERIAN CHURCH
APPLETON & WARREN, 1847

Compass: Great and Choir, 59 notes, GG–f^3
Swell, 37 notes, f–f^3
Pedal, 20 notes, C–g

GREAT ORGAN
8 Open Diapason
8 2nd Open Diapason
8 Stop Diapason Bass & Treble
8 Claribella [*sic*] (30 pipes)
4 Principal
2⅔ Twelfth
2 Fifteenth
Sesquialtera and Cornet (177 pipes)
8 Trumpet

CHOIR ORGAN
8 Open Diapason
8 Stop Diapason Bass & Treble
8 Dulciana
4 Principal
4 Violina (37 pipes)
4 Flute
2 Fifteenth
8 Cremona (37 pipes)

SWELL ORGAN
16 Double Stop Diapason
8 Open Diapason
8 Viol di Gamba
8 Stop Diapason
4 Principal
4 Flute
Dulciana Cornet (111 pipes)
8 Hautboy
8 Trumpet

PEDAL ORGAN
16 Subbass and Double Diapason

COUPLERS
Great and Swell Organ
Swell and Choir Organ
Great and Pedal Organ
Choir and Pedal Organ

ACCESSORIES
Tremulant
Pedal Check

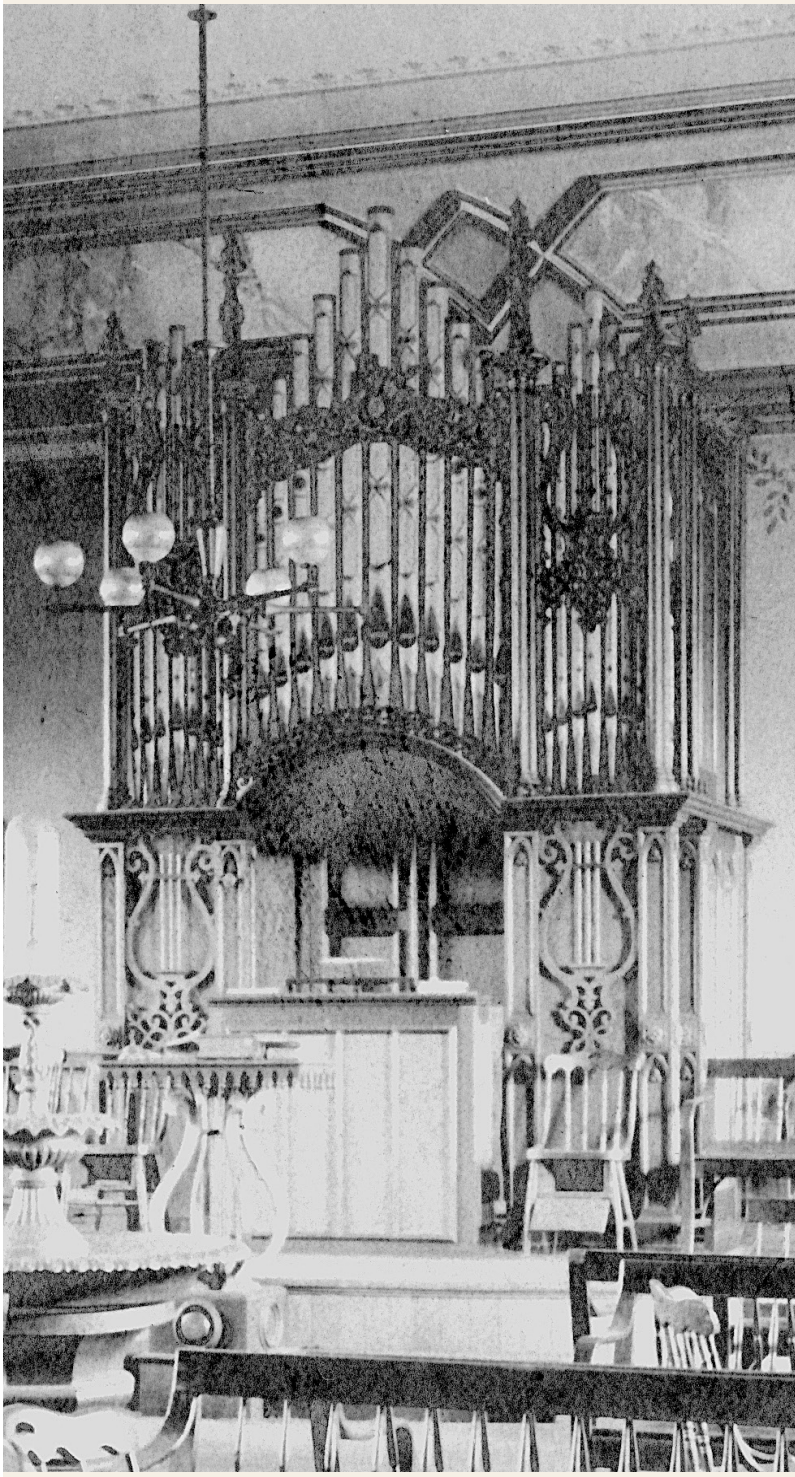
SOURCE
Buffalo Morning Express (Dec. 31, 1847): 2.

of Buffalo. It has the superiority of all musical instruments manufactured in Boston.[4]

As the years passed, North Presbyterian prospered. To accommodate the growing congregation, the church was enlarged in 1862 and again in 1869. The extensive renovations of 1869 included complete redecoration of the audience room and the addition of a chapel, kitchen, and social room, classrooms, and a Sunday school auditorium. Buffalo organbuilder Garrett House (1810–1900) "overhauled" the Appleton organ and supplied a new instrument for the Sunday school:

> A large organ, a very handsome and, we are told, a very good one, the work of Mr. [Garrett] House occupies the rear of the Sunday school, the key board being placed so that the performer faces the children, with the instrument towering behind him. Mr. House has entirely overhauled the original organ, tuning and repairing the old pipes and adding one entire stop, the "Viol d'Amour," an addition which materially adds to its value. The organ was built by Appleton & Warren, Boston, in 1847 and there are

4. *Buffalo Morning Express* (Sept. 26, 1867): 4.



Garrett House's 1869 organ, with reversed console, for the Sunday-school auditorium of North Presbyterian Church

> few, if any, in this part of the country so well voiced and of such mellowness of tone and volume of sound. Age has improved it and care has been the means.[5]

In the 1870s, thought was given to replacing the 1847 organ with a new instrument. Proposals from several builders were reviewed, and a contract submitted by William Johnson & Son for a three-manual organ of 34 speaking stops was signed in 1879. Since the new organ would be chambered, alterations to the chancel area were needed:

> About the middle of October last, the subject of a new organ was discussed by the music committee of the North Presbyterian Church, and after signing the contract for the organ with Johnson & Son of Westfield, Mass., the question came up where to put it. The new instrument being much larger in every way than the old one, it was decided not to place it where the old one stood. After consideration and examination it was deemed advisable to erect the new instrument back of the present pulpit, there being back of the same a large hall 9 feet 8 inches in width. This was a project not easy to execute, for the brick wall had stood for a number of years and become very firm and was the main supporting wall in the rear of the church.
>
> The committee called in Mr. F.W. Caulkins, architect, to take charge of the work. He decided to spring a large arch over the required opening and remove the bricks from under, thus making the largest arched opening ever cut out of an old wall in Buffalo. While this work was being completed, Mr. Caulkins prepared designs for the façade and arch proper to receive the organ. The opening is about 28 feet wide and 26 feet high and resembles a beautiful triumphal arch of purely classic design. The alcove for the organ recedes 9 feet 8 inches and contains one of the most beautiful musical instruments in this part of the State, and is excelled in tone by none in the country. The Messrs. Johnson have made a grand success. The organ is enclosed in a very artistic black walnut case and the pipes are decorated in a skillful manner and in perfect harmony with the surrounding work. The power is supplied by means of an hydraulic motor which is placed in the basement.[6]

Buffalo organbuilder William J. Davis removed the Appleton organ and refurbished it for Buffalo's East Side Presbyterian Church.[7] The organ was opened with a recital presented just before the Christmas celebrations of 1879:

> An organ recital, which promises to be very entertaining, will be given at the East Side Presbyterian Church on Monday evening next at eight o'clock. An excellent program has been arranged for the occasion. The old organ of North Presbyterian Church, which has been put in excellent condition by Mr. Davis, will be presided over by Professor E.L. Baker, Professor Charles Mischka and Miss E.R. McGlashan, a gifted young organist.[8]

The new Johnson organ was installed at North Presbyterian Church during February 1880 and was described in the press along with comparisons to another Johnson instrument in Buffalo:

> The completion of the new organ at the North Presbyterian Church will be a memorable musical event, the influence of which will be felt beyond the limits of the congregation. The best instrument in Buffalo, that of Delaware Avenue Methodist Church, was built by the same firm, Johnson & Son, of Westfield, Mass., and it is with that fine piece of work that the new one will naturally be compared. Should it prove inferior in tone or mechanism the reputation of the makers will suffer by the contrast.
>
> It is to be handsomely cased in walnut and will be placed immediately behind the pulpit. It will have pneumatic action for the Great organ and will be worked by a Chandler water motor connected with the Holly water system on Pearl Street.
>
> The organ differs from that of the Delaware Avenue Church in the material of which some of the pipes are constructed, in the absence of the Great organ Spitz Floete and in having but four ranks of mixture, while the latter has five. In the Swell, it lacks a Salicional and Dolcissimo and has three ranks Cornet Dolce instead of five ranks Harmonia. The Solo organ lacks the Quintaton while the Pedal has a sixteen-foot bass with a string tone in place of the Trombone.
>
> It will be opened to the public by a grand organ concert at which some of our best organists will play. The time for this concert will be determined when Mr. Johnson, who is now visiting some of the Western states, returns to this city.[9]

In March 1880, the noted concert organist Clarence Eddy (1851–1937) traveled from Chicago to Buffalo, to give two recitals on the North Church organ. Despite his reputation for excellence, it appears that Eddy was not in top form for the first recital:

> Mr. Clarence Eddy, the well-known organist of Chicago, gave the first of two recitals at the North Church last evening. The audience was by no means as large as might have been anticipated in view of Mr. Eddy's reputation

5. *Buffalo Morning Express* (Dec. 11, 1869): 3.
6. *Weekly Queen City* (Feb. 12, 1880): 4.
7. *Buffalo Commercial* (Dec. 13, 1879): 4.
8. *Buffalo Morning Express* (Dec. 20, 1879): 4.
9. *Buffalo Commercial* (Dec. 27, 1879): 4.

