

# Minneapolis Works to "Keep a Vital Organ Alive"

by David P. Engen

“Organ at Auditorium, in Full Song for First Time, Hailed Supreme in Western World.” “Too Good to Be True Says Dunstedter, After Playing ‘Premiere.’” “Immensity Is Overwhelming Says Critic, and Tone Exceptional.” So read the headlines in a Minneapolis newspaper on 31 May 1928, just days before Lynnwood Farnam and Eddie Dunstedter played three nights of dedicatory concerts on the 123-rank W. W. Kimball organ before crowds of 9,000 in the Minneapolis Auditorium. The “Voice of Minneapolis” with its 5-manual concert console and 4-manual theater console was said to be the second largest organ in the country at the time, and its purchase and installation were supported by virtually the entire populace of Minneapolis. The \$100,000 organ was dedicated on 4 June 1928, one year to the day after the \$3 million building was dedicated. In 1988, the 61-year-old building will be razed to make way for a new Convention Center which will cover some seven city blocks and seat up to 30,000.

The organ’s future is bright—but not secure. Several years ago a similar instrument, built by E. M. Skinner, in Minneapolis’ sister city of St. Paul was lost to the community when its building was torn down to make way for another new Convention Center. Happily, that instrument has found a new home in Boston, but its loss to a cultural area rich in pipe organs was a blow to the organ community. When a similar fate threatened the Minneapolis Kimball, a small group (most notably Mike Rider, who maintains the organ voluntarily, and Michael Barone, Music Director of Minneapolis Public Radio and producer of the *Pipedreams* program) rallied to save the instrument. The Minneapolis City Council was convinced that the organ should be saved, and to that end pledged one quarter of the estimated \$1 million removal and renovation costs. The remaining \$750,000 is to be raised from private sources. It is hoped that the organ will be restored and installed in the new Convention Center by 1991. The City of Minneapolis has appointed a coordinator for the project who has assembled a Steering Committee to Save the Kimball Organ, “The Great Minnesota Organ Transplant.” A number of organ-related events have occurred in 1987, concluding with a gala concert by the Minnesota Orchestra just days before the organ was removed November 1.

## The Building

Everything about the Minneapolis Auditorium is monumental. Situated at the southern edge of the downtown area, the massive terra-cotta-adorned building stands at the intersection of two major freeways and can be easily seen by thousands of commuters every day. It is seven stories high and covers half a city block. The original steel and stone structure provided seating for 10,000. Raked seating on three sides faces a tremendous proscenium arch and stage at the east end. The organ is located in chambers on each side of the stage and originally spoke through intricately designed plaster grills. In the early 1960s, a convention center was added on the southern half-block. At that time the interior of the 1928 building was renovated and the main floor was raised, increasing ceiling height in the basement exhibition space but reducing seating in the auditorium to about 8,000. The proscenium proportions are now distorted, the stage area having been raised. Fortunately for the organ, the tone openings started high off the arena floor, so tonal egress was maintained. The elaborate plaster grill that framed the stage and through which the organ spoke, was replaced with plain grill-cloth. The two consoles were moved from their elevators in the orchestra pit to side locations under

the grill, the concert console to the left of the stage and the theater console to the right. A restoration of the concert console was begun before the new Convention Center project was initiated, and at that time a four-manual console was substituted until the original could be returned. When the future of the building and the organ came into question, the restoration of the console was stopped.

## The Organ

A July 3, 1927 article in the *Minneapolis Journal* quoted A. E. Benson, chairman of the organ selection committee, the day after Kimball was selected to build the organ: “When the Municipal Auditorium Organ Committee was appointed, it was felt that a large number of Minneapolis citizens would like to participate in this move. We felt that \$30,000 could be raised by

