The Story Behind the INDIANA UNIVERSITY ORGAN

". . . music, the wondrous link with God that gives to each according to his need . . ."

RICH in historical associations, the Indiana University Organ is a masterpiece of the art of organ construction. Today, as when built in 1889 for the famous Chicago Auditorium, it stands recognized in size and tonal perfection as one of the great organs of the world.

This instrument of musical beauty is in its second home through the interest and generosity of William H. Barnes, A. B. Harvard, 1914, D. Mus. Park College, 1931, D. Mus. Baylor University, 1945, organ architect

and recitalist of Chicago. To its rebuilding and installation the University contributed approximately $50,000 and its home, the Auditorium.

The University Organ was built by Hilborne L. Roosevelt, of New York, recognized as the finest organ builder of the last half of the Nineteenth Century. It thereby was long known as "The Great Roosevelt Organ." When dedicated it was the largest organ in America. As rebuilt by the Aeolian-Skinner Organ Company, of Boston, under the personal supervision of Dr. Barnes, it is one of the largest organs on an American college campus.

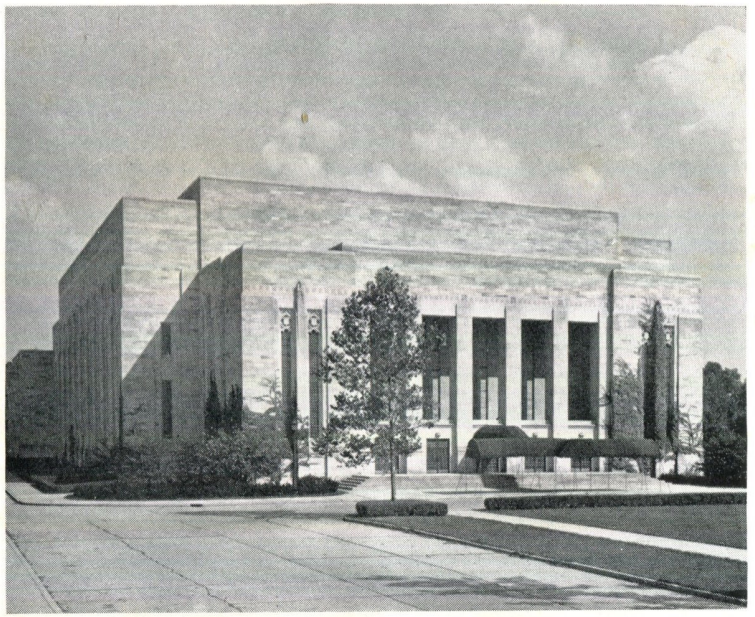
The original home of the University Organ, the Chicago Auditorium, was for years preceding and after the turn of the century the musical center of the Middle West. There appeared the celebrated Theodore Thomas Orchestra, the Chicago Opera Company, and the then leading concert artists of the world. At its dedication on December 9, 1889, President Benjamin Harrison and Vice-President Levi P. Morton were present, the great prima donna Adelina Patti sang "Home, Sweet Home," and Clarence Eddy, dean of American organists, accompanied by the Thomas Orchestra, played the specially commissioned composition, "Triumphal Fantasie," by the French organist and composer, Theodore Dubois.

In its second home, the Indiana University Auditorium, the Organ again is in a musical center. Dedicated in 1941 after construction at a cost of more than a million dollars, the University Auditorium has seen in concert the outstanding artists and leading orchestras of the more modern day. Here New York's Metropolitan Opera Company in 1942 made its first appearance on an American college campus and here it has returned year after year. Here, as was said at the time of dedication, "through the years will come the people of Indiana to be inspired and to have their lives enriched through the artistry of music, drama, and the lecture; here students of the University through many generations will find those cultural values that burnish the gold mined in classrooms and laboratories."

The Chicago Auditorium

AN AUCTIONEER'S hammer thud after the words, "Going . . . Going . . . Gone!" on July 10, 1942, marked the end of one epoch and the beginning of a new era for the once "Great Roosevelt Organ" and now the Indiana University Organ.

