

Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906–1930

James Lewis

Introduction

Los Angeles is home today to many wonderful organs. During the early twentieth century, pipe organs were constructed for spaces beyond the typical church, theater, or university setting. This article traces the histories of over a dozen pipe organs in private homes, social clubs, school and church auditoriums, and even a home furnishings store. It provides a glimpse of organbuilding—and life—in a more glamorous, pre-Depression age.

Temple Baptist Church

Come back in time to the spring of 1906, where we find the Temple Baptist Church of Los Angeles readying their new building for opening. Although the new complex was financed by a religious organization, it was not designed as a traditional church building. Architect Charles Whittlesey produced plans that included a 2700-seat theater auditorium with a full working stage, two smaller halls, and a nine-story office block, providing the burgeoning city with a venue for various entertainments and civic events, and Temple Church with facilities for church activities. Even though the official name of the building was Temple Auditorium, it was also known over the years as Clune's Theatre and Philharmonic Auditorium. In addition to church services, the Auditorium was used for concerts, public meetings, ballet, silent motion pictures, and beginning in 1921, the Los Angeles Philharmonic Orchestra and the Light Opera Association.

It was the first steel-reinforced poured concrete structure in Los Angeles. The auditorium had five narrow balconies and was decorated in a simplified Art Nouveau style influenced by Louis Sullivan's Auditorium in Chicago. Color and gold leaf were liberally used, and the concentric rings of the ceiling over the orchestra section were covered with Sullivan-esque ornamentation and studded with electric lights. Concealed behind this area, on either side of the stage, was the organ.

The Auditorium Company ordered a large four-manual organ (Opus 156) from the Austin Organ Company of Hartford, Connecticut. Similar to the auditorium itself, the instrument was used more for secular occasions than for church services. It was the first large, modern organ in Los Angeles and contained such innovations as second touch, high wind pressures, an array of orchestral voices, and an all-electric, movable console with adjustable combination action.

The instrument had a partially enclosed Great division, with a large selection of 8' stops that included four 8' Open Diapasons. Second touch was available on the Swell keyboard through a Great to Swell coupler. The Choir division was labeled Orchestral and contained a variety of soft string and flute stops along with three orchestral reeds. The Solo division was on 25" wind pressure and unenclosed except for the Harmonic Tuba, unified to play at 16', 8' and 4' pitches. 25" wind pressure was also used in the Pedal division for the Magnaton stop, playable at 32' and 16'. An article about the Auditorium in the *Architectural Record* magazine stated "the roof is reinforced with steel so that the tones of the large organ will not cause any structural damage."⁵¹ A mighty organ, indeed!

The four-manual console was located in the orchestra pit and movable within a range of 50 feet. Its design was influenced by the early consoles of Robert Hope-Jones and featured two rows of stop keys placed above the top keyboard, a style affectionately known as a "toothbrush console," because to an active imagination the two rows of stop keys looked like the rows of bristles on a toothbrush.



A view of the orchestra section of Temple Baptist Auditorium after the original color scheme was painted over. The organ was installed over the box seating and behind the curved plaster grilles.

In 1912, Dr. Ray Hastings (1880–1940) was appointed house organist, and he played for church services, silent motion pictures, radio broadcasts, public recitals, and with the Los Angeles Philharmonic Orchestra.²

Temple Auditorium and its mighty Austin organ served Los Angeles for many years, but by the 1950s the place was beginning to look a bit tired. Sometime after World War II, the interior was painted a ghastly shade of green, covering up all the color and gold of the original decorative scheme. In 1965 the Philharmonic Orchestra and Light Opera both moved to the new Los Angeles Music Center and the Auditorium never again operated as a theater.

The organ began to develop serious wind leaks, and the 25"-wind-pressure Solo division and Pedal Magnaton were finally disconnected. A supply-house console replaced the original Austin console in the 1960s and was moved out of the orchestra pit to the stage.

Sunday morning services of Temple Baptist Church became sparsely attended as people moved out of Los Angeles to the new suburbs. There did not seem to be any use for the old Auditorium, and the complex finally succumbed to the wrecker's ball in 1985. The pipe-work from the Austin organ was sold off piecemeal and the chests were left in the chambers to come down with the demolition of the building. What began as Los Angeles's first, modern organ of the 20th-century came to an ignominious end.

Temple Auditorium, Los Angeles Austin Organ Company, 1906, Opus 156

GREAT (unenclosed)

- 16' Major Diapason
- 16' Contra Dulciana
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Gross Flute
- 8' Claribel Flute
- 4' Octave
- 4' Hohl Flute
- 3' Twelfth
- 2' Fifteenth

(enclosed)

- 8' Horn Diapason
- 8' Violoncello
- 8' Viol d'Amour
- 8' Doppel Flute
- 4' Fugara
- III Mixture
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Gross Gamba
- 8' Diapason Phanon
- 8' Violin Diapason
- 8' Gemshorn

- 8' Echo Viole
- 8' Vox Angelica
- 8' Gemshorn
- 8' Rohr Flute
- 8' Flauto Dolce
- 8' Unda Maris
- 8' Quintadena
- 4' Principal
- 4' Harmonic Flute
- 2' Flageolet
- III Dolce Cornet
- 16' Contra Posaune
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremolo
- Vox Humana Tremolo

ORCHESTRAL

- 16' Contra Viole
- 8' Geigen Principal
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Vox Seraphique
- 8' Concert Flute
- 8' Lieblich Gedackt
- 4' Violina
- 4' Flauto Traverso
- 2' Piccolo Harmonique
- 16' Double Oboe Horn
- 8' Clarinet
- 8' Cor Anglais
- Tremolo

SOLO

- 8' Grand Diapason
- 8' Flauto Major
- 8' Gross Gamba
- 4' Gambette
- 4' Flute Ouverte
- 2' Super Octave
- 8' Orchestral Oboe
- 8' Saxophone (synthetic)
- 16' Tuba Profunda
- 8' Harmonic Tuba (ext)
- 4' Clarion (ext)

PEDAL

- 32' Contra Magnaton
- 32' Resultant
- 16' Magnaton
- 16' Major Diapason
- 16' Small Diapason (Gt)
- 16' Violone
- 16' Bourdon
- 16' Dulciana (Gt)
- 16' Contra Viole (Orch)
- 8' Gross Flute
- 8' Cello
- 8' Flauto Dolce
- 4' Super Octave
- 16' Tuba Profunda (Solo)
- 8' Tuba (Solo)

- Swell Sub
- Swell Octave
- Orchestral Sub
- Orchestral Octave
- Solo Sub
- Solo Super
- Swell to Pedal
- Swell to Pedal Octave
- Great to Pedal
- Orchestral to Pedal
- Solo to Pedal
- Swell to Great Sub
- Swell to Great Unison
- Swell to Great Octave
- Orchestral to Great Sub
- Orchestral to Great Unison
- Solo to Great Unison
- Solo to Great Octave
- Great to Swell Unison Second Touch
- Swell to Orchestral Sub
- Swell to Orchestral Unison
- Swell to Orchestral Octave
- Solo to Orchestral Unison

Tally's Broadway Theatre

Eight years after the Temple Auditorium organ was installed, Tally's Broadway Theatre took delivery on a four-manual organ advertised as "The World's Finest Theatre Pipe Organ." The 47-rank organ had been ordered early in 1913 from the Los Angeles builder Murray M. Harris, but by the time it was installed in 1914 the name of the firm had been changed to the Johnston Organ Company and the factory moved to the nearby suburb of Van Nuys.

