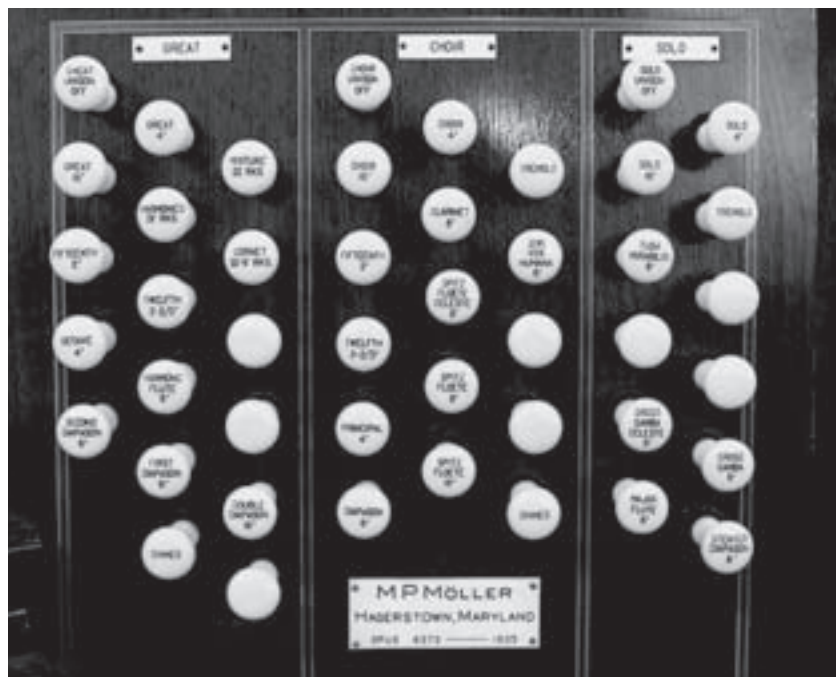


# A new four-manual pipe organ in seven weeks: Möller Opus 6373 at Chicago's Carl Schurz High School

Dennis E. Northway



1935 nameplate and drawknobs. Note the Mixture, Cornet, and Harmonics on the Great

**A**s part of the Organ Historical Society's 57th national convention in metropolitan Chicago (to take place July 8-13, 2012), we will visit the corner of Milwaukee and Addison streets in Chicago. Located there is Carl Schurz High School, a Prairie-style building from 1909 given Chicago Landmark status. It boasts a 1,800-seat auditorium with a three-second reverberation time and a spectacular four-manual pipe organ. We hope you will join us in Chicago to hear this instrument! This is the story of that remarkable pipe organ as told in correspondence.

The story of Carl Schurz High School, and its four-manual 1935 Whitelegg-designed M. P. Möller pipe organ, Opus 6373, is well documented in the more than 250-page factory file now housed in the American Organ Archives of the Organ Historical Society. This is a landmark instrument—it is intact, and in need of restoration. The saga of the instrument, and the final negotiations and installation presented in correspondence, is an important and interesting case study of a ground-breaking pipe organ. The instrument was once appreciated and has recently been largely neglected. It has not been heard in concert in nearly 30 years. Fortunately, neglect and disuse have preserved a large instrument that represents a revolution in pipe-organ building in America.

We begin with a Western Union telegram dated September 1, 1935 from organ consultant Calvin Brown to Richard O. Whitelegg (1871–1944), Tonal Director of Möller, which states:

SUGGEST YOU COME HERE EARLY  
NEXT WEEK STOP FOUR MANUAL  
DEAL WHICH BELIEVE CAN TURN  
YOUR WAY ANSWER BY WESTERN  
UNION<sup>1</sup>

Whitelegg came to America and worked with the Welte firm that later became the Welte-Tripp organ company. Calvin Brown's interest in Whitelegg's work may stem from the latter's work as the tonal supervisor for a four-manual instrument on the near South Side of the city in St. Augustine Roman Catholic Church.<sup>2</sup> This large instrument in a generous acoustic would have made a profound impression on the listener.

The Schurz instrument, with its vanguard specification for the time, is also highly noteworthy with regard to the speed of its implementation and completion. The specification is dated October 29, 1935 and was accepted in contract form dated November 4, 1935 in Hag-

erstown, Maryland. The Swell and Great divisions, played from the four-manual console, were heard in public recital on December 19, 1935—six weeks and three days later!