The scene was Chicago's once marveled Auditorium, which was being dismantled. Tall Dr. William H. Barnes, Chicago organ architect and recitalist, stepped forward with a check for one thousand dollars in hand. Known as a doctor of sick organs, he had bought the Auditorium organ, which fifty-three years earlier had been built at a cost of $65,000. The organ had not been used for twenty-five years but was bid in because Dr. Barnes in his love for organs could not see it junked. The new owner, however, soon realized he had a problem on his hands. He and six other men worked for three weeks to tear it down. Then came the question



The Indiana University Auditorium

of storage. Dr. Barnes decided to place it in the basement of the First Baptist Church of Evanston, where for years he has been the organist. There covered with Auditorium dust it was to remain until Dr. Barnes could find a building in which it could be relocated after having been restored to usefulness.

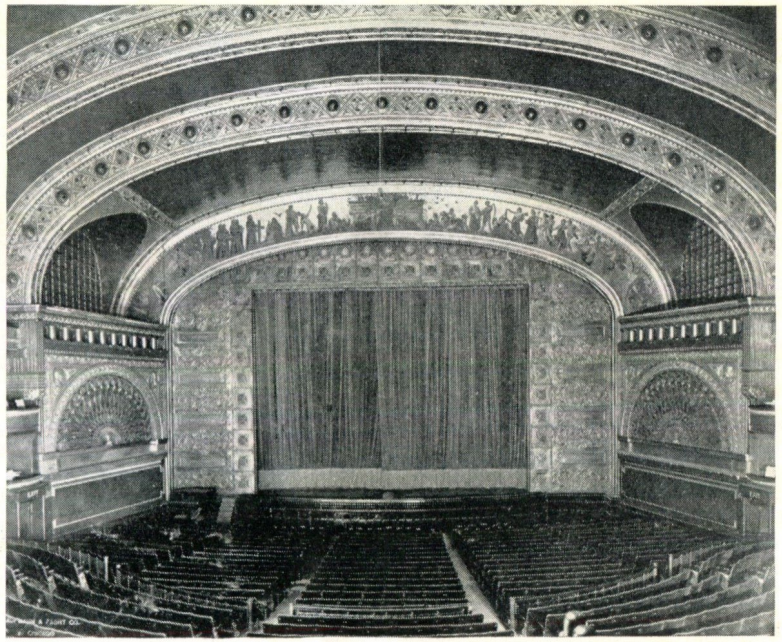
The next scene in the drama of the organ was the Cliff Dwellers Club in Chicago. There on a day in February, 1943, met Dr. Barnes and Dr. Robert L. Sanders, then dean of the School of Music at Indiana University. Sanders had heard of Barnes' organ and he told him of the Indiana University Auditorium, then less than a year old. The organ architect was interested. Later he came to the University campus and inspected the Auditorium. Enthused by its possibilities as a home for his treasure, he conferred with the officials of the University, Dr. Herman B Wells, president, Ward

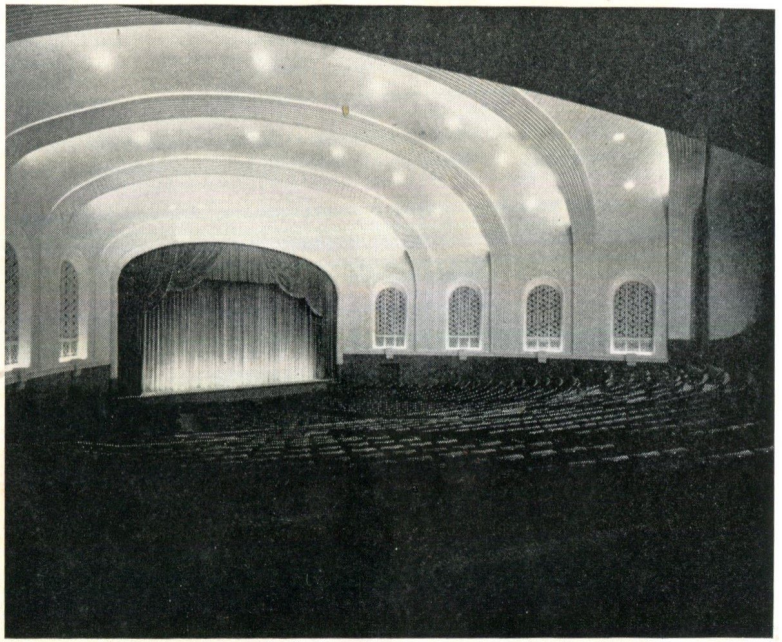
G. Biddle, vice-president and treasurer, and Claude J. Black purchasing agent. It was agreed that Dr. Barnes would give the organ to the University and that the University would pay for its restoration and installation.