Tally's instrument must have been the original "surround sound," as most of the pipework was installed in shallow



The organ at Tally's Broadway Theatre extended down both sides of the auditorium.

chambers extending down both sides of the rectangular-shaped auditorium. The Choir division was on the stage and had its own façade, while the Echo was behind a grille at one side of the stage. Positioned on a lift in the orchestra pit, the four-manual drawknob console was equipped with a roll player.

This was not the sort of theatre organ that would come into prominence during the 1920s, a highly unified instrument full of color stops all blended together by numerous tremolos. Tally's organ was not that much different from a Murray M. Harris church organ, except for the saucer bells and a lack of upperwork.

Installation was still underway when it came time for the opening concert, but since the show must go on, the event took place. A reviewer wrote "while the unfinished and badly out of tune instrument, under the skillful manipulation of an excellent performer, did give pleasure to a large portion of the big audience, nevertheless it was an unfinished and badly out of tune instrument and as such it could not favorably impress the ear of the critic."³

Charles Demorest, a former student of Harrison Wild in Chicago, who played at Tally's, was also the organist at the Third Church of Christ, Scientist, and gave Monday afternoon recitals on the organ in Hamburger's department store. In the May, 1914 edition of *The Pacific Coast Musician* it was mentioned that "Charles Demorest is doing much to uphold good music for the motion picture theatres by the quality of his organ work at Tally's Broadway Theatre, Los Angeles, where he has a concert organ of immense resources at his command. This instrument is a four-manual organ equipped with chimes, saucer bells, concert harp and echo organ. Mr. Demorest plays a special program every Wednesday afternoon at four o'clock where an orchestra and soloists further contribute to the excellence at the Tally Theatre."⁴

In the mid-1920s, the May Company department store next door to Tally's was doing a booming business and needed larger quarters. Negotiations with Tally led to the theater being purchased and torn down to make way for a greatly expanded May Company building. The organ was crated up and moved to Mr. Tally's Glen Ranch, where it was stored in a barn. It was eventually ruined by water damage when the roof leaked.

Tally's Broadway Theatre Johnston Organ Company, 1914

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Viola
- 8' Viol d'Amour
- 8' Tibia Clausa
- 8' Clarabella
- 4' Octave
- 4' Wald Flute
- 8' Trumpet
- Cathedral Chimes
- Concert Harp
- Saucer Bells

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Violin Diapason
- 8' Violin
- 8' Voix Celeste
- 8' Aeoline
- 8' Stopped Flute
- 4' Harmonic Flute
- 2' Harmonic Piccolo
- 16' Contra Fagotto
- 8' Horn
- 8' Oboe
- 8' Vox Humana

CHOIR

- 16' Double Dulciana
- 8' Geigen Principal
- 8' Dulciana
- 8' Lieblich Gedackt
- 8' Quintadena
- 4' Dulcet
- 8' Clarinet

SOLO

- 8' Diapason Pholon
- 8' Harmonic Flute
- 8' Tibia Plena
- 8' Harmonic Tuba
- 8' Orchestral Oboe

ECHO

- 8' Flauto Dolce
- 8' Unda Maris
- 8' Concert Flute
- 8' Orchestral Viol
- 4' Flute d'Amour
- 8' Vox Mystica

PEDAL

- 32' Acoustic Bass
- 16' Open Diapason
- 16' Bourdon
- 16' Contra Basso (Gt)
- 16' Dulciana (Ch)
- 16' Lieblich Gedackt (Sw)
- 8' Violoncello
- 8' Gross Flute
- 8' Flute
- 16' Trombone

- Swell Tremolo
- Choir Tremolo
- Solo Tremolo
- Echo Tremolo

Trinity Auditorium

In 1914, inspired perhaps by the success of Temple Auditorium, Trinity Southern Methodist Church opened their new Trinity Auditorium, a large Beaux Arts structure on South Grand Avenue containing a multi-use 1500-seat auditorium and a nine-story hotel with rooftop ballroom.

An organ was ordered from the Murray M. Harris Company, but just like the Tally's Theatre organ, it was installed under the name of the Johnston Organ Company. The organ was a four-manual instrument of 63 ranks situated above the stage floor, but within the proscenium arch, with an Echo division in the dome at the center of the room. The drawknob console was at one side of the orchestra pit.

The tonal design was typical of a large, late Murray Harris organ, boasting an assortment of 8' stops and big chorus reeds on both the Great and Solo, but without the usual Great mixture. The Tibias, Diapason Pholon in the Swell and the slim-scale strings of the Solo division, stops not normally found on Harris organs, show the influence of Stanley Williams, the firm's voicer since 1911, who had worked with Hope-Jones in England.

Arthur Blakeley was house organist and played for church services, silent motion pictures, weekly public recitals and with the Los Angeles Philharmonic Orchestra, who used the building from 1918 to 1921. It was noted that by May 1915, Blakeley had provided music for 108 performances of a film entitled "Cabiria" and played over one hundred different compositions in his weekly recitals, ranging from works by Bach, Handel and Wagner to Reubke's *Sonata on the 94th Psalm*.⁵

There was one area in which Trinity Auditorium failed to emulate Temple Auditorium—financing. To construct the auditorium and hotel complex the church secured such a heavy mortgage that one newspaper account claimed it was financed clear into the 21st century. A few years after it opened, Trinity Auditorium was taken over by a management company that continued to operate it as a public venue, and the church moved to humbler quarters.



The interior of Trinity Auditorium showing the 1914 Johnston organ

Trinity Auditorium was a popular place for meetings of the local AGO chapter, and among the artists heard there were Pietro Yon, Charles Courboin, and Clarence Eddy. The organ continued to be used for films, concerts and later on, radio broadcasts, but by the 1940s it had become a liability. To save the expense of upkeep on an instrument that by then was only occasionally used and to secure more space on the stage, the organ was removed and broken up for parts.