The remarkable specification below includes an identical version of the three Great mixtures: the III Mixture, the III-V Cornet, and the amazing IV Harmonics, detailed by John Gladden Barr (b. 1938) in his 1977 dissertation, "A Tonal History of Pipe Organs Built by M. P. Möller, Incorporated." This "experimental" chorus had been built by Whitelegg and placed in the west wall of the Möller erecting room in 1934.<sup>3</sup>

The compositions, listed in the dissertation, are given below:

Mixture III		
15th	15th	15th
19th	12th	12th
22nd	19th	8th
#1-23	24-40	41-61
C-A#	B-D#	E-C

Unison: 44 scale at 8' CC, 1/4 mouth  
 Quint: 2 notes smaller, 1/5 mouth

### Cornet III-V

		1st
	8th	8th
12th	12th	12th
15th	15th	15th
17th	17th	17th
#1-12	13-24	25-61
C-B	C-B	C-C

Unison: 42 scale at 8' CC, 2/7 mouth

Quint: 2 notes smaller, 1/4 mouth  
Tierce: 4 notes smaller, 1/4 mouth

## Harmonics IV

17th	17th	10th
flat 21st	flat 14th	8th
19th	19th	12th
22nd	15th	15th
1-39	40-51	52-61
C-D	D#-D	D#-C

Unison: 48 scale at 8' CC, 2/9 mouth

Quint: 2 notes smaller, 1/5 mouth

21st flatted [Septième]: 8 notes smaller,  
1/5 mouth

Carl Schurz High School, Chicago, Illinois; 1935 M. P. Möller, Opus 6373

**GREAT (Manual II, 5" wind)**

16' Double Diapason (metal, sc 35, 73)  
8' First Diapason (metal, sc 43, 61)  
8' Second Diapason (ext 16' Dble Diap)  
8' Harmonic Flute (metal, sc 50, 61)  
4' Octave (metal, sc 56, 61)  
2½' Twelfth (metal, sc 65, 61)  
2' Fifteenth (metal, sc 70, 61)  
III-V Cornet (metal, 269 pipes)



**Console** (photo credit: Stephen J. Schnurr, Jr.)

III Mixture (metal, 183)  
IV Harmonics (metal, 244)  
Chimes (from Choir)  
Great 16'  
Great Unison Off  
Great 4'

**SWELL (Manual III, enclosed,  
7" wind pressure)**

16' Salicional (metal, sc 46, 97 pipes)  
 8' Geigen Principal (metal, sc 46, 73)  
 8' Rohr Floete (wood and metal, 73)  
 8' Salicional (ext, 16' Salicional)  
 8' Voix Celeste (TC, metal, sc 59, 61)  
 4' Geigen (ext, 8' Geigen Principal)  
 4' Chimney Flute (ext, 8' Rohr Floete)  
 4' Salicet (ext, 16' Salicional)  
 2' Flautino (metal, sc 73, 61)  
 V Plein Jeu (metal, 305 pipes)  
 16' Contra Fagotto (metal, 97)  
 8' Trumpet (metal, 73 pipes)  
 8' Fagotto (ext, 16' Contra Fagotto)  
 8' Vox Humana (in second enclosure,  
     metal, 61)  
 4' Clarion (ext, 16' Contra Fagotto)  
 Tremolo  
 Swell 16'  
 Swell Unison Off  
 Swell 4'

**CHOIR (Manual I, enclosed,  
5" wind pressure)**

16' Spitz Floete (metal, sc 40, 85 pipes)  
 8' Diapason (metal, sc 47, 73)  
 8' Spitz Floete (ext, 16' Spitz Floete)  
 8' Spitz Floete Celeste (TC, sc 52, 61)  
 4' Principal (metal, sc 62, 73)  
 2½' Twelfth (capped metal, sc 72, 61)  
 2' Fifteenth (metal, sc 76, 61)  
 8' Clarinet (metal, 73 pipes)  
 8' Vox Humana (from Swell)  
 Tremolo  
 Chimes (25 tubes)  
 Choir 16'  
 Choir Unison Off  
 Choir 4'

**SOLO (Manual IV, enclosed,  
8" wind pressure)**

8' Stentor Diapason (metal, 73 pipes)  
8' Major Flute (wood and metal, 73)  
8' Gross Gamba (metal, sc 56, 73)  
8' Gross Gamba Celeste (metal, sc 56, 73)  
8' Tuba Mirabilis (metal, 73)  
Tremolo  
Solo 16'  
Solo Unison Off  
Solo 4'