World War II was in progress and few were thinking about organs, but in March, 1944, a contract for rebuilding the organ was let to Aeolian-Skinner Organ Company of Boston. This contract provided for complete rebuilding, with replacement of many of the age-deteriorated parts, and also for the addition of a new section, the positiv organ.

Under the watchful eye of G. Donald Harrison, head of the Aeolian-Skinner Company, one of the one hundred or fewer men in the world who can design pipe organs, the work of rebuilding went forward with University Treasurer J. A. Franklin and Purchasing Agent Black in charge of preparations for its installation.

Interior of the Chicago Auditorium

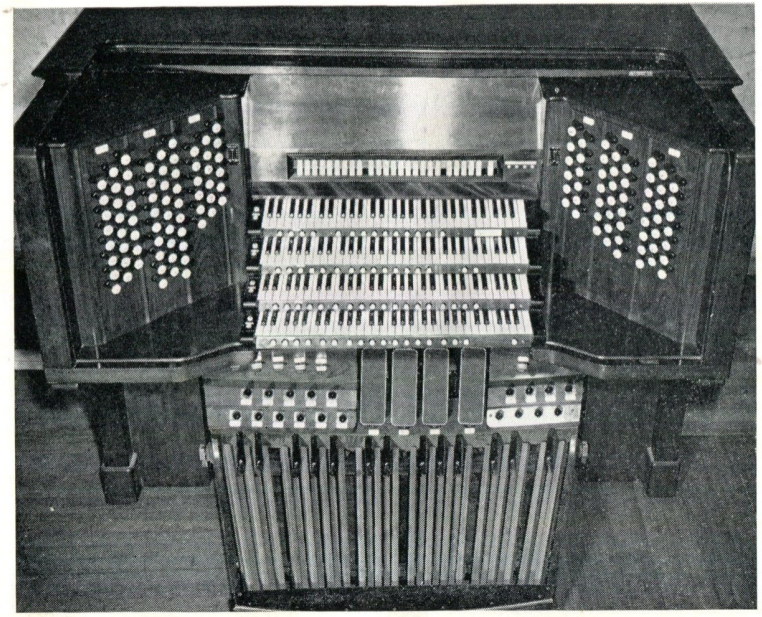




Interior of the Indiana University Auditorium

The summer of 1946 saw trucks from Boston bringing the great and the smaller pipes, the console, a new blower, new regulators, and wind trunking for each section to the University Auditorium. When all of the material which goes to make up a great organ had been accumulated there came from the Boston company the men to install the instrument. When this had been done, two more men from the company, Martin Carlson, a Bostonian who twenty-eight years earlier had walked into the Aeolian-Skinner Company in quest of a job, and Johnny O'Donnell, a New Yorker with a passion for organs, arrived to tune the organ for its new home. They spent five months, making adjustments here and there and tuning the thousands of pipes.

