

“Bringing the World to Columbus”

The Methodist Centenary Möller Organ

ROLLIN SMITH

THE CENTENARY CELEBRATION of American Methodist Missions in Columbus, Ohio, commemorated the 100th anniversary of the founding of the board of missions by an African American missionary, John Stewart, who went from Marietta, Ohio, to what is now Upper Sandusky in 1819 and began a mission among the Wyandotte Indian Nation. A more fundamental reason was the reunion of the church, North and South, which, since 1844, had been split by disputes about slavery.¹ The celebration was held in Columbus, the capital of Ohio, because for more than a century Methodists had been the largest religious denomination in Ohio: 100,000 Methodists lived two hours or less from Columbus, and eight of the ten largest cities in the United States were within 500 miles of the city.

The site of “the Methodist World’s Fair” was the State Fairgrounds. From June 20 to July 13, 1919, eight large pavilions representing work and progress of Methodist missionaries included hundreds of cultural artifacts and featured live exhibits of Methodist converts and reconstructions of their homes in distant lands: China, Africa, India, Japan, Korea, the Philippines, Latin America, and Europe (with Russian, French, and Italian sections). More than 16,000 exhibits were displayed, representing 37 countries.²

The Coliseum’s indoor arena was floored and fitted with seats to provide for 10,000 people. A stage was installed at an

estimated expense of \$15,000,³ with a proscenium flanked by decorative display organ pipes.⁴

Columbus carpenters, contracted by the Methodist Church, built a gigantic movie screen, 135 feet wide by 146 feet high (about twice the size of the largest drive-in screens of the 1950s). Glass lantern slide shows, silent motion pictures, and amateur missionary films were viewed by audiences of up to 75,000 each night. Movie producer D.W. Griffith captured the festivities on film in memory of his mother, a devout member of the Methodist Episcopal Church, South.

Dignitaries who spoke at the fairgrounds, included General John J. Pershing, William Jennings Bryan and former president William Howard Taft, but the most exciting speaker was surely the evangelist Dr. Edmund Soper, who, on June 27, used a bullhorn to preach a sermon from an army dirigible to 10,000 people on the ground below.

Music was provided by the famous Rainbow Division Band, recently returned from active duty in the Great War; an orchestra of members of the Cincinnati Symphony; a 100-piece Trombone Choir; a 2,500-voice chorus; a 1,500-voice children’s choir; a Kaffir choir from South Africa; and an endless number of quartets, soloists, and bands.