## PEDAL

32' Resultant (from Diap and Spitz Fl)  
16' Diapason (5" w.p., wood, 44 pipes)  
16' Second Diapason (Gt 16' Dble Diap)  
16' Contra Bass (5" w.p., stopped wood, 44)  
16' Spitz Floete (from Choir)  
16' Salicional (from Swell)  
8' Octave (ext, 16' Diapason)  
8' Flute (ext, 16' Contra Bass)  
8' Spitz Floete (from Choir)  
16' Trombone (8" w.p., in Solo enclosure, metal, 56 pipes)  
16' Fagotto (from Swell)  
8' Trombone (ext, 16' Trombone)  
4' Trombone (ext, 16' Trombone)  
Chimes (from Choir)

## INTER-DIVISIONAL COUPLERS

ENTER-DIVISIONAL  
Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8  
Solo to Pedal 8, 4  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Solo to Great 8, 4  
Swell to Choir 16, 8, 4  
Solo to Choir 8, 4  
Choir to Swell 16, 8, 4  
Solo to Swell 8, 4  
Great to Solo 16, 8, 4  
Choir to Solo  
Swell to Solo

## ACCESSORIES

- 12 General pistons (1–12 thumb, 1–6 toe)
- 8 Great and Pedal pistons and Cancel (thumb)
- 8 Swell and Pedal pistons and Cancel (thumb)
- 6 Choir and Pedal pistons and Cancel (thumb)
- 6 Solo and Pedal pistons and Cancel (thumb)
- 6 Pedal pistons and Cancel (affecting couplers, thumb and toe)
- General Cancel (thumb)
- Combination setter (thumb, with indicator light)
- Pedal to Great pistons on/off (thumb)
- Pedal to Swell pistons on/off (thumb)
- Pedal to Choir pistons on/off (thumb)
- Pedal to Solo pistons on/off (thumb)
- Great to Pedal reversible (toe)
- Test button and light (for current)
- Chimes damper (toe reversible)
- Harp damper [sic] (toe reversible)
- All Swells to Swell reversible (toe, with indicator light)
- Swell expression shoe (with indicator dial)
- Choir expression shoe (with indicator dial)
- Solo expression shoe (with indicator dial)
- Crescendo shoe (with indicator dial)
- Sforzando reversible (thumb and toe, with indicator light)



Excerpt from Carl Schurz High School  
**Schurz Victory March**

Piano Arr.  
 MARGARET G. GRANT

Words and Music by  
 CLAYBORNE HARVEY

**Carl Schurz High School Victory March (Listen to Dennis Northway play the Schurz Victory March at <[www.TheDiapason.com](http://www.TheDiapason.com)>)**

What follows is a virtual flurry of correspondence addressing various façade decisions, descriptions of changes in specification, commentary on blower placement, wiring, etc. We shall see that many letters crossed in the mail on the same day! Because of the close time frame and the extant fairly complete correspondence on this groundbreaking instrument, let us explore the documentation for insights into Opus 6373 and its manufacture.

On stationery from the Board of Education, City of Chicago, Carl Schurz High School, 3601 Milwaukee Avenue dated November 22 to the Möller Organ Company, we read:

Gentlemen—

Enclosed please find the print of organ console which is o.k. Please note notation on reverse side of the blue print—console is to be movable and we are planning to place it on the stage, with three junction boards—one in center, and one on each side. Please tell Mr. Whitelegg I have changed my mind about "Horn" for "Solo Organ"—and wish Stentorphone in its place as originally specified.

Sincerely,

LeRoy Wetzel

The dummy façade pipes in the display were intended from the outset, as noted in a letter from M. P. Möller, Jr. to LeRoy Wetzel (Schurz High School's choir director) on November 25:

Mr. Whitelegg has passed into the factory instructions that the display pipes are to be of natural zinc finish. Your comments on this will be brought to his attention.

November 26 finds Whitelegg writing to LeRoy Wetzel at the high school:

In reply to your letter of the 22nd, referring to the movable console, we note you suggest having three junction boards, and while this can be done, it is really very impractical. This method would lead to all sorts of trouble—short circuits, etc., besides considerable additional expense. You should arrange to have the cables come up either at the left or right hand side of the stage, preferably right in the corner, with long enough cable to reach to the center of the stage.

