

## Notes

1. *Scrapbooks*, McGill University Archives, no. 1, p. 22. Provenance not indicated, but probably from *The Gazette* at some time in 1866.
2. McGill University Archives, file RG40 c2 1452.
3. For an interesting example, see Dionysios Hatzopoulos and Richard Virr, "The Voyage of Giovanni da Verrazzano: A Newly Discovered Manuscript," *Fontanus V* (1992), 7-32.
4. Preserved in the Retrospective Conversion Unit, Central Technical Services, McGill University Libraries.
5. *Scrapbooks*, no. 1, p. 220, (*Gazette*, 7th July 1894).
6. *Scrapbooks*, no. 2, p. 34 (*Gazette*, 4th July, 1903).
7. *Scrapbooks*, no. 2, p. 261 (*Montreal Star*, 28 May 1908).
8. *McGill News*, 3, 3 (1921/22), 4.
9. Financial information from the files of the Secretariat of McGill University now lodged in the University Archives, and oral information from Mr. Calvin D. Evans, Area Librarian, Humanities and Social Sciences Area Library, and Mr. Matthew Collier, Treasurer's Department.
10. Information from the order books of the Redpath and McLennan Libraries, now housed in the Monograph Acquisitions Unit, Central Technical Services. Further order information provided is drawn from the same source.

## Redpath Hall and the Faculty of Music

By John Grew

*Dean, Faculty of Music*

Over the years Redpath Hall has played a major role in the life of the Faculty of Music, and prior to the construction of Pollack Concert Hall it served as the Faculty's main concert hall. The sixties were especially significant for the growth of the Faculty of Music, and under the leadership of Dean Helmut Blume the concert life in Redpath Hall took on a new dimension. Hundreds of CBC broadcasts originated from this hall, and the "Faculty Fridays" were heard from coast to coast.

With the opening of Pollack Concert Hall in the spring of 1975, Redpath Hall was temporarily lost to the Faculty of Music. However, the gift of the University Organ gave new life to this great hall, and eventually returned it to the Faculty of Music as a concert venue. As part of our academic exercise the Faculty presents over 400 concerts a year, and well over 100 of these take place in Redpath Hall. In addition, the organ is the main teaching instrument for what has become one of the most flourishing programmes of organ study in North America. And the concert-going public of Montreal has rediscovered the splendid acoustics of this hall as it has become home to organizations such as Musica Camerata, Allegra, Le Clavier d'autrefois, and Ensemble Arion.

The University Organ (see illustration on page 34) was inaugurated in May 1981 with a four day symposium entitled "The Organ in Our Time." Subsequently, the papers and proceedings of this symposium were edited by

## STOPLIST

<b>POSITIF (C-g<sup>'''</sup>)</b>		<b>GRAND-ORGUE (C-g<sup>'''</sup>)</b>		<b>RÉCIT (f-d<sup>'''</sup>)</b>	
Dessus de flûte	8	Bourdon	16	Bourdon	8
Bourdon	8	Montre	8	Prestant	4
Prestant	4	Bourdon	8	Cornet	III
Nazard	2 <sup>2</sup> / <sub>3</sub>	Prestant	4	Hautbois	8
Quarte de nazard	2	Grosse tierce	3 <sup>1</sup> / <sub>5</sub>		
Tierce	1 <sup>3</sup> / <sub>5</sub>	Nazard	2 <sup>2</sup> / <sub>3</sub>		
Larigot	1 <sup>1</sup> / <sub>3</sub>	Doublette	2		
Fourniture 1	III	Tierce	1 <sup>3</sup> / <sub>5</sub>		
Cymbale <sup>1</sup> / <sub>3</sub>	II	Fourniture 2	IV/III	Bourdon	16
Cromorne	8	Cymbale <sup>1</sup> / <sub>2</sub>	III	Flûte	8
		Cornet (c'-d <sup>'''</sup> )	V	Gros nazard	5 <sup>1</sup> / <sub>3</sub>
		Trompette	8	Flûte	4
		Clairon	4	Grosse tierce	3 <sup>1</sup> / <sub>5</sub>
		Voix humaine	8	Flûte	2
				Bombarde	16
				Trompette	8
				Clairon	4
<b>ACCESSORIES</b>					
POS/GO, GO/PED, POS/PED					
Tremblant fort					
Tremblant doux					
Rossignol		Unequal temperament according to			
Plein-vent		d'Alembert; A=415			

the late Professor Donald Mackey and published at McGill. Over four hundred scholars, organ builders, and players of the instrument from every corner of the globe came together for this occasion. Reviews of the conference in scholarly journals praised it as quite possibly one of the finest ever on organological matters.

