



Dedication

of the

New  
Carnegie Hall  
Organ

November the fourth  
Nineteen twenty-nine

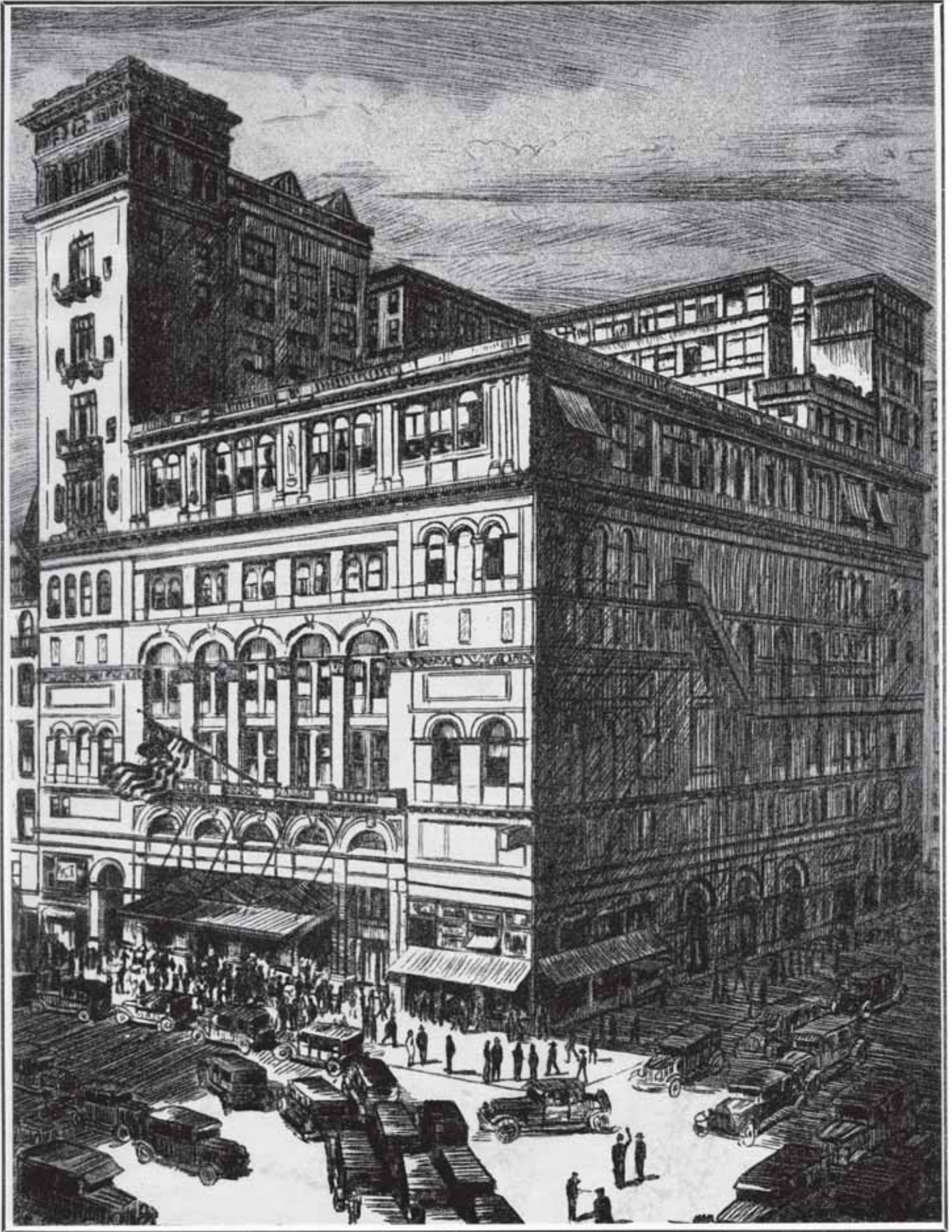
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# PROGRAM



*Etching by William C. McNulty*

# Carnegie Hall



ON the night of Tuesday, May 5, 1891, the music loving public of New York heard the first concert in Carnegie Hall. Walter Damrosch conducted, and at his invitation Peter Ilyitch Tschaikowsky led the orchestra in his own March Sillonelle.

From that hour this great hall has served without interruption as a home of music and of the arts. The studios which surmount and surround the auditorium have been from the opening date a concentrated Latin Quarter, a community such as in the old world would have been scattered over many acres, a family of distinguished artists who have here won success in their crafts, have inspired each other, have influenced the progress of culture in this country, and have made Fifty-seventh Street a world-center for musicians, painters and sculptors.

Those of us with long memories will recall many reasons why Carnegie Hall will always be associated with the Damrosch family. Here we have heard Walter and Frank conduct choral and orchestral concerts, with the New York Symphony, the Musical Art Society, the Oratorio Society. The Hall was in the first place the result of the vision of Dr. Leopold Damrosch, who in an earlier generation planned and executed more good things for American music than even a grateful memory can keep up with. His spirit, incarnated in his sons, the spirit of broad hospitality to all beautiful creation, became the spirit of this Hall.