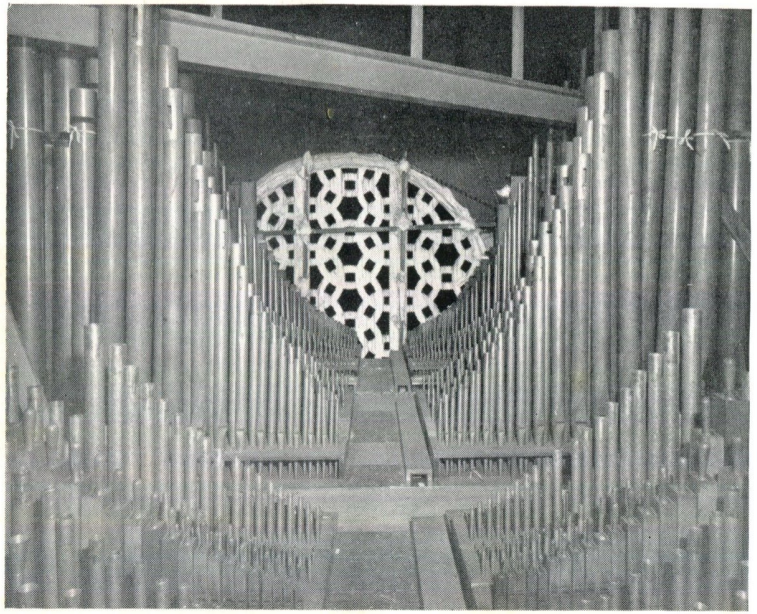
The once "Great Roosevelt Organ" finally had become the Indiana University Organ and ready for rededication in its new home.



The Console of the Indiana University Organ

IN THE installation of the organ in its present home, it was agreed by all the interested parties that the essential tonal character of the old Roosevelt should be preserved. The original scheme was excellent, and advanced for its day, but modern string tone as it relates to organ building, is largely a development of the last fifty years, as well as some of the more imitative wood-winds and brasses. A careful reading of the revised and enlarged stop list will show the addition of these voices. The pedal contained twenty stops originally. It has been increased by several stops, making it one of the most complete pedal organs of independent voices in the world, starting with three 32′ stops.

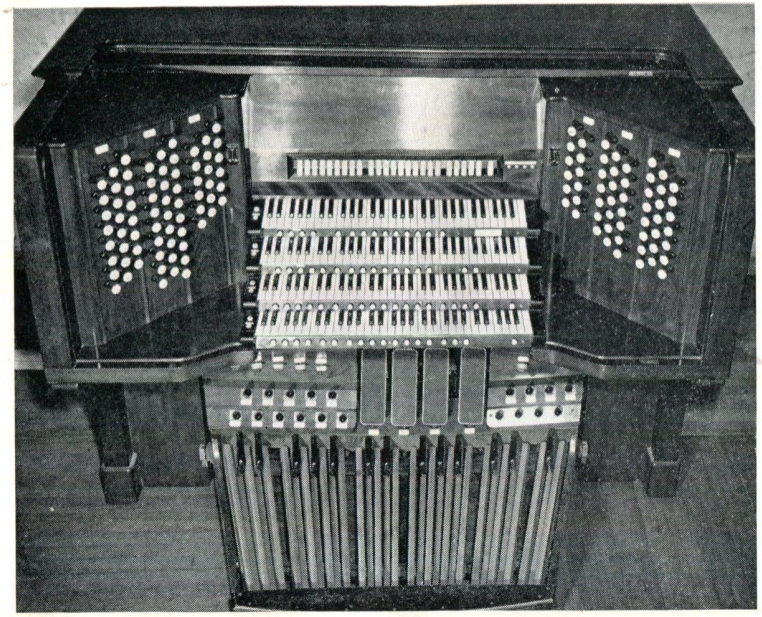
The new console is remarkably complete with every convenience and accessory found to be useful in controlling a large organ. Built of solid teak wood, the console is a thing of beauty



A view of the pipes of the Indiana University Organ

and durability. A flexible cable makes it possible to move it to any desirable position on the stage or in the orchestra pit.