In regards to the console being movable, this being an all electric action, there will

only be cable attachments and it will be possible to move the console wherever you desire; but really as regards having those union boards, that just isn't done, as in all cases tried previously it ended up in having to make a permanent job of just the one set of cables.

We are planning to ship the first part of the organ by freight Saturday, comprising the platform, pedal pipes, pedal chests, etc., and we are having men from the factory reach there to take care of the installation. I expect to be in Chicago in about ten days time. The organ in the Church of St. John of God Roman Catholic will be ready for ok, and possibly you will be able to give the time to run over and try the instrument as soon as it is tuned up.

Regarding the location of the blower, I am still of the opinion that it is more advisable to place it in the fresh air inlet; there is always a 12 degree rise of temperature from the air entering the blower until the time it gets into the organ and considering that underneath the stage that temperature is running as high as seventy and eighty, would bring the temperature of the wind up to ninety degrees, which is somewhat high and could be harmful in the way of drying out woodwork, etc. However, this matter can be left for decision until the men arrive for the installation.

This was to be a special organ in many ways. In a factory order from Whitelegg dated November 27, 1935, we read:

The type of organ bench required is the pattern made after the one sent to Hugh McAmis Studios, New York, only made of oak in finish to match the console. As this console will be out on the stage for many public occasions it is necessary to have this special organ bench in preference to the standard style.

November 27, Whitelegg writes to Calvin Brown, 4539 North Richmond Street:

Dear Cal: I have just received your letter referring to the location of the blower for the Carl Schurz High School. Mr. Wetzel has written mentioning that there was some opposition regarding the location of the blower. Frankly, there is everything in its favor as regards the location of the blower in the fresh air inlet. There is always at least a twelve degree rise in temperature from the air intake to the outlet, which just for a few excep-



**Virgil Fox, M. P. Möller, and Richard O. Whitelegg**

tional occasions, the temperature will normally delivered from the blower be around about 70 degrees. On the other hand, if the blower is located immediately under the stage, the temperature there is any where from 70 to 80, and figuring the rise of temperature as it passes through the blower, will be considerably warmer or a higher degree of temperature than would be good for the woodwork. However, you can settle this matter when the installation commences, but my preference would be where I suggested.

Regarding the location of console, we have heard from Mr. Wetzel and they are thinking of having the console on the stage with three union boards for attaching console, either on each side or the center. This, while it can be done, is right out of the question in every case where this [s]ort of console attachment has been tried, and the result has been failure. Here are almost certain difficulties as regards short circuits or bad contacts and always ends up in a permanent connection being made. My suggestion is that if the console is to be on the stage, considering the or-

chestra pit as first requested, it would be better to decide on which side the console would be permanently located and then have cables long enough to extend to the center of the stage.

I expect to be in Chicago again within the next ten days or so, no doubt will be seeing something of you then.

Calvin Brown was the recipient of a letter from Whitelegg dated December 3 discussing the console, blower placement, belted generators, commission, and concludes:

We are making every effort to have this organ playing for the 19th, that would be the Swell and Great divisions, hence the reason for going ahead with all parts and the necessity to eventually send a large staff to Chicago to get the work done. Well, I expect to be in Chicago next week, probably this week-end and will give you a ring in case there should be anything required in regard to the Carl Schurz School for discussion.





**Messiah performance, Carl Schurz High School, 1930s**

The same day, from Möller sales manager E. O. Shulenberger<sup>4</sup> (who was “on the road” in Chicago) to M. P. “Ted” Möller, Jr., we read:

I spent all forenoon with Mr. Brown and the Schurz High School. First, because Brown asked me to go out, and secondly, because Buterbaugh<sup>5</sup> who arrived here yesterday with Kenneth phoned and said he thought they would have Union trouble. I am quite sure that we will have some trouble before we are through. Every employee around the School, including half dozen or more engineers, electricians, janitors, and some others, amounting to about a total of fifty-five in all, are Union men, and the Chief Engineer, while courteous regarding certain things, says that the electrical union even interfered when he fixed one of the electric clocks. It was a sad mistake, I think, that we built the platform there. Maybe the steel workers won't find it out, but there is every reason to believe they will. That and the electrical work is the most serious. I talked to the Chief Engineer, the Principal

of the School, Mr. Wetzel, and some others, and they said they will do what they can, and I told Buterbaugh and Kenneth to work and not talk.