The donor of the organ had a vision of adding something beautiful to this splendid hall. Certainly the organ case itself, modeled as it is after that of St. Etienne-du-Mont in Paris, complements well the architecture of the room as it tends to draw the eye towards the intricacies of the hammer beam ceiling. Also, being in a university allowed us to entertain a pedagogical purpose, thus the decision to create a twentieth century organ in the French classical tradition - the goal being to play the music of DeGrigny and Couperin with the appropriate colours and correct accent. Although this organ is not a slavish copy of a particular instrument, the builder had as a resource that great 18th century treatise *L'Art du facture d'orgue* written by the Benedictine scholar Dom Bédos de Celis. Most of the pipe scales and other details of construction are based on information contained in this treatise. However, during the four year planning period, solutions had to be found to such problems as pitch, tuning system, winding system, and placement of the pedal division.

Again the architecture of Redpath Hall played a decisive role. Owing to the shape of the roof it was impossible to house the pedal division in the main case as would have been the tradition. It was decided to opt for the Aisatian solution by placing the pedal division behind the main case as did Andreas Silbermann at Marmoutier and Ebersmunster. This placement of the pedal also allowed us to build a larger division (notably the 16' reed), which thereby extended the repertoire possibilities. This is just one example of the organ builder's creative solution to a problem which produced salutary effects for the music.

As Redpath Hall celebrates its 100th Anniversary the builder of the University Organ, Hellmuth Wolff, celebrates the 25th anniversary of his firm. Mr. Wolff is of Swiss origin and he established his organ building business in 1968 in Laval, Quebec. The Redpath Hall organ stands at mid-point in his career and he is widely recognized today as one of the world's leading organ builders. It would be no exaggeration to say that decisions made during the Redpath Hall installation have informed all his subsequent work. But all creation begins with a vision, and as Hellmuth Wolff wrote in the inaugural programme, "The opportunity to build an organ in French classical style and the chance to install it in such a marvellous building as Redpath Hall has surely been a rewarding experience for all who have collaborated in the project. For once we have been permitted to realize a dream and we owe the realization of that dream to a benefactor without whose generosity the gallery of this hall would still be empty."

## **The Austin "Dink" Carroll Papers in the University Archives**

**By Robert Michel**

*Archivist, McGill University Archives*

The papers of Austin "Dink" Carroll (1899-1991) in the University Archives document the career of one of Montreal's best known sports editors and reveal a talented author of fiction.<sup>1</sup> They include articles on sports as well as letters from hockey and baseball figures, and from readers of Carroll's columns, commenting on issues such as the riot that followed the suspension of Montreal Canadiens hockey player Maurice Richard in 1955. Most important, the papers also contain unpublished short stories and novel fragments as well as letters from Carroll's close friend, writer Morley Callaghan (1903-1990). What follows will offer a glimpse of Carroll's literary side.

Carroll played football at McGill University, where he received his law degree in 1923. He never practised law; instead he made sports and writing his vocation. He was a travelling road secretary for the Toronto Maple Leafs of the International Baseball League, worked in advertising for the Canadian Pacific Railway, and wrote freelance before establishing himself as a sports journalist at the *Montreal Gazette* from 1941 until 1987.<sup>2</sup> He boxed, fly-fished, and golfed and wrote on these sports as well as on hockey, football and baseball. Other reporters admired Carroll for his literacy, honesty, refusal to accept gifts from team promoters, and tactful omission from his column of things blurted out by athletes drinking too long into the night in Montreal bars.<sup>3</sup> According to Peggy Carroll, her husband never took notes, relying wholly on his memory. This encouraged the athletes and managers he interviewed to speak freely. Carroll would track down some of the players he wanted to interview with the help of tipsters. Other athletes would drop into his *Gazette* office - among them was Maxie Berger, a leading Montreal boxer in the 1940s and 1950s. Once they were talking about books and Carroll asked what he'd read lately. Berger replied: "No novels but I have been dipping into Spinoza".<sup>4</sup>

While other sports writers may have dreamed of being athletes, Carroll probably dreamed of being a novelist like his friends Morley Callaghan, Hugh McLennan and Mordecai Richler (Figure 1). At ninety Carroll advised young journalists: "Use simple words. But use them in a fresh way - the way Churchill did."<sup>5</sup> His *Gazette* columns and his stories show he followed his rule. McLennan told his McGill classes to read Carroll's column for prose style,<sup>6</sup> while Callaghan gave stories to Carroll for comment before sending them to the publisher.<sup>7</sup>

The Carroll Papers include about thirty letters from Callaghan to Dink and Margaret Carroll from the 1930s to the 1980s, with news about friends and writing projects, comments on sports, and occasional gossip about writers. Writing to Carroll in December 1935 from New York, Callaghan related the story of a fight a year or two earlier between Ernest Hemmingway and his ex-publisher Robert McAlmon. Callaghan seems to have picked up McAlmon's version after running into him in New York. Callaghan wrote: