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Souvenir

JOHN BORNMAN & SON
DETROIT





HIS EXCELLENCY JOHN T. RICH.
GOVERNOR OF THE STATE OF MICHIGAN.

DEDICATION

OF THE GREAT

ORGAN OF THE COLUMBIAN EXPOSITION

BUILT BY FARRAND & VOTEY ORGAN CO.

NOW SET UP IN THE
AUDITORIUM OF THE

UNIVERSITY OF MICHIGAN

AS A GIFT OF FRIENDS AND
ALUMNI TO THE

UNIVERSITY AND THE STATE OF MICHIGAN

AND AS A

MEMORIAL TO PROFESSOR HENRY SIMMONS FRIEZE

14 DECEMBER, 1894

PROGRAMME OF DEDICATORY EXERCISES



JAMES B. ANGELL.
PRESIDENT OF THE UNIVERSITY OF MICHIGAN.

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PART I.

EXERCISES OF DEDICATION.

Presentation of the Organ,

FRANCIS W. KELSEY,

PRESIDENT OF THE UNIVERSITY MUSICAL SOCIETY.

Acceptance of the Organ,

JAMES B. ANGELL,

PRESIDENT OF THE UNIVERSITY OF MICHIGAN.

The Organ and the State,

HIS EXCELLENCY JOHN T. RICH,

GOVERNOR OF THE STATE OF MICHIGAN.

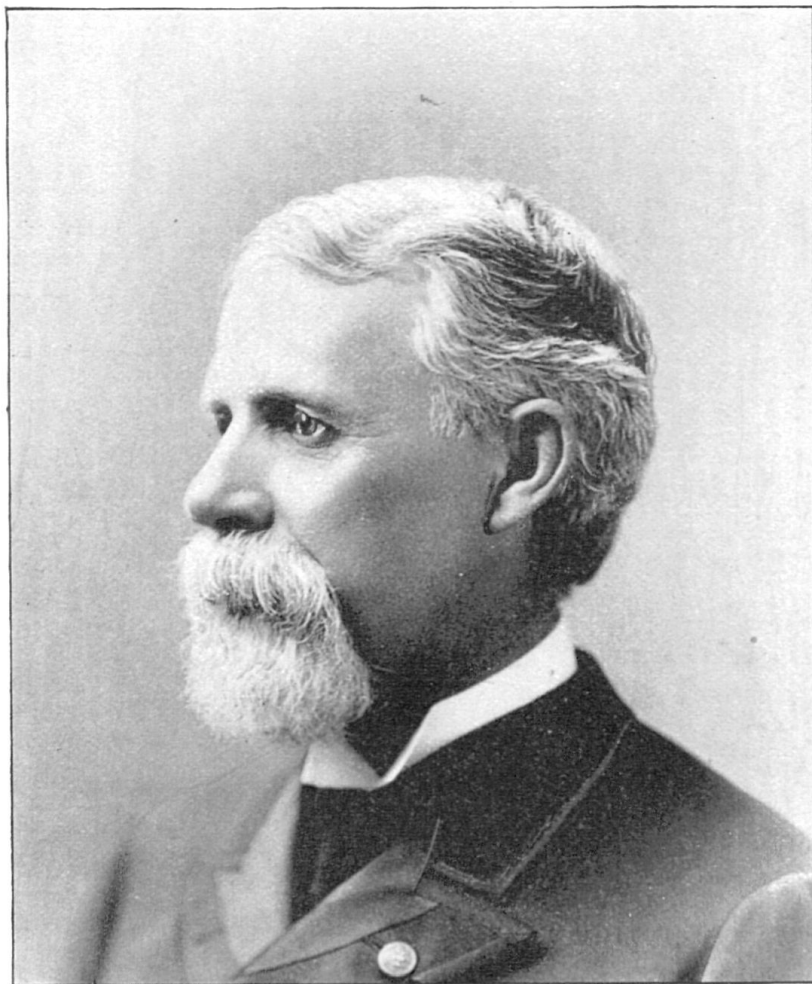
The Organ and the People,

GENERAL RUSSELL A. ALGER,

EX-GOVERNOR OF THE STATE OF MICHIGAN.

Dedicatory Hymn.

(SEE NEXT PAGE.)



GENERAL RUSSELL A. ALGER.
EX-GOVERNOR OF THE STATE OF MICHIGAN.

DEDICATORY HYMN

Tune : Duke Street.

Thy thoughts, O God, are far above,
Thy ways beyond, our earthly ken ;
And yet, Thou hast a heart of love,—
Thou dost accept the praise of men.

We bless thy name in this glad hour,—
Thy gift of song is rich and free ;
In harmonies we feel thy power,
And music draws us near to Thee.

Accept this that our hands have wrought,
Let thy voice in its tones be heard ;
So shall it stand with blessing fraught,
And hearts with heavenly joy be stirred.



FRANCIS W. KELSEY.
PRESIDENT OF THE UNIVERSITY MUSICAL SOCIETY.

HISTORICAL.

By the words of George H. Wilson, Secretary of the Bureau of Music of the Columbian Exposition, "the first purpose of the Exposition music was education. The Exposition Company, or Local Directorate, decided at the inception of the undertaking to present music as well as the kindred arts of painting, sculpture and architecture, from the highest possible standpoint."

In accordance with this design, every effort was made to enlist the best talent of the country for the construction and equipment of the two Music Halls, as well as for the rendering of all classes of music. It was decided that in Festival Hall there should be placed a great organ, which should illustrate to the world the marvellous progress of America in the art of organ-building. After full consideration of the matter, the authorities settled upon the Farrand & Votey Organ Company, of Detroit, as the best qualified to produce an instrument that should indicate the highest point yet reached in this branch of artistic construction.

The contract for making the Columbian Organ was signed December 1, 1892; seven months later the grand instrument stood, completed, in Festival Hall, where in the following weeks it was played by the most distinguished organists of America and Europe, in sixty-two recitals.

After the close of the Exposition, the Organ was taken down and shipped to Ann Arbor, being formally conveyed to the University Musical Society in June, 1894. The rebuilding of it in its present location has engaged a force of skilled organ-builders more than five months.



ALBERT A. STANLEY.
PROFESSOR OF MUSIC IN THE UNIVERSITY OF MICHIGAN.

P R O G R A M M E

PART II.

ORGAN RECITAL

BY

ALBERT A. STANLEY,

PROFESSOR OF MUSIC IN THE UNIVERSITY OF MICHIGAN AND
DIRECTOR OF THE UNIVERSITY SCHOOL OF MUSIC.

- I. { *a* Prelude and Fugue,—G minor, } . . . *Bach*
 { *b* Aria, }
 { *c* Pastorale, }
- II. Andante, from Symphony in C, . . . *Beethoven*
 (ADAPTED BY A. A. STANLEY)
- III. Sonata—C minor, Op. 183, . . . *Merkel*
 ALLEGRO, ANDANTE, ALLEGRO.
- IV. Adagio in B major, . . . *Widor*
 (FROM SIXTH ORGAN SYMPHONY.)
- V. Fantasie in E minor—"The Storm," . . . *Lemmens*
- VI. { *a* Canzona, } . . . *Guilmant*
 { *b* Lamentation, }
- VII. { *a* Intermezzo from "Lakme," . . . *Delibes*
 { *b* Grand Processional March, . . . *Gounod*
 (FROM THE QUEEN OF SHEBA.)
- VIII. Old Hundred, . . .
 (LET ALL STAND AND UNITE IN SINGING THE DOXOLOGY)



DESCRIPTION OF THE . COLUMBIAN . EXPOSITION . ORGAN

BUILT BY

The Farrand & Votey Organ Company,

DETROIT, MICHIGAN, U. S. A.

FOR the benefit of organists and music lovers generally, we give the complete specification of the organ and a diagram of the key board, showing arrangement of draw stops, manuals, couplers, etc. The four manuals are arranged in the usual order. The Farrand & Votey Patent Electric Key Action is in all the manuals. The electric key mechanism is controlled by the slightest pressure, and the problem of making a fine "touch" to the keys is thus made an extremely simple one.

The couplers are all electric, and the ease of operation makes possible a prodigal use of this mechanical device. The operation of the coupler does not visibly affect the keys, and thus all interference with the fingering is avoided. A row of tablets over the fourth manual operates the couplers. These tablets are made of ivory and are of the same size as the regulation "white key." They are pneumatic and are so delicately poised that the motion of $\frac{1}{4}$ inch will operate them. The lower end throws the coupler on, the opposite end takes it off. The value of this device is apparent at the first glance. A rapid sweep of the fingers (a "*glissando*") over the tablets and the couplers are changed over the whole organ. Striking the tablets as one would strike a chord on the pianoforte makes five changes instantly. Besides this arrangement, there is a pedal which draws all couplers.

The Roosevelt Patent Adjustable Combination Action is also used in this organ. The merits of the invention are so well known that we may content ourselves with a concise account of this most wonderful achievement of mechanical genius. Any combination, manual and pedal, may be made, and then "set" upon the desired piston by drawing it out about a quarter of an inch. A pressure on this particular piston will always draw the desired combination. This device moves the knobs and does not interfere with any modification of the combination the organist may choose to make by other means. The pistons, in the Columbian Organ, are placed above the manuals. This is an improvement, as it is more in accordance with the principles of organ technique.