In a letter written while he was in the Möller Chicago office in the McCormick Building, 332 South Michigan, E. O. Shulenberger writes to M. P. (Ted) Möller, Jr., on December 4, 1935:

Dear Ted:

I have your letter of December 2d. The boys worked last night until ten o'clock, and got part of the steel-work of the platform up, and so far without any interference. I understood that Brown's commission was to be figured on the basis of contract price, less motor wiring, starter and platform, which as I remember was \$13,650.00, or whichever was my original estimate, plus a Clarinet. That is what Mr. Whitelegg told me at the time. I will try to find out, if possible, about the grille, but I am not sure that I can make the contact today, and if I don't leave the city later today, I will the

first thing in the morning. I understood, however, that the sawed out grille as approved by the architect was what was wanted, and the architect, I am [sic] informed, is final regarding all of those matters.

I wrote you about the junction yesterday, and have suggested that the wiring be done to a junction board, placed on an apron of the stage, and the wiring from there permanent, since there will be no air. I think Mr. Brown will work that out, and he has the confidence of Mr. Wetzel, and would be the best medium to take it up.

I advise strongly against Kenneth attempting the motor wiring, and have told Buterbaugh to get [sic] an estimate from an electrical contractor out there, and send the estimate to Hagerstown. All the employees there are union men, and are watching what is going on. So far they have not interfered with the steel-work, but the Chief Engineer, who is in charge of the entire building and equipment, is a union man, and told me if the Delegate came in and found our men doing electrical wiring, he would start real trouble. The Chief Engineer said he don't care, but that they are checked up very frequently, and what we might save by Kenneth doing it, might be more than lost by trouble that would be caused, and furthermore, difficulty with the inspectors could be expected.

Whether the generator is direct-connected or belt-driven probably won't be an issue, but as we have all decided that the place for that blower is in the engine-room, there is plenty of room for a direct-connected generator. It would be impossible to put the blower and air duct where Mr. Whitelegg suggested and keep the organ in tune, as the temperature in there yesterday was below thirty, with a terrific draft, and no-one here wants to put it there. The engine-room is not hot, never above seventy, generally considerably below, and has all kinds of space.

On December 10, 1935 Richard Whitelegg writes to LeRoy Wetzel:

The last of the Carl Schurz High School organ will be leaving the factory next Saturday, and this is almost certain unless some unforeseen difficulty arises, that the organ—at least the Swell and Great divisions—will be available for the 19th. I had expected to be in Chicago by this time, but there have been several matters which have detained me and again I must go up to New York, but I am still hoping to be in Chicago within the next three or four days.

It is indeed a considerable effort to get that organ completed in the short time: I gave it preference and hence the reason why the organ will be available as promised. I do not think that there is any other part of the world that an organ of that size could be handled on such short no-

tice; however, nothing has been spared to make it one of the finest organs that ever left the factory.

On the tonal side of the instrument, you are going to find a very much more aggressive organ tonally than the one in your church: we have all the Great work unenclosed and the Mixtures—flu [sic] work a very sweet aggressive<sup>6</sup> tone, likewise with the reeds. However, I am sure after you have used the instrument a little while it will appeal to you much better than the late, Heavy Phonon Diapason type of organ.

Mr. John Buterbaugh will, I expect, have arrived in Chicago by this time. He has installed many of the larger Möller organs and in my opinion is one of the most capable organ builders we have at the present time. Mr. Buterbaugh will be in complete charge of the installation, and you will find him very tactful, diplomatic, and ready to co-operate in every way. In any case, I expect to be around myself for two or three days prior to the 19th, so will be seeing you.

M. P. Möller, Jr. writes December 14, 1935 to R. O. Whitelegg, in care of the Chicago office<sup>7</sup>:

In reference to your telephone call from New York this morning, I was very surprised that you were still in New York as I thought the New York work was to simply be the conference with DeTar on Wednesday and that you would be in Chicago on Thursday. I haven't had a report as to what progress they are making, but as the organ must be playing by the 19th, or just what the schedule is. I really had not been worrying about it, as I presumed you were there and were taking care of all details.

The third load is going today, containing the Choir and Solo organs and I presume practically everything except some parts of the case.

Whitelegg responds, in a report to M. P. Möller dated December 16, 1935:

The plans there are to have the Great and Swell divisions playing on the 19th, which is all I promised at the time of signing the contract.

