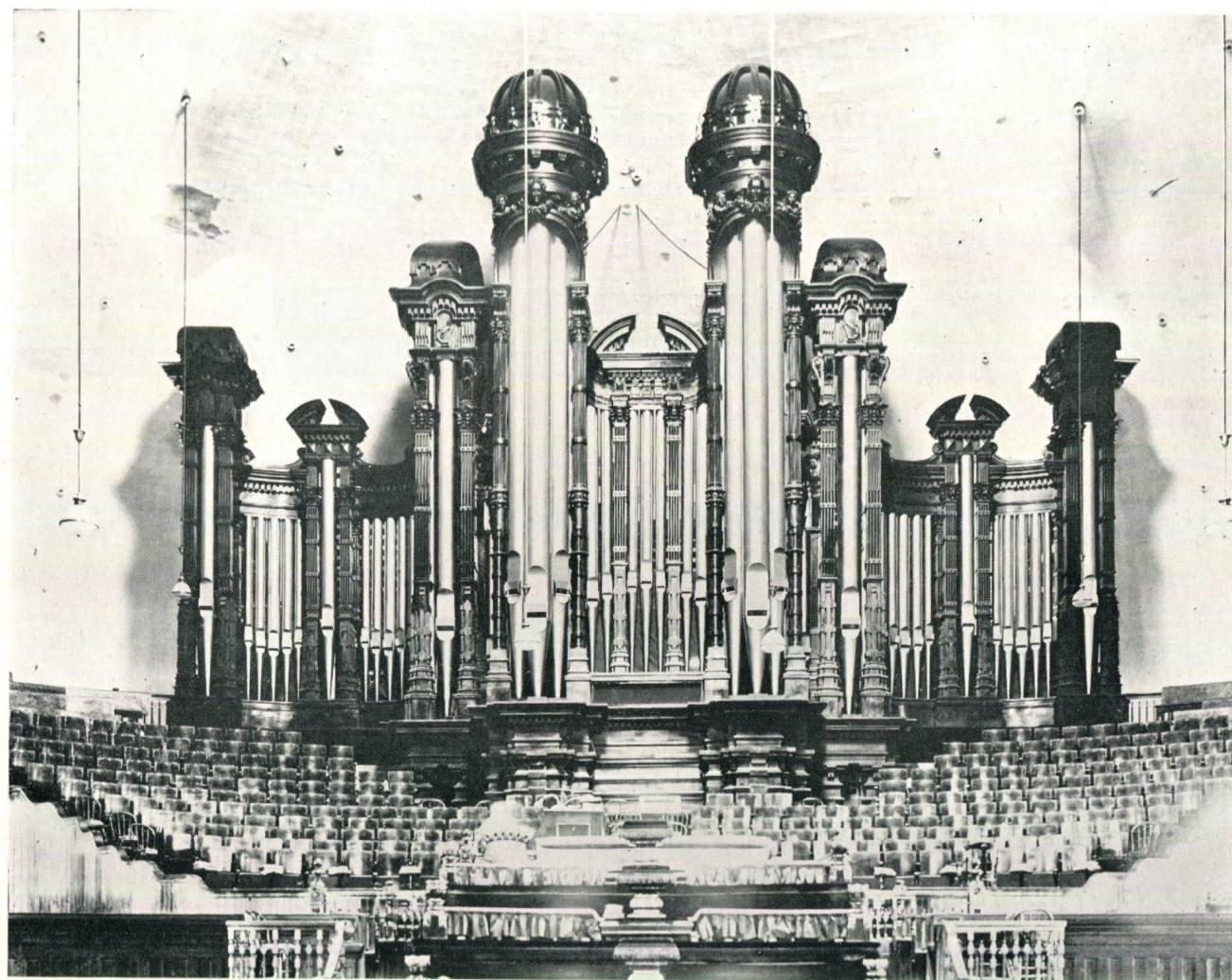


**THE GREAT ORGAN
OF
SALT LAKE CITY**

Hustin Organ Company
HARTFORD, CONN.