To record merely the names of great musicians who have made on this platform their first American appearance, or their first appearance anywhere, would demand more space than we have. The generation which knew Dr. Leopold Damrosch associated all its musical memories with the district around Fourteenth Street. New Yorkers of today, however, and the music lovers of the country have given their admiration to the great artists who have performed in Carnegie Hall. Here Antonin Dvorak came in the autumn of 1891, and in the following year the world premiere of his New World Symphony was performed. Saint Saens made his first American appearance on this stage, here Richard Strauss conducted his symphonic works with the Wetzler Symphony Orchestra. Here we have listened to Antoine Seidl, to Mahler, Edouard Colonne, Vassili Safonoff, Sir Henry Wood, William Mengelberg, Damrosch, Weingartner, Tschaikowsky, Toscanini. Here we have witnessed such moving spectacles as the Leopold Auer Testimonial Concert of a few years ago when Rachmaninoff accompanied the great virtuoso but would acknowledge no share of the applause.

Here we have listened to Paderewski, through his magnificent series of American tours, here we heard Hofmann as a miraculous youth, and here we crowd the Hall to listen to him still. Here we have heard Kreisler, Heifetz, Zimbalist, Elman, Cassals, Geiseking, and hundreds of others, all the instrumentalists of first rank, and all the great concert singers. The Hall has served also for important speeches, lectures and debates. In Carnegie Hall was held, in 1907, the first peace conference, called at the suggestion of Mr. Andrew Carnegie shortly after he had built the "House in the Woods" at the Hague, Holland. In this assembly of the world's friends of peace all nations were represented.

Here also was the celebration in honor of Charles Dickens at which William Watson, the English poet, read the brilliant ode he had written for the occasion. To present this tribute before American friends of the great novelist, he made a special trip across the ocean.

Here after 1914 were held great meetings in the vain hope of preserving world peace or of ending the conflict by diplomatic means. In later months, when America had entered the war, the Hall was the scene of memorable patriotic gatherings.

Its acoustic properties are remarkable. Large though its seating capacity is, and adequate as its stage is for full orchestral music, a speaker who uses his voice properly can without effort reach the remotest part of his audience. Experts in such matters have declared the auditorium's acoustic qualities to be unrivaled in this country, and the great satisfaction which artists have found in those qualities explains the dismay always voiced at any suggestion of



ROBERT E. SIMON  
*Chairman of the Honorary Committee*

a change in the city's music center and the substitution of another hall elsewhere. One can hardly hope for such good fortune twice. It has been said that the formation of the rock strata beneath the building has contributed to the marvelous acoustic properties of the Hall. The architects, however, probably deserve some of the credit.

The studios in the Carnegie building have been almost as important in the life of the city's art as the Hall. There are now in 1929 about one hundred and thirty-five studios, many of which have been occupied by the same artist, musician, dancer, literary man, or scientist, for over a quarter century. The present writer, because of his personal memories, would mention first the long tenancy of the Authors Club which, through the hospitality of Mr. Carnegie, one of its members, occupied an apartment in the building until Mr. Carnegie's death. Most of the important writers, men and women, in the United States, and many of the famous literary folk of Europe, have been entertained in those rooms, the ceilings of which, blackened by the smoke from famous pipes, suggested centuries rather than decades of fine talk and high sociability. Here have gathered Moncure Conway, Brander Matthews, Hopkinson Smith, Henry Holt, Charles Battell Loomis, George Cary Eggleston, Richard Watson Gilder, Hamilton Mabie, George Haven Putnam, Charles de Kay, Ellis Parker Butler, F. S. Dellenbaugh, George Wharton Edwards, George Iles, Rossiter Johnson, Arthur Bartlett Maurice, Edward Arlington Robinson, Don Seitz, Henry van Dyke, Albert Payson Terhune, and many others whose names are familiar in the literature of yesterday and today. Here came Jean Jules Jusserand, an honorary member, Pierre Loti, and other distinguished writers from across the seas.

During the winter of 1896-97, Edward MacDowell established in one of the Carnegie apartments, the music department of Columbia University. It was the first year of his professorship at the University. The following winter he took the department to Morning-side Heights, when Columbia moved uptown. In the Carnegie rooms, however, passed some of the happiest hours of his work, which his students remembered rather than the remaining five years on the new campus. In the atmosphere of those rooms he was singularly at home.