**Trinity Auditorium
Johnston Organ Company, 1914**

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Viola di Gamba
- 8' Viol d'Amour
- 8' Tibia Clausa
- 8' Doppel Floete
- 4' Octave
- 4' Harmonic Flute
- 2 3/4' Octave Quint
- 2' Super Octave
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion
- Cathedral Chimes

SWELL

- 16' Lieblich Bourdon
- 8' Diapason Pholon
- 8' Violin Diapason
- 8' Salicional
- 8' Aeoline
- 8' Voix Celeste
- 8' Lieblich Gedackt
- 8' Clarabella
- 4' Principal
- 4' Lieblich Floete
- 4' Violina
- 2' Harmonic Piccolo
- IV Dolce Cornet
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- Tremolo

CHOIR

- 16' Double Dulciana
- 8' Geigen Principal

- 8' Dulciana
- 8' Quintadena
- 8' Melodia
- 4' Wald Floete
- 4' Dulcet
- 8' Clarinet
- Tremolo
- Concert Harp

SOLO

- 8' Gross Gamba
- 8' Tibia Plena
- 8' Harmonic Flute
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 16' Ophicleide
- 8' Tuba
- 4' Tuba Clarion

ECHO

- 16' Echo Bourdon
- 8' Echo Diapason
- 8' Viol Etheria
- 8' Unda Maris
- 8' Concert Flute
- 4' Flauto Traverso
- 8' Vox Humana
- Tremolo
- Concert Harp (Ch)

PEDAL

- 32' Double Open Diapason
- 32' Resultant
- 16' Open Diapason
- 16' Violone
- 16' Tibia Profundo
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 16' Dulciana (Ch)
- 16' Echo Bourdon (Echo)
- 8' Octave
- 8' Violoncello
- 8' Flute
- 16' Trombone
- 16' Ophicleide (Solo)
- 8' Tuba (Solo)

University of Southern California

In 1920, the University of Southern California placed an order for a large concert organ to be built by the Robert-Morton Organ Company and installed in the new Bovard Auditorium on the USC campus. Under a headline reading "Organ Attracts," the *Los Angeles Times* told that "a great increase of interest is being manifested by the faculty and student body of the organ department, USC, since the announcement was recently made that the new organ, one of the largest in the southwest, is soon to be installed in the auditorium of that institution. The instrument will be provided with eighty stops and 500 pipes."⁶ Well, perhaps a few more than 500!

Bovard is a large auditorium graced with a dollop of Gothic tracery, originally seating 2,100 on the main floor and in two balconies. The Robert-Morton organ, the largest instrument built by the firm, was located in concrete chambers on either side of the stage and completely enclosed, except for the 16' Pedal Bour-



Bovard Auditorium at USC showing the 1921 Robert-Morton organ

don. It was not an ideal installation, as the Swell and Choir divisions were placed so they spoke onto the stage area and the Great and Solo were located in the auditorium proper. For organ recitals, the stage curtains had to be open so the audience could hear the entire instrument.

By 1920, the builder no longer made drawknob consoles, so the Bovard organ was supplied with a four-manual horseshoe console. It was placed in the orchestra pit and had color-coded stop keys; diapasons were white, flutes blue, strings amber, reeds red, and the couplers were short-length black stop keys placed over the top keyboard.⁷

The organ had two enormous 32' stops. When the instrument was completed at the Van Nuys factory, low C of the 32' Bombarde was assembled outside the main building and supplied with air so that its sound could be demonstrated for the local residents.

In June of 1921, the organ was dedicated in two recitals given by the British virtuoso Edwin Lemare. It was a well-used instrument in its day, providing music for university events, concerts, commencement exercises, and it served as the major practice and recital organ for many USC organ students.

By the mid-1970s the organ had fallen out of favor and some of the pipework was vandalized by students, causing the instrument to become unplayable. It was finally removed from the auditorium in 1978, and the undamaged pipework was sold for use in other organs.

**University of Southern California
Robert-Morton Organ Company, 1921**

GREAT

- 16' Double Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Third Open Diapason
- 8' Viola
- 8' Erzähler
- 8' Doppel Flute
- 8' Melodia

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- 4' Octave
- 4' Wald Floete
- 2' Flageolet
- V Mixture
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Horn Diapason
- 8' Salicional
- 8' Celeste
- 8' Aeoline
- 8' Viol d'Orchestre
- 8' Viol Celeste
- 8' Stopped Diapason
- 8' Clarabella
- 8' Gemshorn
- 4' Violin
- 4' Harmonic Flute
- 2' Piccolo
- III Cornet
- 16' Contra Fagotto
- 8' Cornopean
- 8' Flugel Horn
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Tremolo

CHOIR

- 16' Contra Viole
- 8' Geigen Principal
- 8' Dulciana
- 8' Quintadena
- 8' Concert Flute
- 8' Flute Celeste
- 4' Flute
- 2 3/4' Nazard
- 2' Piccolo

SOLO

- 8' Stentorphone
- 8' Gross Flute
- 8' Gamba
- 8' Gamba Celeste
- 8' French Horn
- 8' English Horn
- 8' Saxophone
- 8' Clarinet
- 8' Orchestral Oboe
- 8' Tuba
- Harp
- Chimes

ECHO

- 8' Cor de Nuit
- 8' Muted Viole
- 8' Viole Celeste
- 4' Zauberfloete
- 8' Vox Humana
- Tremolo

PEDAL

- 32' Double Open Diapason
- 32' Resultant
- 16' Open Diapason
- 16' Bourdon
- 16' Violone (Gt)
- 16' Lieblich Bourdon (Sw)
- 16' Contra Viole (Ch)
- 16' Echo Bourdon
- 8' Principal
- 8' Flute
- 8' Cello
- 8' Dulciana
- 4' Flute
- Compensating Mixture
- 32' Bombarde
- 16' Trombone
- 16' Fagotto (Sw)
- 8' Trumpet

Grauman's Metropolitan Theatre

When Grauman's Metropolitan Theatre was constructed at Sixth and Hill Streets in 1923, Tally's Broadway Theatre must have looked rather dowdy in comparison. The Metropolitan, a monumental piece of architecture, was and remained the largest theater in Los Angeles and had a four-manual, 36-rank Wurlitzer Hope-Jones Unit Orchestra, Opus #543. This was the largest organ built by Wurlitzer at the time, beating out the celebrated Denver Auditorium organ by one rank. The 36 ranks of pipes were divided between two sections of the theater: 24 ranks in chambers located over the proscenium arch and 12 ranks in the Echo division at the rear of the balcony. Albert Hay Malotte, Gaylord Carter and Alexander Schreiner were Metropolitan organists at various times, accompanying films and presenting organ solos enhanced by lighting subtly changing color to match the mood of the music.

James Nuttall, who installed the organ, escorted a writer for the *Los Angeles Times* through the newly installed instrument and provided a description of its resources:



Grauman's Metropolitan Theatre showing the organ grilles above the proscenium and the four-manual console in the orchestra pit

The tonal chambers, or swell boxes as they are technically termed, each measure 20 feet long and 11 feet wide, and are arranged above the proscenium arch. They are constructed in such a manner that they are practically sound proof, being built of nonporous inert material, with the interior finished in hard plaster. The front wall of each chamber facing the auditorium is left open and into this opening is fitted a mechanism built in the form of a large laminated Venetian blind. The opening and closing of the shutters in this Venetian blind produce unlimited dynamic tonal expression from the softest whisper to an almost overwhelming volume.