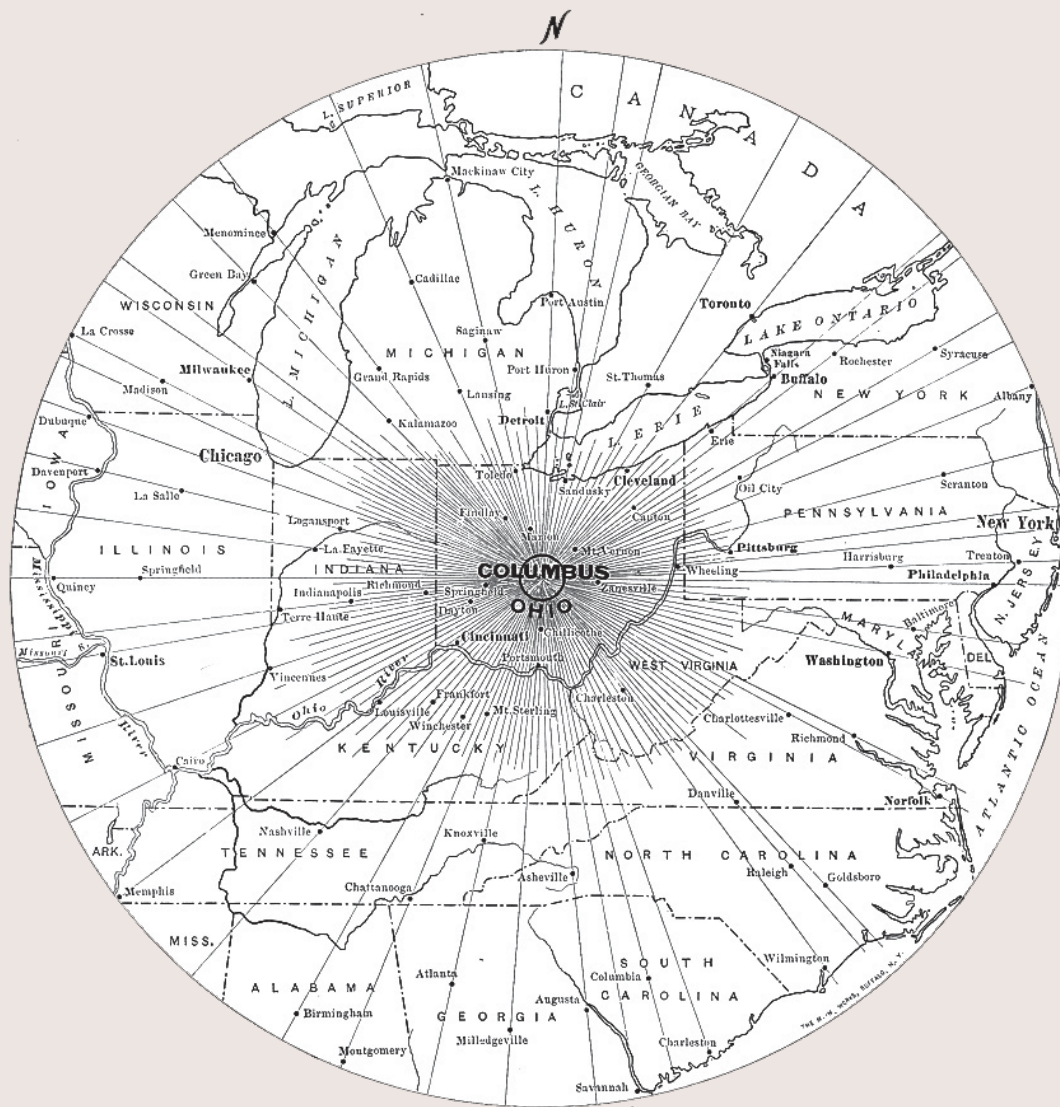
The music director of the Centenary was William J. Kraft (1872–1959), elder brother of Edwin Arthur Kraft (1883–

1. “Making Plans to Care for 250,000 at M.E. Centenary,” *Columbus Dispatch* (Feb. 21, 1919): 3.

2. William C. Freeman, “Centenary Celebration Columbus,” *Columbus Dispatch* (July 4, 1919): 9.

3. “Centenary Plans Arousing Great Deal of Interest,” *Columbus Dispatch* (Feb. 22, 1919): 3.

4. “Centenary Organ Will Be One of World’s Largest,” *Columbus Dispatch* (May 23, 1919): 29.



1962), organist of Trinity Cathedral, Cleveland.⁵ When the exposition began in the Coliseum on Friday, June 20, after opening exercises at one o'clock, William J. Kraft played an hourlong organ recital to 10,000 people.⁶

The greatest attraction of the celebration was a religious pageant, *The Wayfarer*, a modern passion play, combining drama, opera, and oratorio, written by James E. Crowther. It sold out nightly; 140,800 tickets were bought for 23 three-hour performances. An allegorical tale that spanned 2,500 years, *The Wayfarer* began with the scene of a ruined village in Flanders just as Allied and American troops drive out the Germans. Subsequent scenes included a screaming exit from Babylon of Hebrew slave girls held in captivity for the decep-