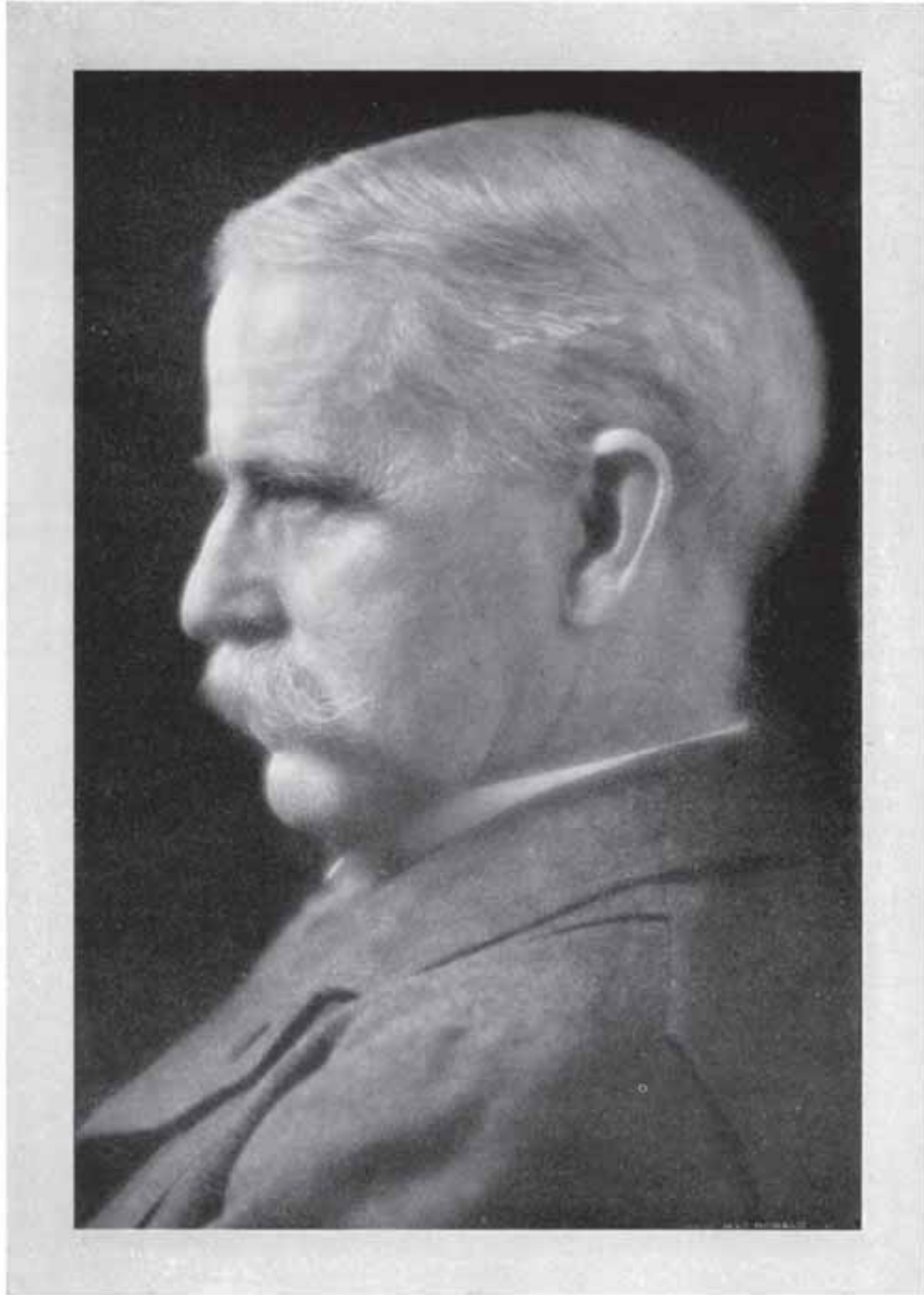
In the Hall there are three well-known schools for actors and actresses—the American Academy of Dramatic Art, a tenant for thirty-five years, the Lucy Feagin School, and the school conducted by Mrs. Helen Ford.

The Hall houses also six schools of dancing, teaching every step from the Argentine Tango, the ballroom foxtrot, weight reducing and recreational acrobatic, to the last word in modern aesthetic dancing. Over fifty music teachers occupy rooms in the Hall, some of them tenants for more than thirty-five years. Among those who have been tenants for a quarter of a century are Walter O. Robinson, Mme. Louise Gerard-Thiers, James O. Boone, E. Presson Miller, Charles Lee Tracy, Constantine Yon, Mrs. Jessamine Harrison-Irvine, Mrs. Mary Stuart Keller, William M. Alberti, Mrs. Caroline E. Meehan, Estelle G. Platt, M. Grace Dachbach, Alfred Y. Cornell and Miss Alys Bentley.

The painters and sculptors have been almost as numerous in the Hall as the musicians. Illustrators, painters, etchers, and art-craft people, among those who have studios for more than a quarter of a century are Charles Dana Gibson, Edith A. Lowell, Charles G. Sheldon, Edwin Howland Blashfield, G. Glenn Newell, Joseph H. Boston, Wilford S. Conrow, Harriet Keith Fobes.

The atmosphere of the studio part of the building has often been remarked. Though the commotion of the city is almost at its liveliest in Fifty-seventh Street, these rooms have preserved the charm of a surprising quiet. The old life in Greenwich Village suggested certain parallels to the creative world of the artists' quarters in Paris and in Munich, but the Carnegie studios represent what is quite as important, a tradition of art practice in America, of contemplation and creation in the very midst of energetic activities. It remains peculiar to our city, serviceable beyond ordinary reckoning to our special needs.

*John Emme*



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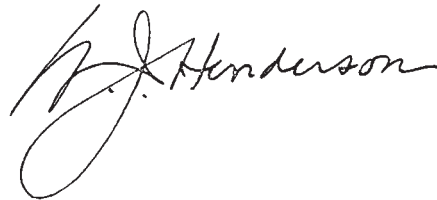
DR. HENRY VAN DYKE



## Two Letters

**T**HE place which Carnegie Hall has held and still holds in the musical life of this city cannot be defined by making a list of the significant events which have occurred within its walls. The appearance of Tschaikowsky at the opening concerts in May, 1891, the debut of Paderewski in November of the same year, the production of "Tod und Verklaerung" by the Philharmonic under Seidl on Jan. 9, 1892, the first American appearance of Dvorak as composer and conductor in October of the same year, the American debut of Strauss—all might be supplemented by a wearisome catalogue extending to Heifetz.

It is not, however, a card index that publishes the meaning of Carnegie Hall to this community, but the sum total of its content of musical influence. Year after year it has been the home of the performances most eagerly awaited, most discussed, and most potent in deepening and widening the musical experience of the town. The audiences which attend the major concerts here are composed of the men and women who get from music the best it has to give and who find in it the highest artistic culture of their lives. Through them there radiates from this Hall a sunshine of beauty which warms the heart of the entire community and makes Carnegie Hall a solar centre of fine ideals. It is good to know that through the liberality and public spirit of Mr. Simon the old Hall is to continue to be the home of the best music and that it has been equipped with that fundamental necessity of a great music auditorium, a modern and complete organ.



**I**HAVE always hoped for and advocated the retention of Carnegie Hall as the chief orchestral hall for New York, and congratulate you on your enlightened course to that end. I was present at the opening of the Hall in 1891, heard Tschaikowsky conduct one of the inaugural concerts and wrote a long description of the hall before the opening for *The New York Tribune*, with which I was at that time connected. It seems to me that its retention is most wise. Its situation, its excellent acoustics, the fact that it is a "going concern" and now, its new organ, appear to make the ambitious attempts for a new hall unnecessary, or worse. The difficulty of securing a new site equally good, the cost of a new building under present conditions, the uncertainty of the acoustics of a new hall, the practical certainty that the projectors and architect of a new hall would be tempted to make it too large for the best artistic results (Carnegie Hall is at about the limit of size for such results)—every consideration seems to me to make for the retention of Carnegie Hall which is now so happily assured as the result of your wise efforts and liberal and public-spirited policy. And now that there is what should be, and no doubt is, a fine new organ installed, and, I imagine, a little cleaning and smartening up of paint, etc., I think that New York is well out of a dangerous situation.



【 *Excerpts from letters to Robert E. Simon,  
Chairman of the Dedication Committee* 】



PIETRO YON AT THE CONSOLE

## The New Organ



AFTER more than a quarter of a century Carnegie Hall possesses an organ worthy of the admiration of musicians and music lovers. It is a distinctive achievement in organ building and is the result of a careful investigation, conducted by a committee of prominent New York organists, headed by Pietro A. Yon. After months of deliberation the committee selected as builders Geo. Kilgen & Sons, Inc., of New York and St. Louis. The organists, with Mr. Alfred G. Kilgen of this firm, then drew up the tonal design, one that has rarely been approached.

Outstanding are the mixtures, those stops which include the renowned *ripieni*, not single ranks of pipes but whole series of ranks on one special chest, used in Italian and other European organs but not employed to date by American organ builders. They are of vital importance in securing that blend of tonal beauty, for which Continental organs are famous.

The organ will, of course, reveal its qualities this evening. It is an instrument which is significant both as a solo instrument and as one suited to performing works for organ and orchestra. It is a masterpiece of the organ builder's art. New York's most important concert auditorium has at last an instrument on which the organ virtuosi of the world can perform, a situation hitherto impossible.

The builders of the instrument have upheld a high tradition, extending over several hundred years abroad and almost a century in America, dating back to their ancestor Johann Sebastian Kilgen, a French Huguenot, who built the first Kilgen organ in the seventeenth century. They have collaborated with Mr. Yon and his *confrères* with true artistic zeal in contributing to the treasury of important musical instruments in the United States an organ of the highest quality, the work of artists in the truest sense of the word.

Pietro Alessandro Yon, who has been selected as dedicatory organist, is one of the foremost performers of the day on his instrument. He is organist of St. Patrick's Cathedral, New York, and a composer of international reputation. Mr. Yon is the only musician who has the title of Honorary Organist of the Vatican, an honor conferred on him in recognition of his profound knowledge in the field of ecclesiastical music and his efforts in holding high the standards of music in the Roman Catholic Church.

As a concert organist he has achieved quite as noteworthy things as in the domain of the church. He is largely responsible for many of the improvements in the status of organ recitals in America in the past decade or more. He was among the first to play recital programs from memory; he has played and plays only compositions originally written for the organ, avoiding all transcriptions. Organ recitals in concert halls were practically never given in New York when Mr. Yon first appeared here, partly because the organs in our concert halls were so unsatisfactory and partly because the organists were for the most part not interesting enough players or personalities to attract an audience. And also as a result of free organ recitals in churches being a tradition, and a very bad one.

Mr. Yon has been identified with all of New York's concert halls. He made his first appearance in America playing the organ of the old Mendelssohn Hall; he played the opening of the Aeolian Hall organ back in 1912 and the opening of the Town Hall organ in 1921. It is fitting that he should be the first to play on the new Carnegie Hall organ, to which he has devoted his interest, cooperating with the builders in planning the specifications.

Editor-in-Chief of MUSICAL AMERICA.

# Program

1. Hymn of Glory ..... *O. Ravello*

PIETRO YON

ALBERT STOESSEL, *Conducting*

Mr. Yon has orchestrated the present number. A trumpet theme gives forth a clarion call. Note the persistence of the very brief theme; mark also the simple directness of the harmonic scheme, no matter where it goes. And mark finally the lightning-like flash of an unexpected lead.

2. Thanks Be to God ..... *Mendelssohn*

ORATORIO SOCIETY OF NEW YORK

WALTER DAMROSCH, *Conducting*

HUGH PORTER *at the Organ*

3. Allegro Moderato from First Sonata ..... *Mendelssohn*

In 1844-45 when Mendelssohn was writing his six Organ Sonatas, the instrument was exclusively the servant of the church; the concert organ was hardly dreamed of. In this opening movement we have the breadth and dignity of pure organ music, upon which is thrown the relief of some little contrapuntal treatment, contrasted strongly with an echoing Chorale, "Was mein Gott will".