The organ is located on the left side of the auditorium. There are three expression-boxes for Swell, Choir, and Solo. The remainder of the organ is unenclosed, including the entirely new positiv section which plays either from the Great or Choir manuals. The blower for the organ is powered by a twenty-five H. P. motor and is located in a room directly beneath the organ proper. The organ chambers contain 43,000 cubic feet. The flexible cable connecting the console to the organ contains approximately 300,000 feet of wire, and the total installation used over 100 miles of wire in the many electrical connections, cables, etc. The longest pipe in the instrument is 32′ in length, while the smallest pipe is a fraction of an inch long. A man can stand in the largest pedal



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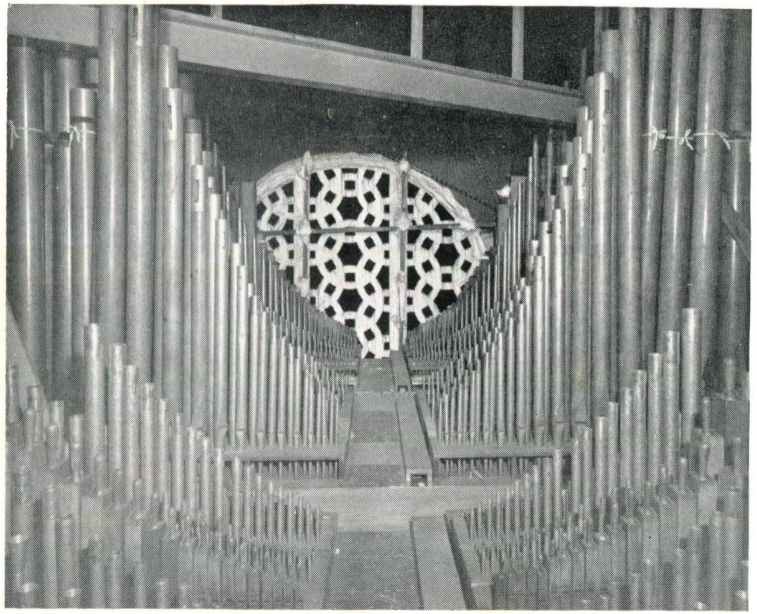

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pipes, as contrasted to the small pipes of the organ, many of which have diameters less than that of an ordinary lead pencil.

Tonally, the instrument covers the widest dynamic range, producing tones from the softest whisper of string tone to the full magnificence of the diapason and reed ensembles. The positiv section is designed on the tonal scheme of the baroque organs of Bach's time, while the solo organ is rich in the imitative colors of the modern organ, giving it many characteristics of the symphony orchestra.

This organ has 109 stops and 7253 pipes.

To William H. Barnes Indiana University ever will be indebted for its Auditorium Organ. He knew it in Chicago's Auditorium Theater as one of the great organs of the world. He rescued it at the end of a glorious career when it seemed destined for a junk dealer's scrap heap. He guarded its historic parts, and after deciding that the Auditorium on the Indiana campus was its suitable home he supervised its restoration.

William H. Barnes is the only organ architect listed in Who's Who. Music is his avocation, organs his passion. He built his first organ when fifteen years of age. He became a church organist at the age of seventeen. Since he has supervised, planned, and evaluated placing, balancing and voicing organs in more than two hundred churches and colleges. His home is in Evanston, Illinois; his business, printing and publishing in Chicago.

Stop List of the Indiana University Organ

The range, the musical beauty, the power and the force of any organ are the result of the selection and excellence of the stops. The Indiana University organ has 109 stops making possible literally thousands of tonal combinations so necessary for adequate interpretation and delicate nuances of fine organ music.

GREAT ORGAN *(Unenclosed)*

		Pipes
16′	Contra Geigen	61
16′	Quintaten	61
8′	First Diapason	61
8′	Second Diapason	61
8′	Principal Flute	61
8′	Doppel Flote	61
8′	Viola dá Gamba	61
8′	Gemshorn	61
5⅓′	Quint	61
4′	Principal	61
4′	Octave	61
4′	Flute Harmonique	61
2⅔′	Octave Quint	61
2′	Super Octave	61
1⅗′	Tierce	61
	Mixture (IV and V)	293
	Scharf (III and IV)	232
16′	Ophicleide (Open French eschallots)	61
8′	Trompette (Open French eschallots)	61
4′	Clarion (Open French eschallots)	61
	Chimes (Solo)	