The Great Organ *of* Salt Lake City





THE AUSTIN ORGAN IN THE MORMON TABERNACLE

THE GREAT ORGAN



INTERESTING, indeed, is the story of this world-renowned organ, and Joseph Ridges might well be termed the "Father" of it. As a boy in England he became intensely interested in organs and their construction, and missed no opportunity of studying their construction. Ridges followed the rush to Australia for gold, and afterwards became a carpenter in Sydney, devoting all his spare time to the building of an organ. He had become a Mormon in Australia, and when approached by an official of the church, gave the organ he had built to the church in Utah. The organ was carefully packed, soldered up in ten cases and shipped to San Pedro, Cal. Here it was hauled by mule teams to San Bernardino, and from there Joseph Ridges took this organ by wagon across the desert and set it up in the old adobe structure, which preceded the present tabernacle. When the present great tabernacle was building, Brigham Young entrusted Joseph Ridges to build an organ suited to its magnitude. A trip to Boston was made to get special materials, such as wire, soft leather for valves, ivory keys, etc., which could not be obtained locally. Special timber was selected, sawed and hauled some 400 miles from the mountains, and from this pipes and other parts of the organ were fashioned.

Later, the organ was reconstructed and enlarged by Shure Olsen, Henry Taylor and others.

The ingenuity and skill of these pioneer artisans can still be seen in some of the larger pipes and the organ casing.

In the year 1900 the organ was again rebuilt with more modern chests, action, console and additional stops. Fifteen years later, or in 1915, after the tabernacle had been closed some time for repairs, it was found that the organ was in an unusable condition, and it was decided to thoroughly reconstruct and greatly enlarge it.

After a most careful investigation of the work of the leading organ builders, and of all the more notable organs in this country, the order for this important instrument was placed with the Austin Organ Company of Hartford, Conn.

One may gain an idea of the pre-eminence of this organ from the following almost stunning facts:

The Mormon Tabernacle of Salt Lake City is acknowledged as the masterpiece in auditorium design and construction in *the world*. It seats comfortably 8,000 people and yet its acoustics are so perfect that a whisper can be heard throughout. It is 250 feet in length, 150 feet in width and 80 feet in height, yet not a single pillar supports its mammoth elliptical roof nor a tie-rod mars its acoustic properties.

It is conservatively estimated that 250,000 people hear this organ each year in the daily public recitals (from April to October).

Salt Lake City is unusually interesting and the majority of transcontinental tourists stop there at least for a few hours and its very center of interest is the organ and the Tabernacle. Even the old instrument of 60 stops was famous, due in a large measure to the wonderful acoustics of the building, so much so that it has generally been credited as being the most effective and notable organ in this country.

What of the new organ of double its size and capacity in which are incorporated the highest ideals in tonal qualities and mechanism that modern science and art produce today?

The answer to this interrogation is solved only in a *personal experience of hearing the organ*, for it is totally impossible to describe it.

We have all heard organs and many of us have had the opportunity of hearing some of the largest and most notable organs in the world played by artists of widest renown, and we have been enraptured by their exquisite and majestic tones. We have exclaimed "splendid! magnificent!" — and they are. But what is it about this organ that dominates us? We have only to hear it once to have all our former ideals shattered. Is it on a still higher plane of excellence? Is such a thing possible? You must hear it for *yourself* and decide *yourself*.

The plain, yet wonderful auditorium is impressive. One feels as if encased in some mammoth eggshell and he wonders at the engineering skill of these sturdy Mormon pioneers in constructing such a building under difficulties that would appall us today. The mammoth span of the elliptical roof, we are told, is all of timber framed and fastened together with wooden pegs. Iron bolts and nails were not available unless driven by wagons from the Missouri river.

Gradually we become conscious of the subtle influence of some pervading melody around us. It grows in intensity and grandeur, floating and mystical. It is the organ, which, though far away in its imposing casing at the very end of the tabernacle yet whispers and sings with us, as in our very ears. And now a mighty peal of harmony envelops us; it grows and builds, mounting higher in majesty and dignity, changing in color and warmth; a veritable *thing alive*, and still increasing. We are wholly captivated and realize that here is "the ideal;" the "*final masterpiece*."

Again it sounds: Now in the distance, we hear a hundred violins and 'cellos in exquisite shimmering harmony, while silvery chimes ring out an angelus; liquid flutes and shepherd's pipes float all around us, and celestial harps are somewhere playing.

A sonorous tuba now leads in a major theme, backed by the rich orchestral tones of clarinets, horns and strings; and then they sink and fade, while gradually arise diapasons, piling up in growing power with full-toned flutes; a glorious dignity of true organ tone triumphant.

The press has given uniform honor to this organ. On the occasion of the opening recital given by Prof. John J. McClellan, the notable organist of the Tabernacle, the following headlines were used:

"The New Great Organ is Without a Rival in America," and "America's Greatest Organ."

The organ now has one hundred and eleven speaking stops, with preparations for twenty-five others, which, when added, will make a grand total of one hundred and thirty-six speaking stops. The specifications will show the large numbers of couplers, adjustable combination pistons, and other valuable accessories, supplied to give every possible aid to the organist.

The instrument has seven distinct departments, viz.: Great Organ, Swell Organ, Orchestral Organ, Solo Organ, Celestial Organ, String Organ and Pedal Organ. The dimensions of the main organ, visible in the Tabernacle, are: 60 feet wide, 26 feet deep and 55 feet high. The original imposing casework has been preserved and additions have been made on either side, practically doubling its width and enhancing its proportions and effect.

The Celestial Organ is located in a specially built chamber of brick and concrete, in the basement of the building, and at the opposite end from the main organ, some 250 feet distant.

In addition to the usual "string" stops found in the various departments of this organ, a special "String Organ" is also provided. This consists of seven ranks, or sets of specially scaled and voiced "string stops," accurately balanced and tuned in unison, sharp and flat pitches, forming one magnificent string "Celeste." It is enclosed in a separate swell box and is playable from any manual at will. This new and most effective feature is first introduced and perfected by the Austin Company, and its great success is due, in a large measure, to the special skill in manufacturing and voicing of these types of organ pipes which have always been notable in Austin organs.

The entire organ is built on the Austin Universal Air Chest system, with the Austin perfected type of electro-pneumatic action. Two large electric motors, directly connected to multiple fan blowers, furnish the wind at the various air pressures required.

Another small motor drives a special 40-ampere low-voltage generator, supplying the current for the organ action.

The console of the organ (shown in cut) is exclusively electric in all its mechanism, as no air pressure is required. There are consequently no valves, pneumatics, or a single piece of leather, needed in its construction; surely a long step toward simplicity and reliability. It is remarkably small in its dimensions, considering the entire control of this gigantic instrument, yet it contains all the electric combination mechanism moving the stops. All parts of this mechanism, including even the contacts and wires of the key action, are perfectly accessible. The console is movable, its only connection with the organ being a long and flexible cable, containing hundreds of electric wires, terminating in detachable junction boards. The console and organist may therefore be located wherever desired.



THE MOVABLE CONSOLE

OPINION OF THE LATE PROFESSOR J. J. McCLELLAN

Salt Lake City, Utah,
September Six, 1916.



Austin Organ Company,
Hartford, Conn.

Gentlemen:-

The Tabernacle Organ today, as rebuilt by your company, represents the highest and best in organ building. I have yet to hear its equal as to tonal quality, abundance of color and general mechanical accessibility and perfection. It is a masterpiece and we are all proud of it and grateful for its blessings to the thousands of music lovers who flock daily to the Tabernacle to hear its wonderful tones.

(Signed)

J. J. McClellan
Organist of the Tabernacle.

THE GREAT ORGAN



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It is conservatively estimated that 250,000 people hear this organ each year in the daily public recitals (from April to October).