- Adagio in A Minor ..... }  
Prelude—Fugue in D Major ..... } *J. S. Bach*

The music of Bach lives on, as fresh, as convincing, as appropriate today as it was two centuries ago. Why think about themes and structures when Bach is so able to speak in a living message that changes each year as mankind progresses, yet grows not old nor passes away as do treatments and structures?

PIETRO YON



INTERMISSION



4. Romanza from "Cavalliera Rusticana" ..... *Mascagni*

- Ernani involami, from "Ernani" ..... *Verdi*

GINA PINNERA, *Soprano*

ALBERT STOESSEL, *Conducting*

HUGH PORTER *at the Organ*

5. Peace Hymn of the Republic ..... *Walter Damrosch*

*Words by Henry van Dyke*

ORATORIO SOCIETY OF NEW YORK

ALBERT STOESSEL, *Conducting*

HUGH PORTER *at the Organ*

How exceedingly fitting that Dr. van Dyke's poem—written when the world had laid down its tarnished sword—should be sung today in our land when songs of peace have been the theme to unite the hearts and efforts of the greatest nations of the earth—and how fitting that it be sung to the music of Dr. Walter Damrosch.

*(The audience is invited to join in the singing of this hymn)*

# Program

6. Wotan's Abschied, from "Die Walküre" ..... *Richard Wagner*

REINALD WERRENRATH, *Baritone*

ALBERT STOESSEL, *Conducting*

HUGH PORTER *at the Organ*

7. DEDICATION ADDRESS

DR. HENRY VAN DYKE

8. American Indian Fantasie ..... *C. Skilton*

After the introductory theme there is the music of an Arapahoe Ghost Dance, or prayer for rain, common among the Indians of the desert country, followed by a passage of barbaric character leading to a pedal cadenza. The next section is a flute melody of the Winnebago Indians. After this number comes a gambling song of the Rogue River Indians in Oregon.

- Chimes of St. Marks' ..... *A. Russolo*

A quaintly appealing melody, against a background of Chimes. A scene of peaceful people gliding smoothly along in their gondolas—the hour of the Angelus in Venice, and among the other towers, the Chimes of old St. Mark's have added their summons to the hearts of a religious-loving people.

- Echo ..... *Pietro Yon*

An unusual piece of workmanship in the form of a double canon in unison, but so skillfully written that none of the usual pedantic atmosphere of the canon is apparent.

- Second Concert Study ..... *Pietro Yon*

This brilliant Etude de concert is built up on the chromatic scale. It develops a short theme for the manuals, repeated in the pedals (FF), with manual chromatic scales in thirds and sixths, and closes in major on the manuals, with long glissandi for the pedals.

PIETRO YON



INTERMISSION



9. [Pastorale and Finale] from First Symphony ..... *A. Guilmant*

The Pastorale is beautifully quaint and reposeful—unhurried in its contemplation of the world and all that is therein. An angelic choir interpolates the strains of a distant chorale.

The finale is an Allegro Assai. Again the Composer devises two themes and uses them well, not hesitating to resort to the chorale device; the chorale theme is ultimately used in the climax on full organ.