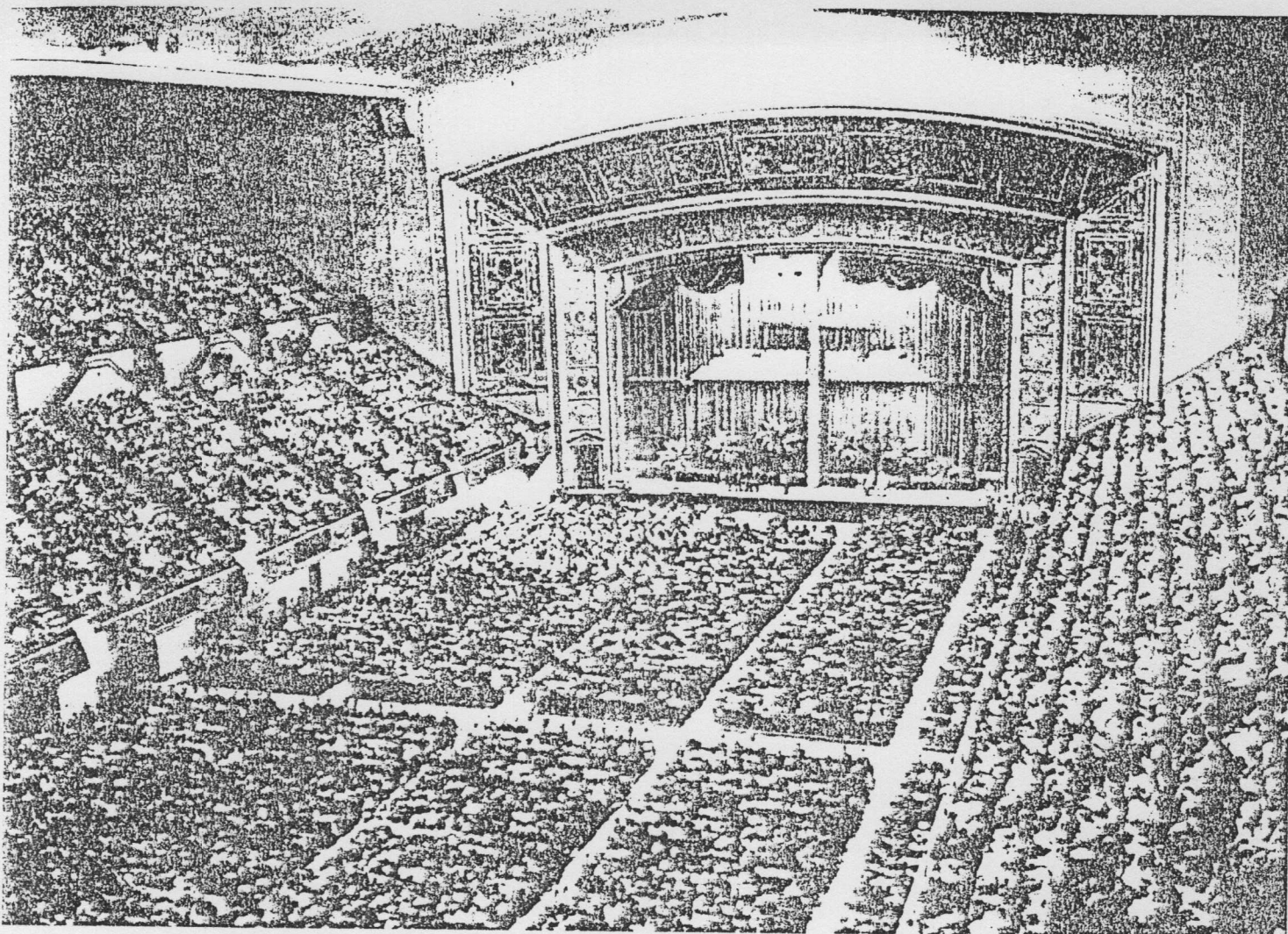


## \* LARGEST PIPE ORGAN IN THE MIDWEST!

contributions of one dollar and under. This goal has been reached, due largely to the splendid support of the newspapers. The committee is confident that with this fine showing of popular interest larger contributions will be forthcoming. To that end the committee will direct its effort, starting this week, to assure to Minneapolis this great addition to the life and development of the city.” Later in the same article, the author quoted Benson’s description of the proposed instrument: “‘We feel very keenly the responsibility resting upon us in selecting the builder, for the money comes from citizens in every section of the city,’ Benson said. ‘This installation is meant for all time and every safeguard will be thrown around the placing of the order and of the actual installation.’ An instrument of gigantic proportions, the organ will be both a concert and theater organ, built to serve two types of players. It will take approximately 12 months to complete construction and installation of the instrument. ‘The organ itself will be inclosed [sic] in the huge chambers on either side of the stage, and all pipes will be concealed. Each of the two organ chambers measure 42 feet in height, 17 feet in width and 60 feet in depth, which provides ample capacity for an instrument even of the size of the one to be installed. . . .’ The organ will be so constructed that both consoles may be played at the same time, without the playing of one organist interfering, mechanically, with the playing of the other. It will be one of the few organs of the world to be equipped with this feature.”

The 42’ high chambers were subdivided by the addition of wood flooring into two chambers on the left and three on the right. On the left are the enclosed Great/Pedal chamber and the Bombarde chamber above. The unenclosed part of the Great stands in front of the Great/Pedal chamber, immediately behind the stage grill. On the right of the stage, the Swell is on the bottom, the Solo above it, and the Choir on the top. The 32’ Double Open Diapason, made of 2½’ thick virgin timber, stands unmitered in front of the shutters of these three divisions, right behind the grill, and in the same area which origi-





A "Religious Rally" photographed in 1949 shows the auditorium before the stage and floor were raised.

nally held the Kimball grand piano which played from the pedal, choir and bombarde keyboards. The piano was removed in the 1960s renovation and its present location is unknown.

Like the building, the organ is monumental and the sound is, as stated in the headlines from 1928, overwhelming. The Great consists of some 28 stops, of which three are of 16' pitch. There are three mixtures, four reeds, and four mutations sounding fifth, third and seventh. The Pedal includes three full-length 32' stops, a 64' resultant (which was disconnected at some point because it shook the building and some found it offensive), fifth and third-sounding mutations, and eight reeds. Included is a 16' Diaphone. The Bombarde chamber is the smallest division, consisting of four reeds and a cornet (labeled 'Mixture').

On the right side, the Swell includes three 16' stops (two of them full-length), two mixtures, six reeds, and four celestes at 8' pitch and one at 4'. The Solo includes many of the theater organ stops and a set of ten highly distinctive reeds. The Choir division includes a number of softer solo stops and combinations. There are percussions throughout the divisions, and the toy counter is located in the Great Pedal. Wind pressures range from 7½" to 30", with 10" being quite common.

The Concert Organ consists of a grand 122 ranks. The Theater Organ plays 22 unit ranks from the Concert Organ, and has one rank of its own, the Kinura.

### Sesquicentennial Organ

There were four newspapers publishing information about the organ in 1927 and 1928. Dozens and dozens of articles refer to the organ almost daily and the massive fund-drive held for it. Much of the information cited here is taken from those articles.

In mid-March, 1927, Austin Opus 1416, the Sesquicentennial Exposition Organ built in 1926 for the Philadelphia world's fair, was available for purchase. The organ was designed by a committee of organists and totalled 162 ranks. A March 15 article in the *Evening Tribune* stated that "Minneapolis must fight the competition of theater owners and junk dealers if it wants to obtain the sesquicentennial grand organ for its new municipal auditorium. According to press dispatches from Philadelphia Thursday night, several offers ranging from \$1,250 to \$50,000 have been made to Mayor Kendrick of Philadelphia. The lowest offer of \$1,250 was made by a junk dealer . . . while the other offers came from theater owners and private persons. They were all rejected." Minneapolis sent A. E. Zonne to Philadelphia to inspect the organ. Henri Verbrugghen, conductor of the Minneapolis Symphony (later the Minnesota Orchestra) sent a wire to French organist Charles Courboin to ascertain his opinion of the instrument. James Gillette of the music department of Carleton College, Northfield, Minnesota, had given recitals on it and considered it the "outstanding organ in America." Minneapolis was not to have the Austin organ, however. Publisher Cyrus H. K. Curtis finally purchased the organ and donated it to the University of Pennsylvania where it was installed in Irvine Auditorium. That organ has recently been restored and its building saved by the Curtis Organ Restoration Society.

### War Memorial

The *Morning Tribune* reported on 11 March 1927 that Mayor Leach had been authorized by the auditorium organ committee to present a proposal to the war memorial committee to make the auditorium organ a memorial to the "soldier dead of



1928 W. W. Kimball, Opus 7030  
Minneapolis Minnesota

Note: Numbers placed after the names of stops show unification, of which there are two separate systems, one for each of the two consoles. The correspondence of Theater ranks to Concert ranks is shown by placing the number given to the Theater rank in parenthesis after the corresponding Concert rank. An example taken from the Concert Great:

16' Bourdon 2(8)

indicates that, in the Concert Pedal, the 16' Second Bourdon, 8' Flute, 4' Octave Flute, and 3 1/2' Tierce are derived from this rank, all of them being succeeded by a number "2." The same rank also appears in the Theater organ with various names and pitches all succeeded by a number "8."

Concert Console Specifications

GREAT unenclosed, manual II CHOIR enclosed, Manual I

- |                                 |                            |
|---------------------------------|----------------------------|
| 16' Double Open Diapason 1      | 16' Contra Viola 7         |
| 8' First Open Diapason          | 8' English Diapason        |
| 8' Second Open Diapason         | 8' Geigen Principal        |
| 8' Third Open Diapason          | 8' Viola                   |
| 4' First Octave                 | 8' Concert Flute (19)      |
| 4' Second Octave                | 8' Forest Flute            |
| II Rauschquinte                 | 8' Flute Celeste           |
| V Mixture                       | 8' Muted Violin            |
| III Cymbel                      | 8' Unda Maris              |
| GREAT enclosed                  | 4' Prestant                |
| 16' Bourdon 2(8)                | 4' Flauto Traverso         |
| 8' Fourth Open Diapason         | 2 3/4' Nazard              |
| 8' Melophone                    | 2' Piccolo                 |
| 8' Doppel Flute                 | 1 3/4' Tierce              |
| 8' Viola                        | 16' Bassoon 8(22)          |
| 8' Gemshorn                     | 8' Tuba Horn               |
| 8' Gemshorn Celeste             | 8' English Horn (16)       |
| 4' Third Octave                 | 8' Clarinet (10)           |
| 4' Hohl Flute                   | Tremolo                    |
| 2 3/4' Twelfth                  | 8' Harp                    |
| 2' Fifteenth                    | 8' Piano                   |
| 1 3/4' Seventeenth              | Ch. 16', 4'                |
| 1 1/4' Nineteenth               | Sw. 16', 8', 4'            |
| 1 1/4' Septieme                 | So. 8'                     |
| 1' Twenty-Second                | SOLO enclosed, Manual IV   |
| 16' Double Trombone 3           | 8' Diapason Stentor (4)    |
| 8' Trumpet (12)                 | 8' Tibia Clausa (2)        |
| 8' Tromba                       | 8' Hohl Flute              |
| 4' Clarion                      | 8' Gross Gamba (5)         |
| Reed Tremolo                    | 8' Gross Gamba Celeste     |
| Tremolo                         | 8' Viole d'Orchestre 9(7)  |
| 8' Chimes                       | 8' Violes Celeste II (6)   |
| 8' Harp                         | 4' Octave                  |
| 8' Marimba                      | 4' Solo Flute              |
| Ch. 16', 8', 4'                 | 16' Tuba Profunda 10(1)    |
| Sw. 16', 8', 4'                 | 8' Tuba Mirabilis          |
| So. 16', 8', 4'                 | 8' Tuba Sonora (14)        |
| Bomb. 8'                        | 8' Post Horn (3)           |
| SWELL enclosed, manual III      | 8' French Horn             |
| 16' Contra Viola Diapason 4(21) | 8' Saxophone (15)          |
| 16' Lieblich Gedeckt 5          | 8' Musette                 |
| 8' Diapason                     | 8' Orchestral Oboe (17)    |
| 8' Violin Diapason              | 8' Solo Vox Humana (11)    |
| 8' Clarabella                   | 4' Clarion                 |
| 8' Stopped Flute                | Tibia Tremolo              |
| 8' Harmonic Flute               | Vox Vibrato                |
| 8' Spitz Flute                  | Tremolo                    |
| 8' Spitz Flute Celeste          | 8' Chimes                  |
| 8' Viola da Gamba               | 8' Harp                    |
| 8' Gamba Celeste                | So. 16', 4'                |
| 8' Salicional                   | Gr. 8'                     |
| 8' Vox Celeste                  | Sw. 16', 8', 4'            |
| 8' Dulcet II (20)               | BOMBARDE enclosed,         |
| 4' Octave                       | Manual V                   |
| 4' Harmonic Flute               | V Mixture 1, 8, 12, 15, 17 |
| 4' Violina                      | 16' Bombarde               |
| 4' Celestina II                 | 8' Tuba Magna              |
| 2' Flautino                     | 8' Tuba                    |
| IV Dolce Cornet 8, 12, 15, 17   | 4' Clarion                 |
| V Mixture                       | 8' Chimes                  |
| 16' Double Trumpet 6            | 8' Harp                    |
| 8' French Trumpet               | 8' Marimba                 |
| 8' Cornopean                    | 8' Marimba Harp            |
| 8' Oboe (9)                     | 4' Xylophone               |
| 8' Vox Humana                   | 4' Celesta                 |
| 4' Clarion                      | 2' Orchestral Bells        |
| Vox Vibrato                     | 2' Glockenspiel            |
| Tremolo                         | 16' Piano                  |
| 8' Harp                         | 8' Piano                   |
| 4' Celesta                      | 4' Piano                   |
| Sw. 16', 4'                     |                            |
| Ch. 8'                          |                            |
| So. 16', 8', 4'                 |                            |

Minneapolis." The *Evening Tribune* the same day reported that the committee had decided against the memorial idea and that the original plans for the erection of a cenotaph on Victory Memorial Drive should be carried out. The war memorial committee, however, enthusiastically endorsed the organ project.

This endorsement was one of hundreds received for the project from throughout the Minneapolis community. The primary fund-raising device was the sale of one-dollar "stock" certificates, with a special emphasis on raising funds from school children. The mayor recalled an earlier fund drive among children which provided some of the bells which still ring daily at the Minneapolis court house. The slogan suggested for the campaign was "organize for an organ." Among those subscribing to the campaign were the Rainbow Division Veterans, the municipal pension and retirement board, labor unions, the Elks, the Professional Men's Club, the YMCA, the newspapers, city employees, the PTA, local choruses, and some 90,000 school children. Individual names of subscribers were listed daily in the four newspapers, and the sheer number of articles and names of organizations and individuals in those papers attests to the popular nature of the fund drive.

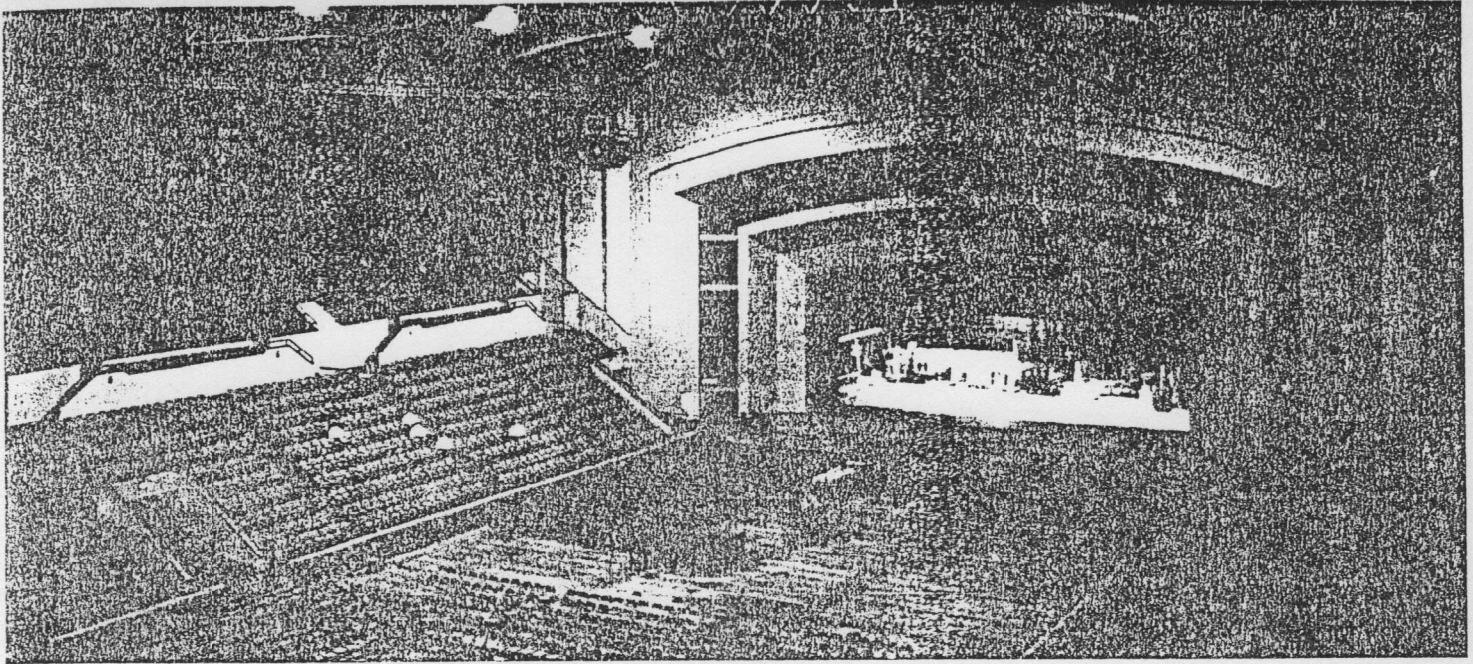
Horse Show

On 18 May 1927 the *Daily Star* announced that at a meeting "of the equestrians it was decided to hold a Twin City horse show for the benefit of the municipal auditorium organ fund." The idea took hold, and a week later there were numerous articles about the desire to make the indoor horse show an annual event on a scale with horse shows in Chicago, St. Louis, Kansas City and Los Angeles. The horse show committee sent

PEDAL

- |                                  |  |
|----------------------------------|--|
| 64' Gravissima 11 disconnected   | Pedal toe studs 1-10                               |
| 32' Double Open Diapason 11      | Coupler Cancel piston                              |
| 32' Contra Violone 12 enc. Gr.   | Set piston   |
| 16' Open Diapason 11             | Expression Cancel rev. piston with indicator light |
| 16' Second Open Diapason 1       | Tremolo Cancel rev. piston with indicator light    |
| 16' Diaphone 13 (13) enc. Gr.    | Pedal stops and couplers)                          |
| 16' Violone 12                   | Pedal Separation (tilting tablet to disconnect     |
| 16' Violin Diapason 4            | Couplers to Combinations on-off                    |
| 16' First Bourdon 16 enc. So.    | Choir Unison on-off                                |
| 16' Second Bourdon 2             | Swell Unison on-off                                |
| 16' Viola 7                      | Solo Unison on-off                                 |
| 16' Gedeckt 5                    | Bombarde expression pedal                          |
| 10 3/4' Quinte 14                | Choir expression pedal                             |
| 8' Diaphonic Diapason 13         | Swell expression pedal                             |
| 8' Octave 11                     | Solo expression pedal                              |
| 8' Cello 12                      | Great (Master) expression pedal                    |
| 8' Stopped Flute 14              | Crescendo pedal with indicator light               |
| 8' Viole d'Orchestre 9           | Gr. to Pd. rev. toe stud                           |
| 8' Flute 2                       | So. to Pd. rev. toe stud                           |
| 8' Gedeckt 5                     | Sw. to Pd. rev. toe stud                           |
| 5 1/2' Twelfth 13                | Ch. to Pd. rev. toe stud                           |
| 4' Super Octave 13               | Sw. to Gr. rev. piston                             |
| 4' Octave Flute 2                | So. to Gr. rev. piston                             |
| 3 1/2' Tierce 2                  | REV. TOE LEVERS with indicator lights:             |
| 2' Twenty-Second 13              | Piano Soft   |
| 32' Contra Bombarde 15 enc. Gr.  | Chimes Soft  |
| 16' Bombarde 15                  | Chimes Sustain                                     |
| 16' Trombone 6                   | Master (All Swells to Great)                       |
| 16' Ophicleide 3                 | Mezzo Organ  |
| 16' Tuba 10                      | Celesta Sustain                                    |
| 16' Bassoon 8                    | Sforzando (dup. by piston)                         |
| 8' Clarion 15                    | Great Rauschquinte II                              |
| 4' Octave Clarion 15             | CC 2 3/4 2   |
| 16' Piano                        | c# 4 2 3/4   |
| 8' Piano                         | Great Mixture V                                    |
| 8' Chimes                        | CC 2 1 1/3 1 3/4 1/2                               |
| Gr. 8'                           | G 4 2 3/4 2 1 1/3 1                                |
| Sw. 8', 4'                       | g' 8 5 3/4 4 2 3/4 2                               |
| Ch. 8'                           | Great Cymbel III                                   |
| So. 8', 4'                       | CC 1/2 1/3 1/4 1/4                                 |
| Bomb. 8'                         | C 3/4 1/2 1/3 1/2                                  |
| COMBINATION PISTONS              | F# 1 1/2 1/2                                       |
| Gr. 1 to 10, Cancel              | c' 1 1/3 1 3/4                                     |
| Ch. 1 to 10, Cancel              | f# 2 1 1/3 1                                       |
| Sw. 1 to 10, Cancel              | f#'' 2 3/4 2 1 1/3                                 |
| So. 1 to 10, Cancel              | c''' 4 2 3/4 2                                     |
| Second Touch adds Pedal to above | Swell Mixture V                                    |
| Bomb 1 to 5, Cancel              | CC 2 1 1/3 1 3/4                                   |
| Universal 1 to 12, Cancel        | f 4 2 3/4 2 1 1/3                                  |
|                                  | c''' 8 5 3/4 4 2 3/4                               |





When the floor was raised in the mid-1960s, seating was reduced to 8,000.

Harry Wilbern, secretary of the organ committee, to Chicago to attempt to set a date with horsemen there. By June 7, Wilbern had returned and had made his report. The setting of dates was the most difficult problem, and evidently was never resolved, for there was never an announced date for the horse show and reference to it mysteriously disappeared from the newspapers.

#### Fund Drive Falters

Money kept coming in for many months, and the order for the organ was placed when the fund had reached \$30,000 in mid-1927. The following year the newspapers reported a loose dollar bill had been received which was attached by string to a card bearing the address "Miss Minneapolis, care of the Municipal Organ Fund," with a return address of F. C. Augustine, 3725 29th Ave. S.

The fund drive ran into trouble, however. Flooding in the lower Mississippi valley in the spring of 1928 required massive public relief, so the push for organ funds was relaxed and never regained momentum. Following the June 1928 dedication, the state of the fund drive was reported in detail: the organ itself cost \$100,000, and with building modifications and other incidental expenses, the total project cost \$128,591.48; the entire organ was built and installed based on an initial down payment of \$10,750; a payment of \$15,000 was due 1 June 1928, and payments of \$25,000 were due 1 September 1928, 1 January 1929 and 1 June 1929; as of 15 June 1928, \$26,492.51 had been paid out of the grand total, leaving \$102,098.97 left to pay; unpaid pledges amounted to \$4,372.28. The fund drive faltered and the City never paid the remaining total. A settlement was finally made for \$50,000 in the 1930s.

#### Building Dedication

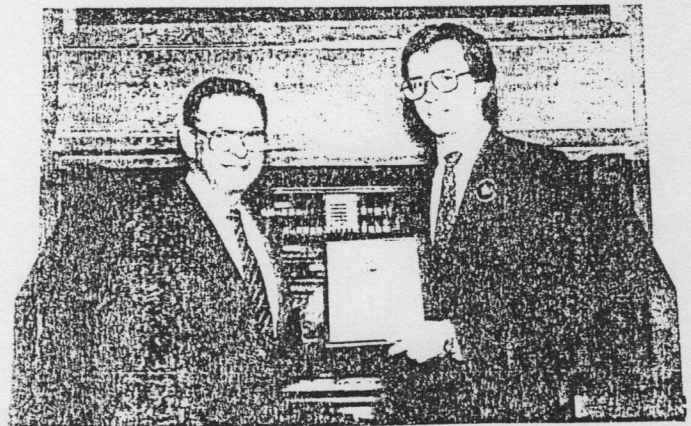
The building was officially opened on 4 June 1927. The festivities marked the opening of an industrial exposition, a "Made in Minneapolis" week celebration. The dedicatory program included the following events, reported in the *Daily Star* on 23 April: "Niagara Falls will roar in a silver cascade of fire from the roof of the new municipal auditorium, all streets leading to the new convention center will be illuminated in a blaze of rainbow colors [flares], and hundreds of aerial bombs [fireworks] will spray showers of golden and colored stars over the city as a feature spectacle of the first night's opening program." Performances included operatic stars Florence Macbeth and Lawrence Tibbett, the Minneapolis Symphony, a pageant by the children of the city as directed by Mrs. Alice

Dietz, and following the fireworks display there was a "living flag" chorus of 500 women's voices under the direction of Mrs. Lucille Halliday Swain, followed by a "Ball of All Nations." Hundreds of manufacturers exhibited in the basement exhibition hall, including some companies still active 60 years later: Creamette Company, First National Bank, Munsingwear Corporation, Northern States Power, Northwestern National Bank, Old Home Creameries, Pillsbury Flour Mills Company, and Toro Manufacturing Company. At the same time it was announced that a number of organizations had selected Minneapolis as their convention city: International Society for Crippled School Children, National Education Society, American Dental Association and American Medical Association.