tation of the Gentiles, the sudden bursting of the light of the Star of Bethlehem over the Judean plains, the sight of real sheep guarded by the shepherds of Bethlehem, and the March to Calvary described by a witness to a throng before the gates of Jerusalem. The pageant covered history from the Babylonian Captivity to the New Jerusalem, and ended with a final blessing that included children of 24 nations and representatives of the armed forces as well as Abraham Lincoln and George Washington. Noted actors played the two lead characters: Henry Herbert as the Wayfarer and Blanche Yurka as Understanding. The cast of 1,500 players, a chorus of 1,000, and an orchestra of 75 brought the total of participants to about 3,000.⁷ The music consisted of an overture, four anthems, a "March of the Nations," and a postlude by Kraft, interspersed with excerpts from Handel's *Messiah*, Gounod's "Unfold, Ye Portals Everlasting," Faure's "The Palms," Rossini's "Inflamatus et accensus," "Te sol quest'anima" from Verdi's *Attila*, and Will C. Macfarlane's "Ho, Everyone That

5. William J. Kraft was a 1902 graduate of Yale University and earned an FAGO in 1903. He was a Mosenthal Fellow at Columbia University in 1904 and from 1905 to 1915 was organist and assistant instructor in music at Columbia University's summer session; from 1912 he was associate professor at Columbia's Teachers College. By 1923 he was teaching at the University of California at Berkeley and by 1930 was teaching at UCLA.

6. Rossiter G. Cole, *Rhapsody*; Joseph Callaerts, *Intermezzo*; Saint-Saëns, *Le Cygne*; Benjamin Godard, *Berceuse*; Handel, "Hallelujah Chorus."

7. More than two feet of documentation is held in *The Wayfarer* collection, in the Hargrett Rare Book and Manuscript Library at the University of Georgia.



The Coliseum interior

Thirsteth.” The scene in the garden of Joseph of Arimathea was accompanied by Mascagni’s “Easter Hymn,” from *Cavalleria Rusticana*, and the climax, “The Nations Thronging through the Portals of the Future,” was accompanied by 1,000 voices singing the “Hallelujah Chorus.”⁸ The production not only was a conglomeration of Everybody’s Favorite Sacred Music but also was well done, professionally directed, and inspiring for thousands of those in attendance.

THE MÖLLER ORGAN

A contract for a four-manual, 55-rank organ was signed on December 19, 1918, five weeks after the end of World War I. The Möller factory contract ledger No. 5 in the Organ Historical Society Library and Archives is signed by George M. Fowles, treasurer of the Columbus exposition. According to the announcement in the March 1919 issue of *The Diapason*, the organ was designed by Caleb W. Cameron, who had just joined the Möller firm in January 1919. M.P. Möller said that “I know of no organ in the country which has the power or so many modern appliances as that built for the centenary celebration. It probably will hold the record for being the largest organ used for any religious gathering in the world.”⁹

8. The play was presented at Madison Square Garden in New York from December 15, 1919, to January 15, 1920. Henry Hadley conducted, and a large volunteer chorus was assembled by Tali Esen Morgan. “Hadley to Lead ‘The Wayfarer,’” *New York Times* (Oct. 27, 1919): 9.

9. “Planning Great Musical Treat for Centenary,” *Columbus Dispatch* (July 8, 1919): 23.

So that the organ would not obstruct the view from any seat, four chambers were built at the back of the auditorium and were hung from the roof trusses. An eight-rank Stage division with one Pedal stop was located on the stage at the opposite end of the building. The interior of the Coliseum was 304 feet long by 202 feet wide (by comparison, Notre-Dame Cathedral is 420 feet long by 157 feet wide). The organ covered 900 square feet, contained 21 miles of wire, and weighed

THE LARGE

PIPE ORGAN

In the COLOSSEUM at the

CENTENARY CELEBRATION

COLUMBUS, OHIO

Was built by

M. P. MOLLER

HAGERSTOWN, MARYLAND

Specifications and estimates on request

Möller Organ ad

The Christian Advocate, June 16, 1919

approximately eight tons; blowers furnished 6,300 cubic feet of air per minute.