The facade designed by architect F.W. Caulkins for William Johnson & Son's organ at North Presbyterian Church.

> and the popular prices of admission. We took occasion on the appearance of this same gentleman at an organ concert at the Delaware Avenue Church last summer to express our unqualified admiration for his wonderful talents as a concert performer, his entire command of his powers under the most trying difficulties, his skill and taste in registration and his satisfactory interpretations.
>
> How to account for his utter failure last evening to meet these requirements is a mystery we will not attempt to solve and we can only say that his portion of the programme was a bitter disappointment to the musicians assembled to hear him. Knowing how superbly he might have played every one of his selections, it is impossible to account for his indifferent and slovenly performance of them.[10]

Louis Schoenstein has written that the Johnson organ was sold in 1890 to St. Paul's Catholic Church, San Francisco,[11] but this is erroneous as the instrument was still in use when North Church broke ground for a new 1,800-seat edifice in 1904.[12] The ultimate fate of Johnson's Opus 533 is unknown.

10. *Buffalo Morning Express* (Mar. 13, 1880): 4.

11. Louis Schoenstein. *Memoirs of a San Francisco Organ Builder* (San Francisco: Cue Publications, 1977), 218.

12. The new edifice contained Austin Organ Company's Opus 155. Opus 533's fate is incorrectly stated in *Johnson Organs, 1844–1898,* p. 112: "The Johnson organ, Op. 533, was moved and installed in St. Paul's R.C. Church, 29th Street, San Francisco. In 1913, it was sold to Holy Rosary R.C. Church in Woodland, Cal., and later broken up."

NORTH PRESBYTERIAN CHURCH
WILLIAM JOHNSON & SON, OPUS 533, 1880

Compass: Manuals, 58 notes, C–a^3
Pedal, 27 notes, C–d^1

GREAT ORGAN
16 Open Diapason, Double
8 Open Diapason
8 Viola di Gamba
8 Doppel Floete
4 Octavo
4 Flauto Traverso
2⅔ Twelfth
2 Fifteenth
Mixture IV (232 pipes)
8 Trumpet

SWELL ORGAN
16 Bourdon Bass (12 pipes)
16 Bourdon Treble (46 pipes)
8 Open Diapason
8 Viola
8 Stopped Diapason
8 Quintadena
4 Violina
4 Flute Harmonique
2 Flautino
Cornet Dolce III (174 pipes)
16 Contra Fagotto (46 pipes)
8 Cornopean
8 Oboe & Bassoon

SOLO ORGAN
8 Geigen Principal
8 Dulciana
8 Melodia
4 Fugara
4 Flute d'Amour
2 Piccolo
8 Clarinet (46 pipes)

PEDAL ORGAN
16 Double Open Diapason
16 Violone
16 Bourdon
8 Violoncello

COUPLERS
Swell to Great
Swell to Solo
Solo to Great
Great to Pedal
Swell to Pedal
Solo to Pedal
Bellows Signal
Pedal Check
Tremolo to Swell

SOURCE
Buffalo Morning Express (Feb. 23, 1880): 4.

In The Tracker
50 Years Ago

SCOT L. HUNTINGTON

Back issues of The Tracker are searchable at http://TheTracker.OrganHistoricalSociety.org

VOLUME XVI, NO. 2, WINTER 1972

The expanded 24-page size of The Tracker would now remain the standard until another expansion in the fall of 1976 and again in 1984. The amount of information in each issue was significant, but the editor was finding it difficult to fill those extra pages. In this issue, the regular departments were expanded to several pages, each with a fulsome amount of trivia. In the previous issue, the cover had become exclusively pictorial, a practice that has continued to the present day; this issue's cover featured an old photo of the large three-manual Kilgen tracker (1887) in the First Baptist Church, Los Angeles. After having been moved twice and serving many congregations, the organ was finally saved through the Organ Clearing House and relocated in 1981 to Holy Rosary R.C. Church in Edmonds, Washington, where it was featured in a recital during the 2008 OHS Seattle convention. This organ, dedicated by Clarence Eddy, was the first three-manual in California at the time of its installation. It remains a rare survivor of the Gilded Age, with a cigars-and-brandy ensemble to match the muted earth-toned color schemes so popular in the day. It may be the oldest Kilgen extant.

The shocking death on July 16, 1971, of John Van Varick Elsworth, one of the pioneer researchers of 19th-century American organbuilding, and of the work of William Johnson in particular, slowly brought to light a lifetime of research as his affairs were settled and files were turned over to OHS historians. The feature article was one such find, the semi-autobiographical story of one of the 20th-century's great pipe voicers: Edwin B. Hedges II (1872–1967). "The Story of a Great Voicer" was told by Mr. Hedges in his own words and transcribed by Elsworth. The two men became acquainted through Elsworth's fascination with Johnson organs and developed a life-long friendship. Edwin's father, Ned, apprenticed with Johnson beginning in 1852, when the company was in its infancy. He concentrated on the craft of pipemaking and became head pipemaker just three years later in 1855. The following year, he spun the business off with Johnson's blessing, originally locating his pipe shop in the cellar of Johnson's organ factory. Allowed to produce pipes for the trade on the side, the business flourished and eventually moved to a purpose-built workshop in the back yard of the substantial Hedges home in Westfield, Mass. The pipework produced and voiced by Hedges Sr. was of the highest quality and was a contributing factor to the mellow and silvery tone that distinguished Johnson organs throughout the life of the firm. Edwin was immersed in the organ world from childhood. Ned Sr. was adamantly against his son pursuing a career in music performance (flute and double bass) and sent him to business school. Upon graduation he returned to the family pipemaking business and took it over after his father's sudden death in 1903.

The elder Hedges believed that the tone production from organ pipes was closely allied with the general music field, and he encouraged his son to take organ lessons in order to understand his craft. According to Edwin, the Johnson Company built the elder Hedges an organ for his home as a practice instrument for Edwin. This organ is not on William Johnson's hand-written opus list, nor was it assigned a number. It gives the appearance of being assembled from unrelated parts, but with a typical Johnson-style period keydesk. The various stories of its acquisition and provenance in the Hedges family are conflicting. What is known for sure is that the organ was installed in a backyard structure in the early 1890s so practicing would not disturb Mrs. Hedges, and thus it was saved from destruction when the family home burned to the ground in 1896. At that time, since the younger Hedges was disinclined to play the organ, it was sold to a church in Indian Orchard, where, despite minor alterations, it is still extant in what is now the non-mainstream Orchard Covenant Church.

Edwin Hedges later developed such proficiency on the cello that he played with the Springfield and Hartford symphony orchestras and taught cello for a time at Smith College. In 1919, his pipemaking business merged with the Samuel Pierce firm of Reading, Mass. Hedges later worked for Aeolian-Skinner as a voicer (1944–48), then part-time with Boston's legendary Dennison pipe shop in Reading until his death in 1967.

Eugene Nye was an organbuilder and an early tireless OHS researcher who made it his life's quest to document all the mechanical-action organs of the Pacific Northwest. This issue contained his survey of all the trackers installed on the West Coast between 1953 and 1973. The 1950s witnessed only two antique organs moved to the region and two small German imports. However, beginning in 1960, the installation of new mechanical-action organs exploded—typically, eight to ten instruments a year. Outside Washington State, Europeans E.F. Walcker and D.A. Flentrop and the North American firms Schlicker and Casavant regularly delivered instruments to the region. In Washington, the German firm Bosch built the lion's share of instruments early on, along with several Organ Clearing House relocations. Glenn White established Olympic Organ Builders there in 1968, which was a major player in the few short years of its existence. By the time of this issue's publication, the West Coast had witnessed several landmark installations, not the least of which were the large four-manual instruments at St. Mark's Seattle (Flentrop), and the University of Oregon (Ahrend). In the years since the creation of this list, the mechanical-action organ culture there has thrived unabated, with significant instruments built since 1973 by Noack, Pasi, Rosales, Brombaugh, Fritts, Metzler, Fisk, Taylor & Boody, Fritts-Richards, and Glatter-Götz, to name a few.

Several short filler articles were of more than passing interest. The list of extant tracker organs on Long Island

Edwin B. Hedges in his voicing room at the Dennison Organ Pipe Co., Reading, Mass. PHOTO Max R. Elsberry, about 1953

completed that survey for the Northeast. The New Organs column, a relatively recent feature, contained so many instruments that it ran for several pages. In a continuing sign of the times, a Moline in Sioux City, Iowa, had been unrecognizably rebuilt as a neo-Baroque organ by an OHS member in the area who regularly submitted notices to that column of his regrettable activity. In this instance, while the tracker-action chassis was retained (its action apparently being the part of overriding concern), all the flute ranks were discarded, principals were kept, but denicked and revoiced, strings were cut down into upperwork, and the organ was crowned with a new Zimbel and Krummhorn. It was reported the congregation was overjoyed with their "historic" organ.

The Schlicker company provided details of a new three-manual tracker in Albert Lea, Minn., that still exists in original condition. The Zimmer company listed four new neo-Baroque instruments ranging from Ohio to Texas, and Casavant Frères installed an instrument for Wilma Jensen in the Wightman Chapel, Scarritt College, Nashville. The college closed in 1988 and was purchased by the Women's Division of the United Methodist Church as a retreat center, and the chapel is today a popular wedding venue.