PIETRO YON

ALBERT STOESSEL, *Conducting*

10. Netherlands Hymn of Thanksgiving ..... *arr. Kremser*

ORATORIO SOCIETY OF NEW YORK

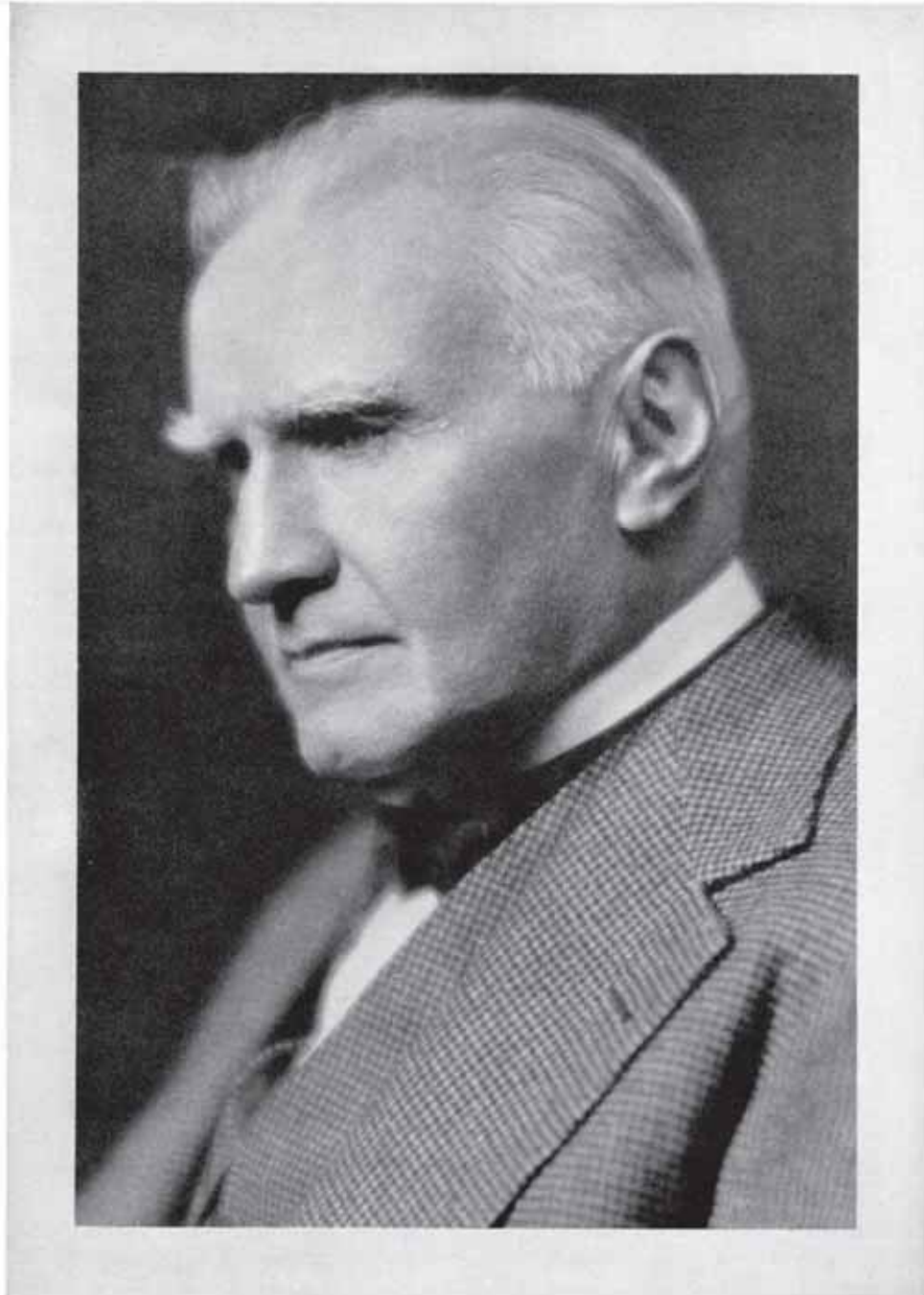
ALBERT STOESSEL, *Conducting*

HUGH PORTER *at the Organ*

*Incidental Solo by MR. WERRENRATH*

[Program Notes by T. Scott Buhrman, Editor of "The American Organist"]

*The Steinway is the official piano of the Oratorio Society*



DR. WALTER DAMROSCH

## Thanks be to God

From the Oratorio "Elijah" . . . . . Mendelssohn

Thanks be to God, He laveth the thirsty land.  
The waters gather, they rush along, they are lifting their voices.  
The stormy billows are high; their fury is mighty.  
But the Lord is above them and Almighty.

## \*Peace Hymn of the Republic

Words by Henry van Dyke

O, Lord our God, Thy mighty hand  
Hath made our country free;  
From all her broad and happy land  
May praise arise to Thee.  
Fulfill the promise of her youth,  
Her liberty defend;  
By law and order, love and truth,  
America befriend!

The strength of every State increase  
In Union's golden chain;  
Her thousand cities fill with peace,  
Her million fields with grain.  
The virtues of her mingled blood  
In one new people blend;  
By unity and brotherhood,  
America befriend!

Music by Walter Damrosch

O suffer not her feet to stray;  
But guide her untaught might,  
That she may walk in peaceful day,  
And lead the world in light.  
Bring down the proud, lift up the poor,  
Unequal ways amend;  
By justice, nation-wide and sure,  
America befriend!

Thro' all the waiting land proclaim  
Thy gospel of good-will;  
And may the music of Thy name  
In every bosom thrill.  
O'er hill and vale, from sea to sea,  
Thy holy reign extend;  
By faith and hope and charity,  
America befriend!

## Prayer of Thanksgiving

Netherlands Folk Song . . . . . arr. Kremser

We gather together to ask the Lord's blessing,  
He chastens and hastens his will to make known;  
The wicked, oppressing, shall cease from distressing,  
Sing praises to His name, He forgets not his own.

Beside us to guide us, our God with us joining,  
Ordaining, maintaining His Kingdom divine;  
So from the beginning the fight we were winning,  
Thou, Lord, wast at our side, Let all glory be Thine.

We all do extol Thee, Thou leader in battle,  
And pray that Thou still our Defender wilt be,  
Let thy congregation escape tribulation,  
Thy name be ever praised, Oh, Lord, make us free.



*The Honorary Committee on the Dedication of the Organ is indebted to W O R, for the broadcasting of this concert. Through the courtesy of this station, to-night's entertainment is carried to thousands of music lovers, to hundreds of patrons of the Hall whose requests for seats could not be filled. In keeping with its policy of broadcasting notable musical and cultural events from the Hall, it is particularly fitting that W O R should have offered its services on this occasion.*



ALBERT STOESSEL



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 Mrs. R. Schaefer  
 Mrs. W. Schmich  
 Miss L. Schumacher  
 Miss C. Segler  
 Mrs. F. A. Sheets  
 Miss M. Shenkman  
 Mr. L. A. Sherbourne  
 Miss May Sheret  
 Mr. H. Sichel  
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Miss L. M. Snyder  
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 Mrs. M. Spence  
 Mr. C. Sproenhle  
 Mrs. C. Sproenhle  
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 Miss I. Wilson  
 Mrs. A. E. Wood  
 Mr. J. Wooten  
 Mrs. L. A. Wooten  
 Mr. H. G. Wurthman

