

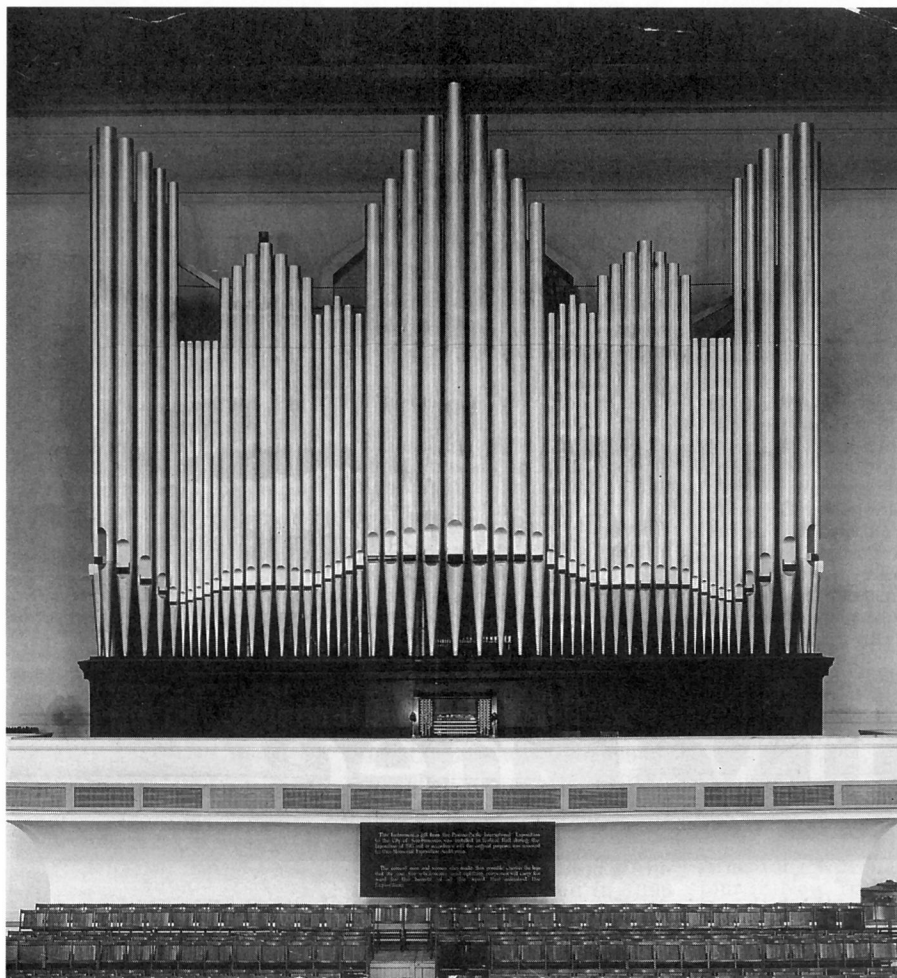
PANAMA-PACIFIC EXPOSITION ORGAN RESTORED

A SYMPHONIC TREASURE IN LIMBO

SAN FRANCISCO, CALIFORNIA

AUSTIN ORGANS INC.

COVER FEATURE



Civic Auditorium

At the time of the writing of this article, Austin Organs Inc. is resuming restoration work and repairing earthquake damage to one of the grandest symphonic organs built in this country—the great 117-rank Austin built for the World's Fair of 1915 in San Francisco.

This was the instrument built in part to serve as a venue for the English virtuoso Edwin H. Lemare, who played a series of 100 recitals on the organ to a combined audience of over 150,000 persons and who later served as San Francisco municipal organist. At the end of the exposition, the Austin company received a Grand Prize in recognition of their magnificent accomplishment.

And yet, this organ faces an uncertain future. Whether it will ever be reinstalled in its San Francisco home of 80 years is a matter of intense speculation and of great concern to San Francisco music lovers and to the organ world at large. Following is a brief history of the instrument's past and a glimpse of its present state.

A GRAND COMMISSION

"In the Exposition celebrating the wonderful achievement in cutting the Isthmus of Panama and linking the two great oceans of

the earth with a navigable canal, it is most fitting that music should be a prominent feature.

"And what instrument has such majestic, sublime, and diversified qualities as the organ?—the instrument without a peer or parallel."