The dedication program lists events from Saturday June 4 through Sunday June 12. Many of the weekdays repeated the same events, but the following are of interest:

#### Saturday, June 4th

- 1:30 pm. Minneapolis Boy Scout Drum Corps escorts Mayor and City Council from City Hall to the New Auditorium.
- 2:00 pm. Formal Opening Ceremonies of New Auditorium outside main entrance. Music by Luther College Concert Band of Decorah, Iowa.
- 3:00 pm. Children's Pageant "The Fairy's Gift" in the Arena, directed by Alice Dietz.
- 8:00 pm. Grand Pyrotechnic Display.
- 8:15 pm. Women's Auditorium Federated Chorus (500 voices), di-



OHS Historic Organs Committee Chairman Tim Smith, right, presented a citation to Minneapolis Mayor Donald Fraser, left, at the benefit concert on October 27.



Theater Console Specifications

ORCHESTRAL Manual II	ACCOMPANIAMENT Manual I
16' Tuba 1	16' Contre Viole TC 7
16' Contra Tibia Clausa 2	16' Bourdon TC 19
16' Post Horn 3	8' Trumpet 12
16' Diaphonic Diapason TC 4	8' Diaphonic Diapason 13
16' Bass Viole I TC 5	8' Tuba 14
16' Bass Viols II TC 6	8' Tibia Clausa 2
16' Contre Viole TC 7	8' Horn Diapason 4
16' Bourdon 8	8' Violoncello 5
16' Bassoon TC 9	8' Viols II 6
16' Bass Clarinet TC 10	8' Violin 7
16' Vox Humana TC 11	8' Tibia Minor 8
8' Trumpet 12	8' Oboe Horn 9
8' Diaphonic Diapason 13	8' Clarinet 10
8' Tuba 14	8' English Horn 16
8' Tibia Clausa 2	8' Vox Humana 11
8' Post Horn 3	8' Open Flute 19
8' Horn Diapason 4	8' Muted Viols II 20
8' Saxophone 15	4' Cornet 14
8' Violoncello 5	4' Tibia Flute 2
8' Viols II 6	4' Octave 4
8' Violin 7	4' Octave Viola 5
8' Tibia Minor 8	4' Viols II 6
8' Oboe Horn 9	4' Octave Violin 7
8' Clarinet 10	4' Flute d'Amour 8
8' English Horn 16	4' Octave Oboe 9
8' Oboe 17	4' Vox Humana 11
8' Vox Humana 11	4' Forest Flute 19
8' Kinura 18	4' Muted Viols II 20
8' Open Flute 19	2½' Nazard 19
8' Muted Viols II 20	2' Violin Fifteenth 7
4' Cornet 4	2' Piccolo 19
4' Tibia Flute 2	16' Piano
4' Octave 4	8' Piano
4' Octave Viola 5	4' Piano
4' Viols II 6	8' Harp
4' Octave Violin 7	4' Harp
4' Flute d'Amour 8	4' Xylophone
4' Octave Oboe 9	8' Marimba
4' Clarinet 10	4' Marimba
4' Forest Flute 19	8' Celesta
4' Muted Viols II 20	Snare Drum Roll
2½' Nazard 8	Snare Drum Tap
2' Super Octave 4	Muffled Drum
2' Viole Fifteenth 7	Chinese Gong Roll
2' Flautino 8	Chinese Block Tap
2' Piccolo 19	Tomtom
1¾' Tierce 8	Castanet
16' Piano	Tambourine
8' Piano	Shuffle
4' Piano	Orchestral (to Acc.) 8'
8' Harp	ACCOMPANIAMENT
4' Harp	SECOND TOUCH
8' Marimba	8' Tuba 14
4' Marimba	8' Tibia Clausa 2
4' Xylophone	8' Post Horn 3
2' Xylophone	8' Cellos III 6(5)
8' Celesta	8' Oboe Horn 9
2' Glockenspiel	8' Clarinet 10
2' Orchestral Bells	4' Tibia Flute 2
Snare Drum Tap	2' Glockenspiel
Solo (to Orch.) 8'	8' Chimes
Solo (to Orch.) 6½'	Snare Drum Roll
Solo (to Orch.) 5½'	Chinese Block Roll
Solo (to Orch.) 4¾' (4¼')	Triangle
Solo (to Orch.) 4'	Bird
ORCHESTRAL SECOND TOUCH	Solo (to Acc.) 8'
16' Diaphone 13	Solo (to Acc.) 4'
16' Tuba 1	
16' Contra Tibia Clausa 2	
16' Post Horn 3	
16' Double English Horn 16	
8' Trumpet 12	
8' Diaphone 13	
8' Tibia Clausa 2	
2' Glockenspiel	
8' Chimes	
Snare Drum Roll	
Solo (to Orch.) 8'	

WINDPRESSURES

Unenclosed Great 10", Enclosed Great Flues 10", Enclosed Great Reeds 15", Choir 12", Swell 10", 12", Solo 15", Bombarde Mixture V 10", 15", Bombarde Reeds 30", Pedal Double Open Diapason 10" or 12", Pedal Contra Violone 10", Pedal Diaphone 10", 25", Pedal First Bourdon 15", Pedal Contra Bombarde 25"

rected by Lucille Holliday Swain. Assisting Artists Florence Macbeth, Prima Donna Soprano, Chicago Opera Company. Luther College Concert Band of Decorah, Iowa. "Living Flag."

9:15 pm. Ball of All Nations. Music by Bearcat Orchestra, Minneapolis Post 504, American Legion.

Sunday, June 5th

8:15 pm. Minneapolis Symphony Orchestra conducted by Henri Verbrugghen. Assisting Artists Florence Macbeth, Prima Donna Soprano, Chicago Opera Company; Lawrence Tibbett, Baritone, Metropolitan Opera Company.

Monday, June 6th

2:15 pm. "Miss America Revue," composed of fifty stars including European Ballet of Twelve. Featuring Miss Norma Smallwood, winner of National Beauty Contest in Atlantic City in 1926; Miss Hope Vernon, London Musical Star; Everett Johnson's Chicago Cadet Band, eighteen pieces; Mary Thomas Duffield, Prima Donna Soprano; Atkinson's Style Revue; Fifty Atlantic City Beauty Contestants.

Sunday, June 12th

7:45 pm. City-wide all religious meeting conducted by Council of Churches of Minneapolis, Rev. Marion D. Shutter, presiding. Speakers: Rev. Clair E. Ames, President, Federation of Ministers; The Rt. Rev. Monsignor J. M. Cleary; Rabbi Albert G. Minda.

Music in the Auditorium

In early 1928, the Auditorium played host to two significant concerts: Ignace Paderewski played the piano before a crowd of 9,000 (he was 68 at the time and had been Prime Minister of the Polish Republic in 1919), and the St. Olaf Choir under F. Melius Christiansen performed before 7,000. Reviewers raved about the acoustics of the room, declaring that every nuance could be heard in every seat. Mr. Paderewski stated that the room had inspired him very much in that he felt he was in intimate musical touch with the entire audience.