Besides the Combination Pistons, fourteen in number (three above Solo manual, four above the Swell, four above Great, and three above Choir) eight Combination Pedals are provided, which control in the usual manner the Great, Swell, and Solo Organs. A full Organ Pedal, Pedal Ventil, which shuts off such pedal stops as are adjustable, two pedals to open and close all swell boxes; Great to Pedal Reversible Coupler, complete the ordinary mechanical pedals. The Echo Organ is played from the solo keyboard, and the change from one organ to another is effected by the "Solo off Echo on" pedal. The larger part of the organ is enclosed in swell boxes, necessitating three swell pedals. These pedals are balanced and are known as the Solo Pedal, Great and Choir Pedal, Swell Pedal. Their location is plainly seen in the diagram of key box. The wonderful effects produced by such a use of the swell, as is indicated by these pedals, are beyond description. A *crescendo* may be made which rivals if it does not exceed that of the most superbly trained orchestra. The most subtle effects of light and shade may be produced by building

up or modifying the varying qualities of tone, which, existing in the different organs are aptly combined by the artist whose sense of tone color makes him alive to the possibilities of "registration," and controlled by these pedals as by the baton of a conductor. The wonderful capacities of the organ have not been fully recognized until the present era, and a complete mastery over all the resources of the instrument, especially in the one direction in which it seemed to be wanting, was only made possible by the plan of inclosing the greater part of the pipes in swell boxes, thus bringing the dynamic effects more completely under the control of the performer.

The bellows are of adequate capacity, made after the most approved plans, from the finest material, with a care and attention to the minutest detail which is as necessary in the construction of an organ as in the making of a fine chronometer. The blowing apparatus is particularly interesting, being separated from the organ and placed in the basement at the rear of the building where will be found four large sets of bellows operated by two large electric motors, built by the Detroit Motor Co.; one of five and the other of two horse power; the speed of the motors is regulated automatically by the use and fall of the reservoirs. The wind from the large bellows is conveyed through galvanized iron conductors to small receivers in the organ, called "regulators," one for each division of the organ, which still further insure *absolute steadiness*. Every precaution has also been taken to secure perfection in the wind supply; from the regulators, wind is distributed to the different departments of the organ, each being supplied by a separate wind-trunk. To avoid friction, and consequent loss of pressure when the utmost demands are being made on the wind supply, all the wind-trunks have been made of extraordinary sectional area, and right angled bends in them were studiously avoided. Each trunk is fitted with a "concussion bellows" or "lungs," to prevent unsteadiness arising from the recoil caused by the simultaneous closing of many pallets, and a telescope joint to avoid the weight of windchests and pipes being transferred from the frame to it, by possible shrinkage or the settling of the floor. The wind pressures vary from $3\frac{1}{4}$ to 7 inches. There are six different pressures in the organ. The wind chests are the Roosevelt Patent. These chests are "tubular pneumatic," affording a separate pallet for each and every pipe. The advantages of this system are obvious: I. The action is rendered light. II. All the disagreeable features of the old fashioned slide and tracker action such as "ciphering" and "robbing" are avoided. III. The repetition is equal to that of a pianoforte.

Having now given a description of the salient features of the mechanical construction, we may direct our attention to the musical character of the instrument; for however important it may be to produce and control the tone, the artistic value of the organ depends upon the *quality of tone*. An important characteristic of this organ is the large number of foundation stops, *i. e.*, the Diapasons. Full, rich in quality, they are represented so completely, that dignity of tone is assured thereby to the whole organ. The balance of "flue," "stopped," "flute," "string" and "reed" stops, is admirable in each organ. The solo stops include, besides those ordinarily found in larger organs, several which are not generally included. The Pedal Organ is particularly rich and complete. The whole structure is based upon a fine 32' Open Diapason. The wood for this "stop" was brought from Oregon, and was secured with great difficulty. The reeds in the Solo Organ are imported from Paris, as the French reeds are sharper and more incisive. The other reeds are manufactured in this country, and possess the delicacy, refinement and fine orchestral quality which have always characterized the best American reeds.

This organ represents the matured judgment of men who stand at the head of their respective professions. But it has a still deeper significance. The wonderful advancement of music in this country is represented in this noble instrument; for American pianos could not lead the world to-day, such instruments as the Auditorium Organ and the one under consideration could not be built or conceived of, were it not for the fact that America is making each decade an advance in musical appreciation which corresponds with her progress in Literature, Science, Manufacture and Trade.