In the basement of the theatre is the blowing apparatus consisting of two Kinetic blowers connected directly to a twenty-five horsepower motor. Each of the blowers is capable of supplying 2500 cubic feet compressed air per minute. The compressed air is used to work the electro-pneumatic actions as well as to supply the various tone producers.

There are four manuals on the console, and the pedal board on which the bass notes are played with the feet. The stop keys number 236 and these are arranged above the keyboards on three tiers and are divided into departments of independent organs. The lowest manual is the accompaniment organ, the middle keyboard is the great organ and is so arranged so the echo organ may be played from this manual. The third manual is a bombarde organ and the top one is the solo organ.⁸

Although the advent of sound motion pictures silenced many of the organs in Los Angeles theaters, the Metropolitan organ was in use much longer due to the continuation of live stage shows well into the 1950s. In 1960 the theater was closed and by 1961 it had been demolished and the organ broken up for parts.

Poly-Technic High School

Poly-Technic High School was one of several high schools in the Los Angeles area to have a pipe organ. For their new auditorium, completed in 1924, the school ordered a four-manual organ from the Estey Organ Company. Decorated in the Spanish Renaissance style, the auditorium seated 1,800 and had a full working stage. The organ was installed in chambers located on either side of the proscenium, with the console in the orchestra pit.

The instrument had an automatic roll player in a separate cabinet and a console with Estey's recent invention, the "luminous piston stop control." These were lighted buttons placed in rows above the top manual of the console. When pushed, the button lit up signifying that that particular stop was on. Another push turned the stop off. This system presented all sorts of problems; it was inconvenient to use, the "luminous piston" was difficult to see under bright lights, it could give an organist a very nasty shock, and some organists could not resist spelling out naughty words with the lights.

The organ had a clear, pleasant sound in the auditorium's good acoustics due possibly to Estey's local representative Charles McQuigg, a former voicer of the Murray M. Harris Company, who installed and finished the instrument. Crowning the full organ was a reedless Tuba Mirabilis voiced on 15" wind pressure, an invention of William Haskell of the Estey Company. The pipes looked like an open wood flute, but sounded like a stringy Horn Diapason. It was a rather convincing sound, until one knew the secret.

Classes in organ instruction were offered at Poly High, the instrument was



Los Angeles Poly-Technic High School with Estey organ Opus 2225

used for recitals and public events held in the auditorium, and the roll player was used to play transcriptions of orchestral works for music education classes.

The organ eventually fell silent due to lack of use, lack of maintenance, and problems with the luminous pistons. When the auditorium was refurbished in 1979, the organ was removed so that the chamber openings could be used for stage lighting trees. It was sold, put into storage, and eventually broken up for parts.

Poly-Technic High School Estey Organ Company, 1924, Opus 2225

GREAT

- 8' Open Diapason I
- 8' Open Diapason II
- 8' Dulciana
- 8' Gemshorn
- 8' Gross Flute
- 8' Melodia
- 4' Flute Harmonic
- 8' Tuba
- Harp

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Salicional
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Stopped Diapason
- 4' Flauto Traverso
- 8' Oboe (reedless)
- 8' Cornopean
- 8' Vox Humana
- Tremolo
- Chimes

CHOIR

- 8' Violin Diapason
- 8' Viol d'Amour
- 8' Clarabella
- 8' Unda Maris
- 4' Flute d'Amour
- 8' Clarinet (reedless)
- Tremolo

SOLO

- 8' Stentorphone
- 8' Gross Gamba
- 8' First Violins III
- 8' Concert Flute
- 4' Wald Flute
- 2' Piccolo
- 8' Orchestral Oboe
- 8' Tuba Mirabilis (reedless)

PEDAL

- 32' Resultant
- 16' Open Diapason
- 16' Bourdon
- 16' Lieblich Gedackt (Sw)
- 8' Bass Flute
- 8' Tuba Mirabilis (Solo)

The Uplifter's Club

One of a number of organs installed in Los Angeles's private clubs was this instrument built by the Skinner Organ Company in 1924 for the Uplifter's Club. Located in the remote Santa Monica Canyon section of Los Angeles, the club was formed in 1913 as a splinter group of the Los Angeles Athletic Club by a number of wealthy members, for "high jinx."⁹ Recreational facilities were constructed in the canyon and some members built cabins and cottages to use for weekend retreats.

In 1923 construction on a large clubhouse began and in 1924 the three-manual Skinner organ was installed. The instrument was a large residence-style organ with many duplexed stops and a

roll player mechanism. The organ provided music for the relaxation of members, music for skits and plays, and occasionally a local organist was invited in to play a recital of light selections.

During World War II the club began selling off its holdings, and by 1947, it had disbanded. The organ was sold to the First Methodist Church of Glendale, where it was treated to a number of indignities to make the instrument more suitable for church use, the result being at great odds with the original intent of the organ.

The Uplifter's Club Skinner Organ Company, 1924, Opus 449

MANUAL I

- 8' Diapason
- 8' Chimney Flute
- 8' Gedackt
- 8' Violoncello
- 8' Voix Celestes II rks
- 8' Flute Celestes II rks
- 4' Orchestral Flute
- 4' Unda Maris II rks
- 8' Vox Humana
- 8' French Horn
- 8' Tuba
- Tremolo
- Harp
- Celesta
- Chimes
- Kettle Drums

MANUAL II

- 8' Chimney Flute
- 8' Violoncello
- 4' Orchestral Flute
- 8' Corno d'Amore
- 8' English Horn
- 8' Vox Humana
- 8' French Horn
- 8' Tuba
- Tremolo
- Chimes
- Kettle Drums

MANUAL III

- 8' Diapason
- 8' Voix Celestes II rks
- 8' Flute Celestes II rks
- 8' Gedackt
- 4' Unda Maris II rks
- Tremolo
- Harp
- Celesta
- Piano (prepared)

PEDAL

- 16' Bourdon
- 16' Echo Lieblich
- 16' Gedackt
- 8' Still Gedackt
- 16' Trombone (Tuba)

The Elks Club

Located just off the fashionable Wilshire Corridor facing Westlake Park was the Elks Club, a 12-story building constructed in 1926 to contain a lodge hall, dining rooms, lounges, swimming pool, tennis and racquetball courts, a full gymnasium, and residential facilities for members. Entering the building, one encountered a monumental reception hall some 50 feet in height, with a vaulted ceiling painted with scenes from mythology. A wide staircase rose dramatically to the Memorial Room that functioned as a lobby for the lodge room.

On the front page of the *Van Nuys News* for November 18, 1924 was an article announcing "H. P. Platt, manager of the Robert-Morton Organ Company, announces that his concern has been awarded a contract for constructing a huge pipe organ to be placed in the new Elks Temple of Los Angeles. Specifications for the huge organ will make it the largest unified orchestra pipe organ in the United States. The contract price was said to be \$50,000."

"Unified orchestra pipe organ" is probably the best description for the four-manual, 60-rank organ that the Robert-Morton firm installed in the Elks Club in 1926. The stops are divided into Great, Swell, Choir, Solo and Pedal divisions, but the contents of each are not what one would expect in either a concert or theatre organ.

The main organ is in four chambers, one in each corner of the lodge room, with Echo and Antiphonal divisions speaking through openings centered over the entrance doors. These two divisions were heard in either the lodge room or the Memorial Room by means



The lodge room of the Elks Club. The four-manual console is visible in the left hand corner and the Echo/Antiphonal divisions are above the entrance doors at the right side of the picture.

of dual expression shades. A two-manual console in the Memorial Room played the Echo/Antiphonal divisions so an organist could entertain lodge members lingering in the Memorial area before a meeting without the sound penetrating into the lodge room.

Currently, the instrument is unplayable. The two-manual console has been disconnected and although the four-manual console remains in position, over half of the ivories are missing. Workmen stomping through the pipe chambers on various occasions have trod on many of the smaller pipes, a few sets are missing, and water leaks have damaged other portions of the organ.

Stepping back in time to happier days, we can read about the organ when it was the talk of organ-playing Los Angeles. In December, 1925, a Los Angeles newspaper reported "the new \$50,000 organ for the Elk's great temple will be given its official test before officers of the Elk's Building Association tomorrow evening. The test recital will be at the plant of the Robert-Morton Organ Company, builders of the instrument. For the benefit of members of the lodge and the public, the recital will be broadcast over KNX radio between 7 and 7:30 o'clock. A half an hour of cathedral and concert music will be played on the huge instrument by Sibley Pease, official organist of the Elk's lodge."¹⁰

In May 1926, Warren Allen, organist of Stanford University, gave the opening recital, playing compositions by Bach, Boccherini, Saint-Saëns, Douglas, Wagner and ending with the Finale from Vierne's *Symphony No. 1*. A reviewer noted that "the organ is an instrument of concert resources and full organ is almost overpowering in tone. It ranks as one of the finest in the city."¹¹

For many years the organ was used almost every day of the week for lodge meetings, concerts and radio broadcasts. Dwindling membership and the expense of upkeep on the huge Elks building caused the remaining members to find smaller quarters in the late 1960s. Left abandoned for a while, the building has seen use as a YMCA, a retirement center, and a seedy hotel; it is currently being rented for large social events and filming. Due to the extensive damage done to the organ and the great expense of a restoration, this is probably another large, once-popular instrument that will never play again.

Elks Temple, Los Angeles Robert-Morton Organ Company, 1926

GREAT

- 16' Open Diapason
- 16' Gamba (TC)
- 8' First Diapason
- 8' Second Diapason
- 8' Tuba
- 8' French Horn
- 8' Kinura
- 8' Gross Flute
- 8' Clarinet
- 8' Doppel Flute
- 8' Gamba
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Quintadena
- 8' Dulciana
- 4' Tuba Clarion
- 4' Octave Diapason
- 4' Doppel Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- III Cornet

- Harp
- Glockenspiel
- Xylophone
- Chimes
- Strings F
- Great 2nd Touch**
- 8' Tuba
- 8' French Horn
- 8' Gross Flute
- 8' Gamba

SWELL

- 16' Contra Fagotto
- 16' Tibia Clausa
- 16' Swell Bourdon
- 16' Violin (TC)
- 8' Trumpet
- 8' Open Diapason
- 8' Violin
- 8' Tibia Mollis
- 8' Tibia Clausa
- 8' Gedackt
- 8' Orchestral Oboe
- 8' Vox Humana
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Viol d'Orchestre
- 8' Viole Celeste
- 8' Salicional
- 8' Aeoline
- 4' Octave Diapason
- 4' Tibia Clausa
- 4' Bourdon Flute
- 4' Flauto Traverso
- 4' Vox Humana
- 4' Violina
- 4' Salicet
- 2 3/4' Bourdon Nazard
- 2' Bourdon Piccolo
- Harp
- Glockenspiel
- Xylophone
- Chimes
- Bird
- Strings P
- Strings MF
- Swell 2nd Touch**
- 16' Fagotto
- 16' Trumpet (TC)
- 16' Bourdon
- 8' Tibia Clausa
- 4' Flauto Traverso

CHOIR

- 16' Violin (TC)
- 16' Double Dulciana
- 8' English Diapason
- 8' Flugel Horn
- 8' Clarabella
- 8' Clarinet
- 8' Gemshorn
- 8' Viola
- 8' Violin I
- 8' Violin II
- 8' Violin III
- 8' Dulciana
- 8' Unda Maris
- 4' Harmonic Flute
- 4' Violina
- 4' Dulcet
- 2' Flageolet
- 2' Dolcissimo
- Snare Drum Tap
- Snare Drum Roll
- Tom-Tom
- Castanets
- Sleigh Bells
- Wood Drum
- Tambourine
- Strings F
- Choir 2nd Touch**
- 8' English Diapason
- 8' Flugel Horn
- 8' Clarabella
- 8' Clarinet

SOLO

- 8' Tuba Mirabilis
- 8' Stentorphone
- 8' Philomela
- 8' Gross Gamba
- 8' Oboe Horn
- 4' Tuba Clarion
- 4' Gambette
- Chimes

ANTIPHONAL

- 8' Trumpet
- 8' Open Diapason
- 8' Hohl Flute

ECHO

- 16' Echo Bourdon
- 8' Night Horn
- 8' Flute Celeste
- 8' Viol Sordino
- 8' Vox Humana
- 4' Fern Flute
- 4' Violetta
- Bird

PEDAL

- 32' Resultant Bass
- 16' Double Open Diapason
- 16' Trombone
- 16' Pedal Bourdon
- 16' Swell Bourdon

- 16' Echo Bourdon
- 16' Contra Fagotto
- 16' Violone
- 16' Dulciana
- 8' Open Diapason
- 8' Tuba
- 8' Pedal Flute
- 8' Doppel Flute
- 8' Echo Bourdon
- 8' Cello
- 8' Dulciana
- 4' Tuba Clarion
- 4' Dulcet
- III Cornet
- Pedal 2nd touch**
- Bass Drum
- Snare Drum
- Tympani
- Bass Drum/Cymbal

Buttons Above Solo

- Klaxon
- Telephone
- Cow Bell
- Bird

Tremolos

- Swell
- Great
- Choir
- Solo
- Antiphonal
- Echo
- Swell Vox Humana
- Echo Vox Humana

Couplers

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

Barker Brothers

Barker Brothers, the pre-eminent home furnishings store of Los Angeles, moved into a new building in 1927. Occupying all of 7th Street between Flower and Figueroa Streets, the 12-story façade

was in Renaissance Revival style and loosely patterned after the Strozzi Palace in Florence. Entering through the main doors, the visitor stepped into a 40' high lobby court furnished with leather sofas and chairs, oriental carpets, and a decorated vaulted ceiling.