OHS member Chester Berry, newly arrived in Saigon (Ho Chi Minh City since 1976) as an Army SP5, immediately sought out what was at the time thought to be Vietnam's only pipe organ. Located in the large Notre-Dame Cathedral Basilica (cornerstone 1880), the organ bears the nameplate G. Gutschenritter Fils. At the time of publication, the firm was an unknown entity, but in fact had been in business in Paris during the first half of the 20th century and had been established by former employees of Cavaillé-Coll—Joseph Gutschenritter (1854–1913) being one of them. The famed

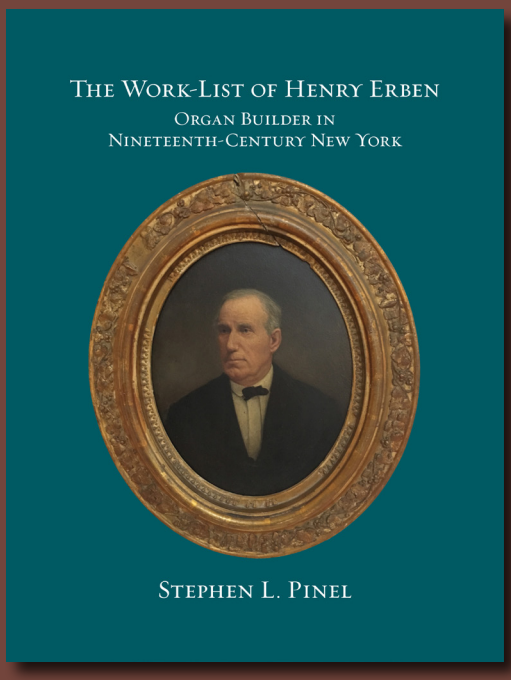
company's successor was Merklin & Cie. headed by Joseph Merklin. When he left the firm after a dispute with his business partner, Merklin formed a competing company with J. Gutschenritter, the former Merklin foreman, titled J. Merklin & Cie. On his retirement in 1899, the surviving partners retained the name of the firm until Merklin's death in 1905, at which time Gutschenritter added his name. The firm continued through various partnerships as an important Parisian firms devoted to maintenance and restoration. Joseph's son Gaston (1884–1949) managed the final evolution of the firm bearing the family name in the 1930s and 1940s until his death, and the nameplate would indicate that the Saigon organ was built around 1900. It is entirely possible the organ was assembled from older material.

The instrument is a II/9, with tubular-pneumatic action and cone chests *(Kegellade)*. The specification appears on paper as a carbon copy of a stock-model Cavaillé-Coll *orgue de choeur*, including the general style of the detached console, hitch-down pedal couplers and expression pedal, and pedal ventil control for the lone manual reed stop (*anches*). The second manual originally had four eight-foot stops (three foundations and a reed), but by 1971 the two strings had been replaced with a 4′ Principal and three-rank Plein-jeu. The organ was brought to Saigon immediately after World War II by a French bishop who was stationed there, and after his departure, it was neglected to the point of unplayability. It was through the help of a succession of U.S. military chaplains and their assistants during the Vietnam War that the organ was repaired and gradually returned to service. Sadly, in the intervening decades since this article, the organ has received no maintenance and through neglect and termite damage to the windchests is again unplayable, although it appears in photos to be fully intact.[1] The church uses a three-manual electronic.

1. An internet article shows several photos of the bells, organ, and a bit of the ruined console with the keys having been removed from the keyframe. The small knobs above the stopknobs are setters for the single adjustable combination action. https://saigoneer.com/saigon-culture/4807-photos-the-hidden-corners-of-saigon-s-notre-dame-cathedral/.

OHS PRESS MONOGRAPH NO. 16

Henry Erben



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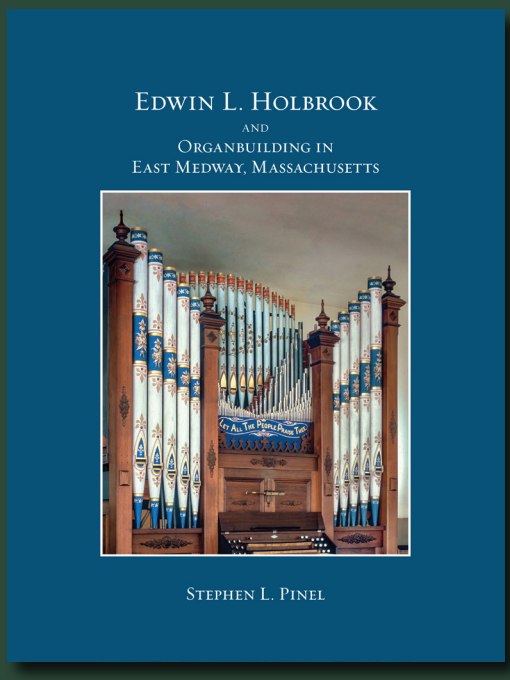
THE OHS PRESS is pleased to announce the publication of *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by long-time OHS archivist, Stephen L. Pinel. The culmination of 35 years of research, this hard-bound, limited edition tracks his work with copious annotations, documentation, and stoplists, accompanied with spectacular photography by Len Levasseur and William T. Van Pelt. The volume also includes facsimiles of many of Erben's published lists and catalogues, most never seen by modern historians. With more than a million words of text, this hefty 600-plus page book is a must for every collector of American organ history. The cover features Henry Erben's magnificent portrait in full color, courtesy of Charles S. Gosse and the Erben family.

Signed and numbered copies can be purchased by sending a check for $150 to the Organ Historical Society, or by calling Marcia Sommers in the OHS office at 484.488.PIPE (7473).

OHS PRESS MONOGRAPH NO. 17

Edwin L. Holbrook



JUST PUBLISHED — NOW SHIPPING!

EDWIN L. HOLBROOK (1824–1904) built organs in the hamlet of East Medway, Massachusetts during the second half of the nineteenth century. Initially, he labored in the shadow of George Stevens and the Hooks, and later, Geo. S. Hutchings. His clientele was largely local, but he did sell a few instruments to patrons in Georgia, Michigan, Mississippi, Ohio, Pennsylvania, and the Maritime Provinces of Canada. His output numbered about 125 instruments.

This pleasing new offering, edited and designed by OHS Director of Publications Rollin Smith, is issued as No. 17 of the series *OHS Monographs in American Organ History.* It contains forty photographs, an annotated work-list, several dedication programs, and two rarely seen "circulars" issued by Holbrook during the 1860s.

Copies are available by calling Marcia Sommers in the OHS Office at 484.488.PIPE (7473), or at the OHS catalog website.

Chicago Auditorium

Chicago's Magnificent Auditorium Theatre and Its Roosevelt Organ

BYNUM PETTY

On October 29, 1890, the largest organ bearing Frank Roosevelt's name was inaugurated before an audience of 4,300 people. Five years later, Frank was dead at the age of 33, but another 15 years would elapse before the Chicago Auditorium Theatre and Roosevelt's No. 400 would fall out of favor with the city's concert audiences. The failure of both organ and concert hall is a story that has been repeated many times, even to the present: Philharmonic Hall at Lincoln Center, New York City, opened with great excitement in 1962, but the acoustics and the Aeolian-Skinner organ were subsequently declared unfit for a concert hall. After two unsuccessful acoustical renovations in 1976 and 1992, a third renovation is currently under way at a cost of $500 million; the organ was removed in 1976 and installed in the Crystal Cathedral, Garden Grove, Calif. Although the fates of the two concert halls and their organs are similar, Chicago stands out for its daring innovations and the hall's founders' egalitarian commitment to create a concert hall "for the people."

Before the Great Fire of 1871, Chicago's cultural upper class gathered at Crosby's Opera House, which opened in April 1865. The elite character of Crosby's was at odds with the values of the common citizen—especially the German laborers in the building trades—a phenomenon that was to influence reducing cultural and social inequities in Chicago's urban society after the fire. Unable to keep the hall fully booked, Uranus C. Crosby faced financial ruin, and to forestall bankruptcy, he organized a public lottery in 1867 to recover operating expenses. The grand prize was the building itself, and the winner agreed to sell the opera house back to Crosby for $200,000, after which the hall was extensively renovated and scheduled for reopening on October 9, 1871, an event that never happened as the building was destroyed by fire only hours before the grand opening.[1] Incidentally, the W.W. Kimball Company maintained a showroom at street level in the Crosby building.

Immediately after the fire, civic leaders, mainly those holding large amounts of real estate, set about rebuilding the city. Preeminent among them was Ferdinand Peck, whose egalitarian bent was greatly shaped by his father, Philip. In 1638, the Peck family emigrated from Suffolk, England, and settled in Hingham, Mass. Philip's father was a wholesale merchant from whom he learned the trade. After a trip to Chicago (then known as Fort Dearborn) in 1830, Philip decided to relocate to the settlement built on a swamp on the shores of Lake Michigan, which was little more than a fort "and a few log or frame houses."[2] Because of the federal government's land grant program, Philip Peck bought his first property for $78; and as a merchant, his flow of capital over the years allowed him to buy large parcels of land without going into debt. From 1838, at the age of 29, Philip devoted the remainder of his life to managing his properties, then valued at $73,000, making him the fifth wealthiest man in Chicago. At the time of his death in 1857, his estate was worth over $1,170,000 ($44.5 million in today's currency). Despite his great wealth, Philip Peck was an outspoken champion of economic equality, and it was into this environment that his son Ferdinand was born.

Shortly after the fire, Ferdinand assumed the responsibility of managing his father's vast real estate holdings; and, con-

1. "Chicago," *American Architect and Building News* 39 (Feb. 4, 1893): 72.