With these grandiose words begins the brochure printed by the Austin Organ Company in 1915 in connection with the building of the grand organ for the World's Fair of that year, held in San Francisco. The Panama-Pacific Exposition of 1915 simultaneously signaled the rebirth of the City of San Francisco after the tragic 1906 earthquake and fire as well as the opening of the Panama Canal.

In connection with the exposition, much of San Francisco was completely restored and many architecturally extravagant, if temporary, exposition structures were erected. One of these was the Festival Hall, a grand facility for musical performance seating 3,782 people. Among the concerts presented in this building was a performance by the Boston Symphony Orchestra of the Saint-Saëns Organ Symphony with the composer himself in the audience.

In the context of such a grand exposition it was appropriate that a significant pipe organ

be commissioned. A committee consisting of Wallace Sabin and others was assembled to put together the organ's specifications and secure bids. The stoplist (see accompanying specification reproduced from the Austin brochure) was apparently the product of the committee alone, perhaps with the involvement of Edwin H. Lemare. Tonally, the organ's stoplist was a complete, yet conservative concert hall instrument firmly in the symphonic tradition of the English town hall organ without any of the orchestral features typical of American organbuilding at that time, save for the remotely placed Echo division high in the dome of the hall. As such, the stoplist, conceived by organists and executed without change, can be considered an excellent example of the ideal concert organ in the year 1915.

Competition among the nation's foremost builders was stiff for this important work, in spite of rigorous bidding requirements including the submission by the builder of a 10% deposit, a performance bond, and a \$100 per day penalty for every day beyond February 15, 1915, the opening day of the exposition.

In 1915, the Austin company was entering the most productive era in its history. A large factory expansion was under way at its Hartford facility and the company was building some 100 instruments per year. Austin had already established itself as a distinguished builder of large municipal instruments, particularly with Opus 323, built in 1912 for the Portland City Hall in Portland, Maine, and the unique Spreckels outdoor organ, Opus 473, in Balboa Park in San Diego. (Today, both of these instruments are well maintained and in popular demand as recital instruments by leading artists.)

On March 14, 1914, through the efforts of Austin's San Francisco representative, Robert Fletcher Tilton, a contract was signed with Austin for \$40,000. This left eleven months for the building and installation of a heroic pipe organ.

WORLD'S SEVENTH LARGEST ORGAN

Everything about the organ's construction was heroic. The wind pressures ranged from 10" on the Great, Choir, and Swell to 15" and 25" on the Solo. The Pedal division was entirely straight and included three full-length 32' stops. Each pipe of the 32' Wood Diapason was made of just four massive pieces of pine, specially ordered from the lumber yard.

The organ's ten windchests were all situated on a massive Austin "airbox," 40 feet wide and 20 feet deep. The Austin brochure again waxes poetic:

There are four Austin Patent-Universal Air Chests which contain the compressed air, and on which stand the pipes. These air chests can be entered by means of air locks, while the wind is on, and in the largest of these air chambers it would be quite possible to seat comfortably at tables and serve a banquet to 75 persons. The organ weighs approximately 40 tons. There are about 100 miles of wire used in the electric circuits. Over ten tons of metal is used in the construction, consisting of platinum, silver, brass, copper, lead, tin, zinc, iron, steel, bronze, and aluminum. Upward of 30,000 feet of lumber

was used, consisting of ebony, walnut, oak, birch, maple, whitewood, pine, and cherry. Solid ivory is used for the draw-stop heads and keys.

The instrument was situated in a chamber at the front of the stage and fronted with a facade of 32' Violones constructed of "special rolled heavy zinc." After eight months of frenzied building, the organ was loaded onto railroad cars, some specially fitted with end-loading doors to accommodate the long 32' pipes.

INSTALLATION NIGHTMARES

The railroad cars arrived in San Francisco in late October of 1914. Louis Schoenstein of the Schoenstein Organ Company, longtime installers of Austin organs on the West Coast, began the installation under terrible conditions. The unfinished hall, filled with scaffolding, was dark, noisy, and dirty. There was no direct access to the organ loft with its uneven floor of rough 3' x 12' planking. A temporary road of planks was laid over the mud from the railroad siding a block and a half away from the building, over which the organ material was drawn by a team of horses.

In the two weeks preceding opening day, installation reached a fevered pace. The tonal finishing of the instrument had to be carried out at night due to the noise in the hall by day. Finally, on the morning of February 21, 1915, with John T. Austin in attendance, the great exposition was opened with a performance of the "Hallelujah Chorus" with organ, orchestra, and chorus.

STANDING ROOM ONLY

During the course of the exposition, daily recitals were given by 60 or so of the nation's leading organists, in addition to orchestral programs featuring the organ.

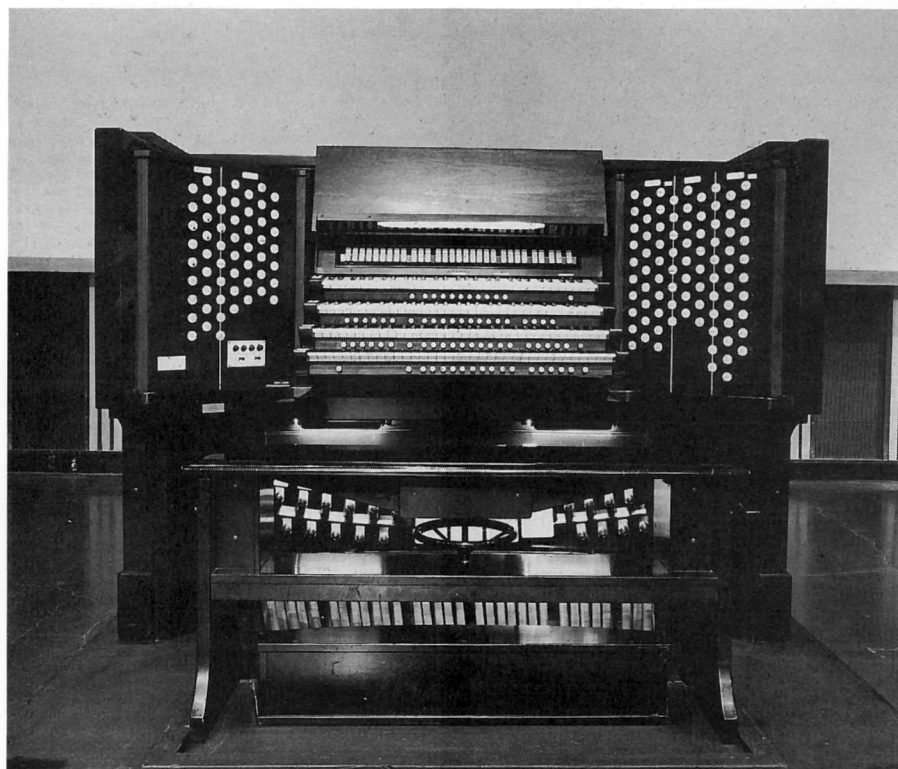
None of the recitalists was as illustrious or as much anticipated as Edwin H. Lemare. After a much delayed crossing of the submarine-infested North Atlantic following the sinking of the *Lusitania* in the days preceding the outbreak of World War I, Lemare began a series of twice-daily recitals. The crowds were so great at these events that the hall itself was modified in order to increase its seating capacity. Lemare's consummate command of the classical organ repertoire, as well as the transcriptions so popular at the time and his skill as a composer contributed to the success of his tenure during the exposition, during which he played 121 concerts. At each program he improvised on themes sent up to the console from the audience.

A NEW HOME

With the exposition over and his family having safely arrived on the last passenger ship to cross the Atlantic before the fighting broke out, Lemare was appointed municipal organist of the City of San Francisco for the then phenomenal annual salary of \$10,000. Part of the attraction for Lemare was the donation by the exposition sponsors of the organ to the city. Over several months the organ was dismantled and re-erected by the Schoenstein Organ Company in the large new Civic Auditorium built simultaneously with the exposition. Several changes were made specifically at Lemare's direction to modify the organ for its new home, capable of seating 10,000 people.

For nearly three and one half years, Lemare played hundreds of recitals, which routinely attracted thousands of people. As during the exposition, his programs consisted of a mixture of classics, transcriptions, and improvisations, sometimes on popular tunes of the day.

Lemare remained in the city until 1920 when he left to assume the duties of municipal organist on the large Austin in Portland,



1963 console
(photo: Gabriel Moulin Studios)

Maine. In 1921, he returned briefly to the city for a series of 22 "Farewell Recitals," which attracted audiences of up to 12,000 people, perhaps the largest audience ever at an organ recital. Following Lemare's tenure in Portland, he served for five years as municipal organist in Chattanooga, Tennessee, on yet another large Austin.

THE HALO DIMS

Following Lemare's departure, the use of the San Francisco organ fell into inexorable decline. Concerts were given occasionally, but there was never again the atmosphere of excitement that surrounded the organ during the exposition and during Lemare's tenure. Tastes in organ music were moving away from transcriptions and lighter classical fare, and the new generation of organists was drawn to other instruments.

Nevertheless, the Schoenstein company continued to maintain the organ and in 1962, as part of a \$20 million bond issue, the organ was completely re-acted, cleaned, and fitted with a new, modern console supplied by Austin Organs Inc.

Following 1962, the organ was used even more rarely, sometimes only once a year at the annual John Philip Sousa concert. The floor space occupied by the instrument was increasingly coveted by the city as the auditorium's uses grew to include large conventions and athletic events. In the late '80s, an organ restoration drive, spearheaded by Charles Swisher, was gathering momentum and a kickoff event was planned for the Christmas season of 1989.

EARTHQUAKE

The kickoff was not to be. On October 17, 1989, a substantial earthquake shook the San Francisco-Oakland area. The quake started fires in the Marina district and collapsed part of the Oakland Bridge. Inside the Civic Auditorium, a large section of the plaster wall behind the organ collapsed onto the instrument, crushing much of the exposed Pedal upperwork and rocking the whole instrument back and forth. Except for the falling plaster, the organ survived the tremor relatively intact.

While other earthquake damage in the city was repaired, the organ sat in this condition, unplayable, for several years. Finally, in late 1993, the city began the process of repairing the auditorium and making a seismic upgrade. As part of this project, the city pledged to overhaul the instrument completely. Jack Bethards, owner and president of the Schoenstein Organ Company and longtime city resident, became the liaison between the city and the Austin company, as the extent and nature of the repairs were laid out. In early 1994, contracts were signed for the auditorium restoration work and for the complete renewal of the organ.

In June of 1994, a crew of local organ-builders, put together by Ken Crome and under the watchful eye of veteran Austin installer Victor Hoyt, completely dismantled the organ for shipping back to Hartford for repair. The original contract called for the complete overhaul and re-acting of the chests, the repair and/or replacement of pipes damaged by the falling plaster, and the complete reregulating of flue pipes and revoicing of reeds. The organ was shipped in three large moving vans and in the course of two days, 31.9 tons of organ material was absorbed into the Austin shop. Work began immediately dismantling chests, stripping reservoirs, and revoicing reeds. The only parts of the organ left on site were the largest twelve pipes of the 32' Open Wood Diapason, the Echo division, the pipes of the facade, and the two Spencer 20 horsepower blowers.

Meanwhile, the large space formerly occupied by the Austin was beginning to look quite useful to the city for other purposes.

WORK STOPPAGE

In Hartford, work began immediately with the restoration of the giant airbox sections, re-leathering of the immense air regulators, and the disassembly and revoicing of the reeds. In early 1995, with work on the organ proceeding apace, the contractor issued a cease-work directive. All organ components, whether whole or in pieces, were to be packed and shipped back to the West Coast for storage and certain oblivion.

The reasons for the city's backing away



Festival Hall
(courtesy Bancroft Library, Berkeley)
(photo provided by Nelson Barden)

from the project were a combination of the financial woes now besetting so many of America's cities along with the realization that the organ was occupying space that might be put to other purposes. Whatever the reasons, the notice announcing the cease-work order was a bitter blow for the Hartford staff, whose enthusiasm for the project was high when the organ was returned.

The shock of this news was also felt throughout the nationwide organ community. Here was a historic instrument, having survived major physical abuse, an earthquake, and the indignity of changing tastes, on the verge of rebirth in a more receptive, neo-symphonic era, now to be relegated to an unknown limbo, much like the Ark of the Covenant in *Raiders of the Lost Ark*.

NEW HOPE

Following several months of discussion, negotiating, and consciousness-raising, an ad hoc group of advocates for the instrument, led by John Fenstermaker and the San Francisco AGO Chapter, convinced the city at least to restore the instrument before putting it in storage. Those parts of the organ that were destroyed would not be replaced, but the instrument would otherwise be intact and ready for immediate installation in the auditorium or perhaps in some other venue.

Though saved from certain doom, the future of the organ is unclear. At the time of publication, the Austin company's skilled work force is once again moving forward with the work of restoring Opus 500. New actions are being fitted and adjusted, flue pipes cleaned, repaired, and reregulated, and reed pipes repaired and revoiced. And as the ancient plaster dust is brushed away into lazy circles in the air, perhaps the ghost of Edwin H. Lemare also circles about in impatient unrest, eager for this noble instrument to be heard again in all its majesty.

AUSTIN ORGANS INC.

[One of the few recordings of Austin's Opus 500 was made during the Organ Historical Society Convention in San Francisco several years ago. The two-CD set includes recordings of many San Francisco instruments along with John Balka's performance of Leo

Sowerby's *Pageant* on the big Austin. To obtain this recording, contact the Organ Historical Society at P.O. Box 26811, Richmond, VA 23261; phone: 804-353-9226.]

Opus 500—The San Francisco View

Every organ company has a landmark job that tends to dominate its personality—sometimes for generations. Just as the Mormon Tabernacle renovation may become the landmark of Schoenstein & Company's second century, there is no doubt that the San Francisco Civic Auditorium organ was the landmark of Schoenstein's first century in America. The Schoenstein family erected and finished Opus 500 for the Austins in 1915 and then moved it across town and reinstalled it in the Exposition (Civic) Auditorium just over a year later. Both of these monumental undertakings were fraught with problems that have been a topic of conversation around our factory ever since. Equal grist for the mill came from many years of tuning and maintenance as well as two fairly major rebuilds. Our bound volumes of telephone requests for service are filled with the names of legendary artists requesting a touch-up of the Vox Humana, an adjustment of a tremulant, and the like. Schoenstein & Co. is very proud of its long association with Austin Organs Inc. We have been installing and maintaining Austin organs in the Western states since just after the turn of the century and have continued, working for many years with James B. Jameson, the legendary Austin representative and designer.

To say that the Schoensteins were honored to be associated with this magnificent instrument and its builders is putting it mildly. For decades our stationery proclaimed "Erectors and Custodians of the Festival Hall Organ at the Panama-Pacific International Exposition." Little round stickers with a similar legend were placed on the windchests of organs we maintained. Brochures always pointed with pride to our association with Austin Opus 500. To this day a huge Austin logo dominates our erecting room along with a banner stating, "This organ is being erected by Felix F. Schoenstein & Sons." The banner has the signatures of everyone from our firm who ever worked on the organ and it was a

proud moment, indeed, to add my name after my first tuning. Opus 500 means a great deal personally to the Schoenstein family as well. This was the only time that all five of Felix Schoenstein's sons worked together with him on a project—always a great point of pride for our founder.

Here is an excerpt from Louis J. Schoenstein's book, *Memoirs of a San Francisco Organ Builder*, that gives some idea of the task that confronted the six Schoensteins: "Rough 3' x 12' planking, covered with a foot-deep layer of litter and debris, was the uneven floor on which the organ was to be erected. No permanent lighting system was installed. Each contractor had to furnish his own light and pay for it. There were no steps or other access to the organ loft. Temporary roads to the building were removed as the landscaping and the leveling of the ground around the buildings were in progress. Four huge furniture cars finally arrived in close succession at the fair site. We had them spotted as close to Festival Hall as possible. However, the distance from the freight cars to Festival Hall was at least the length of a city block and a half, making it necessary for us to hire a team of horses and a flat-body truck to move the material to the entrance of Festival Hall. In addition, we had to first lay our own planked way over the freshly graded sand to avoid delay or interruption in our work of installing the organ."