During the 1920s, Barker Brothers served as the southern California representative for the Welte Organ Company. Their previous store had a Welte organ used to entertain customers, and when Barkers moved out, the instrument was rebuilt into two organs; the main section went, with a new console, to the Pasadena home of Baldwin M. Baldwin, and the Echo division, also provided with a new console, was packed off to Mrs. Belle Malloy in San Pedro.

Barker Brothers' new store had three Welte organs. In the lobby court was a four-manual, 26-rank concert organ that was played daily for the store's patrons. The four-manual drawknob console was centered along the east side of the lobby and the chamber openings high on the wall had gold display pipes. A three-manual, nine-rank theatre-style instrument was in a 600-seat auditorium on the 10th floor, and a two-manual, 10-rank organ with player attachment was installed in the interior design studio.

On the evening of March 28, 1927, the three Welte organs were dedicated, beginning with the instrument in the lobby court and then moving to the auditorium organ, where members of the Los Angeles Organists' Club entertained. Guests were invited to hear the residence organ in the interior design department and enjoy the automatic roll player device.

Among the organists playing the lobby court organ on that evening were Albert Hay Malotte and Alexander Schreiner. Malotte played Gershwin's *Rhapsody in Blue* and the quartet from Verdi's *Rigoletto*, but Schreiner no doubt stole the show when he played the "Great" g-minor fugue of Bach and closed the program with Wagner's *Ride of the Valkyries*.¹²

The lobby court organ was very popular with Los Angeles residents and the daily recitals were well attended. Welte

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designed the instrument for maximum flexibility; the Great and Choir shared stops, while the Swell and Solo were independent divisions, except for the Great Tuba Sonora that was available on the Solo at 16', 8' and 4' pitches.

When the Welte Organ Company closed in 1931, the residence organ was sold to a home in the Brentwood section of the city. The auditorium instrument was eventually sold to the Presbyterian Church in La Canada, but the lobby court organ was kept in use until the early 1950s. After the Second World War, the daily organ recitals were popular with older folks who lived in affordable but respectable downtown residential hotels. The store management felt having pensioners strewn about the lobby lowered the tone of their upscale operation and removed the organ in 1955, selling the console to a private party and the pipe work to a local church.

There was a more insidious reason for removing the Welte organ. Barker Brothers had become the local agents for the new Hammond Chord Organ and didn't want competition from the "real thing" while an employee was demonstrating the new electric device. The *Los Angeles Times* for May 12, 1955 announced: "A musical tradition at Barker Bros. has been broken! Barker Bros. pipe organ of some 30 odd years vintage is no longer the cornerstone of the store's tradition. One fine day it was an impressive part of the main lobby and the next day, the massive monolith was a legend. A compact, sweet little number, modern in design and execution, has replaced the pipe organ. The Hammond Chord Organ now reigns supreme. A representative from Barker's Piano Salon on the mezzanine floor is in daily attendance at his Chord Organ post."

**Barker Brothers Store
Lobby Court Organ
Welte Organ Company, 1927**

GREAT

- 16' Double Open Diapason
- 8' Principal Diapason
- 8' English Diapason
- 8' Tibia Minor
- 8' Claribel Flute
- 8' Viola
- 4' Octave
- 4' Forest Flute
- 8' Tuba Sonora
- Harp
- Celesta
- Piano

SWELL

- 16' Lieblich Gedackt
- 8' Diapason Phonor
- 8' Philomela
- 8' Gedackt
- 8' Violin II rks
- 8' Solo Violin
- 8' Salicional
- 8' Vox Angelica
- 4' Chimney Flute
- 2 3/4' Nazard
- 2' Flautino
- 1 3/4' Tierce
- 16' Contra Fagotto
- 8' Trumpet
- 8' Oboe Horn
- 8' Vox Humana
- 4' Octave Oboe
- Tremolo
- Vox Humana Vibrato
- Harp
- Celesta
- Piano

CHOIR

- 16' Contra Viol
- 8' English Diapason
- 8' Tibia Minor
- 8' Claribel Flute
- 8' Flute Celeste
- 8' Viola
- 8' Muted Violin
- 8' Voix Celeste
- 8' Viola
- 4' Traverse Flute
- 2' Piccolo
- 8' Clarinet
- Tremolo
- Choir 2nd Touch**
- 8' Principal Diapason
- 8' Tibia Minor
- 8' Tuba Sonora
- 8' Clarinet
- Celesta
- Chimes
- Solo to Choir
- Swell to Choir

SOLO

- 8' Tibia Clausa
- 8' Violoncello
- 4' Harmonic Flute
- 16' Tuba Profunda
- 8' Tuba Sonora
- 8' French Horn
- 8' English Horn
- 4' Cornet
- Tremolo
- Harp
- Celesta
- Chimes
- Piano

PEDAL

- 32' Acoustic Bass
- 16' Diaphonic Diapason
- 16' Bourdon
- 16' Violone (Gt)
- 16' Lieblich Gedackt (Sw)
- 8' Octave
- 8' Flute
- 8' Cello (Gt)
- 8' Gedackt (Sw)
- 16' Tuba Profunda (Solo)
- 8' Tuba Sonora (Solo)
- 4' Cornet (Solo)
- 16' Piano
- 8' Piano
- Chimes

Organ studios, residences, theaters

During the 1920s, many American organ builders maintained organ studios in Los Angeles to provide prospective customers with a sample of their wares. The studio usually featured a residence-style organ, complete with automatic player, in a home-like setting. The Skinner Organ Company went so far as to install a residence organ in the home of their local representative, Stanley W. Williams.¹³ The Aeolian Company displayed their Opus 1740 in the George Birkel Music Company, where fine pianos and phonographs were also available. Wurlitzer had a studio in downtown Los Angeles and a second showroom in the posh Ambassador Hotel, where they installed a Style R16, three-manual, ten-rank residence organ. In an overstuffed room off the hotel's main lobby, patrons of the hotel could relax and listen to organ music presented several times a day by a member of the Wurlitzer staff.

Residence organs were popular additions to many of the fine homes built in Los Angeles before the Depression hit. Members of the movie colony enjoyed organs in their homes, and the Robert-Morton Company built instruments for Thomas Ince, for Marion Davies's immense beach house, and for Charlie Chaplin, who used the organ to compose most of the music for his films.

Aeolian had organs in the homes of Harold Lloyd, cowboy actor Dustin Farnum, and Francis Marion Thompson, in addition to instruments in the residences of radio pioneer Earle C. Anthony, oil baron Lee Phillips, department store mogul Arthur Letts, and Willits Hole, who had an Aeolian organ in the art gallery wing of his Fremont Place mansion.

The Estey Organ Company's sole contribution to the film colony was a small four-rank unified organ in the Hollywood home of "Keystone Kop" Chester Conklin.

There were a number of Welte residence organs scattered around Los Angeles, including a two-manual instrument in the home of John Evans, a property later owned by actress Ann Sheridan and Liberace. The large Welte organ in Lynn Atkinson's exquisite Louis XVI-style home was in a ballroom that opened onto terraced gardens. The exterior of the estate was used as the television home of the "Beverly Hillbillies," although the then-current owner finally tossed out the production company because too many tourists were knocking on the front door wanting to meet Jed Clampett.