2. "Chicagoan, Head to Heels: Ferdinand Wythe Peck Is in All Ways to the Manor Born," *Chicago Sunday Chronicle* (Aug. 28, 1898).

tinuing his father's noblesse oblige heritage, he embraced the moral position that it was proper to give back to the people of Chicago what they had given the Peck empire through purchasing and developing family-held land. He chose to create institutions that would encourage development of the arts; and of these, he put his full support behind the creation of the Chicago YMCA and the Chicago Athenaeum. But chief among Ferdinand's interests was constructing a concert hall. The Central Music Hall, completed in December 1879, was the first of several collaborations between Dankmar Adler and Louis Sullivan, but the greatest was yet to come.

In 1886, Peck organized the Chicago Grand Auditorium Association with the intention to build a concert hall. To finance the project, the association sold $1.5 million worth of stock, with Peck leading the way, pledging $100,000. Other large supporters were Peck's brothers Walter and Clarence, Marshall Field, Dankmar Adler, Louis Sullivan, and the Chicago City Railway; but money from stockholders paid only for construction. Because ticket sales for events in the 4,300-seat hall would not cover operating costs, the mammoth building also contained a 400-room hotel, along with shops and offices at street level.

Adler and Sullivan, who were chosen to design the building, employed a young draftsman named Frank Lloyd Wright to participate in the project. Adler's chief responsibility was acoustical design, although his true genius lay in engineering. His early interest in acoustics came from listening to his father, Liebman Adler, rabbi and cantor at Kehilath Anshe Ma'ariv Synagogue on Chicago's South Side.[3] Unlike Adler, Louis Sullivan was not a Chicago native. Born in Boston, he attended MIT and later moved to Philadelphia, where he worked under Frank Furness. Because of poor economic conditions in Philadelphia, Sullivan moved to Chicago and in 1879 was hired by Adler. A year later, Adler made Sullivan a partner in his firm, marking the beginning of a long and prosperous collaboration.

Although it is imprudent to think that strict boundaries were maintained during design of the Auditorium building, Sullivan was primarily responsible for visual elements, and Adler for acoustical and structural matters. Sullivan's building of more than 110,000 tons of granite, limestone, and steel placed great responsibility on Adler to prevent the massive structure from sinking into the muck on which it was built.

Traditional foundation construction, as practiced especially in New York City, consisted of piles driven down to rest on bedrock. This style of foundation would have been prohibitively expensive since bedrock in the Chicago area lay 70 to 75 feet below the surface. But 20 to 25 feet below

3. In 1920, the congregation outgrew its Adler- and Sullivan-designed structure and sold it to Pilgrim Baptist Church. The congregation merged with Congregation Isaiah Israel and today is known as KAM Isaiah Israel, located in the Kenwood neighborhood of Chicago.

Auditorium Theatre stage and organ chamber openings (c. 1900)

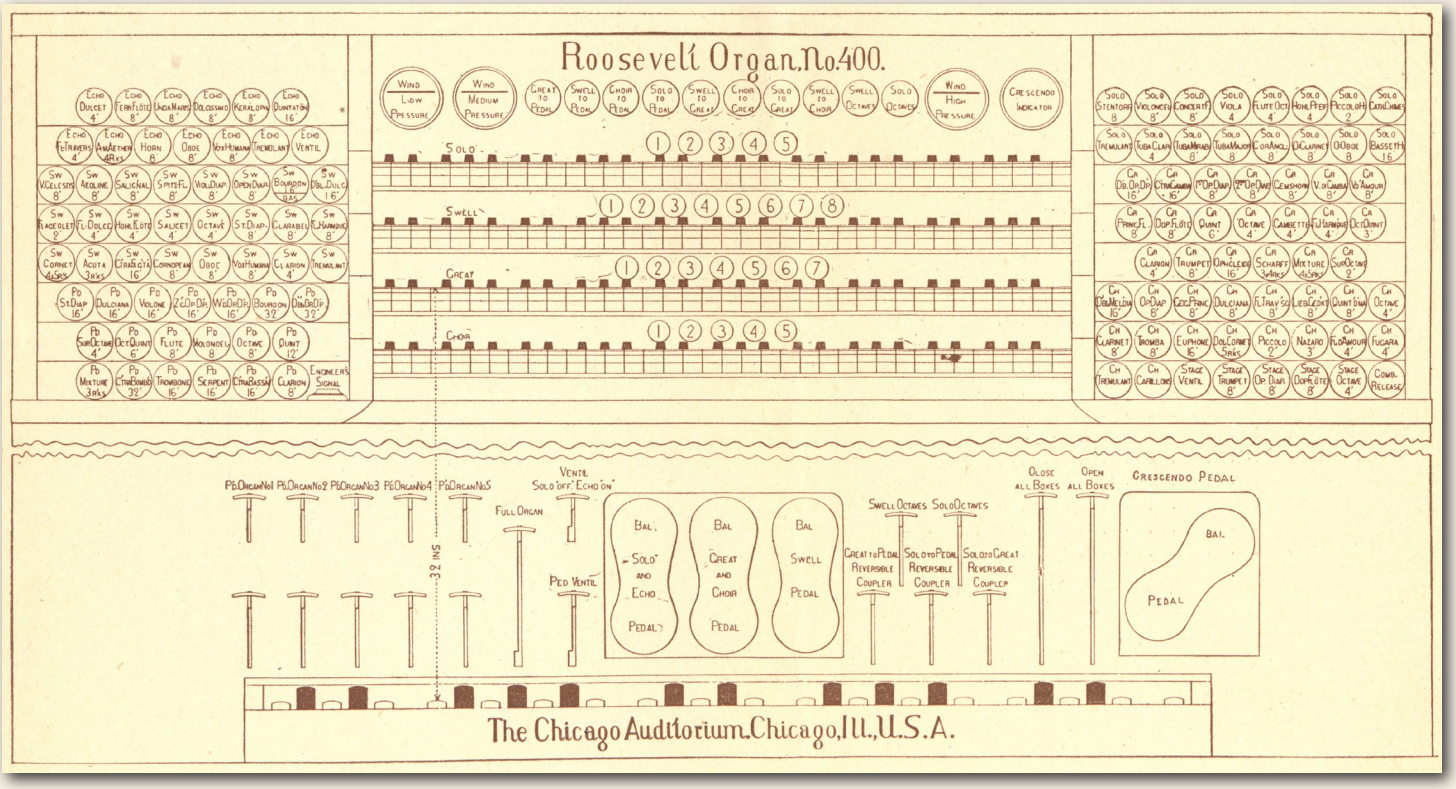
the surface was a thick layer of clay known as hardpan. Adler designed isolated pyramid-shaped piers to rest on the hardpan. The piers were held together with railroad ties, creating a floating raft topped with steel rails embedded in cement. The success of Adler's design proved that tall buildings could be erected in the city's marshy soil without fear of structural instability.

The 4,300-seat Auditorium Theatre, isolated from street noise by being surrounded by a 400-room hotel, created unique ventilation challenges. Large electrically driven fans drew outside air through a shaft into the basement, where it was washed with a water spray, after which, in cold months, the fans pushed cleaned air over steam radiators and then into all areas of the hall. In warm months, the fans pushed air over large beds of ice in the basement (the earliest form of air-conditioning).[4]

The use of electricity in Chicago was so novel that the auditorium building had its own generating plant—the largest in the country at that time—supplying electricity not only to the heating, cooling, and ventilation fans, but also to the 3,500 light bulbs in the hall itself. Enhancing the effect and efficiency of the electric lights, Sullivan covered the ornate ceiling arches with gold leaf. The Auditorium Theatre opened on December 9, 1889; less than a year later, on October 29, 1890, the completed massive Roosevelt organ was inaugurated.

Because the Auditorium was designed primarily as an opera house, it is not surprising that the organ did not oc-

4. Dankmar Adler, "The Chicago Auditorium," *Architectural Record* 1 (April–June 1892): 431.



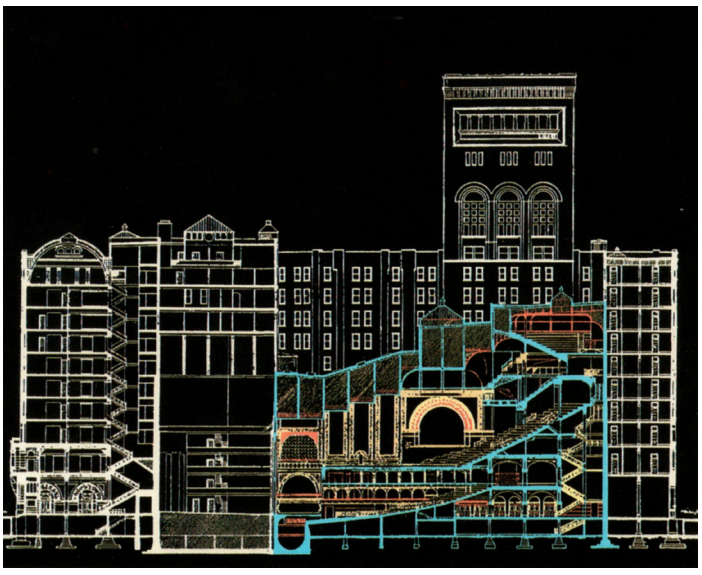
cupy a prominent position on stage, but its proximity to the stage and orchestra pit made it well-suited for its role as a member of the ensemble in operatic works—or any orchestral works, for that matter—requiring an organ.[5] Although No. 400 bears the name of Frank Roosevelt, it is probable that plans for its design and construction were under way during the last days of his older brother Hilborne's life (he died on December 31, 1886). In his reminiscences, published at the age of 81, Clarence Eddy wrote:

> The organ was built by Hilborne L. Roosevelt of New York according to my specifications. It had four manuals, an echo organ, a portable stage organ, and a large pedal organ. There were 109 speaking stops and over 7,000 pipes. . . I was invited to dedicate the organ on the opening night. The orchestra played, Theodore Thomas conducting, and later in the program I played a concerto by Rheinberger with the orchestra. [6]

5. The organ was located to the left of the stage in a chamber measuring 25 ft. wide, 44 ft. deep, and 34 ft. high. The console was in the orchestra pit beneath the two large chamber openings. The organ was designed by Clarence Eddy and Walter F. Crosby, manager of Roosevelt's organ works in New York City.

6. Clarence Eddy, "Eddy's Reminiscences Tell of Opening of Great Chicago Organ," *The Diapason* 23, no. 8 (July 1932): 15.

Also participating were U.S. President Benjamin Harrison, U.S. Vice-President Levi P. Morton, and a large chorus directed by William Tomlins, who later founded the first Chicago Symphony Orchestra Chorus. International opera star



Chicago Auditorium Building elevation drawing
COURTESY Harry Weese Archives, Carleton College

SPECIFICATION.

Four Manuals, Compass CC to c^4, 61 Notes; and Pedals, Compass CCC to F, 30 Notes.

ROOSEVELT PATENT ELECTRIC ACTION USED.

GREAT ORGAN.

1	Double Open Diapason,	16′	61 Pipes.	11	Octave,	4′	61 Pipes.
2	Contra Gamba,	16′	61 "	†12	Gambette,	4′	61 "
3	First Open Diapason,	8′	61 "	†13	Flute Harmonique,	4′	61 "
4	Second Open Diapason,	8′	61 "	†14	Octave Quint,	2⅔′	61 "
5	Gemshorn,	8′	61 "	†15	Super Octave,	2′	61 "
†6	Viola di Gamba,	8′	61 "	†16	Mixture, 4 and 5 Ranks		293 "
†7	Viola d' Amour,	8′	61 "	†17	Scharff, 3 and 4 Ranks		220 "
8	Principal Flœte,	8′	61 "	†18	Ophecleide,	16′	61 "
†9	Doppel Flœte,	8′	61 "	†19	Trumpet,	8′	61 "
†10	Quint,	5⅓′	61 "	†20	Clarion,	4′	61 "

† Stops 6, 7, 9, 10 and 12 to 20 enclosed in a separate Swell box.

SWELL ORGAN.

21	Double Dulciana (lowest 8 pipes stopped),	16′	61 Pipes.	32	Octave,	4′	61 Pipes.
22	Bourdon (treble and bass, split knob),	16′	61 "	33	Salicet,	4′	61 "
23	Open Diapason,	8′	61 "	34	Hohl Flœte,	4′	61 "
24	Violin Diapason,	8′	61 "	35	Flauto Dolce,	4′	61 "
25	Spitz Flœte,	8′	61 "	36	Flageolet,	2′	61 "
26	Salicional,	8′	61 "	37	Cornet, 4 and 5 Ranks		281 "
27	Æoline,	8′	61 "	38	Acuta, 3 Ranks		183 "
28	Vox Celestis,	8′	49 "	39	Contra Fagotto,	16′	61 "
29	Flute Harmonique,	8′	61 "	40	Cornopean,	8′	61 "
30	Clarabella,	8′	61 "	41	Oboe,	8′	61 "
31	Stopped Diapason,	8′	61 "	42	Vox Humana,	8′	61 "
				43	Clarion,	4′	61 "

CHOIR ORGAN.

(Enclosed in a separate Swell box.)

44	Double Melodia (lowest 10 pipes stopped),	16′	61 Pipes.	53	Flute d' Amour,	4′	61 Pipes
45	Open Diapason,	8′	61 "	54	Nazard,	2⅔′	61 "
46	Giegen Principal,	8′	61 "	55	Piccolo,	2′	61 "
47	Dulciana,	8′	61 "	56	Dolce Cornet, 5 Ranks		305 "
48	Flauto Traverso,	8′	61 "	57	Euphone,	16′	61 "
49	Lieblich Gedeckt,	8′	61 "	58	Tromba,	8′	61 "
50	Quintadena,	8′	61 "	59	Clarinet,	8′	61 "
51	Octave,	4′	61 "	60	Carillons (from tenor F up) (44 steel bars),		
52	Fugara,	4′	61 "				

SOLO ORGAN.

(Eight-inch pressure and enclosed in a separate Swell box.)

61	Stentorphone,	8′	61 Pipes.	69	Basset Horn (bass clarinet),	16′	61 Pipes.
62	Violoncello,	8′	61 "	70	Tuba Mirabilis,	8′	61 "
63	Concert Flute,	8′	61 "	71	Orchestral Oboe,	8′	61 "
64	Viola,	4′	61 "	72	Orchestral Clarinet,	8′	61 "
65	Flute Octaviante,	4′	61 "	73	Cor Anglais,	8′	61 "
66	Hohl Pfeife,	4′	61 "	74	Tuba Clarion,	4′	61 "
67	Piccolo Harmonique,	2′	61 "	75	Cathedral Chimes (25 bell tubes),		
68	Tuba Major,	16′	61 "				

ECHO ORGAN.

(Situated at a distance, enclosed in a separate Swell box, and played from Solo keyboard.)

76	Quintatœn,	16′	61 Pipes.	82	Flauto Traverso,	4′	61 Pipes.
77	Keraulophone,	8′	61 "	83	Armonia Ætheria, 4 Ranks		244 "
78	Dolcissimo,	8′	61 "	84	Horn,	8′	61 "
79	Unda Maris,	8′	49 "	85	Oboe,	8′	61 "
80	Fern Flœte,	8′	61 "	86	Vox Humana,	8′	61 "
81	Dulcet,	4′	61 "				

STAGE ORGAN.

(Located on the stage, to accompany chorus, and played from Solo keyboard.)

87	Open Diapason,	8′	61 Pipes.	89	Octave,	4′	61 Pipes.
88	Doppel Flœte,	8′	61 "	90	Trumpet,	8′	61 "

PEDAL ORGAN.

91	Double Open Diapason,	32′	30 Pipes.	100	Violoncello,	8′	30 Pipes.
92	Bourdon,	32′	30 "	101	Flute,	8′	30 "
93	First Open Diapason (wood)	16′	30 "	102	Octave Quint,	5⅓′	30 "
94	Second Open Diapason (zinc) 15" diameter,	16′	30 "	103	Super Octave,	4′	30 "
95	Dulciana,	16′	30 "	104	Mixture, 3 Ranks		90 "
96	Violone,	16′	30 "	105	Contra Bombard,	32′	30 "
97	Stopped Diapason,	16′	30 "	106	Trombone,	16′	30 "
98	Quint,	10⅔′	30 "	107	Serpent (free reed),	16′	30 "
99	Octave,	8′	30 "	108	Contra Bassoon,	16′	30 "
				109	Clarion,	8′	30 "

COUPLERS.

110 Swell to Great.
111 Choir to Great.
112 Solo to Great.
113 Swell to Choir.
114 Swell Octaves on itself.
115 Solo Octaves on itself.
116 Solo to Pedal.
117 Swell to Pedal.
118 Great to Pedal.
119 Choir to Pedal.

MECHANICAL ACCESSORIES.

120 Swell Tremulant.
121 Choir Tremulant.
122 Solo Tremulant.
123 Echo Tremulant.
124 Echo Organ Ventil.
125 Stage Organ Ventil.
126 Combination Release.
127 Crescendo and Diminuendo Indicator.
128 High Pressure Wind Indicator.
129 Medium Pressure Wind Indicator.
130 Low Pressure Wind Indicator.
131 Stage Organ Signal.
132 Engineer's Signal.

ROOSEVELT PATENT AUTOMATIC ADJUSTABLE COMBINATION ACTION.

133-139 Seven Pistons over Great Keys affecting Great and Pedal Stops and Nos. 110, 111, 112, 116, 117, 118 and 119.
140-147 Eight Pistons over Swell Keys affecting Swell and Pedal Stops and Nos. 114, 116, 117, 118, 119 and 120.
148-152 Five Pistons over Choir Keys affecting Choir and Pedal Stops and Nos. 113, 116, 117, 118, 119 and 121.
153-157 Five Pistons over Solo Keys affecting Solo and Pedal Stops and Nos. 115, 116, 117, 118, 119 and 122.
158-162 Five Pedals affecting Pedal Stops and Pedal Couplers.

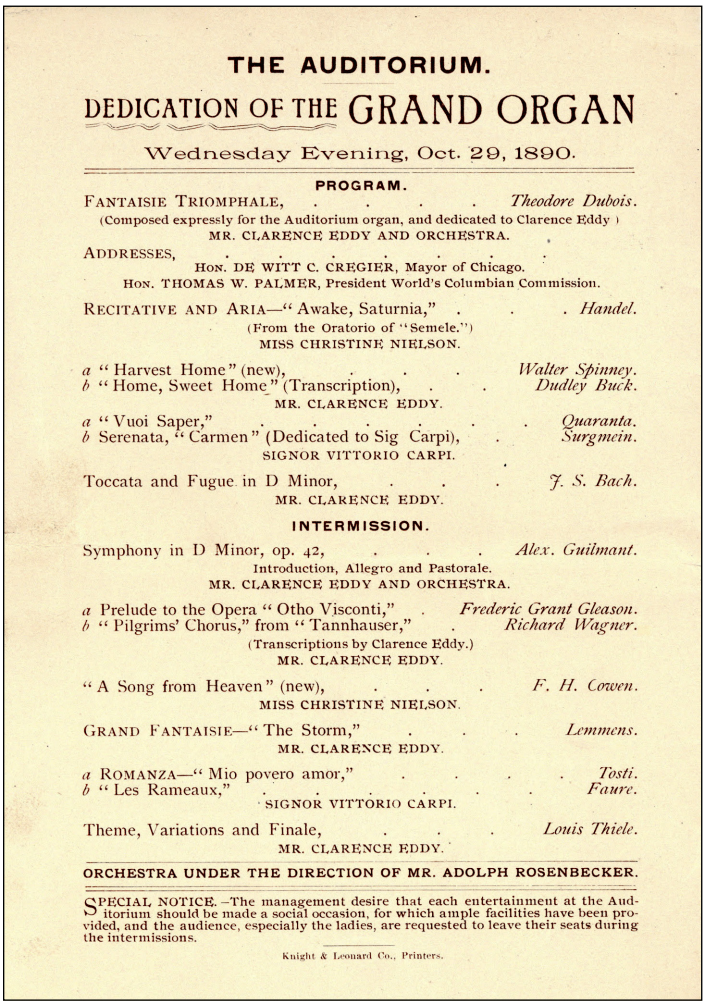
PEDAL MOVEMENTS.

163 Full Organ Pedal (to draw all speaking stops without throwing out the knobs).
164 Pedal Ventil (to silence any adjustable selection of Pedal Stops without throwing in the knobs).
165 Solo "Off" Echo "On" Ventil.
166 Solo to Great Reversible Coupler.
167 Swell Octaves Reversible Coupler.
168 Solo Octaves Reversible Coupler.
169 Solo to Pedal Reversible Coupler.
170 Great to Pedal Reversible Coupler.
171 Balanced Swell Pedal.
172 Balanced Great and Choir Pedal.
173 Balanced Solo and Echo Pedal.
174 To close all boxes.
175 To open all boxes.
176 Crescendo Pedal affecting all speaking stops in the instrument.

SUMMARY.

	Stops.	Pipes.
Great Organ,	20	1,611
Swell Organ,	23	1,733
Choir Organ (Carillons),	17	1,210
Solo Organ (Chimes),	15	854
Echo Organ,	11	842
Stage Organ,	4	244
Pedal Organ,	19	630
Total Speaking Stops,	109	
Couplers,	10	
Mechanical Accessories,	13	
Adjustable Combination Pistons,	25	
Pedal Movements,	19	
Total,	176	
Total Pipes,		7,124
Total Bells,		69
Total Pipes and Bells,		7,193

Clarence Eddy



THE AUDITORIUM.

DEDICATION OF THE GRAND ORGAN

Wednesday Evening, Oct. 29, 1890.

PROGRAM.

FANTAISIE TRIOMPHALE, ... *Theodore Dubois.*
(Composed expressly for the Auditorium organ, and dedicated to Clarence Eddy.)
MR. CLARENCE EDDY AND ORCHESTRA.

ADDRESSES, ...
HON. DE WITT C. CREGIER, Mayor of Chicago.
HON. THOMAS W. PALMER, President World's Columbian Commission.

RECITATIVE AND ARIA—"Awake, Saturnia," . . . *Handel.*
(From the Oratorio of "Semele.")
MISS CHRISTINE NIELSON.

a "Harvest Home" (new), ... *Walter Spinney.*
b "Home, Sweet Home" (Transcription), . . *Dudley Buck.*
MR. CLARENCE EDDY.

a "Vuoi Saper," . . . . . *Quaranta.*
b Serenata, "Carmen" (Dedicated to Sig Carpi), . *Surgmein.*
SIGNOR VITTORIO CARPI.

Toccata and Fugue in D Minor, . . . *J. S. Bach.*
MR. CLARENCE EDDY.

INTERMISSION.

Symphony in D Minor, op. 42, ... *Alex. Guilmant.*
Introduction, Allegro and Pastorale.
MR. CLARENCE EDDY AND ORCHESTRA.

a Prelude to the Opera "Otho Visconti," . *Frederic Grant Gleason.*
b "Pilgrims' Chorus," from "Tannhauser," . *Richard Wagner.*
(Transcriptions by Clarence Eddy.)
MR. CLARENCE EDDY.

"A Song from Heaven" (new), ... *F. H. Cowen.*
MISS CHRISTINE NIELSON.

GRAND FANTAISIE—"The Storm," . . . . *Lemmens.*
MR. CLARENCE EDDY.

a ROMANZA—"Mio povero amor," . . . . *Tosti.*
b "Les Rameaux," . . . . . *Faure.*
SIGNOR VITTORIO CARPI.

Theme, Variations and Finale, ... *Louis Thiele.*
MR. CLARENCE EDDY.

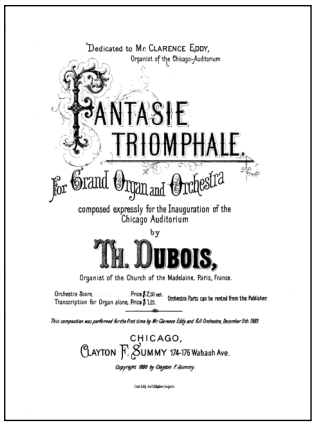
ORCHESTRA UNDER THE DIRECTION OF MR. ADOLPH ROSENBECKER.

SPECIAL NOTICE.—The management desire that each entertainment at the Auditorium should be made a social occasion, for which ample facilities have been provided, and the audience, especially the ladies, are requested to leave their seats during the intermissions.

Knight & Leonard Co., Printers.

Adelina Patti sang "Home, Sweet Home."[7] Eddy failed to mention that the organ installation was not complete for the opening ceremonies, which may account for some of Audsley's criticism (discussed later).[8]

Clarence Eddy and the orchestra played a similar organ dedication concert on Wednesday evening, October 29, 1890, to a fully subscribed house, although he was accompanied by an orchestra—not yet christened Chicago Symphony Orchestra—conducted by Adolph Rosenbecker, not Theodore Thomas. At the age of 39, Clarence Eddy was at the zenith of his fame when he sat at the Roosevelt organ console that October 29. Rosenbecker, too, was only 39 when he conducted the inaugural organ concert.[9] As was the custom of the time, the organ inaugural concert was interrupted by occasional political addresses and arias by various vocal luminaries, but the concert program itself was dominated by the organ: Theodore Dubois's *Fantaisie Triomphale* (organ and orchestra) and Guilmant's Symphony in D Minor, Op. 42, were the pillars upon which the concert was organized.


Dedicated to Mr. CLARENCE EDDY,
Organist of the Chicago Auditorium

FANTASIE TRIOMPHALE.

For Grand Organ and Orchestra

composed expressly for the Inauguration of the Chicago Auditorium

by

TH. DUBOIS,

Organist of the Church of the Madelaine, Paris, France.

Orchestra Score, Price $2.50 net. Transcription for Organ alone, Price $1.00. Orchestra Parts can be rented from the Publisher.

This composition was performed for the first time by Mr. Clarence Eddy and Full Orchestra, December 5th, 1889.

CHICAGO,
CLAYTON F. SUMMY, 174-176 Wabash Ave.

Copyright, 1889, by Clayton F. Summy.

In the inaugural program booklet, Clarence Eddy wrote that "one is filled with admiration and pride—admiration for so grand and magnificent an enterprise, and pride for the fact that so great and important a work of art can be produced in this country."[10] Chicago was effectively competing with confidence on the world stage of music and the arts.

Clarence Eddy's published descriptions of the organ are the sole reliable source of technical information. About a year before the organ's début, Eddy published an informative article in *The Musical Times*.[11] The article appeared again mostly verbatim in the October 29, 1890, dedication brochure along with a stop-list and drawing of the console layout. One source of considerable misinformation is William

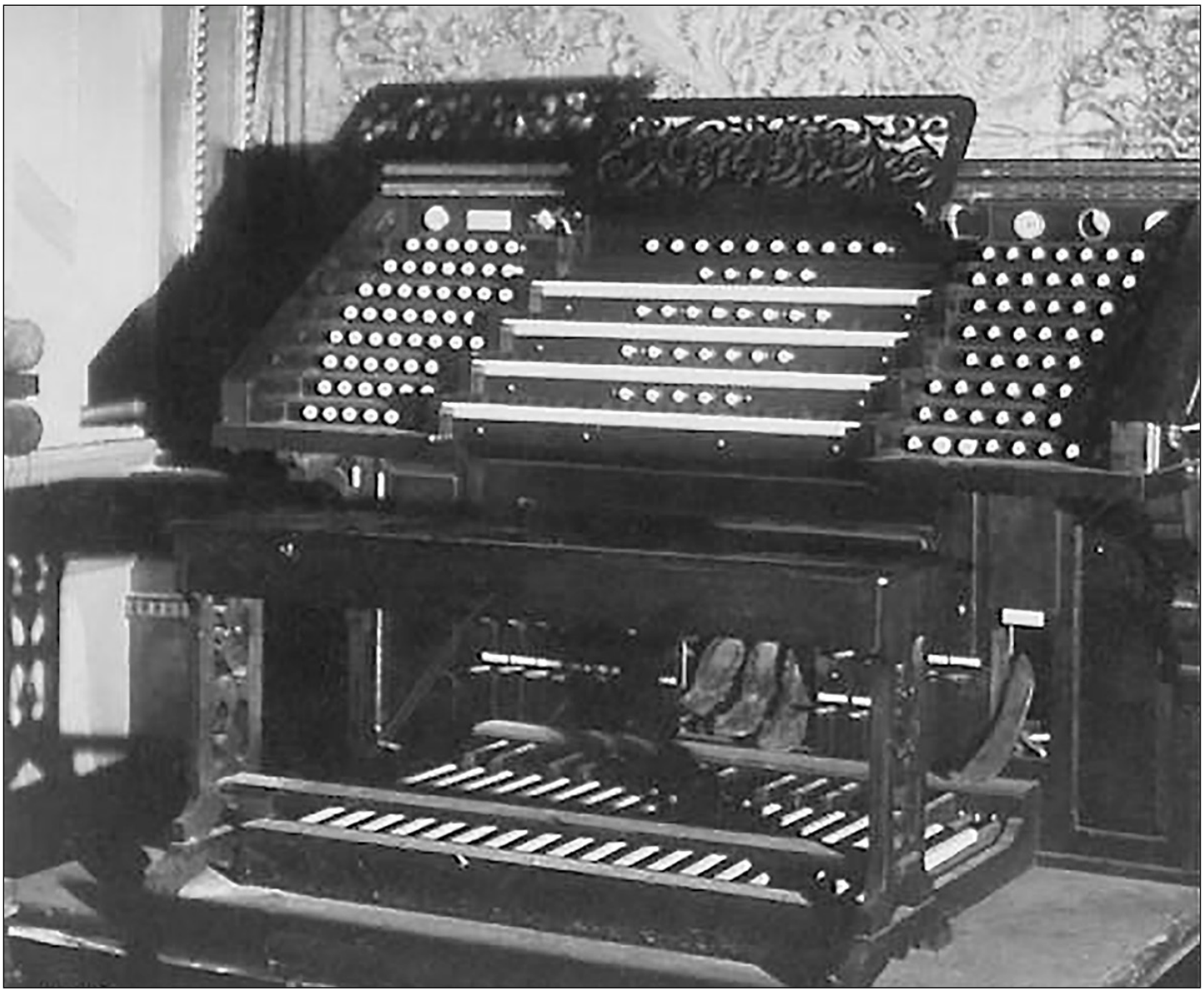
7. "Dedicated to Music and the People: The Celebrated Auditorium Formally Opened with Ceremonies of Unprecedented Impressiveness," *Chicago Tribune* 49 (Dec. 10, 1889).

8. "A Critical View of the Music: Analyses of the Harmonic Features of the Evening's Program," *Chicago Tribune* 49 (Tuesday, Dec. 10, 1889).

9. Adolph Rosenbecker was born near Frankfurt, Germany, in 1851. After studies at the Leipzig Conservatory, he became concert master of the Leipzig Gewandhaus Orchestra. To avoid military service, he moved to New York City in 1869, and until 1877 played under Theodore Thomas. He then settled in Chicago as teacher and conductor.

10. Clarence Eddy, "Description of the Auditorium Organ," *Dedication of the Great Auditorium Organ, October 29, 1890.*

11. Clarence Eddy, "The Chicago Auditorium Organ," *The Musical Times* 30, no. 557 (July 1, 1889): 411.



Console Roosevelt No. 400 Chicago Auditorium Theatre (c. 1900) COURTESY James Lewis

H. Barnes's description of the Roosevelt organ as rebuilt by Aeolian-Skinner.[12]

But not all was well with both the building and the organ. It was not possible to fill so large a hall with ticket sales. "When Mr. Eddy and the orchestra began to play M. Dubois's piece . . . the house looked somewhat disappointing. Not that it wasn't brilliant, for it would have been that if all the seats had been vacant . . . and in the body of the house at least a thousand seats were bare." [13] Subscription tickets to orchestra concerts and opera were difficult to sell because the public knew that good seats were always available at the last minute.

Theodore Thomas founded the Chicago Symphony Orchestra in 1891, and its concerts were held in the Chicago Auditorium Theatre until Orchestra Hall opened in December of 1904.[14] Thomas was eager to leave the cavernous auditorium, saying that "our monster American halls and theaters are fit only for mass meetings and horse shows. Orchestral

12. *The Story Behind the Indiana University Organ* (Bloomington: Indiana University, 1948).

13. *Chicago Tribune* 49 (Dec. 10, 1889).

14. Theodore Christian Friedrich Thomas was born in Esens, Germany, in 1835. His parents moved the family to New York City in 1845. He held several orchestral posts as a violinist and later as a conductor. In 1889, he was invited to come to Chicago to organize a city orchestra. The first concerts of the Chicago Symphony Orchestra were presented at the Auditorium in October 1891.

music of every school is ineffective in them."[15] After an opera performance, one soprano said that the experience was like singing in a barn. The Chicago Opera Company moved to its new hall in 1929.

Although the organ received effusive praise from Eddy, George Ashdown Audsley was quick to condemn its tonal arrangement and placement in the room. On tonal matters, he wrote:

> One cannot avoid being impressed with its general conception, while, at the same time, one must recognize the fact that it does not present all that is to be desired in a Concert-room Organ of the first rank. In the directions in which the Auditorium Organ falls short of what is to be desired, precedent has been followed and old-fashioned methods adhered to. Tradition seems to have been all too strong for even such cultivated minds as were concentrated on its production.[16]

Specifically, Audsley objected to the Pedal Organ not being under expression and what he perceived as the paucity of strings in the organ. His position on these two issues is certainly debatable, but not that of organ placement.

> From both an artistic and practical point of view the position of this immense instrument is a huge mistake. Not only is it buried in a deep and comparatively narrow chamber, but it is hidden behind an obstructive, meaningless, and intensely ugly screen. Judging, however, from the following passage which appears in a large work on the Auditorium, it would seem that this entombment of the Organ was considered an achievement to be proud of: "The only portion of the Organ visible from the stalls is the console or key-box." Further comment is unnecessary on this subject.[17]

Despite Audsley's petulant grumblings, the organ was ideal for its intended purpose as a member of the orchestra, providing harmonic underpinning for large works for chorus and orchestra. Supporting the tonal structure of the Auditorium Theatre organ was its exceptionally large Pedal Organ of 21 ranks, with a plenum built on a 32′ Double Open Diapason, a reed chorus built on a 32′ Contra Bombarde, and a flute ensemble supported by a 32′ Bourdon. The organ console was outfitted with the most up-to-date technology: adjustable combination action, "all swells open" and "all swells closed," Full Organ hitch-down, and a Crescendo Pedal located to the far right above the pedalboard. The windchests operated on Roosevelt's patented electropneumatic (ventil) action.

By 1910, both the hall and the Roosevelt organ had fallen out of favor, and in some spots the building had settled almost three feet. In 1930, a movement was afoot to destroy the building until it was learned that demolition costs would be greater than the value of the land under it. In 1946, the building was purchased by the new Roosevelt College.[18]

The organ had not been used for over two decades when it was sold at auction for $1,000 in 1942. Chicago organist William H. Barnes purchased the organ and stored it in the basement of First Baptist Church, Evanston, until a permanent home could be found. In 1943, Barnes donated the organ to Indiana University with the stipulation that the university would pay for its restoration and installation; in March 1944, a contract was signed with Aeolian-Skinner. G. Donald Harrison made significant tonal changes, replacing some Roosevelt pipes and chests with old pipes and windchests from factory inventory, even though the contract specified new materials.[19] A new 14-rank Positiv division was added to the Roosevelt, again with a combination of old and new chests and pipes.

In 1961, the organ suffered fire and water damage, after which it was disassembled and dispersed, while the Positiv was retained and reconfigured as a two-manual practice organ. The Chicago Auditorium Theatre has fared considerably better than the Roosevelt organ because in the 1980s producers of major musicals found the theater large enough for massive productions that toured the world. With a $10 million grant from the State of Illinois, the building was restored to its former splendor, not seen in over 100 years. Renovations were completed in 2001.[20] Now the hall begs for a new organ.

15. Theodore Thomas, *A Musical Autobiography* (Chicago: A.C. McClurg and Co., 1905), 2:20.

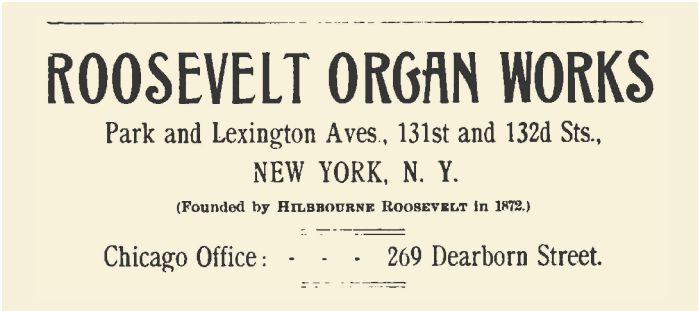
16. George Ashdown Audsley, *The Art of Organ-Building* (New York: Dodd, Mead, and Company, 1905), 2:734.

17. Ibid., 2:735.

18. The school was founded in 1945 as Thomas Jefferson College; the name was changed upon the death of President Franklin D. Roosevelt.

19. On the in-house specification sheets Harrison wrote: "New Pipes–Although these are scaled on the specification, we should as far as possible use stock pipes. R. Johnson knows what we have and what might be used. Please refer final decision to me. New Chest Work—From a preliminary inspection it would seem we have enough chests around to take care of possibly everything. True, some have E.M.S. magnets and G.D.H. bakelite, but that doesn't matter."

20. Jay Pridmore, *The Auditorium Building: A Building Book from the Chicago Architecture Foundation* (Petaluma: Pomegranate Communications, Inc., 2003), 62.


ROOSEVELT ORGAN WORKS
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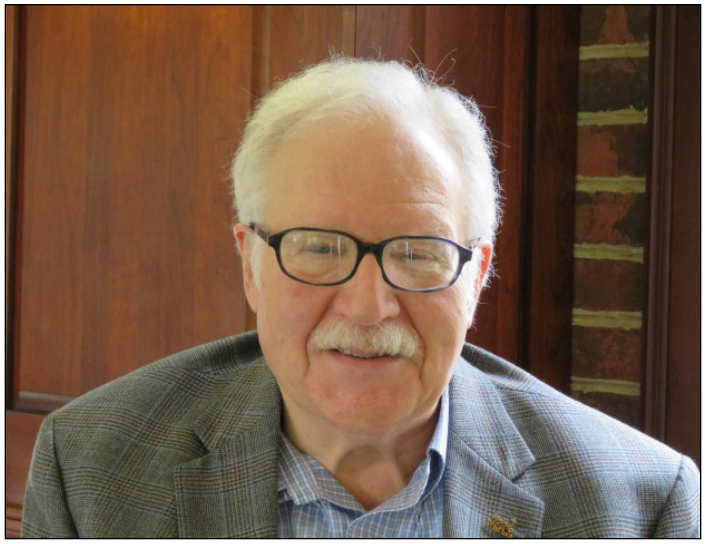
NEW YORK, N. Y.
(Founded by HILBOURNE ROOSEVELT in 1872.)
Chicago Office: - - - 269 Dearborn Street.

RETIREMENT

After a career spanning 60 years as a professional organist, John Fenstermaker has retired. His most recent post was at Trinity-by-the-Cove in Naples, Fla., where he served for 18 years. During his tenure, the church acquired a 250-year-old German chamber organ, four cast bronze bells, totaling 2,000 pounds, and a calliope of 43 whistles, playable from a keyboard or automatically by perforated paper rolls.

He came to Naples from Grace Cathedral, San Francisco, where he was organist-choirmaster for 30 years. He also was chief organist at the California Palace of the Legion of Honor, where he played 26 weekend recitals each year. He has appeared with the San Francisco Symphony under the batons of Seiji Ozawa, Herbert Blomstedt, Michael Tilson Thomas, Arthur Fiedler, and Carmen Dragon.

Fenstermaker graduated from the College of Church Musicians, led by Leo Sowerby, and then was assistant at Washington National Cathedral for four years under Paul Callaway before going to California. He studied in England with Allan Wicks at Canterbury Cathedral, and in Paris with André Marchal at Saint-Eustache. He plans to continue to play recitals and write on musical subjects. Evensong and a farewell recital on August 29 at Trinity-by-the-Cove, may be seen on the church's website: www.trinitybythecove.com. Click on **Watch Services Online**, then scroll down to "Farewell Evensong and Recital."



James P. Autenrith, 97, passed away on September 20, 2021. He was born in New Berlin, N.Y., on October 1, 1923. After high school he served in World War II as a chaplain's assistant in Mannheim, Germany, and he was assigned to play the organ in Heidelberg at the funeral of General George S. Patton. For 46 years, Autenrith taught at Michigan State University and at SUNY Potsdam's Crane School of Music. He also held posts as organist of churches in Gloversville, Utica, and Auburn, New York, as well as Battle Creek and East Lansing, Michigan. Autenrith was organist and choir director at the Potsdam United Methodist Church for 35 years. He was a member of the American Guild of Organists, the Organ Historical Society, Phi Mu Alpha Sinfonia, the Potsdam AMVETS Post, and the First Baptist Church of Newport, N.Y. James Autenrith is survived by Audrey, his wife of 62 years, two sisters, nieces, nephews, and cousins.

Gordon Sibley Auchincloss, 79, died on June 11, 2021, after a courageous battle with cancer. Born on July 28, 1941, he was a graduate of the Lenox School. After serving in the U.S. Navy as a medical corpsman, he earned a bachelor's degree from the State University of New York at New Paltz. From an early age, Auchincloss was fascinated by the sound of pipe organs and, thanks to his grandmother and aunt, was able to travel widely to hear them in Europe. These experiences of hearing so many fine organs inspired him to become a pipe organbuilder. He originally sought opportunities to build mechanical-action instruments and ended his career as assistant vice president of Austin Organs, Inc. He was widely known and appreciated for his uncanny ability to diagnose and fix action and console problems. Gordon Auchincloss is survived by his organist wife of 53 years, Joyce Brooks Auchincloss, a brother, a sister, and devoted nieces and nephews.

Work List of the Farrand & Votey and Votey Organ Companies

Rollin Smith and James Lewis

Work List of the Farrand & Votey and Votey Organ Companies

The OHS Press announces its latest Monograph in American Organbuilding, *The Work List of the Farrand & Votey and Votey Organ Companies*. An annotated list of 225 organs built by both companies between October 1889 and December 1899 has been compiled by Rollin Smith and James Lewis from such diverse sources as documents in the OHS Library and Archives and contemporary accounts in online digitized newspapers. The two companies built organs for the 1893 World's Columbian Exposition, Andrew Carnegie's residence, the New England Conservatory, New York's Metropolitan Opera House, Steinway Hall, Chicago, the First Church of Christ, Scientist, Boston, both Carnegie Music Halls in Pittsburgh, and all the early patrons of the Aeolian Company.

Appendixes include a comprehensive list of organs built by Granville Wood & Son, a facsimile of the contract for the organ in the Metropolitan Opera House, a section of important instruments with photographs and stoplists, and alphabetical and geographical indexes. Available for $29.95 from the OHS online.

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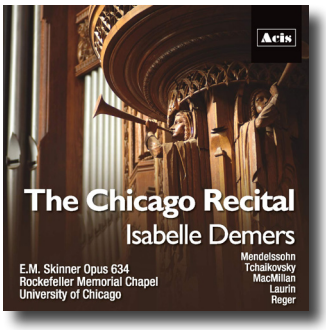

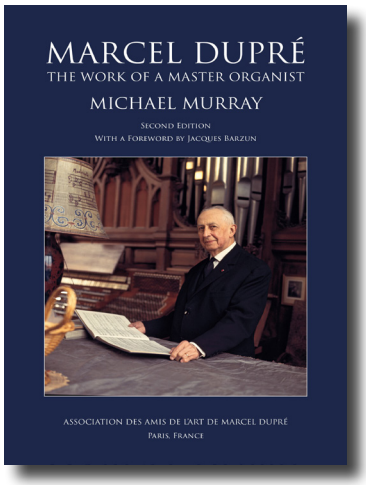

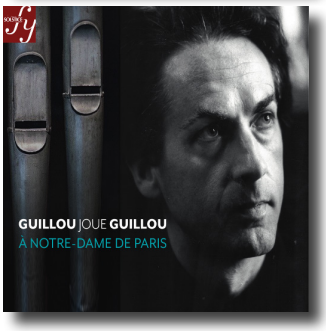

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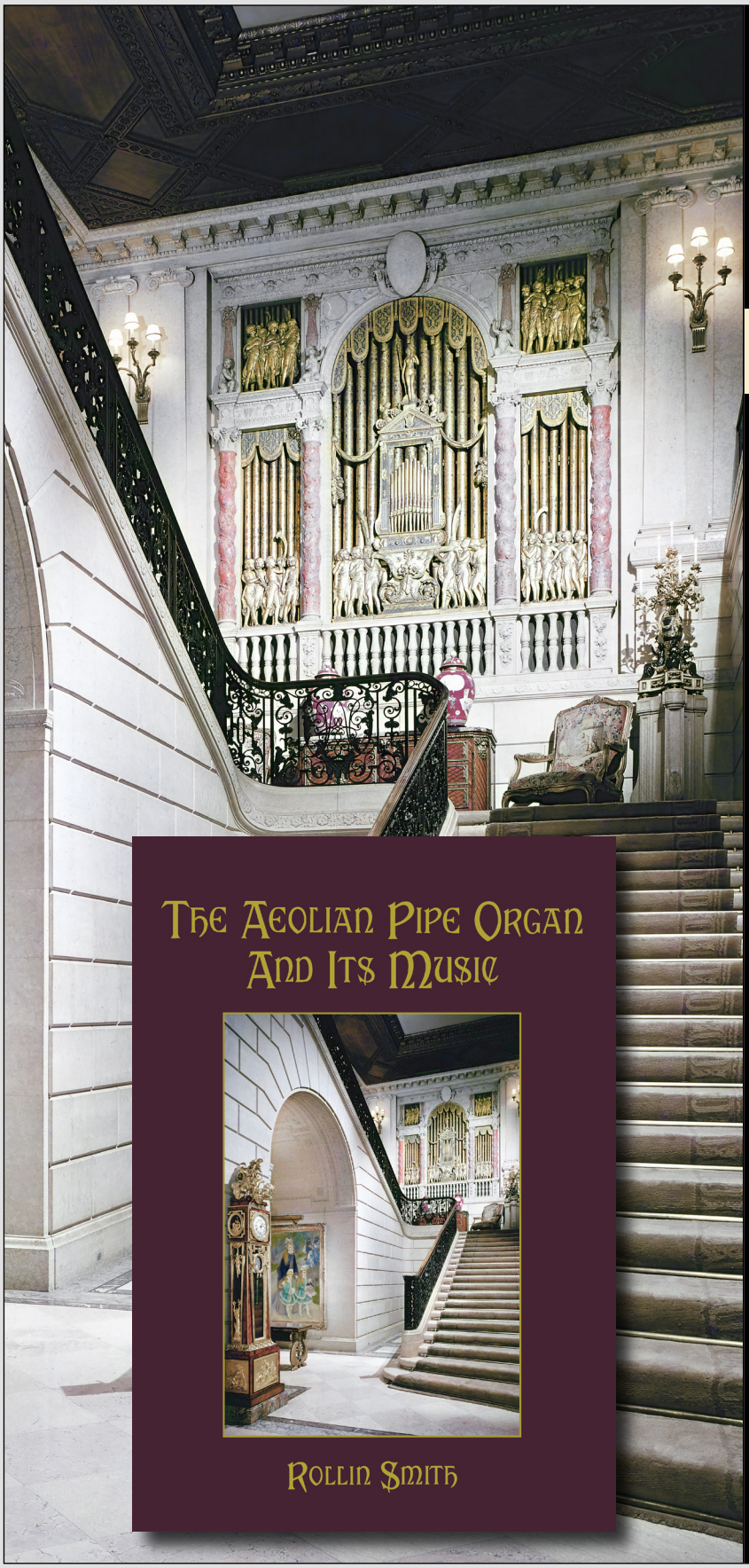

The Aeolian Pipe Organ And Its Music

Rollin Smith

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It has now been 20 years since *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than $500. A second edition, revised and greatly expanded, is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

The Aeolian Pipe Organ and Its Music is the story of America's oldest, largest, and longest-lived residence organ company, whose instruments provided music in the home in the era before the wide-spread use of the phonograph and radio. A list of Aeolian patrons is a veritable Who's Who in American business, industry, and finance.

This book not only documents the organs, but also the music they were programmed to reproduce, Aeolian's commissions from Saint-Saëns, Stravinsky, Stokowski, and Humperdinck, and their reproduction of performances of renowned artists. A special section features a wealth of unpublished photographs of Aeolian installations. In addition to a study of the 54 recording organists, dozens of stoplists are included and complete catalogues of Aeolian organ rolls.

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