SPECIFICATIONS OF THE ORGAN

GREAT ORGAN

Contra Bourdon,	32 feet	Gedeckt,	8 feet
Double Open Diapason,	16 feet	*Clarabella,	8 feet
Bourdon,	16 feet	*Wald Flute,	4 feet
Flauto Major,	8 feet	*Principal,	4 feet
First Diapason,	8 feet	*Fifteenth,	2 feet
Second Diapason,	8 feet	*Double Trumpet,	16 feet
*Bell Diapason,	8 feet	*Trumpet,	8 feet
*Violoncello,	8 feet	*Clarion,	4 feet
*Dopped Flute,	8 feet		

*Enclosed in Orchestral box.

CELESTIAL ORGAN (GREAT DIVISION) (Opposite end)

Cor De Nuit,	8 feet	Fern Flute,	4 feet
Viole d'Orchestre,	8 feet	Horn (large),	8 feet
Viole Celeste,	8 feet	Vox Humana,	8 feet
Viole Aetheria,	8 feet	Celestial Harp	
Dolce Celeste,	8 feet	Tremulant	
Gedeckt,	8 feet		

Great to Great,	16 feet	Solo to Great,	8 feet
Great to Great,	8 feet (Unison off)	Solo to Great,	4 feet
Great to Great,	4 feet	Orchestral to Great,	16 feet
Swell to Great,	16 feet	Orchestral to Great,	8 feet
Swell to Great,	8 feet	Orchestral to Great,	4 feet
Swell to Great,	4 feet	Pedal to Great Unison	
Solo to Great,	16 feet		

Eight adjustable combination pistons to control Great and Pedal stops.

Four adjustable combination pistons under Great manual affecting Celestial Organ.

NOTE — This organ duplexed and operative from the Great and Solo manuals.

Appropriate "ON" and "OFF" pistons provided for the purpose of switching the Celestial, Great and Solo organs as desired.

The couplers effective on the Great manual also affect the Celestial Division in the same manner as though it were part of the Great organ.

CELESTIAL ORGAN (SOLO DIVISION)

(Duplexed from Celestial Organ, Great Division)

(Placed opposite end of Auditorium)

Cor de Nuit,	8 feet	Gedeckt,	8 feet
Viole d'Orchestre,	8 feet	Fern Flute,	4 feet
Viole Celeste,	8 feet	Horn (large),	8 feet
Viole Aetheria,	8 feet	Vox Humana,	8 feet
Dolce Celeste,	8 feet	Celestial Harp	
Solo to Solo,	16 feet	Great to Solo,	8 feet
Solo to Solo,	8 feet (Unison off)	Great to Solo,	4 feet
Solo to Solo,	4 feet	Swell to Solo,	8 feet
Great to Solo,	16 feet	Swell to Solo,	4 feet

Eight adjustable combination pistons to control Solo and Pedal stops.

Four adjustable combination pistons under Solo manual affecting Celestial organ.

The Solo organ couplers are effective on the Celestial Division.

Appropriate pistons for the purpose of switching "ON" and "OFF" (or both) the Celestial and Solo organs.

SOLO ORGAN

Violone,	16 feet	Tuba Harmonic,	8 feet
Flauto Major,	8 feet	Tuba Clarion,	4 feet
Stentorphone,	8 feet	Tuba Magna,	8 feet
Gross Gamba,	8 feet	Orchestral Oboe,	8 feet
Gamba Celeste,	8 feet	Concert Harp (from Orchestral)	
Orchestral Flute,	8 feet	Chimes,	25 notes
Tuba Profunda,	16 feet	Tremulant	

STRING ORGAN

A special separate STRING ORGAN of Seven Ranks of pipes of 8 feet pitch, composed of various scales and voicing, and tuned as a large magnificent Celeste.

Two of the Ranks of normal pitch

Three of the Ranks slightly sharp and

Two of the Ranks slightly flat

This section is a separate division, enclosed in its own swell box, with four appropriate pistons for the purpose of switching same on to any desired manual at will.

