

Ingram, J. S. *The Centennial Exposition, Described and Illustrated*. (Philadelphia, Hubbard Bros., 1876) pp. 301-303. [p. 300 contains the often-reproduced illustration of the Centennial Organ as it appeared in the Exposition.]

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### Musical Instruments.

It was our intention to have entered somewhat at large into the merits of the various musical instruments exhibited. Want of space alone prevents our carrying out our intention. Those who remember the extreme beauty of the pianos, both as to tone and appearance, and the richness of the displays made in all that appertains to this department of fine art, will share our regret at having to dismiss so prematurely any further notice of the musical instruments, which contributed so materially to enhance the pleasure of the visitors to our Exhibition.

### Organs.

In the Main Building, located in the central space, on the eastern gallery, was the very large and powerful "Centennial" organ, built and exhibited by Hook & Hastings, of Boston, Massachusetts. This organ was an instrument of gigantic proportions, being much larger than the celebrated Peace Jubilee organ.

The organ had four manuals and a "thirty-two feet" pedal, and nearly 3,000 pipes. It had thirty-nine stops, and four banks of keys. The longest pipe was thirty-two feet in length, and the shortest less than one inch. All the registers were operated by pneumatic appliances, and the stentorian, tuba, and mirabilis stops were controlled by a heavy pressure of wind, which gave them a tone so full that they could be heard above the combined harmonies of the great organ. On the right and left sides of the keyboard were very important additions called the wind and crescendo indicators, while the pedals were so arranged that by one motion the softest sounds could be gradually and almost imperceptibly increased to the thundering tones of the full instrument. It, in short, comprised every essential principle and device, and produced all the effects of the most delicate instruments, as well as the most powerful and pervading tones.

The exterior comprised groups of metal and wood pipes, sustained by ornamental bands, above a substantial casing of walnut wood. The larger metal pipes were grouped at the sides; between them, raised on a light, open arcade, were smaller pipes; behind and over which appeared the tops of the pipes of the solo organ; while above and back of all

were seen the tops of the thirty-two feet Bourdon pipes. Large pedal pipes of wood formed the front corners, and others were ranged across the ends in regular gradation. Passages traversed it in every direction in each of its four stages, or stories, connected by stairways, which gave ready access to visitors. It was forty feet high, thirty-two feet wide, and twenty-one feet deep. The organ, when boxed, weighed 63,500 pounds (over thirty tons), and required five large freight cars to transport it from Boston.

Three concerts daily were given upon it by eminent organists from all parts of the country, and crowds of delighted visitors continually surrounded this grand instrument, the tones of which filled the vast building —1,900 feet long—from end to end.

There was another organ, which was also of special interest to amateurs as well as to professional musicians. This was the one in the north gallery of the Main Building, built by H. L. Roosevelt, of New York. This instrument had forty-six stops and three manuals, while the keyboard was connected with the pipes by a combination of the tubular and pneumatic actions. The chief feature in this organ was, that the performer was not obliged to change his stops with every variation of the composition, for by a simple index at either hand, he could arrange all the desired combinations before beginning to play, and then, by touching one or more pedals, could bring these into action as he proceeded.