I plan to give three or four days to the St. John of God organ, and also set up the tonal values of whatever is playing at the High School, and then return to the factory, possibly the end of this week.

Yours truly,  
R. O. Whitelegg

P.S. Since the above was dictated, I've been over to Carl Schurz School. The work is progressing satisfactorily. Mr. Wetzel stated that he is ordering the balance of the contract tomorrow, and he is also asking for the list of suggestions on the other prepared for pipes, which I am sending to him from this office.<sup>8</sup>

Whitelegg writes then to M. P. Möller on December 20, 1935:

Dear Sir: Regarding Carl Schurz High School, the organ was available for use last night as planned, and is truly remarkable. In Mr. Wetzel's own words, he expected a fine organ, but it has exceeded anything that he hoped to have.

E. O. Shulenberger writes to Calvin Brown, 4539 North Richmond Street on December 23, 1935:

I understand that the boys got the organ playing at the time wanted and can not do any more now until after the Holiday Season. I hope everything has come through satisfactory [sic] to every one.

We find a memo from the Hagerstown Möller factory to the offices in Chicago dated December 31, 1935:

The last load of the Carl Schurz High School organ will arrive at the High School on Monday morning, January 6.

Richard O. Whitelegg writes to J. B. Buterbaugh on January 17, 1936:

Please let me have a report as to the progress of the Carl Schurz High School, in order that I can plan my future movements. I will be busy in the factory until the 25th, and plan to spend a few days at the completion of the organ you are installing.

Because it was a strict union house, and because of the heavy use of the auditorium during the day, we find sent to the attention of Mr. Whitelegg from Buterbaugh the following: “I am starting to do regulation this evening as we must work nights from now on.”

*Scattered leaves ... from our Scrapbook*

From a review of *Organ Music of Seth Bingham* (Raven OAR 990).

On a par with the likes of Sowerby, the organ music of Seth Bingham (1882-1972) has been sadly and unjustly overlooked in the present time. A distinct, colorful blend of French and American characteristics, it is sophisticated, substantial, innovative, pithy, powerful, and

beautiful. The landmark Schoenstein, with its rich palette of gorgeous sounds, is the perfect instrument for this music. Christopher Marks is an ideal interpreter. His consummate musicianship and faultless technical acumen yield compelling, brilliant performances. This is exciting music and playing.

James Hildreth  
*The American Organist*

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Report on All Electric Consoles				
No.	Coupler magnets	Comb. magnets	Current drain	Volts
6343 Los Angeles, Calif.	21	None	4½ Amps.	10
6352 Lewiston, Mont.	21	1	8½	10
6353 Lewiston, Mont.	25	1	9	10
6354 South Amboy, N.J.	13	2	10%	10
6356 Fairfield, Wash.	26	1	9½	10
6355 Wayne, Pa.	29	5	25%	10
6362 Auburn, Wash.	27	1	9%	10
6363 Coral Gables, Fla.	12	1	8%	10
6365 Perryman, Md.	25	1	9	10
6369 New York, N.Y.	27	1	9%	10
Order #				
7368 T. H. Sheehan, Raleigh, N.C.	11	None	2½	10
6373 Chicago, Ill. Couplers Rev. & Switches	42 5	6	35% <sup>25</sup>	12

This amount of current drain is console only.

The prepared-for stops, the Vox Humana, Chimes, and Trombone 16' & 8' were called for by Calvin Brown on January 22, 1936 for the sum of \$1,330.00.

The Vox Humana stopknob was ordered from H. W. Cramer by M. P. Möller, Jr., January 31, 1936.

The weekly installation report to the factory dated February 1, 1936 and signed by John Buterbaugh states: "Chimes installed. Organ tone regulated except Solo," with a listed probable completion date of organ as February 12.

The following week's installation report, dated February 8, 1936 states:

Solo and Choir finished, some regulation and final tuning of Great and Swell. Probable completion date of organ is February 13th and dedication planned in about a month. Signed John Buterbaugh.

C. W. Nowell<sup>9</sup> provides a report of All Electric Consoles (no pneumatics in consoles) built by Möller; a copy of this is in the file and is reproduced here. It may be surprising to some that Möller produced these in this period. Note the exceptional number of magnets in the Schurz console and the unique report configuration of that entry. (See chart.)