## Dedication Concert Symphony Orchestra

### Conductors

Walter Damrosch

Albert Stoessel

### First Violin

\*George Raudenbush  
 \*J. Danziger  
 \*J. Besrodny  
 \*Yasha Fishberg  
 Herman Spielberg  
 Harry Glickman  
 Jacques Jacobs  
 \*C. Vinicky  
 \*L. Zipkin  
 \*Sol Zavel  
 \*Franz Freund

### Second Violin

\*Ernest La Prade  
 \*Louis C. Pabst  
 \*Moe Risch  
 \*A. Kohout  
 \*Harry Fagin  
 \*L. Pruslin  
 \*J. Becker  
 \*E. Wildenhain  
 \*E. Barbot  
 \*M. Pollock

### Viola

\*G. Hammer  
 \*J. Kestenbaum  
 L. Fleitman  
 \*J. Altschuler  
 \*M. Hunkins  
 \*Ed. Tiersch

### 'Cello

\*N. Benditzky  
 \*S. Kliachko  
 \*N. J. Dinger  
 \*Gregory Aller  
 \*E. Rosanoff

### Bass

M. Bernstein  
 \*F. Fishberg  
 \*G. Koukly  
 H. C. Smith

### Flute

\*G. F. Possell  
 \*G. Rudy

### Oboe

\*Pierre Mathieu  
 \*F. Roche

### Clarinet

\*Jan A. Williams  
 \*C. E. Kuhlman

### Bassoon

\*Louis Letellier  
 \*W. Trute

### Horn

Wendell Hoss  
 \*A. Schneiderman  
 S. Pertchonok  
 \*R. Brown

### Trumpet

\*Gustav F. Heim  
 \*J. Lubalin  
 \*Ed. Tiersch

### Trombone

\*C. Gusikoff  
 \*Walter D. Lilleback  
 \*C. Eckhardt

### Tuba

\*F. Geib

### Timpani

\*K. Glassman

### Percussion

Joe Perrin  
 \*Hans Goettlich

### Harp

\*Joseph Pizzo

### Librarian

\*Felix Goettlicher

### Orchestra Manager

\*Hans Goettlich

Concertmaster  
 Michel Gusikoff

\* Former members of the New York Symphony Orchestra.



REINALD WERRENRATH

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HON. JAMES J. WALKER

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Cornelia King  
Peggy La Farge  
Mrs. Robert Lewis  
Mrs. E. L. Richards  
Mrs. William V. C. Ruxton  
Rosamond Starr  
Helen Stone

Katharine Swift  
May Swords  
Mrs. Fenton Taylor  
Nancy Trowbridge  
Louise Watts  
Natalie Watts