Of course, the fame and monumental scope of this instrument have quite a bit to do with its special place in our company's lore, but the real reason for our devotion is its supremely elegant musical quality. Make no mistake about it... this organ is one of the great achievements of Romantic organbuilding. It was conceived in the grand tradition of the English town hall organ and can stand shoulder to shoulder with the best of them. Having lived with this organ for many years, tuning every one of its pipes personally, I can vouch for its singular musical character. Although its home was robbed of a good acoustic through an ill-conceived Las Vegas casino-style remodeling of the auditorium in the early 1960s, its nobility of ensemble was still clearly evident. In fact, its ability to survive in a poor acoustic is a strong testament to its underlying beauty and solidity of tone. The two characteristics of this organ that most immediately come to mind are its grand chorus reeds and its superb diapason choruses. Each manual contains outstanding examples of reed voicing artistry. The Swell has two reed choruses varying in color and power. A common Clarion serves both admirably. The Full Swell on this organ is one of the finest in America. The chorus of high pressure tubas in the Solo is spectacular. These are relatively bright stops imbued with excitement as well as nobility. The Great has a full chorus of reeds, including two 8' stops, one with slightly freer tone, and the Choir has one of the most beautiful trumpets I have ever heard. Of course, the high pressure Solo and the Pedal reeds are excellent as well. The diapasons are surprising to many listeners, considering the general character of diapasons made in America around the time of World War I. Not one of these is dull, woolly, or tubby. These are clear, singing, vibrant diapasons with a satisfying fullness. The chorus work above is bright in the English manner. The organ is filled with beautiful color reeds and with flutes of many varieties. The string department tends to concentrate perhaps a bit too heavily on orchestral strings to the exclusion of other varieties, but they are all beautifully executed, as one would expect.

This is an instrument with a wide-ranging tonal spectrum, with both subtlety and drama in its makeup. This is not easy to achieve on an organ of huge scope where loudness often becomes the main feature. There are many things that can make an instrument

memorable, but there is no doubt, among those of us who know this organ well, that the main reason we continue to think of it with affection and respect is that it is indeed a fine and worthy maker of music.

Unfortunately, the future of this outstanding example of American organbuilding is not clear. After its meticulous restoration by Austin Organs Inc. in Hartford, it will be returned to San Francisco, but changed plans for the auditorium may not allow its reinstallation. The San Francisco AGO Chapter, under the leadership of Dean John Fenstermaker has been working closely with city officials to assure that the organ will find a proper home. It is rewarding to find that the organ is well respected and appreciated by the citizens and government of San Francisco. Everyone agrees that finding an acoustically favorable place where the organ will be well presented and properly preserved is the objective toward which we must all work together with utmost energy.

JACK M. BETHARDS

Austin Opus 500—A Musician's View

The statistics seem too good to be reliable: 406 organ recitals given by 49 artists between February 20 and December 4, with an average paid attendance of 758 per recital. Were they giving away door prizes?

The year was 1915, and the place was the Festival Hall of the Panama-Pacific International Exposition, San Francisco. It was not astonishing to exposition organizers that the organ recitals drew crowds. The instrument was a stunning new Austin with some 7,000 pipes. Said to be the seventh largest organ in the world at that time, it was doubtless a revelation to many expo visitors.

For some, the main attraction was a guest artist from England, Edwin H. Lemare, who gave 121 recitals. However, the list of performers also included many well-known North American names: Clarence Eddy, Richard K. Biggs, James T. Quarles, Palmer Christian, Clarence Dickinson, Charles Heinroth, Charles Galloway, Sumner Salter, Lynnwood Farnam, Uda Waldrop, and others.

The popularity of the organ as a secular recital instrument was high and still rising in 1915. Typical programs reflected the musical expectations and preferences of a large segment of the population, and performers usually either respected or shared those preferences. Large organ masterworks were played, but programs were also sprinkled with descriptive pieces, uncomplicated melodies, transcriptions of vocal or orchestral favorites, variations on well-known tunes, and sometimes improvisations.

The later decline in both the popularity of organ recitals and interest in municipal organs can be blamed on any number of causes: lack of funds to maintain civic organs during the Depression; new sources of musical entertainment on phonograph and radio; distractions and restrictions during World War II; a growing tendency among professional musicians to disregard the artistic limitations of average concertgoers; an organ profession so enamored with the distant past that it lost touch with the present.