John Buterbaugh, who oversaw the installation of the instrument, writes from the Hotel Milshire on February 18, 1936:

The organ in the High School is entirely finished and is an exceptionally fine job according to all who have heard it. I have gone over it with M. Wetzel and he says it is beyond his expectations.

Calvin Brown writes to E. O. Shulenberger on February 28, 1936 and states:

I am very much pleased with the job and your boys did an excellent job and I hope to have some more for your firm shortly.

G. N. Snyder, writing from the Chicago office of M. P. Möller to Richard O. Whitelegg March 13, 1936 reports:

Mr. Buterbaugh and I drove out to the Schurz High School yesterday, and had the pleasure of meeting with Mr. LeRoy Wetzel. This is a case where the folks are most over-joyed with the organ and all those who had anything to do with its installation, etc. I have heard no man speak more highly of anything than he. He incidentally mentioned that Dr. Barnes had visited him a day previous, and that Dr. Barnes was most enthusiastic about the organ, making the statement that it sounded like a fifty thousand (\$50,000.00) dollar organ.

Warfield Webb<sup>10</sup> writes to Möller on April 20, 1936 and says:

Understand you recently installed a large and expensive organ in the Carl Schurz High School, Chicago. As a writer for many, many kinds of publications, wonder if anything in the nature of a story about this organ has appeared in a music or school publication. . . . Understand this organ is one out of the ordinary found in a school. Perhaps you may be able to give me some interesting data.

E. O. Shulenberger, Secretary and Sales Manager, responds on May 1, 1936:

The organ there is very much out of the ordinary as found in schools and has attracted an unusual amount of attention, so

it should make a very good story. I am sure that Mr. Leroy Wetzel, head of the music department of that school, would be glad to assist you in getting any or all information, and Dr. William H. Barnes, the organ architect, South Wabash Avenue, has also made a lot of study on it. He has written an article to be published in the *American Organist* on the particular organ, but as this publication has not yet come out, I have not seen the copy.

Whitelegg writes to "Mike" Buterbaugh August 13, 1936:

I hope to be able to see and hear this organ after visiting Kalamazoo when that organ is completed.

L. B. ("Mike") Buterbaugh, writing from the Chicago office, Suite 1742 McCormick Building, 322 South Michigan on October 12, 1936, reports, "The organ itself is in very fine shape."

There is a great deal more in the file; however, this array of documents gives us a glimpse of what it took to get a large instrument in quickly. This also hints to the truth that all large instruments take a great deal of negotiation, in all aspects of construction and design, to fabricate and install. Opus 6373 is a monumental organ and completely intact. You are cordially invited to hear it live at the Chicago national convention of the Organ Historical Society this summer! ■

#### Notes

- Calvin Brown, 4539 North Richmond Street, Chicago, IL, was an independent contractor who delivered the Carl Schurz contract to the Möller company. There is extended correspondence in the file on the protracted final negotiations over payment of the commission Mr. Brown was due over the sale. Möller did have a Chicago office, located at Suite 1742, the McCormick Building, 322 South Michigan Avenue. The phone number was Harrison 1150. The Chicago representative who worked with Calvin Brown was L. B. Buterbaugh. The head of the installation of the organ at Schurz High School was John Buterbaugh.
- It is probable that Whitelegg designed the large four-manual organ built in 1929 for St. Augustine Catholic Church on the South Side of Chicago, and that this instrument made quite an impression as Opus 289. This instrument was built by the Welte-Tripp company, for whom Whitelegg worked previous to his employ by the Möller firm.
- A distinctive feature of this mixture work is the prominence of tierce ranks and the presence of septième ranks. Viewing the total composition of the three mixtures from the unison (1st) to the 22nd, the following pitch levels, as indicated by pipe length, are present: 8', 4', 3½', 2¾', 2', 1¾', 1½', 1¼', and 1'. In addition to the "unison support, brightness and brilliance" provided by the unison and octave sounding ranks, and to the "pungency" provided by the fifth-sounding ranks, Stevens Irwin indicates that the 1¾' rank would provide "thickness" and "density" and that the 1¼' rank would provide "fullness" and "closeness." Irwin also indicates that the seventh-sounding ranks (2¾' and 1½') are the only ones that would provide a considerable amount of dissonance with equal-tempered scale notes. See Stevens Irwin, *Dictionary of Pipe Organ Stops* (New York, G. Schirmer, Inc., 1962), p. 217. The IV-rank Harmonics, which sounds E3, G3, B-flat3, and C4 when playing middle C, would have to be actually heard to appreciate their effect on the sound of the Diapason chorus. One wonders if this mixture especially appealed to Whitelegg since it is present