The Swell box will switch automatically on to the Swell Pedal belonging to the particular manual that the String Organ is switched on to.

CELESTIAL ORGAN (SOLO DIVISION)

(Duplexed from Celestial Organ, Great Division)

(Placed opposite end of Auditorium)

Cor de Nuit,	8 feet	Gedeckt,	8 feet
Viole d'Orchestre,	8 feet	Fern Flute,	4 feet
Viole Celeste,	8 feet	Horn (large),	8 feet
Viole Aetheria,	8 feet	Vox Humana,	8 feet
Dolce Celeste,	8 feet	Celestial Harp	
Solo to Solo,	16 feet	Great to Solo,	8 feet
Solo to Solo,	8 feet (Unison off)	Great to Solo,	4 feet
Solo to Solo,	4 feet	Swell to Solo,	8 feet
Great to Solo,	16 feet	Swell to Solo,	4 feet

Eight adjustable combination pistons to control Solo and Pedal stops.

Four adjustable combination pistons under Solo manual affecting Celestial organ.

The Solo organ couplers are effective on the Celestial Division.

Appropriate pistons for the purpose of switching "ON" and "OFF" (or both) the Celestial and Solo organs.

SOLO ORGAN

Violone,	16 feet	Tuba Harmonic,	8 feet
Flauto Major,	8 feet	Tuba Clarion,	4 feet
Stentorphone,	8 feet	Tuba Magna,	8 feet
Gross Gamba,	8 feet	Orchestral Oboe,	8 feet
Gamba Celeste,	8 feet	Concert Harp (from Orchestral)	
Orchestral Flute,	8 feet	Chimes,	25 notes
Tuba Profunda,	16 feet	Tremulant	

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A special separate STRING ORGAN of Seven Ranks of pipes of 8 feet pitch, composed of various scales and voicing, and tuned as a large magnificent Celeste.

Two of the Ranks of normal pitch

Three of the Ranks slightly sharp and

Two of the Ranks slightly flat

This section is a separate division, enclosed in its own swell box, with four appropriate pistons for the purpose of switching same on to any desired manual at will.

The Swell box will switch automatically on to the Swell Pedal belonging to the particular manual that the String Organ is switched on to.

PEDAL ORGAN (Augmented)

Gravissimo (Resultant),	64 feet	Gross Flute,	8 feet
Double Diapason,	32 feet	Flauto Dolce,	8 feet
Contra Bourdon,	32 feet	Violoncello Celeste,	8 feet, 2 ranks
First Diapason,	16 feet	Octave Flute,	4 feet
Second Diapason,	16 feet	Contra Bombarde,	32 feet
Violone,	16 feet	Bombarde,	16 feet
Bourdon,	16 feet	Tuba Profunda,	16 feet
Dulciana,	16 feet	Tuba Harmonic,	8 feet
Lieblich Gedeckt,	16 feet	Tuba Clarion,	4 feet
Sub Bass (Celestial),	16 feet	Fagotto,	16 feet
Quint,	10 $\frac{2}{3}$ feet		
Solo to Pedal,	8 feet	Great to Pedal,	8 feet
Solo to Pedal,	4 feet	Great to Pedal,	4 feet
Swell to Pedal,	8 feet	Orchestral to Pedal,	8 feet
Swell to Pedal,	4 feet		

Six adjustable combination pedals or foot pistons to control Pedal stops.

ACCESSORY

Balanced Crescendo Pedal, adjustable, not moving registers
 Balanced Swell Pedal
 Balanced Great and Orchestral Pedal
 Balanced Solo and Celestial Pedal
 Great to Pedal, reversible
 Swell to Pedal, reversible
 Solo to Great, reversible
 Sforzando Pedal

Ten special adjustable combination pistons over upper manual controlling the entire organ, including couplers.

The Mechanism of the Swell Pedals so arranged that they may be worked as a MASTER PEDAL, operating all the swell boxes at one time.

Two separate direct-connected motors and blowers supplied.

Motor generator supplied for the low-voltage action current.