Perhaps the tide is turning. If three tenors can fill Dodger Stadium to capacity for a concert, isn't there also hope now that a new, important place in society is waiting for Opus 500? If San Diego's Spreckels Society can find enthusiastic community support for an ambitious recital series on its municipal organ (Austin Opus 453), can't other cities do as much? Haven't we learned that there's really no substitute for a live performance? Isn't it time to awaken all our sleeping benevolent giants, designed to sing to whole cities with thousands of voices, in countless dialects?

ORPHA OCHS

GREAT ORGAN

Compass CC to C4—61 notes.	17 Mixture 4 and 5 ranks.	
1 Double	18 Double Trumpet	16'
2 Open Diapason	19 Posaune	8'
3 Bourdon	20 French Trumpet	8'
4 Open Diapason (1 large)	21 Clarion	4'
5 Open Diapason (2 med.)	22 Sesquialtra, 3 ranks	
6 Open Diapason (3 small)	23 Cathedral Chimes	
7 Viole Gamba	8' Swell to Great.	
8 Dulciana	8' Swell to Great Sub.	
9 Gemshorn	8' Swell to Great Octave.	
10 Stopped Diapason	8' Choir to Great.	
11 Philomela	8' Choir to Great Sub.	
12 Harmonic Flute	8' Choir to Great Octave.	
13 Octave	4' Solo and Echo to Great.	
14 Gambette	4' Solo and Echo to Great	
15 Flute Harmonique	4' Octave.	
16 Twelfth	2½' Eight adjustable composition	
17 Fifteenth	2' pistons to control Great stops.	

SWELL ORGAN

1 Bourdon	16'	17 Mixture, 4 and 5 ranks.	
2 Double Dulciana	16'	18 Contra Posaune	16'
3 Open Diapason (large)	8'	19 Contra Fagotto	16'
4 Open Diapason (small)	8'	20 Cornopean	8'
5 Viole d'Orchestre	8'	21 Oboe	8'
6 Salicional	8'	22 Harmonic Trumpet	8'
7 Aeoline	8'	23 Clarion	4'
8 Voix Celeste	8'	24 Vox Humana	8'
9 Clarabella	8'	25 Unda Maris	8'
10 Spitzfloete	8'	Tremulant.	
11 Lieblich Gedeckt	8'	Swell Sub.	
12 Principal	4'	Swell Unison off.	
13 Violina	4'	Swell Octave.	
14 Flute Harmonique	4'	Solo and Echo to Swell.	
15 Wald Floete	4'	Eight adjustable composition	
16 Piccolo Harmonique	2'	pistons to control Swell stops.	

CHOIR ORGAN

1 Contra Gamba	16'	17 Cor Anglais	8'
2 Open Diapason	8'	18 Celesta.	
3 Gamba	8'	Tremulant.	
4 Concert Flute	8'	Choir Sub.	
5 Hohl Flute	8'	Choir Unison off.	
6 Flauto Dolce	8'	Choir Octave.	
7 Quintadena	8'	Swell to Choir.	
8 Dulciana	8'	Swell to Choir Sub.	
9 Flute Celeste	8'	Swell to Choir Octave.	
10 Octave	4'	Solo and Echo to Choir.	
11 Flute Harmonique	4'	Solo and Echo to Choir Sub.	
12 Suabe Flute	4'	Solo and Echo to Choir	
13 Harmonic Piccolo	2'	Octave.	
14 Dolce Cornet (3 ranks).		Eight adjustable composition	
15 Harmonic Trumpet	8'	pistons to control Choir stops.	
16 Clarinet	8'		

Echo organ also playable on choir manual by duplex action.

SOLO ORGAN

1 Tuba Magna	8'	9 Dolce	8'
2 Tuba Marabilis	8'	10 French Horn	8'
3 Tuba Clarion	4'	11 Orchestral Oboe	8'
4 Viole d'Orchestre	8'	12 Corno di Bassetto	8'
5 Viole Celeste	8'	13 Vox Humana	8'
6 Concert Flute	8'	14 Harmonic Trumpet	8'
7 Harmonic Flute	4'	15 Flugel Horn	8'
8 Harmonic Piccolo	2'	Tremulant.	