In April of 1928 the Chicago Civic Opera came to the Minneapolis Auditorium and performed "The Snow Maiden," "Aida," "Tannhaeuser," and "Resurrection." Eighteen freight cars were used to haul the scenery from Chicago, and while the organ fund drive was faltering, opera fans contributed some \$86,000 to bring the Chicago company. It was stated that at least two of the operas could be better handled in this hall than anywhere else in America. The stage offered facilities not available in either the Chicago Opera House or the Metropolitan Opera House in New York. It was expected that more than 36,000 people would attend the opera productions—and all of this was almost concurrent with the organ installation on the very same stage!

A year earlier, on 28 March 1927, workmen in the auditorium were treated to the first concert and acoustical test of the hall when Swedish-born contralto Sigrid Onegin was invited to try out the new room. She was on a tour of America and performed in Minneapolis just before returning to London to sing at Covent Garden. In June, certain organbuilders studying the building declared the room was one of the finest in the country for organ music. Two days later, several men conducted the famous "carpet tack test" which earned the Mormon Tabernacle the reputation as the most acoustically perfect structure in the world. A carpet tack was dropped on the Minneapolis stage, and two men at the opposite end of the auditorium (nearly a city block away) heard it. The room was therefore declared "acoustically perfect." On June 25, the Swedish National Chorus performed in the Auditorium and declared the acoustics to be among the best they had ever encountered. Director Emil Carelius stated, "It is very well suited to choral singing." A year later, however, on 30 May 1928 (days before the organ dedication), an editorial stated, "In view of the unmitigated praise which has been bestowed on the \$3,000,000 building, it may be heresy to breathe any insinuation of imperfection. Yet the problem of acoustics is such an all-encompassing one and is so inextricably tied up with the auditorium's future role as a house of music and dramatic art, that it can no longer be ignored or set aside . . . The fact remains that sound does not carry, that much of it is lost in transit to the hearer . . . When patrons of operatic and musical attractions leave the auditorium grumbling that they 'could not hear,' it





Jinx Ring, foreground, coordinator of the Minneapolis Convention Center; Michael Barone, center, host of *Pipedreams*; and David Engen, left, formed a "pipe band" to play a part of the little g-minor fugue of Bach as they marched in a summer parade to promote the organ move.

bodes ill for the future of the building, so splendid in other respects." That reviewer predicted the future, for the building has not been much used for concerts, and the organ has been heard only rarely in solo. The 1987 fund-raising efforts may in fact represent the greatest and most concentrated use of the organ in its history.

#### The Organ Purchase Committee

On 27 April 1927, the *Evening Tribune* announced the formation of an organ purchase committee. Members were: A. F. Benson, chairman; E. L. Carpenter, president of the Orchestral Association of Minneapolis; A. B. Fruen, chairman of the city council auditorium committee; Mrs. H. S. Godfrey, president of the Thursday Musical; E. A. Purdy, who acted as chairman of the citizens' auditorium committee; Henri Verbrugghen, conductor of the Minneapolis Symphony orchestra; and Miss Elizabeth Quinlan, president of the Young-Quinlan company. An editorial written two days later stated that "A competent committee has been chosen to investigate the organ question and select an instrument suitable for auditorium purposes . . . The auditorium itself sets a standard in form and spaciousness which should be matched in an organ. A mansion is not made the setting for the furnishings of a peasant home."

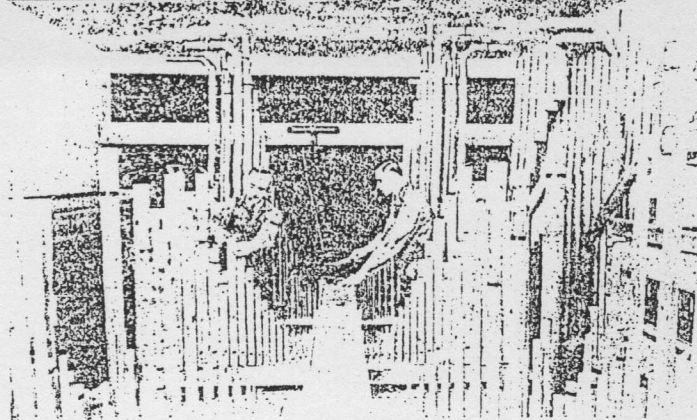
That same week, the committee sent letters "to all organ makers in the country asking their advice as to the instrument best adapted for the auditorium." At the same time, a benefit concert was being planned for the following Sunday to be given by the Carleton College band from Northfield. The committee finally solicited bids from several companies, among them E. M. Skinner and W. W. Kimball.

The organ was to include a number of design features never before tried. Original building plans called for the construction of a theater east of the auditorium behind the stage. "The organ is to be so designed that it will be available for use in either hall. This will be the first time that such a plan has been tried in the United States." As it turned out, the Great Depression shattered those plans, and the theater was never built. There is space behind the chambers suitable for the construction of several more chambers which would have spoken directly into the proposed theater behind the stage.

The Civic Music League was invited by the Purchase Committee to assist with the organ specification. On 16 June 1927, an article reported that a special committee of the Music