on the organ at the Church of the Holy Name in New York City, where he was practically unhampered in carrying out his tonal ideas. See John Gladden Barr, "A Tonal History of Pipe Organs Built by M. P. Möller, Incorporated," S.M.D. dissertation, Union Theological Seminary in the City of New York, 1976, pp. 218–219. (Shades of G. Donald Harrison's experimental organ "temporarily" installed in Harvard's Busch-Reisinger Museum and made famous by the series of radio broadcasts by E. Power Biggs.)

4. E. O. Shulenberger (that is the way he always signed his name) was Secretary and Sales Manager at the Möller Organ Factory in Hagerstown, Maryland after M. P. Möller, Jr., and had complete decision-making authority as well as fiscal authority. When he and M. P. "Ted" Möller, Jr., were both on the road on company business, they coordinated daily by telegram or phone on the day-to-day operation of the company. There are many letters between them in the Schurz file.

5. The head of the installation of the organ at Schurz High School was John Buterbaugh, a career organbuilder who regularly installed Möller pipe organs around the country. He was the brother of the head of the Chicago office of Möller, L. B. Buterbaugh.

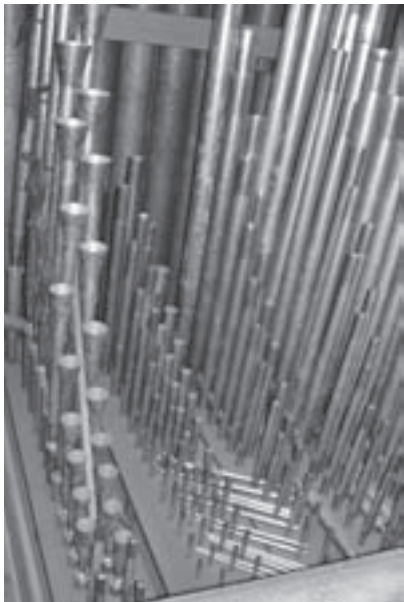
6. This word is crossed out in the typewritten letter and an "agressive" (sic) is overwritten in Whitelegg's own handwriting!

7. Chicago office: Suite 1742, McCormick Building, 322 South Michigan Avenue, phone Harrison 1150.

8. Though placed in the file at this point and undated, the piece of paper must be much later due to the fact that Opus 7368 is listed.

9. There are scraps of paper in the file that simply have a name on them for documentation purposes (the Möller company was fortunately very careful and thorough with their pipe organ opus files). When I, Dennis Northway, worked as a salesman for Möller in the late 1980s only one person regularly had access to the closet that contained a chronological listing of all the pipe organs, by opus number, manufactured by Möller (these files are now maintained by the Organ Historical Society). Therefore, Nowell was most likely the ranking secretary of the time at the Möller factory who was commissioned at one time by her or his boss to collect and document the entire list of all-electric consoles.

10. Warfield Webb, Chicago, IL, identifies himself as "a writer for many, many kinds of publications" and further, "wonder if anything in the nature of a story about this organ has




**Choir pipework** (photo credit: Stephen J. Schnurr, Jr.)

appeared in a music or school publication. If not, and you can loan me a good photo, and some added data, I will be able to write a little story for one or the other kinds of publications. Have written for both the above kinds of magazines. The publications pay me when a story is used."


*Dr. Dennis Northway is Parish Musician at Grace Episcopal Church, Oak Park, Illinois, a former Dean of the Chicago AGO chapter, Artistic Director of the Handel Week Festival in Oak Park, Illinois, an employee of John-Paul Buzard Organbuilders, recently Councilor for Research and Publications of the Organ Historical Society, and Chair of the 2012 OHS National Conction. He is the co-author, with Stephen Schnurr, of Pipe Organs of Chicago and Pipe Organs of Chicago—Volume Two, author of To Touch the Garment's Hem: meditations before a choir rehearsal, and editor of The ChicAGO Centenary Anthology.*

***Listen to Dennis Northway play the Schurz Victory March on Möller Opus 6373 at: <[www.TheDiapason.com](http://www.TheDiapason.com)>.***

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Opus 116




Opus 118

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