*Dedication Concert Manager*  
Marinobel Smith

# Specifications of the New 4 Manual with Floating Echo Carnegie Hall Organ

Great Organ					Pitch	Stops	Material	Pipes	Notes
16'	Major Diapason	Metal	73		32'	Bombarde	Reed	32	
8'	Principal	W & M	73		16'	Bombarde—No. 74 extended	Reed	12	32
8'	1st Open Diapason	W & M	73		16'	Tuba Profunda from No. 56	Reed		32
8'	2nd Open Diapason	Metal	73		16'	Contra Oboe from No. 29	Reed		32
8'	3rd Open Diapason	Metal	73		8'	Bombarde—No. 75 extended	Reed	12	32
8'	Gross Flute	Wood	73		Ripieno—13 Ranks . . . . . 416				
8'	Gamba	Metal	73		<b>Couplers</b>				
8'	Clarabel Flute	Wood	73		Swell to Great	8'	Swell to Pedal		4'
4'	Octave—No. 5 extended	Metal	12	73	“ “ “	4'	Swell to Choir		8'
4'	Flute Harmonic	Metal	73		“ “ “	16'	“ “ “		4'
2-2-3'	Twelfth	Metal	61	61	Choir to Great	8'	“ “ “		16'
2'	Flute Octaviantc—From No. 10	Metal			“ “ “	4'	Choir to Choir		4'
	Ripieno—10 Ranks	Metal	305		“ “ “	16'	“ “ “		16'
8'	Tromba	Reed	73		Solo to Great	8'	Choir Unisons		Off
4'	Tromba Clarion—No. 14 extended	Reed	12	73	“ “ “	4'	Solo to Choir		8'
Ripieno to draw 5 Rank of pipes and No. 1-4-8-9-11 of Great Organ Chimes					“ “ “	16'	Solo to Solo		4'
					Great to Great	4'	“ “ “		16'
					“ “ “	16'	Solo Unisons		Off
					Great Unisons	Off	Great to Pedal		8'
					Swell to Swell	4'	Swell to Pedal		8'
					“ “ “	16'	Choir to Pedal		8'
					Swell Unisons	Off	Solo to Pedal		8'
					Solo to Swell	8'	“ “ “		8'
<b>Swell Organ</b>									
16'	Bourdon		25		<b>Combinations Pistons</b>				
8'	Diapason Phonor	Wood	73		1-2-3-1-5-6	Great, Pedal Stops and Couplers			
8'	Viola Diapason	W & M	73		1-2-3-4-5-6	Swell, Pedal Stops and Couplers			
8'	Stopped Diapason	Metal	73		1-2-3-4-5-6	Choir, Pedal Stops and Couplers			
8'	Viole d'Orchestre	Wood	73		1-2-3-4	Solo, Pedal Stops and Couplers			
8'	Viole Celeste	Metal	73		1-2-3-4	Pedal Stops and Pedal Couplers			
8'	Salicional	Metal	61		1-2-3-4-5-6-7-8	Controlling all Stops and Couplers			
4'	Wald Flute	Metal	73		1-2-3-4-5	Five Cancellors, one for each manual; one for Pedal			
4'	Flute d'Amour—No. 17 extended	W & M	73		<b>Pedal Movements</b>				
4'	Violina	W & M	12	73	Great to Pedal Reversible.				
2'	Flautino—From No. 25	Metal	73		Balanced Swell Pedal.				
	Ripienino—5 Ranks	W & M	183	305	Balanced Choir Pedal.				
16'	Contra Oboe	Metal	73		Balanced Solo Pedal.				
8'	Cornopean	Reed	73		Master Pedal (lock down) connecting all Swells to Swell Organ Pedal.				
8'	Oboe—No. 29 extended	Reed	73		Balanced Crescendo-Maggiore.				
4'	Oboe Clarion—No. 31 extended	Reed	12	73	Balanced Crescendo-Minore.				
	Tremolo	Reed	12	73	Sforzando Pedal (lock down).				
					Harp Dampers Off.				
<b>Choir Organ</b>									
16'	Contra Gamba	Metal	73		<b>Echo Organ</b>				
8'	English Diapason	Metal	73		Pitch	Stops	Material		
8'	Violin Diapason	Metal	73		16'	Still Bourdon Tenor C	Wood	49	Notes
8'	Tibia Clausa	Wood	73		8'	Horn Diapason	Metal	61	Pipes
8'	Gamba—No. 34 extended	Metal	12	73	8'	Liebllich Gedackt	W & M	85	Pipes
8'	Melodia	Wood	73		8'	Vox Angelica	Metal	61	Pipes
8'	Viola	Metal	73		8'	Vox Aetheria	Metal	49	Pipes
8'	Viola Celeste	Metal	61		8'	Quintadena (syn)	W & M	61	Notes
4'	Gambett—No. 38 extended	Metal	12	73	4'	Fern Flute	W & M	61	Notes
4'	Melodia Flute—No. 39 extended	W & M	12	73	2'	Zart Flute	W & M	61	Pipes
4'	Flauto Traverso	W & M	73		8'	Musette	Reed	61	Pipes
2'	Piccolo—From No. 44	W & M	61		16'	Contra Horn	Reed	85	Pipes
8'	Corno di Bassetto	Reed	73		8'	Oboe Horn	Reed	61	Notes
8'	Horn	Reed	73		4'	Horn Clarion	Reed	61	Notes
8'	Orchestral Oboe	Reed	73		16'	Vox Humana T.C.	Reed	49	Notes
	Harp		49	Bars	8'	Vox Humana	Reed	73	Pipes
	Tremolo				4'	Vox Humana	Reed	61	Notes
					Chimes . . . . . 25 Tubes				
					Tremolo . . . . .				
<b>Solo Organ</b>									
8'	Stentorphone	W & M	73		<b>Echo Pedal Organ</b>				
8'	Flauto Mirabilis	Wood	73		16'	Echo Bourdon	Wood	12	Pipes
8'	Gross Gamba	Metal	73					32	Notes
8'	Gamba Celeste	Metal	61		16'	Contra Horn	Reed	12	Pipes
4'	Flute Overture	W & M	73					32	Notes
16'	Tuba Profunda	Reed	73		8'	Echo Flute	Wood	32	Notes
8'	Tuba Sonora	Reed	73		<b>Couplers</b>				
8'	Tuba Harmonic—No. 56 extended	Reed	12	73	Echo to Great	8'	Echo to Echo		16'
8'	Cor Anglais	Reed	73		“ “ Swell	8'	“ Unison		Off
4'	Tuba Clarion—No. 58 extended	Reed	12	73	“ “ Choir	8'	“ Pedal		8'
	Chimes—from Echo		25		“ “ Echo	4'	“ “		
	Tremolo				<b>Combinations Pistons</b>				
					1-2-3-4 Echo Stops and Couplers adjustable Moving Stop keys on and off.				
					Cancellor to Echo Stops.				
<b>Pedal Organ</b>					<b>Pedal Movements</b>				
32'	Diapason Resultant	Wood		32	Balanced Echo Pedal.				
32'	Bourdon (Low 5 Resultant)	Wood	27						
16'	1st Diapason	Wood	32						
16'	2nd Diapason from No. 1	Metal		32					
16'	Violine	Wood	32						
16'	Bourdon—No. 64 extended	Wood	12	32					
16'	Gamba—from No. 34	Metal		32					
16'	Liebllich Gedackt	Wood	32						
8'	Octave—No. 65 extended	Wood	12	32					
8'	Bass Flute—No. 68 extended	Wood	12	32					
8'	Violoncello—No. 67 extended	Wood	12	32					

### A FEW FIGURES ON THE NEW ORGAN:

The magnitude of this instrument may be visualized by a glance at the following figures: 4381 pipes; 6826 notes; 20,000 feet of insulated copper wire; 1500 feet of pure silver wire; 3000 electric magnets; 4 manual keyboards playable by the hands and one pedal keyboard playable by the feet.