<b>SOLO Manual III</b>	<b>PERCUSSION Manual IV</b>
16' Diaphone 13	16' Post Horn
16' Tuba 1	8' Trumpet 12
16' Contra Tibia Clausa 2	8' Tibia Clausa 2
16' Post Horn	8' Saxophone 15
16' Bass Viols III TC 6(5)	8' English Horn 16
16' Contre Viole TC 7	8' Vox Humana 11
16' Bourdon 8	8' Kinura 18
16' Bassoon TC 9	4' Tibia Flute 2
16' Bass Clarinet TC 10	2' Tibia Piccolo 2
16' Double English Horn TC 16 (3 missing stop tabs)	4' Harp
16' Vox Humana TC 11	8' Marimba
16' Kinura TC 18	4' Marimba
8' Trumpet 12	4' Xylophone
8' Diaphonic Diapason 13	8' Celesta
8' Tuba 14	2' Glockenspiel
8' Tibia Clausa 2	2' Orchestral Bells
8' Post Horn 3	8' Chimes
8' Saxophone 15	<b>PEDAL</b>
8' Cellos III 6(5)	32' Diaphone 2 resultant
8' Violin 7	16' Diaphone 13
8' Tibia Minor 8	16' Tuba 1
8' Oboe Horn 9	16' Contra Tibia Clausa 2
8' Clarinet 10	16' Post Horn 3
8' English Horn 16	16' Diapason 21
8' Vox Humana 11	16' Bourdon 8
8' Kinura 18	16' Bassoon 22
8' Open Flute 19	8' Trumpet 12
8' Muted Violins II 20	8' Diapason Phonon 13
4' Octave 13	8' Tuba 14
4' Cornet 14	8' Tibia Clausa 2
4' Tibia Flute 2	8' Post Horn 3
4' Viols III 6(5)	8' Octave 4
4' Octave Violin 7	8' Cellos III 6(5)
4' Flute d'Amour 8	8' Violin 7
4' Vox Humana 11	8' Tibia Minor 8
4' Forest Flute 19	8' Oboe Horn 9
4' Muted Violins II 20	8' Clarinet 10
2 2/4' Nazard 19	8' Flute 19
2' Tibia Piccolo 2	4' Cornet 14
2' Piccolo 19	4' Viols III 6(5)
1 3/4' Tierce 19	4' Flute 19
4' Xylophone	16' Piano
2' Glockenspiel	8' Piano
Percussion (to Solo) 8'	Bass Drum (Band)
<b>PISTONS</b>	Cymbal
Bird 1	Bass Drum (Orch.)
Bird 2	Snare Drum Roll
Sleigh Bells 1	Accompaniment (to Pd.) 8'
Sleigh Bells 2	Orchestral (to Pd.) 8'
Siren	<b>PEDAL SECOND TOUCH</b>
Fire Gong	32' Diaphone 13 resultant
Factory Gong	8' Chimes
Auto Horn	8' Chinese Gong
Doorbell	Persian Cymbal
Telephone Bell	Bass Drum (Band)
Locomotive Whistle	Cymbal
Steamboat Whistle	Tympani
Surf	
<b>Aeroplane</b>	
Orchestral Pistons 1-10, Cancel, 2nd Touch adds Pedal	
Accompaniment Pistons 1-10, Cancel, 2nd Touch adds Pedal	
Solo Pistons 1-10, Cancel, 2nd Touch adds Pedal	
Percussion Pistons 1-10, Cancel, 2nd Touch adds Pedal	
Universal Pistons 1-7, Cancel	<b>VIBRATOS:</b>
Pedal toe studs 1-10	Foundation
Drums On	Brass
Traps Cancel	Woodwind
Vibrato Cancel	String
Expression Cancel with indicator light, reversible	Tibia
Tremolo Cancel with indicator light, reversible	Tuba
Triangle Toe Stud	Vox
Glass Crash Toe Stud	
Bird Call Toe Stud	Reversible Toe Levers
Toe Levers:	with indicator lights:
Chinese Gong Roll 1st touch	Celesta Sustain
Chinese Gong Stroke 2nd touch	Muffled Drum
Percussion Cymbal Roll 1st touch	Piano Soft
Percussion Cymbal Stroke 2nd touch	Chimes Sustain
Thunder Soft Roll	Chimes Soft
Thunder Crash	Master Pedal Lock
Grand Crash	Sforzando
<b>Crescendo and Sforzando on Orchestral on-off</b>	
<b>Crescendo and Sforzando on Accompaniment on-off</b>	
<b>Crescendo and Sforzando on Solo on-off</b>	
<b>Crescendo and Sforzando on Percussion on-off</b>	
Expression Pedal 1	Expression Pedal 3
Expression Pedal 2	Expression Pedal 4 (Master)
Crescendo Pedal with Indicator Light	





League would meet in the Mayor's office to study the specifications submitted by various organ builders. "The committee is headed by Hamlin Hunt and includes in its personnel the outstanding organists of Minneapolis." Hamlin Hunt was one of the founding members in 1910 of the Twin Cities Chapter of the American Guild of Organists and was for many years the organist/choirmaster at Plymouth Congregational Church, today home of a Holtkamp organ and the Philip Brunelle Plymouth Music Series. Hunt had graduated from Carleton College and had studied with Wilhelm Middelschulte in Berlin and Alexandre Guilmant in Paris. We can assume that the "outstanding organists" also included the other founding members of the AGO chapter: George H. Fairclough, first AGO dean, head of the piano, organ and theory department at Macalester College and organist at St. John the Evangelist Episcopal Church in St. Paul for over 40 years; Stanley Avery, organist at St. Mark's Episcopal Church (later Cathedral) in Minneapolis, teacher at MacPhail school, in the first class at the American Conservatory in Fontainebleau, student of Isidor Philipp and Charles-Marie Widor in Paris; J. Victor Bergquist, graduate of Gustavus Adolphus College in St. Peter, student of Guilmant in Paris, assistant music supervisor of the Minneapolis Public Schools, organist at Augustana Lutheran and Central Lutheran Churches, and a contributor to the 1925 Augustana Synod hymnal.

The *Journal* reported on 28 June 1927 that the "Municipal Auditorium was called 'unequaled' by Earl M. Skinner [sic], Boston, Mass., head of one of the largest organ manufacturing concerns in America, as he inspected the building's facilities for installing an organ . . . 'You have in the Minneapolis auditorium,' Mr. Skinner said, 'facilities for installing the finest pipe organ in the world. I have studied auditoriums for many years, and I have never seen anything to equal your building. The placing of the organ chambers as to size and location is ideal. With the amount of money that your committee is planning on spending you should have an organ that will attract worldwide attention.'

On 3 July 1927, the *Journal* announced: "From a field of a dozen bidders, the organ purchase group of the Municipal Organ Committee last night selected the W. W. Kimball Company of Chicago to make the \$100,000 pipe organ for the Municipal Auditorium."

#### W. W. Kimball

William Wallace Kimball, born in Maine, was a real estate agent in Decorah, Iowa until he moved to Chicago in 1857 to sell real estate. As he was leaving Decorah, a piano salesman traded some pianos for some property Kimball held in Decorah. When he got to Chicago he sold the pianos, ordered more, and opened a music shop. He started building reed organs in 1880, pianos in 1888, and pipe organs in 1891. Frederick W. Hedge-land, age 23, applied for work with Kimball in the 1890s and had already successfully built organs in St. Paul. He was hired and charged with developing a portable pipe organ. Such instruments were successfully marketed in the 1890's. Stationary pipe organs followed in 1894. In 1896, Kimball assumed a national position as one of the largest and finest musical instrument makers in the country. By 1942, when they stopped making pipe organs, the company had built 7,326 organs. W. W. Kimball died in 1904. A Kimball descendant, also named W. W. Kimball, is retired and lives in Florida today.

An article appearing in a music magazine on 19 August 1927 described the design of the Kimball:

The instrument is to be the latest and one of the largest of the great municipal organs of the world, and is to be the feature of the new municipal auditorium. It is to have five manuals, with a stop knob console of the English type. Supplementary to this there is to be a four-manual unit console, controlling a number of the stops and percussions of the main organ and having certain special stops commonly used in theatre organs, including traps and drums. This will make it possible to use the instrument for theatrical performances to advantage.

The unit console will have second touch and various accessories that are not required in the concert instrument and birds, sleigh-

bells, fire gong, automobile horn, etc., will be provided to make the percussion features complete. Twenty stops of the main organ will be used as units in the tonal scheme of the theatre organ.

The list of accessories for the five-manual concert console shows ten double-touch pistons for each of the four principal manuals and five affecting the bombards-percussion manual. On second touch these pistons will draw pedal stops. There will also be twelve universal pistons and ten toe pistons affecting pedal stops and couplers.

Installation was underway by 15 April 1928 (during the Chicago opera performances). A photograph in the *Journal* shows workmen outside the building with low C of the 32' Double Open Diapason, about to hoist it through a hole made in the back of the stage to get the organ parts into the building. A crew of five was sent from Chicago under the direction of Emil Hagstrom.

#### Organ Dedication

In late April 1928 the dedicatory series was announced for June 4-6. It was reported on 19 April that a committee of 100 had identified 600 individuals to be targeted for major donations. That same day the organ made its first sounds—an unmusical roar, according to the news report, since it was only a blower test.