ECHO ORGAN

1 Lieblich Bourdon	16'	Solo and Echo Sub.	
2 Small Diapason	8'	Solo and Echo Unison off.	
3 Gamba	8'	Solo and Echo Octave.	
4 Dolce	8'	Great to Solo and Echo.	
5 Cor de Nuit	8'	Solo "on," Echo "off."	
6 Chimney Flute	8'	Echo "on," Solo "off."	
7 Unda Maris	8'	Solo and Echo "on."	
8 Flauto Dolce	4'	Choir "on," Echo "off."	
9 Vox Humana	8'	Echo "on," Choir "off."	
10 Cathedral Chimes.		Choir and Echo "on."	
Tremulant.		Eight adjustable composition	
Echo organ stops are playable		pistons to control Solo and Echo	
also from Choir manual by		Stops.	
duplex action.			

PEDAL ORGAN

1 Gravissima, resultant	64'	Swell to Pedal Octave.	
2 Double Open Diapason	32'	Choir to Pedal.	
3 Contra Violone	32'	Solo and Echo to Pedal.	
4 Open Diapason	16'	Solo and Echo to Pedal	
5 Open Diapason	16'	Octave.	
6 Open Diapason	16'	Pedal Super Octave.	
7 Violone	16'	Choir to Pedal Octave.	
8 Dulciana	16'	The organ is voiced on 5-10-15	
9 Bourdon	16'	and 25 inches wind pressures.	
10 Lieblich Bourdon	16'	Six adjustable composition	
11 Gross Quint	10½'	pedals to control Pedal organ.	
12 Flauto Dolce	8'	Eight composition pedals	
13 Gross Flute	8'	duplicating the eight general	
14 Octave Dulciana	8'	pistons over upper manual.	
15 Violoncello	8'	Four zero pistons affecting	
16 Octave Flute	4'	Swell, Choir, Great and Solo.	
17 Contra Bombarde	32'	Eight general pistons over	
18 Trombone	16'	upper manual affecting the	
19 Tuba	16'	entire organ including couplers.	
20 Octave Trombone	8'	Adjustable.	
21 Clarion	4'	One zero piston over upper	
22 Posaune	16'	manual affecting the entire	
Great to Pedal.		organ.	
Swell to Pedal.			

ACCESSORY

Balanced Crescendo Pedal,	Great to Pedal, reversible.
adjustable, not moving registers.	Solo to Pedal, reversible.
Balanced Swell Pedal.	Solo to Great, reversible.
Balanced Choir Pedal.	Sforzando Pedal.
Balanced Solo and Echo Pedal.	

Dedication of San Francisco's Great
Municipal Organ

APRIL 8th, 1917, at 3 P. M.
 (EASTER SUNDAY)

DEDICATORY RECITAL

BY
EDWIN H. LEMARE

Under the Auspices of the Board of Supervisors.
 Arrangements by Auditorium Committee:
 E. J. BRANDON, Chairman; ANDREW J. GALLAGHER, and
 JOHN D. HYNES.

PRESENTATION
 OF THE ORGAN TO SAN FRANCISCO
 By CHARLES C. MOORE
 President Panama-Pacific International Exposition

ACCEPTANCE
 ON BEHALF OF THE PEOPLE
 By JAMES ROLPH, JR.
 Mayor of San Francisco

Doors will be closed during the performance of each number.
 It is requested that STRICT SILENCE prevail during the
 playing. Those who must leave before the conclusion of the pro-
 gram are requested to do so BETWEEN the numbers.
 Children under six years old not admitted.

During the Exposition period, February 20 to December 4,
 1915, there were 406 recitals given by 49 artists with a total
 paid attendance of 307,897. 121 of these recitals were given
 by EDWIN H. LEMARE.

FESTIVAL HALL
 Panama-Pacific International
 Exposition Grounds
 June 19-24-27

Three Concerts
 By the Illustrious Composer
CAMILLE
SAINT-SAËNS

Assisted by

Miss Katherine Ruth Heyman.....	Pianist
Mrs. Ada Sassoli.....	Harpist
Mr. Horace Britt.....	Violoncellist
Mr. Wallace A. Sabin.....	Organist
Exposition Chorus.....	300 Voices
Sousa and His Band.....	65 Performers
and the	
Exposition Orchestra.....	80 Performers

Seats on Sale at
 343 Powell Street (St. Francis Hotel Building)