SWELL ORGAN

16′	Bourdon	61
8′	Diapason	66
8′	Violin Diapason	66
8′	Clarabella	61
8′	Stopped Diapason	61
8′	Spitzflote	66
8′	Flute Celeste	54
8′	Viole da-Gamba	66
8′	Viole Celeste	66
8′	Aeoline	66
8′	Unda Maris	54
4′	Octave	61
4′	Gambette	66
4′	Flute Hamonique	61
2⅔′	Rohr Nazard	61
2′	Flageolet	61
	Cornet Mixture (IV and V)	293
	Acuta Mixture (III and IV)	232
16′	Contra Fagotto	66
8′	Cornopean	66
8′	Oboe	61
8′	Vox Humana	61
4′	Clarion	66
	Tremulant	
	Harp (Choir)	
	Celeste (Choir)	

CHOIR ORGAN

16′	Double Melodia	61
8′	Geigen Principal	66
8′	Viola	66
8′	Viola Celeste	66
8′	Lieblich Gedeckt	61
8′	Flute Traverso	66
8′	Dulciana	66
8′	Unda Maris	66
4′	Octave	61
4′	Flute d'Amour	61
2⅔′	Nazard	61
2′	Piccolo Harmonique	61
1⅗′	Tierce	61
	Dolce Cornet (V)	305
16′	Euphone (Free Reeds)	66
8′	Trompette	66
8′	Clarinet	61
	Tremulant	
8′	Harp	
4′	Celeste	51 bars

POSITIV ORGAN *(Unenclosed)*

		Pipes
8′	Gedeckt	61
8′	Quintadena	61
4′	Principal	61
4′	Koppel flote	61
2⅔′	Nazard	61
2′	Octave	61
2′	Blockflote	61
1⅗′	Tierce	61
1′	Sifflote	61
1⅓′	Larigot	61
	Cymbel (III)	183
8′	Cromorne	61

SOLO ORGAN

16′	Contra Gamba	66
8′	Gross Gamba	66
8′	Gamba Celeste	66
8′	Concert Flute	61
4′	Gambama	61
4′	Hohlpfeife	66
2′	Piccolo Harmonique	61
8′	French Horne	61
8′	Corno de Bassetto	61
8′	Cor-Anglais	61
8′	Orchestral Oboe	61
16′	Tuba Major (Open French eschallots)	66
8′	Tuba Mirabilis (Open French eschallots)	66
4′	Tuba Clarion (Open French eschallots)	66
	Tremulant	
	Chimes	25 tubes

PEDAL ORGAN

32′	Double Diapason (lower 7 polyphonic)	32
32′	Contra Bourdon	32
16′	Diapason	32
16′	Principal	32
16′	Violone	32
16′	Dulciana	32
16′	Stopped Diapason	32
16′	Echo Lieblich (Swell)	32 notes
10⅔′	Quint	32
8′	Octave	32
8′	Violoncello	32
8′	Flute	32
8′	Still Gedeckt (Swell)	32 notes
5⅓′	Octave Quint	32
4′	Super Octave	32
4′	Nachthorn	32
2′	Blockflote	32
	Mixture (III)	96
32′	Contral Bombarde	32
16′	Tombone	32
16′	Basset Horn	32
8′	Trumpet	32
4′	Clarion	32
	Chimes (Solo)	

Accessories:

58 combination pistons, 31 couplers, including Positiv to Great and Positiv to Choir.

All intermanual and manual to pedal unison couplers controlled by reversibles.

General pistons duplicated by toe studs. Pedal unison reversibles duplicated by toe studs.

The Indiana University Organ was dedicated as a part of the University's First Annual Spring Music Festival on May 12-16, 1948.

The Dedication and Festival program included:

Dedicatory Recital . . . . . Dr. William H. Barnes

Guest Recital . . . . . Virgil Fox

Indiana University
Symphony Orchestra . . . . . Ernst Hoffman, *conductor*

Faculty Recital . . . . . Prof. Oswald G. Ragatz

Opera,
"Tales of Hoffman" . . . . . Ernst Hoffman, *conductor*

Oratorio,
"St. Matthew Passion" . . . . . .
. . . . . Dean Wilfred C. Bain, *conductor*