Lynnwood Farnam was engaged to play programs on Monday and Tuesday, June 4 and 5, and Eddie Dunstedter on Wednesday. In addition, Edward Benedict and Allen W. Bogen, both of Chicago, gave a demonstration of the organ using both consoles, playing "March Slav" at all three programs. On the eve of the dedication, organ chairman Benson said "While there is one larger instrument in existence . . . the committee determined to attempt to draw the ideal specification, one that includes anything and everything that either theater or concert organist could wish for. I believe we have it. With the magnificent acoustics of the auditorium, this dedication marks the dawn of a new era in organ music in the northwest." As we will see, he could not have been more wrong, at least in regard to the Auditorium organ. In 1949, it was reported that there had not been a single recital on the organ since 1928. Nine thousand people attended each of the three dedicatory programs, each one different:

#### Monday, Lynnwood Farnam

Sketch in C major  
 Sketch in D-flat  
 Largo Appassionata from Sonata in A  
 Toccata, Adagio and Fugue  
 Cortège et Litanie  
 March Slav (Benedict/Bogen)  
 The Legend of the Mountain  
 Allegro Moderato (Concerto 4)  
 Divertissement  
 Reverie on "University"  
 Intermezzo (Symphony 6)  
**Tuesday, Lynnwood Farnam**  
 Dorian Prelude "Dies Irae"  
 Fugue in C-sharp minor  
 A Gigg  
 Concerto No. 1 in F

Robert Schumann  
 Schumann  
 Beethoven  
 J. S. Bach  
 Marcel Dupré  
 Tchaikovsky  
 Karg-Elert  
 Handel  
 H. L. Baumgartner  
 Harvey Grace  
 Charles-Marie Widor

Bruce Simonds  
 Arthur Honegger  
 William Byrd  
 Handel



Carillon  
 To Shepherds As They Watched  
 Vivace (Trio Sonata 6)  
 Tumult in the Praetorium  
 The Mirrored Moon  
 Carillon-Sortie in D  
**Wednesday, Eddie Dunstedter**  
 Hail, Hail the Gang's All Here  
 March of the Priests (The Prophet)  
 Dancing Tambourine  
 Pilgrim Chorus (Tannhaeuser)  
 Serenade  
 Rhapsodie in Blue  
 "A Little Bit of Everything"

Eric DeLamarter  
 J. S. Bach  
 Bach  
 de Maleingreau  
 Karg-Elert  
 Henri Mulet  
 Anonymous  
 Meyerbeer  
 Folla  
 Wagner  
 Schubert  
 Gershwin  
 Dunstedter

The dedication program commentary was unequalled in the praise heaped upon the instrument:

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.

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.

"The Voice of Minneapolis" will cost \$123,000.00, 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."

The concerts were preceded on Saturday by a parade which included an elephant and an old organ from 1868 belonging to Mrs. Carlyle Scott, a local impresario and wife of the chairman of the music department at the University of Minnesota (after whom was named the music building Scott Hall.) The committee sought both the oldest organ and the oldest organist in the city to sit in a truck and lead the parade down Nicollet Avenue.

Farnam thought very highly of the organ, as reported on Tuesday of dedication week: "A splendid instrument . . . it is without flaw, and is unquestionably one of the finest organs in the world. It has loads of possibilities and heaps of color." William E. Youngquist contributed a poem, published on 6 June which concludes as follows:

Our great pipe organ's splendid thundering tones will oft be heard.  
 Blended with some mammoth chorus with the souls of thousands stirred.  
 When harmonious tones of grandeur, fill this high and lofty dome,  
 Now we'll all be proud to call this lovely city, "Home. Sweet Home."  
 May all needless strife be banished from this temple rich and grand;  
 Toleration for your neighbors, rich or poor all o'er the land.  
 Always snail a place of honor for the "Stars and Stripes," there be,  
 For our country's flag, "Old Glory," emblem of sweet liberty.

### Depression, Talkies, War and Virgil Fox

References to the organ mysteriously disappeared after 15 June 1928. The decline in the world economy, the stock market crash in 1929, and the decline in theater organs as "talkies" arrived nearly silenced the great Kimball. World War II and the musicians' union requirement that 15 musicians be hired whenever there was music in the Auditorium doomed frequent use of the organ, although there is a story that Eddie Dunstedter stopped a riot at a boxing meet by pulling on all of the stops and laying his arms on the keyboards. The organ has been

used when the union requirement was waived for religious events. Otherwise, the organ sat in the Auditorium, virtually unused and virtually forgotten.

In June, 1949, the American Guild of Organists Twin Cities Chapter hosted a regional convention and Virgil Fox, then of Riverside Church in New York, played the organ as the only major recitalist since 1928.

### Lutheran World Assembly

In the late 1950s, the organ had fallen into serious disrepair. The third Lutheran World Assembly was held in Minneapolis in August of 1957 with an estimated 100,000 in attendance, including "famous church musicians from Europe." But, as Dr. Paul Ensrud, chairman of the music department at St. Olaf College, reported, every rank had dead notes and the organ had a number of ciphers. The City Council's Ways and Means Committee suggested that if the Lutherans would contribute \$8,000, they would throw in \$2,000 towards repairs. The Lutherans rejected this idea and, in fact, suggested they had made a mistake in choosing Minneapolis for their convention. The old Met Stadium had been promised for their use and later was re-scheduled for the baseball season. Memorial Stadium at the University was not available to them because of University rules. They found obstacles at every turn, and the state of the organ was very nearly the last straw. The City finally agreed to spend \$13,000 on repairs, including additions of the 2-rank and 3-rank mixtures by M. P. Möller.

### The Great Minnesota Organ Transplant

The "Voice of Minneapolis" was again resurrected through private contributions and donation of 3,000 man-hours during 1985-86. It was in no way "restored," but it was made usable again for a series of fund-raising programs in 1987 in the attempt to raise public awareness and the \$750,000 necessary to restore and move the organ into the new Convention Center—the "Great Minnesota Organ Transplant." A minimally-advertised concert held 24 October 1986 drew a crowd of 1,800 to hear a thrilling concert given by Dr. Edward Berryman and Robert Vickery. Except for occasional organists' conventions, this was the largest crowd this writer has seen at an organ recital in thirty years. There is growing interest in the salvation of a piece of Minneapolis history which may find a better future than it has had a past.

The Steering Committee has set two goals for itself: (1) restore the organ and place it in the new building; (2) ensure that it is used and properly maintained. It is the second goal which is the most ambitious. Many civic and community groups are kindling interest in the great instrument, as is the AGO, ATOS, and OHS. The organ itself has done the greatest job of conversion, for nearly all who have heard it come away enthusiastic. The 1928 headlines did not exaggerate when they stated: "Immensity is overwhelming . . . and tone exceptional."

Contributions are sought, in any amount. Tax deductible donations may be sent to:

The Minneapolis Organ Trust Fund  
 Minneapolis Convention Center Project  
 315 E. Grant Street  
 Minneapolis, MN 55404  
 612-348-8300

Audio and video tapes are available, as are T-shirts with a picture of the 5-manual console on the front and "I helped keep a vital organ alive" on the back. All concerts have been recorded by Minnesota Public Radio.

### NOTES

The Kimball Concert Grand Piano is removed from the organ chambers and stored backstage. The Rauschquinte II and Cymbal III on the Great were added by Möller in 1957. All mutations above 2 pitch in the Concert organ, with the exception of the Tierce on the Choir, break back an octave at #3. The Tierces in the Swell Dolce Corne; IV and the Bombarde Mixture V break back an octave at #3. The three-rank string stops in the Theater organ are derived from the Gross Gamba 8 and the Violes Celeste II 8 in the Solo. On the Theater console, any set of Swell shades, excluding those of the Bombarde, can be switched to any of the four Expression pedals. The Kinura is enclosed in the Choir.