



*Municipal Organ Dedication*

Minneapolis Auditorium

June 4-5-6, 1928

8:15 o'clock

*Soloists*

LYNNWOOD FARNAM ..

*Dedicatory Artist*

June 4th and 5th

EDDIE DUNSTEDTER

June 6th

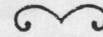


GEORGE E. LEACH

*Mayor of Minneapolis*

# The Minneapolis Municipal Organ

*"The Voice of Minneapolis"*



In this magnificent instrument, Minneapolis, the Musical Capitol of the Northwest, boasts the largest and most complete pipe organ in any Municipal Auditorium in the World.

In it are combined the maximum resources of the art of organ building. It has the tonal equipment of a magnificent concert organ, possibly without equal anywhere, together with a theater organ which includes the latest developments in that field.

Every musical tone known to the human ear is to be found in this organ, including the voices of a Symphony Orchestra and the instruments of a modern "Jazz Band." A Concert Grand piano is even included.

Controlling these vast resources of sound are two consoles or keyboards instead of one as in the average organ. One console of five manuals (or ranks of keys) plays the entire instrument except certain theatrical effects. The second console is of four manuals similar to those installed in the leading theaters of the country, such as the Roxy Theater in New York, which was built by the manufacturers of "The Voice of Minneapolis."

By the installation of the two consoles, Minneapolis is assured of the most efficient and frequent use of the organ, it being adapted to the use of either concert or theater organists. Again, both consoles may be played simultaneously with an organist at each console, thus gaining effects heretofore unheard of, and opening a new field of development in organ music.

To permit the use of either or both consoles with or without an orchestra, specially designed elevators have been installed so that the consoles, when not in use are hidden beneath the floor of the Arena. The two consoles with elevators weigh 16,000 pounds.

The pipes of the organ are placed in seven huge chambers on either side of the stage, behind the ornamental grills which were installed when the Auditorium was built. The bottom chambers are at an elevation of 30 feet above the level of the stage to insure proper acoustics, the advance arrangements having been declared by organ builders to be perfect.

Some measure of the size of the organ chambers may be gathered from the fact that the space occupied by the chambers is equivalent to that of three six room bungalows. In size, the chambers range from 17 feet to 52 feet in height.

The organ contains over 10,000 pipes, each hand-made, ranging in size from huge wooden pipes 32 feet in length, weighing a ton each (into which a man could crawl) down to metal pipes one-half inch in length and weighing a half ounce. Among the materials used in the construction of the instrument are pine, maple, spruce, chestnut, ebony and mahogany woods, copper, brass, tin, lead, zinc, steel, iron, leather, felt, fiber, rubber, ivory, celluloid, etc.

Wind pressure to the pipes is provided by a 60 horsepower electric motor, one of the largest ever installed for such a purpose. Pipes conveying the wind range up to 22 inches in diameter. The air inlet to the blower measures 5 by 7 feet and contains a specially designed filter to guard against impurities reaching the organ.

"The Voice of Minneapolis" will cost \$125,000.00, including installation. It will be a credit to its makers, an instrument in which the artists of the world may revel in bringing enjoyment to countless thousands of listeners at home and abroad and to generations still unborn.

"OF THE PEOPLE, FOR THE PEOPLE AND BY THE PEOPLE," the fame of Minneapolis will be spread abroad by "The Voice of Minneapolis."

Demonstration of the simultaneous use of the two consoles will be given at each concert by Edward Benedict and Allen W. Bogen of Chicago

PROGRAM  
Monday, June 4th, 1928



A. F. BENSON, *Presiding*  
*Chairman of*  
*Municipal Auditorium Organ Committee*

GEORGE E. LEACH  
*Mayor of Minneapolis*

JOHN RYAN  
*President of Minneapolis City Council*



*Dedicatory Program Committee*

A. F. BENSON  
MRS. H. S. GODFREY  
HENRI VERBRUGGEN

## FIRST PROGRAM

Monday, June 4th, 1928, at 8:15 P.M.

LYNNWOOD FARNAM, *Organist*

### TWO SKETCHES (a) in C major . *Robert Schumann* (b) in D flat

In 1845 a novelty in the shape of a pianoforte with pedals was introduced at the Leipzig Conservatorium for the use of organ students. Schumann, who held a professorship there, took a fancy to it and composed several pieces for it including the sketches now played.

### LARGO APPASSIONATA from Sonata in A . . . . . *Beethoven*

Much of Beethoven's pianoforte music is orchestral in conception, suggesting the alternation and combination of the woodwind, string and brass "choirs." Through its ability to swell a sustained tone (a property not possessed by the pianoforte) the organ can often excel the pianoforte in giving life to a cantabile melody.

### TOCCATA, ADAGIO AND FUGUE in C major . . . . . *J. S. Bach*

The Toccata opens with a florid and impetuous passage, followed by an elaborate pedal solo; after which the movement is continued in earnest by a series of responsive passages, affording ample opportunity for the alternate use of the manual claviers. A short and expressive Adagio (in A minor) affords an agreeable contrast to the preceding movement. The animated Fugue is based upon a trumpet-like passage.—PEACE.

### COURTÈGE ET LITANIE . . . . . *Marcel Dupré*

This piece was originally written for the pianoforte, but shortly after its completion the composer arranged it for the organ (undoubtedly its most effective medium) as well as for organ and orchestra.

Marcel Dupré will be remembered for his recent recital tours in this country. He now lives at Meudon, a suburb of Paris, where in his music-room he has erected the three-manual Cavallé-Coll organ formerly the property of the late Alexandre Guilmant.

### MARCH SLAV . . . . . *Tschaikovsky*

AT THE THEATER ORGAN . . *Edward Benedict*

AT THE CONCERT ORGAN . . *Allen W. Bogan*

This number was selected to demonstrate the enormous possibilities of a combined Theatre and Concert organ.

In July, 1876, Serbia declared war on Turkey. Russia was greatly stirred by this Slav-Ottoman conflict; in the spring of 1877 she also entered the war. The victory of the allied Slav forces wiped out the gloomy memories of the Crimean war 20 years earlier. In November, 1877, a concert was given in Moscow under the direction of Nicholas Rubinstein for the benefit of the soldiers and for this concert Tschaikovsky wrote his now immortal MARCH SLAV. The principal theme is a Serbian folk song—"Come My Dearest Why so Sad This Morning"—in the coda the Russian National Anthem plays a prominent part.

### "THE LEGEND OF THE MOUNTAIN" . . . *Sigfrid Karg-Elert*

from "Seven Pastels from Lake Constance"  
The acme of impressionism, exciting the imagination to visions of the enchantments of nature. Karg-Elert was born in 1873 and is now living in Leipzig.

### ALLEGRO MODERATO from Fourth Concerto . . . . . *Handel*

A jolly and sparkling movement, very "downright" in character.

### DIVERTISSEMENT (Ms) . . *H. L. Baumgartner*

Mr. Baumgartner was born in Rochester, Indiana, in 1891. From 1913 to 1916 he studied at the Music School of Yale University and has since 1919 been there as Assistant Professor of the Theory of Music. He is also organist at the United Congregational Church, New Haven.

### REVERIE on the hymn-tune "University" . . . . . *Harvey Grace*

W. G. Alcock says of Harvey Grace's works: "He cultivates many styles and writes with freedom, dignity and inventiveness . . . It is not too much to say that his works must be included in the repertoire of THE COMPLETE ORGANIST." Mr. Grace is editor of *The Musical Times* (London).

### INTERMEZZO from Sixth Symphony . . . *Charles Marie Widor*

Widor was born at Lyons, France in 1845 and has been organist of St. Sulpice, Paris since 1870. His lofty ideals, interpreted by his natural gifts as a teacher, have impressed themselves upon organ playing everywhere.

## SECOND PROGRAM

Tuesday, June 5th, 1928, at 8:15 P.M.

LYNNWOOD FARNAM, *Organist*

### DORIAN PRELUDE ON "DIES IRAE" (ms.)

*Bruce Simonds*

Bruce Simonds was born at Bridgeport, Connecticut, in 1895. He studied at Yale School of Music, with d'Indy in Paris, and with Matthey in London. Of late he has toured extensively as a pianist.

The "Dies Irae" is the famous Latin hymn on the Day of Judgment, composed, words and melody, by a Franciscan monk in the 13th Century. The original is in the first or Dorian mode, slightly different from any modern tonalities, and medieval in effect. Many composers have been inspired by the opening line ("Day of Wrath"), but few have used the subsidiary melodies of the chant—"Tuba mirum spargens sonum" ("Wondrous sound the trumpet flingeth") and "Liber scriptus proferetur" ("Lo! the book, exactly worded"). This prelude is a free treatment of the three themes.

### FUGUE in C sharp minor . . . *Arthur Honegger*

Although born a Swiss, Honegger is one of the "Groupe des Six," which has endeavored to restore the national and essential musical tradition of France. This fugue, published in 1920, is a peculiarly intimate work with the texture of a string quartet. After the usual fugal exposition, the subject commencing in the "cello" register, we have a short stretto leading up to an impassioned utterance of the theme, which is followed by a tranquil revery. The piece is noteworthy for its concise and expressive character.

### "A GIGG" . . . . . *William Byrd*

William Byrd, one of the greatest Masters of English Music, was probably a native of Lincoln. Though the exact date of his birth is unknown, it is conjectured from his will—made in November, 1622, wherein he describes himself as "nowe in the eightieth yeare of myne age"—that he must have been born somewhere about 1542. This tiny piece is taken from a collection called "The Fitzwilliam Virginal Book." The virginal, one of the three forms of the harpsichord, is a precursor of our modern pianoforte.

### CONCERTO NO. 5 in F major . . . *G. F. Handel*

In 1736 Handel diversified his oratorio performances (which took place in London) by the introduction of his organ concertos, at that time an absolute novelty. These he played between the parts of his oratorios, accompanied by the orchestra. Eighteen of these concertos were published during the period 1738-60, and their popularity was such, says Dr. Burney, that public as well as private players on keyed instruments

totally subsisted on them for nearly thirty years. This concerto consists of two pairs of movements: a Larghetto and Allegro, followed by a slow movement (alla Siciliana) and a rousing Presto (in the form of a jig).

### MARCH SLAV . . . . . *Tschaikovsky* (See program notes on page opposite.)

### CARILLON . . . . . *Eric DeLamarter*

One of the most successful of chime pieces for the modern organ. Mr. DeLamarter is organist of the Fourth Presbyterian Church, Chicago, and assistant conductor of the Chicago Symphony Orchestra.

### "TO SHEPHERDS AS THEY WATCHED BY NIGHT" . . . . . *J. S. Bach* (*"Vom Himmel kam der Engel Schaar"*) Chorale Prelude in G minor.

In this short work from the "Little Organ Book" ("Orgelbuechlein") the appearance of the angels is represented by a charming maze of ascending and descending scales.

### VIVACE from Sixth Trio-Sonata . . . *J. S. Bach*

From the six works in this form, written for Bach's favourite son, Wilhelm Friedmann Bach. This movement partakes of the concerto style with its unison tutti.

### "THE TUMULT IN THE PRAETORIUM" . . . from "Symphonie de la Passion"

*Paul de Maleingreau*

In "The Tumult in the Praetorium" the hearer can visualize the angry mob, by turns shouting and murmuring, and the Christ passing on His way to crucifixion. Finally the uproar dies and we seem to feel the whole earth relapse into an awed hush at the overwhelming tragedy.

### "THE MIRRORED MOON" . . . *Sigfrid Karg-Elert* from "Seven Pastels from Lake Constance."

Karg-Elert, in particular, has taught us to search out the colorful orchestral possibilities of the modern organ.

### CARILLON-SORTIE in D . . . . . *Henri Mulet*

As the name indicates, this is suggestive of the joyful clashing of many bells. Mulet is organist of the Church of St. Philippe de Roule, Paris.

## THIRD PROGRAM

Wednesday, June 6th, 1928, at 8:15 P. M.

EDDIE DUNSTEDTER, *Organist*

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HAIL, HAIL, THE GANG'S ALL HERE . . . . . (*Anonymous*)  
Since time immemorial the gathering song of lovers of music, this number has come to be the trademark of tonight's soloist, who has brought enjoyment and satisfaction to millions of radio listeners. Musically sound, the magnificent resources of the Municipal Organ will lend new attractiveness to the theme.

MARCH OF THE PRIESTS (From The Prophet) . . . . . *Meyerbeer*  
The Brass Sections of the Organ are here given full play, in a special arrangement of a number that is one of the most popular of the so-called "classics." With a full complement of all the "voices" of a Symphony Orchestra, tonight's performance of this composition is epoch making in the field of organ music.

DANCING TAMBOURINE . . . . . *Polla*  
Opportunity is here given to demonstrate the variety of music of which the organ is capable. Light, fanciful and airy, the percussion instruments are given full play.

THE CHORUS OF RETURNING PILGRIMS (From Tannhaeuser) . . *Wagner*  
Here again the brasses take a prominent part, notably a quartet of brasses. The trombone theme against a background of strings occupies a principal part. A note of majesty predominates.

TOGETHER (A Paul Whiteman arrangement) . . . . . *Henderson*  
All the solo instruments of a modern jazz orchestra alternate in carrying the melody. This may properly be termed a 1928 orchestration of delightful melody reminiscent of the best efforts of Schubert.

SERENADE . . . . . *Franz Schubert*  
Aptly chosen to follow the preceding number, in which the ghost of Schubert strolls, the sentimental possibilities of the organ are demonstrated in this number, the softer tones predominating.

MARCH SLAV . . . . . *Tschaikovsky*  
(See program notes on page 4)

RHAPSODIE IN BLUE . . . . . *George Gershwin*  
Calling for the full resources of a competent pianist in addition to a Symphony Orchestra augmented by the additional instruments of a "Jazz" Orchestra, this number was chosen to demonstrate the remarkable completeness of the organ and the unusual ability of tonight's soloist.

"A LITTLE BIT OF EVERYTHING" . . . . . *Eddie Dunstedter*  
As a fitting close to a program designed to interest every citizen of Minneapolis, the soloist will play a typical number in which all Minneapolis is bound to find some point of interest. The Municipal Auditorium is "Minneapolis' Town Hall." Here all Minneapolis can gather on common ground. Let every member of the audience enter into the spirit of the occasion and wind up the program with "everybody in."

*Grateful acknowledgment is made by the Committee to Mr. Dunstedter and to the Minnesota Theatre for his participation in this program, his services having been made available without cost.*