Because World War I had caused a great demand for iron and steel products,¹⁰ the organ business in 1919 was facing a metal shortage. Irrespective of how other builders addressed the issue, Möller met the challenge by providing wood basses for many ranks. The first 12 notes of all Diapasons were wood, as were all flute ranks except the Great 4' Harmonic Flute—even the Flute Celeste. The basses of most strings were wood (Stage and Great Gambas, Swell 16' Contra Viole, and the Choir Gemshorn and Dulciana). The bottom three octaves of the Solo 16' Tuba had wood resonators (with another 12 basses for the 32' Pedal extension). Both 32' Pedal flue stops, extensions of manual 16' ranks, had an extra five pipes (G–B) and continued down from F[♯] to C as resultants (16' + 10 $\frac{3}{4}$ '). Expense was saved with the 16' extensions of the Great Open Diapason and Trumpet going down only to tenor C. The 4' stops were extensions of 8' ranks, except for the 4' Flutes on the Great, Swell, and Choir, which were independent and unified as the 2' of each manual.

The Great had a three-rank mixture composed of an independent 2 $\frac{3}{4}$ ', the 2' Piccolo (itself extended from the 4' Harmonic Flute), and the Flute Celeste playing at 1 $\frac{3}{5}$ ' (although it would have run out of pipes at g^{♯2}). The three-rank Swell Dolce Cornet is listed as 61 pipes—probably a 2 $\frac{3}{4}$ '—and as it was listed later at Evansville, Indiana, drew the 2' Flageolet and the Viole d'Orchestre at 1 $\frac{3}{5}$ '.

The contract stoplist did not have Tremolos for the Stage Organ or the Solo, but they appear on the console drawknobs.

The organ was "dedicated" at a potpourri concert on the evening of June 13 that included Metropolitan Opera soprano and Victor and Columbia recording artist Margaret Romaine, famous Methodist oratorio baritone Earl R. Cartwright, and Raoul Vidas, an 18-year-old Romanian violinist. The program opened and closed with selections by the Rainbow Division Band.

William J. Kraft played after the band, in the middle of the program (sandwiched between the soprano and the violinist), and the "Hallelujah Chorus" before the final band numbers.

	I.	
Paean		H. Alexander Matthews
Swan Song		Camille Saint-Saëns
Scherzo and Canon		Salomon Jadassohn
	II.	
Evensong		Edward F. Johnston
Intermezzo		Joseph Callaerts
Supplication		J. Frank Fryssinger

10. The National Archives: The Cabinet Papers, Industry, Agriculture and Commerce. "End of the First World War."

<https://www.nationalarchives.gov.uk/cabinetpapers/themes/end-of-the-first-world-war.htm>

Monster Methodist Centenary Concert

GREATEST MUSICAL EVENT IN OHIO'S HISTORY
FRIDAY EVENING, JUNE 13, AT THE COLISEUM

Introducing the Trombone Choir of 100

Under Frank M. Sutphen, Director

Rainbow Band, Heroes of France

Under Lieutenant W. A. Sands

The \$50,000 Pipe Organ
Will Be Dedicated by Professor W. J. Kraft of Columbia University

Margaret Romaine,
The Brilliant Prima Donna Soprano of the Metropolitan Grand Opera Company of New York, Will Sing

RAOUL VIDAS, Famous Boy Violinist of France, Musical Sensation of the Hour, will play
A Combination of World Famous Talent Never Gathered Outside of New York

All Central Ohio Is Interested—Any Methodist Can Sell You a Ticket General Admission 50 Cents
Reserved Seats \$1.00
Box Seats \$1.50 Reservations Can Be Made at Heslin's Music Store, 168 North High Street

There Are Plenty of Good Seats Available—Remember the Coliseum Seats 7500 People

Monster Methodist Centenary Concert

The organ was first heard after 45 minutes of popular selections by the band. Because of the newspaper publicity about the artists, the audience treated the inconsequential organ pieces as interludes played between the main attractions and kept up "continuous and unsubdued conversation."¹¹

The major attraction of the concert was the vested trombone choir of 100 men and women, the idea of Herman Bellstedt, a noted cornetist, bandmaster, and professor of wind instruments at the Cincinnati Conservatory, who considered "the modern trombone the practical equivalent of the horn used by the Children of Israel in the memorable contest given in [Judges 7:16–19]."¹²

And [Gideon] divided the 300 men into three companies, and he put a trumpet in every man's hand. . . . "When I blow with a trumpet, I and all that *are* with me, then blow ye the trumpets also on every side of all the camp, and say, 'The sword of the LORD, and of Gideon. . . .'" And the three companies blew the trumpets . . . And they stood every man in his place round about the camp: and all the host ran, and cried, and fled.

The Trombone Choir played Gounod's *Marche Romaine* and a harmonization of "America," especially prepared for the concert by Edgar Stillman Kelley, then teaching at Western College for Women in Oxford, Ohio, "probably the most conspicuous American composer of the day."¹³ *The Diapason* correspondent wrote that "it was found necessary to augment this organization at the last moment with professionals from

11. *The Diapason* (July 1919): 5.

12. Planning Great Musical Treat for Centenary," *Columbus Dispatch* ((July 8, 1919): 23.

13. "Noted Vocalist Now in Columbus for Concert," *Columbus Dispatch* (June 12, 1919): 6.

THE METHODIST CENTENARY
COLUMBUS, OHIO
M.P. MÖLLER, OP. 2626, 1919

Contract: December 19, 1918, \$30,000

Compass: Manuals, 61 notes, C–c⁴

Pedal, 32 notes, C–g¹

Wind pressure 10", Solo 15"

All manual ranks are 73 pipes unless indicated

Pipes are metal unless indicated

Pitch A435

GREAT (enclosed)

- 16 Open Diapason* (t.c., ext. 8' Geigen)
- 16 Bourdon (wood)
- 8 1st Open Diapason* (1–24 wood, 35–73 leathered)
- 8 2nd Open Diapason (1–12 wood)
- 8 Geigen Principal* (1–12 wood)
- 8 Doppel Flute (wood)
- 8 Gross Flute* (wood)
- 8 Gamba (1–12 wood)
- 8 Clarabella (wood)
- 8 Flute Celeste (wood, t.c., 61 pipes)
- 8 Gedeckt (ext. 16' Bd.)
- 4 Octave (12 pipes, ext. 2nd Diap.)
- 4 Harmonic Flute
- 4 Flute d'Amour (ext. 4' Harm. Fl.)
- 2 Harmonic Piccolo (ext. 4' Harm. Fl.)
Mixture 3 rks. (12–15–17) 2 $\frac{2}{3}$ +2' Piccolo+1 $\frac{1}{2}$ ' Fl. Celeste
- 16 Tuba Profunda (Solo)
- 16 Trumpet (t.c., ext. 8')
- 8 Harmonic Tuba (Solo)
- 8 Trumpet
- 4 Clarion (Solo)

*unenclosed section

8 adjustable combination pistons for each manual

Unison cancels on Swell, Choir, and Solo Organs

3 pistons at right to operate Nos. 6, 7, and 8

8 pedal studs duplicate pedal pistons

Stage by Great Pistons

All Swell On / Off push buttons in key check

Great to Pedal reversible

Crescendo Pedal with double touch to make Sforzando Pedal

EXPRESSION PEDALS

Great
Swell
Choir
Solo

SWELL (enclosed)

- 16 Gedeckt (wood, 85 pipes)
- 16 Contra Viole (1–12 wood, 85 pipes)
- 8 Diapason Phonon (1–12 wood, leathered)
- 8 Open Diapason (1–12 wood)
- 8 Stopped Diapason (ext. 16')
- 8 Flute Traverso (wood)
- 8 Spitz Flute (1–12 wood)
- 8 Viola (ext. 16' Viole)
- 8 Salicional
- 8 Viole Celeste (61 tin pipes)
- 8 Viole d'Orchestre (tin)
- 8 Viola d'Gamba
- 4 Octave (ext. Open Diap.)
- 4 Wald Flute (wood, inverted mouths)
- 4 Flute (ext. Fl. Traverso)
- 4 Salicit (ext. Salicional)
- 2 Flageolet (ext. 4' Wald Fl.)
Dolce Cornet 3 rks. (61 pipes [*sic*])
- 16 Contra Fagotto (73 pipes)
- 8 Fagotto (ext. 16')
- 8 Cornocean
- 4 Clarion (ext. Cornocean)
Tremolo
- 8 Vox Humana
Vox Humana Tremolo*

*Draws with the Vox Humana

SOLO

- 8 Stentorphone (1–12 wood, leathered from c)
- 8 Philomela (wood)
- 8 Cello
- 8 Vibrant String (celeste)
- 4 Flute (ext. Philomela, 61 notes)
- 16 Tuba Profunda* (97 pipes, 25" wind)
- 8 Cor Anglais (61 pipes)
- 8 Harmonic Tuba (ext.)
- 4 Clarion (ext.)
Tremolo

*1–36 wood resonators, harmonic at f^{#1}, double harmonic at f²

CHOIR (enclosed)

16 Quintaten (85 pipes, 1–24 wood)
 8 Open Diapason (1–12 wood)
 8 Geigen Principal
 8 Quintadena (ext. 16')
 8 Concert Flute (wood)
 8 Gemshorn (1–12 wood)
 8 Dulciana (1–12 wood)
 4 Octave (ext. 8' Diap.)
 4 Fugara (ext. Gemshorn)
 4 Flute (ext. Concert Fl.)
 4 Hohl Flute (wood)
 2 Piccolo (ext. Hohl Fl.)
 8 French Horn (61 pipes)
 8 Orchestral Oboe (61 pipes)
 8 Clarinet (61 pipes)
 Tremolo
 Chimes (20 1½' tubular, a–e²)

STAGE ORGAN (enclosed)

8 Open Diapason (1–12 wood)
 8 Gross Flute (wood)
 8 Gamba (1–12 wood)
 8 Gemshorn (61 pipes)
 8 Melodia (wood, 61 pipes)
 8 Celeste (t.c., 49 tin pipes)
 4 Octave (ext. Open Diap.)
 4 Flute (ext. Gross Fl.)
 4 Gambette (ext. Gamba)
 8 Tuba (61 pipes,
 harmonic from tenor C)
 Tremolo
 Harp (49 bars)

STAGE PEDAL

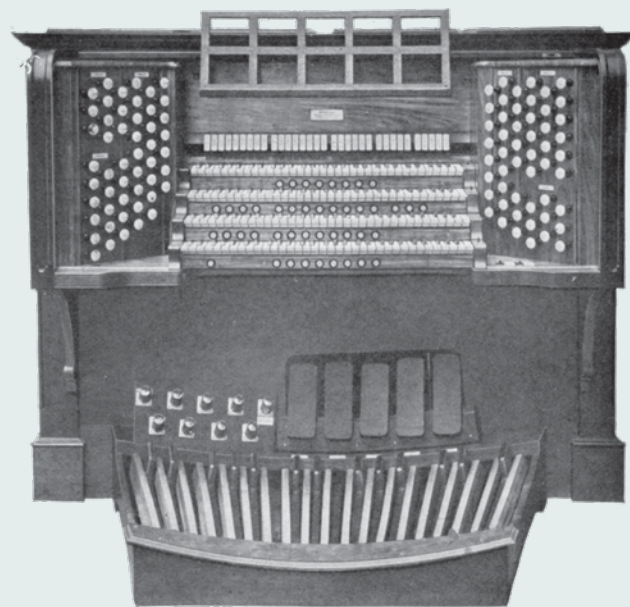
16 Bourdon (wood, 44 pipes)
 8 Flute (ext.)

PEDAL

32 Dbl. Open Diapason (wood, ext. 16' + G–B, C–F[♯] resultant)
 32 Contra Bourdon (wood, ext. 16' + G–B, C–F[♯] resultant)
 16 Open Diapason (wood, 44 pipes)
 16 Violone
 16 Bourdon (44 pipes, 10" wind)
 16 Contra Viole (Sw.)
 8 Octave Bass (ext. 16')
 8 Flute (ext. 32')
 8 Cello (Solo Cello & Vibrant String)
 32 Contra Bombarde (ext. Solo, 12 pipes, 20" wind)
 16 Tuba Profunda (Solo)
 16 Contra Fagotto (Sw.)
 8 Harmonic Tuba (Solo)
 4 Clarion (Solo)

COUPLERS

Pedal Octaves
 Great to Pedal 8, 4
 Swell to Pedal 8, 4
 Choir to Pedal 8, 4
 Solo to Pedal 8, 4
 Great 4
 Swell to Great 16, 8, 4
 Choir to Great 16, 8, 4
 Solo to Great
 Swell 16, 4
 Choir to Swell 16, 8, 4
 Solo to Swell
 Choir 16, 4
 Swell to Choir 16, 8, 4
 Solo 16, 4
 Swell to Solo 16, 8, 4



The Console of Möller Op. 2626

other cities, so that it may not yet have reached its crest of excellence.”¹⁴

The Möller was heard nightly in *The Wayfarer* (played by the wife of the director, Montgomery Lynch, of Seattle, Wash.) and during the multitude of services held in the Coliseum by William Kraft, but it finally came into its own in July when Edwin Arthur Kraft played three evening recitals on July 1, 2, and 3. For the first time the organ was heard in large-scale works (Wagner’s Overture to *Tannhäuser*, the Liebestod from *Tristan and Isolde*, Introduction of the third act of *Lohengrin*, and the *Ride of the Valkyries*; the Final of Vierne’s First Symphony; Dethier’s *Caprice—The Brook*), and many incidental works. The next week Albert Riemenschneider of Baldwin-Wallace College played two recitals.

By July 15 it was predicted that the total proceeds for the Centenary would not be less than \$120 million, which was

\$5 million above the goal set. The total cost of the exhibition was \$1 million, and gate and pageant receipts amounted to \$500,000.¹⁵ Before the exposition pledges amounted to \$160 million, but the amount collected fell far short of that pledged. Sources differ on how much money was raised and spent on the observance, but in any event, the organizers were astonished at the huge amounts raised.

It was understood that the organ was installed temporarily in Columbus and that it would be sold when the Centenary closed. Dr. Alfred F. Hughes, former pastor of Columbus’s Third Avenue Methodist Church, then president of the University of Evansville, was instrumental in interesting the mayor and city officials of Evansville, Indiana, in buying the organ for the new Soldiers and Sailors Memorial Coliseum, then just two years old. Seibert Losh, who had left Möller in December 1918, was in charge of finding a buyer and soon reached an agreement

14. “Columbus Coliseum Organ Is Dedicated,” *The Diapason* (July 1919): 5.

15. “Raise \$120,000,000 Fund,” (*Cleveland*) *Plain Dealer* (July 15, 1919): 7.

with the Municipal Auditorium of Macon, Georgia. "Loesch [sic] claimed that he had full right to dispose of the instrument for \$30,000 and had accordingly drawn a contract which he presented to the commission not for their approval but as a deal completed."¹⁶ A problem arose when Macon wanted Losh to install the organ, but demanded a guarantee of satisfaction for five years. Neither the Columbus commission or the Möller Company would guarantee Losh's work. At one point in the negotiations, Macon agreed to take the Stage Organ; it was too loud to be suitable for an Echo organ, and Möller had agreed to build a new Echo division for Evansville. Macon's financial arrangement was to pay partly in cash and the rest in municipal bonds.¹⁷ Evansville offered all cash, and Dr. Hughes swayed the Columbus Methodists with Evansville's having subscribed \$500,000 to build a local Methodist college. The day before the Centenary closed, it was announced that the organ had been sold to the City of Evansville, Indiana, for \$30,000. The Stage division was included, after all, and was installed at the opposite end of the building as the Echo Organ. Macon, Georgia, did buy a Möller organ in 1924: a four-manual with about 56 ranks for its Municipal Auditorium.