The largest residence organ in Los Angeles was in the 62-acre estate of Silsby Spalding. The Aeolian organ (Opus 1373) had three manuals, six divisions, a 32' Open Diapason, and 67 ranks of pipes. It was installed in the Spalding's large music room in 1919 and spoke through three tall arches faced with ornamental metal grilles.

Two very exclusive and elegant apartment buildings in Los Angeles each had a Robert-Morton organ in the living room



Wurlitzer's over-decorated studio at the Ambassador Hotel in Los Angeles where guests could listen to organ music presented several times a day



Silent screen comedian Chester Conklin at the Estey automatic organ (Opus 2781) in his Hollywood home

of the largest apartment. "La Ronda" and the "Andalusia" were both located on Havenhurst Drive and built in the Spanish style with enclosed gardens and fountains surrounding the apartments. The organ in the Andalusia had four ranks of pipes, a roll playing mechanism plus xylophone, marimba, chimes, celesta, and a small toy counter. La Ronda's Robert-Morton organ had five ranks of pipes, no roll player, and fewer percussion stops.

There were a number of secular organs that had been planned toward the end of the 1920s, but were never built, and one could argue that with several of the instruments, their early demise was a desirable thing.

During the 1920s, Charles Winder ran the Artercraft Organ Company, a small firm that built garden-variety organs for neighborhood churches throughout southern California. In 1926 Winder announced the formation of a new company, The Symphonaer Company, to build "symphony concert organs." The announcement continued: "The Symphonaer Concert Organ is described as an instrument that reproduces the true symphony orchestra, giving the effect of every instrument used in the largest of symphony orchestras." A \$1,000,000 plant was to be built offering employment to 100 craftsmen. Joining the venture was the British concert organist Edwin Lemare, who would serve as director of music and specifications. Built alongside the factory would be Symphonaer Hall, a recital hall equipped with a large Symphonaer organ, where Lemare would give frequent recitals and broadcast the instrument over a local radio station.¹⁴ The enterprise died in the planning stages and the Artercraft Organ Company went broke in 1928.

Alexander Pantages ordered a five-manual Robert-Morton organ for his spectacular Hollywood Pantages Theatre that opened in 1930. Although the theater was and still is a success, the organ was never built due to the advent of sound films, an expensive lawsuit in which Pantages was involved, and the closing of the Robert-Morton Company. The four large organ chambers remain empty to this day.

The Hollywood Bowl, the world's largest natural amphitheater, is used as a popular venue for summer concerts, accommodating audiences of up to 18,000. The Hollywood Bowl program for July, 1929, published a letter from the Bowl manager relating that organist Edwin Lemare was working to interest the Hollywood Bowl Association in installing an outdoor organ in the amphitheater. The letter went on to state that Lemare had prevailed on an organ builder to install an organ in the Bowl provided that \$10,000 was spent to build enclosures for the instrument.¹⁵ Fortunately, the scheme never progressed past the planning stage.

Los Angeles Memorial Coliseum

In the late 1920s, the Welte Organ Company submitted a proposal to the Civic Bureau of Music and Art of Los Angeles to build a five-manual outdoor organ for the Los Angeles Memorial

Coliseum.¹⁶ The Coliseum, opened in 1923, covers a total of 17 acres and originally seated 76,000. Although there is nothing in the proposal stating where the organ would be located in the huge stadium, concrete enclosures may have been planned in and around the Peristyle, a focal point along the east end of the huge structure.

The installation of an organ in the Coliseum would have been an even greater acoustical nightmare than an organ in the Hollywood Bowl. Among the features of the proposed specification was a fifth manual called "Orchestral" that was home to four separately enclosed divisions, Diapason, Brass, String and Woodwind, three of which had their own pedal sections. The console would have stopkeys placed on angled jambs and a remote combination action. Nothing ever came of the proposal, and the 1929 stock market crash and closing of the Welte Corporation in 1931 sealed the instrument's fate.

The proposal reads:

The Welte Organ Company, Inc., hereby agrees to build for the Civic Bureau of Music and Art, Los Angeles, California; herein referred to as Purchaser, and to install in the Coliseum, Los Angeles, California—ONE WELTE PIPE ORGAN. Ready to use and in accordance with the following specifications, viz: Manuals, five, compass CC to C4, 61 notes; Pedals, compass CCC to G, 32 notes; the windchests of manuals affected by octave couplers to be extended one octave above the compass of the keyboard, to 73 notes. Electro-pneumatic action throughout. Philharmonic pitch A-440. Console type, concert; stop control, stopkeys and tablets. Combination action adjustable at the console, visibly affecting the registers. Remote control inside setter.

Los Angeles Coliseum

GREAT - Manual II

- 16' Double Diapason
- 16' Bourdon
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Violoncello
- 8' Double Flute
- 8' Clarabella
- 5 1/2' Quint
- 4' First Octave
- 4' Second Octave
- 4' Third Octave
- 4' Tibia Plena
- 4' Harmonic Flute
- 3 1/2' Tenth
- 2 3/4' Twelfth
- 2' Fifteenth
- V Plein Jeu
- V Cymbale
- 16' Double Trumpet
- 8' Tromba
- 4' Clarion
- 8' Grand Piano
- 4' Grand Piano
- Minor Chimes
- Great 2nd Touch**
- Diapason Section
- Brass Section
- String Section
- Woodwind Section
- Solo to Great 8
- Tower Chime
- 2' Glockenspiel

SWELL - Manual III

- 16' Quintaton
- 16' Contra Viola
- 8' Open Diapason



Liberace at the Welte organ in his Hollywood home, originally built for John Evans



The Robert-Morton organ in one of the plush apartments at La Ronda in Hollywood



The Hollywood Pantages theatre. The organ chambers were prepared for a five-manual Robert-Morton organ that was never installed.

8' Horn Diapason
8' Viola da Gamba
8' Salicional
8' Voix Celeste
8' Tibia Clausa
8' Harmonic Flute
4' Octave
4' Geigen Principal
4' Salicet II rks
4' Flute Couverte
4' Traverse Flute
3 1/2' Tenth
2 1/2' Twelfth
2' Fifteenth
2' Piccolo
VI Mixture
16' Contra Posaune
8' Cornopean
8' Trumpet
8' Oboe Horn
8' Vox Humana II rks
4' Clarion
8' Grand Piano
4' Grand Piano
Swell 2nd Touch
Diapason Section
Brass Section
String Section
Woodwind Section
Solo to Swell 8
Chimes
2' Glockenspiel

CHOIR - Manual I

16' Waldhorn
8' Open Diapason
8' Waldhorn
8' Tibia Minor
8' Viol d'Orchestre
8' Violes Celestes II rks
8' Claribel Flute
8' Quintaphon
4' Octave
4' Wald Flute
4' Violin
2 1/2' Twelfth
2' Fifteenth
2' Flageolet
1 1/2' Seventeenth
1 1/2' Septieme
1' Twenty-Second
16' Contra Fagotto
8' Clarinet
8' Vox Humana II rks
4' Clarion
Minor Chimes
2' Glockenspiel
8' Grand Piano
4' Grand Piano
2' Xylophone
Snare Drum, Tap
Snare Drum, Roll

Choir 2nd Touch

Diapason Section
Brass Section
String Section
Woodwind Section
Solo to Choir
Chimes
2' Glockenspiel
Snare Drum, Roll
Triangle

SOLO - Manual IV

16' Violone
8' Diapason Magna
8' Tibia Plena
8' Solo Gamba
8' Gamba Celestes II rks
8' Harmonic Flute
4' Octave
4' Concert Flute
4' Solo Violin
III Cornet
16' Ophicleide
8' Tuba Mirabilis
8' Tuba Sonora
8' Military Trumpet
8' French Horn
8' Orchestral Oboe
4' Clarion

ORCHESTRAL - Manual V

Diapason Section
16' Major Diapason
8' Double Languid Diapason I
8' Double Languid Diapason II
8' Diapason Phanon
8' Open Diapason
8' Geigen Principal
4' Double Languid Octave
4' Octave
2 1/2' Twelfth
2' Fifteenth
1 1/2' Nineteenth
1' Twenty-Second
IX Grand Chorus
Diapason Section Pedal
16' Diaphonic Diapason
16' Diapason
10 1/2' Quint
8' Diapason Octave
8' Octave
4' Super Octave

Brass Section

16' Trombone
16' Serpent
8' Tuba Magna
8' Tuba Sonora
8' Tuba Mirabilis
8' French Trumpet
8' Muted Trumpet
8' Post Horn
8' French Horn (closed tone)
8' French Horn (open tone)
5 1/2' Corno Quint
4' Tuba Clarion
4' Trumpet Clarion
2 1/2' Corno Twelfth
2' Cor Octave

Brass Section Pedal

32' Contra Bombarde
16' Bombarde
16' Trombone
8' Trumpet

String Section

16' Contra Basso
16' Violin Diapason
16' Contra Viola
8' Violin Diapason
8' Violin Diapason Celeste
8' Violoncello I
8' Violoncello II
8' Cello Celestes II rks
8' Nazard Gamba
8' Gamba Celeste
8' First Violin
8' Second Violin
8' Third Violin
8' Violin Celestes II rks
8' First Viola
8' Second Viola
8' Viola Celestes II rks
8' Muted Violins III rks
4' String Octave
4' Violins II rks
4' Muted Violins III rks
2' String Fifteenth
III Cornet des Violes
String Section Pedal
32' String Diaphone
16' Double Bass
16' Violone
8' Cello

Woodwind Section

16' Bassoon
16' Bass Saxophone
8' First Saxophone
8' Second Saxophone
4' Soprano Saxophone
8' English Horn
16' Bass Clarinet
8' Bassett Horn
8' First Clarinet
8' Second Clarinet
8' Orchestral Oboe
8' Kinura
8' Orchestral Flute
4' Solo Flute
2' Solo Piccolo

PEDAL

64' Gravissima
32' Diaphone
32' Violone
16' Diaphone
16' Major Bass
16' Diapason
16' Violone
16' Contra Basso (String)
16' Tibia Clausa
16' Wald Horn (Ch)
16' Bourdon
16' Contra Viola (String)
10 1/2' Quint
8' Diaphone
8' Principal
8' Octave
8' Violoncello
8' Wald Horn (Ch)
8' Flute
5 1/2' Octave Quint
4' Super Octave
4' Fifteenth
4' Tibia Flute
V Harmonics
V Fourniture
32' Contra Bombarde
16' Bombarde
16' Tuba Profunda
16' Serpent (Brass)
16' Ophicleide (Solo)
16' Double Trumpet (Gt)
16' Contra Posaune (Sw)
16' Contra Fagotto (Ch)
8' Bombarde
8' Tuba Sonora
4' Bombarde
4' Cornet
16' Grand Piano
8' Grand Piano
Bass Drum, Stroke

Pedal 2nd Touch

64' Gravissima
32' Diaphone
32' Contra Bombarde
Solo to Pedal 8
Solo to Pedal 4
Diapason Section 8
Diapason Section 4
Brass Section 8
Brass Section 4
Tower Chimes
Minor Chimes
Thunder Drum, Stroke
Thunder Drum, Roll
Kettle Drum, Roll
Chinese Gong
Persian Cymbal

Vibratos

Choir
Choir Vox Humana
Swell
Swell Vox Humana
Solo
Woodwind
String, Fast
String, Slow

Conclusion

The stories of these instruments testify to the near-ubiquity of the pipe organ early in the twentieth century, including its use in films and stage shows. Even film actors owned and played pipe organs, in a golden age that now survives only in recollections such as this. ■

Notes

1. *Architectural Record*, February 1905, p. 117.
2. "Organist Hastings Dies." *Los Angeles Times*, Dec. 3, 1940, A/15.
3. *Pacific Coast Musician*, November 1914, p. 6.
4. *Pacific Coast Musician*, May 1914, p. 7.
5. *Pacific Coast Musician*, May 1915, p. 4.
6. *Los Angeles Times*, April 4, 1920, III/30.
7. *THE DIAPASON*, August 1921, p. 3.
8. *Los Angeles Times*, January 21, 1923, III/27.
9. "Finding Aids for the Uplifter's Club Records," U.C.L.A., n.d.
10. *Los Angeles Evening Express*, December 17, 1925, p. 9.
11. *Pacific Coast Musician*, May 15, 1926, p. 14.
12. "Organ Recital Program—Barker Bros.," March 28, 1927.
13. Skinner Organ Company, Opus #690, 1928.
14. *Venice Vanguard*, February 11, 1926, p. 15.
15. *THE DIAPASON*, August 1929, p. 4.
16. Collection of the author.

James Lewis is an organist, organ historian and commercial photographer. He has researched the organs of California for over 35 years and has published articles on the subject in several periodicals. This article is a small section of a much larger text of a forthcoming book from the Organ Historical Society.

Scattered leaves ... from our Letter File

"I have played this 6-rank instrument every day for nearly two years. The Schoenstein accompanies the service extremely well, and, amazingly, we have not grown tired of its 6 ranks. It is capable of a build-up which is seamless and truly exciting. It performs a good percentage of the solo literature in a truly musical way. The individual stops are remarkably beautiful. Chief among these is the 8' Open Diapason. I cannot compliment you enough about this elegant stop. It fills the room with warm, vibrant, clear, singing tone. The Trumpet, too, is remarkable for its versatility. With the box open, it makes a regal and commanding solo; with the box shut, it gives the necessary Full Swell effect of repressed power."

Preston L. Schultz
St. Thomas' Episcopal Church
Houston, Texas

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