The Centenary's Opus 2626 was installed in the Evansville Coliseum in four months and dedicated on November 18, 1919, by the city's first municipal organist, James R. Gillette. A clever feature was an improvisation on themes submitted by the audience. The following night Gillette played a recital of organ music by American composers.

The advent of sound film, radio, and the phonograph rang the death knell for municipal organs. They were installed in enormous halls—not to mention coliseums—in which the reduced audiences were dwarfed by their surroundings (the summer recitals in the Cincinnati Music Hall had dwindled to seven people), and government officials were quick to realize the futility of luring the public to hear organ music. Thus, it is surprising that in July 1931, when the Evansville Coliseum was remodeled at the cost of \$65,000, there was still concern for the organ, and two "experts" were called in to appraise its "possibilities, or lack of them."¹⁸ With favorable reports from the "organ architects," on September 17, 1931, the city began soliciting bids for rebuilding the organ and installing an automatic player—an eccentric request since by then, organ companies had all but ceased manufacturing players. The estimated cost of rebuilding the organ was \$6,000¹⁹ and furnishing and installing the player \$2,000.



Soldiers and Sailors Memorial Coliseum, Evansville

Möller submitted a bid on November 2, and agreement was reached on a price of \$7,895 (\$146,000 in today's currency).

In the end, the original console remained but was placed near the left side of the orchestra pit and fitted with a 30-foot flexible cable; an Artiste player in an upright oak cabinet was installed. The organ chambers were moved to either side of the stage (Great and Choir on the right; Swell and Solo on the left). The swell shades of the Swell opened into both the stage and the auditorium; the Solo swells opened into the auditorium only. A new adjustable combination action was installed with silver contacts directly wired to the organ, eliminating the original relays, and new windchest primaries were installed with self-contained magnets and armatures.²⁰ The rebuilt organ was assigned the number Opus 6059.

The organ was used in recitals by local organists and several times when the Evansville Chapter of the American Guild of Organists sponsored famous players. Marcel Dupré came to Evansville on November 5, 1939. He appeared with his pianist daughter, and at the end improvised variations on "A Tisket, a Tasket" and a symphonic scherzo on "Pop Goes the Weasel."²¹ Virgil Fox played in 1942, and again in 1953. E. Power Biggs was heard first in 1945 and on November 7, 1949, with the Evansville Philharmonic, playing a Handel Concerto and Sowerby's Organ Concerto in C.

The organ gradually fell into poor condition, and in September 2013, the University of Evansville purchased it and put it in storage. There are tentative plans to restore it and install it in Neu Chapel at the university.

The author would like to thank Robert Nicholls for his help in researching the organ in Evansville and John Schreiner for the countless hours he spent in documenting the instrument.

16. "Hard Plugging Won Pipe Organ: Dr. Hughes Relates Details of Fight for Instrument for Coliseum," *Evansville Courier* (July 13, 1919): 1.

17. "Hard Plugging Won Pipe Organ," 1.

18. "New Coliseum Organ Will Be Given Test," *Evansville Press* (July 24, 1931): 9.

19. Almost two years after the stock market crash, this would have been almost \$111,000 in today's currency; by the time the work was completed in 1932, the equivalency would have risen to \$124,000.

20. Specification Plan No. 3104 (Sept. 17, 1931) in the OHS Library and Archives.

21. "Console Master's Dazzling Interpretations Thrill 1,500," *Evansville Courier* (Nov. 6, 1939): 2.