SPECIFICATIONS.

GREAT ORGAN.

	PITCH	NO. PIPES
1 Double Open Diapason,	16	61
2 First Open Diapason,	8	61
3 Second Open Diapason,	8	61
4 Gemshorn,	8	61
5 Viola di Gamba,	8	61
6 Principal Floete,	8	61
7 Doppel Floete,	8	61
8 Octave,	4	61
9 Hohl Floete,	4	61
10 Octave Quint,	2 $\frac{2}{3}$	61
11 Super Octave,	2	61
12 Mixture,	3 ranks	174
13 Scharff,	3 and 4 ranks,	222
14 Trumpet,	8	61
15 Clarion,	4	61

Stops 4, 6 and 9 to 15 are included in the
Choir Swell Box.

SWELL ORGAN.

	PITCH	NO. PIPES
16 { Bourdon Treble, } Split	16	61
{ Bourdon Bass, } Knob		
17 Open Diapason,	8	61
18 Violin Diapason,	8	61
19 Salicional,	8	61
20 Æoline,	8	61
21 Stopped Diapason,	8	61
22 Vox Celeste,	8	49
23 Quintadena,	8	61
24 Octave,	4	61
25 Salicet,	4	61
26 Flute Harmonique,	4	61
27 Flageolet,	2	61
28 Cornet,	3, 4 and 5 ranks	212
29 Contra Fagotta,	16	61
30 Cornopean,	8	61
31 Oboe,	8	61
32 Vox Humana,	8	61

CHOIR ORGAN.

	PITCH	NO. PIPES
33 Contra Gamba,	16	61
34 Open Diapason,	8	61
35 Viola,	8	61
36 Dulciana,	8	61
37 Melodia,	8	61
38 Fugara,	4	61
39 Flute D'Amour,	4	61
40 Piccolo Harmonique,	2	61
41 Cor Anglais,	8	61
42 Clarinet,	8	61
43 Carrillons (from tenor F up), 44 Steel bars.		

SOLO ORGAN.

Enclosed in separate Swell Boxes.

	PITCH	NO. PIPES
44 Stentorphone,	8	61
45 Philomela,	8	61
46 Hohl Pfeife,	4	61
47 Tuba Major,	16	61
48 Tuba Mirabilis,	8	61
49 Tuba Clarion,	4	61

ECHO ORGAN.

Operated from the Solo Key Board.

	PITCH	NO. PIPES
50 Clarabella,	8	61
51 Dolcissimo,	8	61
52 Dulcet,	4	61
53 Vox Humana,	8	61

SPECIFICATIONS.

PEDAL ORGAN.

	PITCH	NO. PIPES
54 Double Open Diapason,	32	30
55 Open Diapason,	16	30
56 Violone,	16	30
57 Bourdon,	16	30
58 Quint,	10 $\frac{2}{3}$	30
59 Violoncello,	8	30
60 Flute,	8	30
61 Super Octave,	4	30
62 Trombone,	16	30
63 Trumpet,	8	30

COUPLERS.

Farrand & Votey patent electric system.

- 64 Solo to Great.
- 65 Solo to Great, Super Octave.
- 66 Solo Super Octave.
- 67 Swell to Great.
- 68 Swell to Great, Super Octave.
- 69 Choir to Great.
- 70 Choir to Great, Sub-Octave.
- 71 Solo to Swell.
- 72 Solo to Pedal.
- 73 Swell to Choir.
- 74 Swell to Pedal.
- 75 Great to Pedal.
- 76 Choir to Pedal.

MECHANICAL ACCESSORIES.

- 77 Swell Tremulant.
- 78 Choir Tremulant.
- 79 Echo Tremulant.
- 80 Solo Tremulant.
- 81 High Pressure Indicator.
- 82 Low Pressure, Wind Indicator.
- 83 Electric Switch for Motor.
- 84 Combination Release.

AUTOMATIC ADJUSTABLE COMBINATION PISTONS.

- 85-88 Four affecting Great and Pedal Stops.
- 88-92 Four affecting Swell and Pedal Stops.
- 93-95 Three affecting Choir and Pedal Stops.
- 96-98 Three affecting Solo and Pedal Stops.

COMBINATION PEDALS.

- 99 Great Organ Forte, with appropriate pedal stops.
- 100 Great Organ Mezzo, " "
- 101 Great Organ Piano, " "
- 102 Swell Organ Forte, " "
- 103 Swell Organ Mezzo, " "
- 104 Swell Organ Piano, " "
- 105 Solo Organ Forte, " "
- 106 Solo Organ Piano, " "

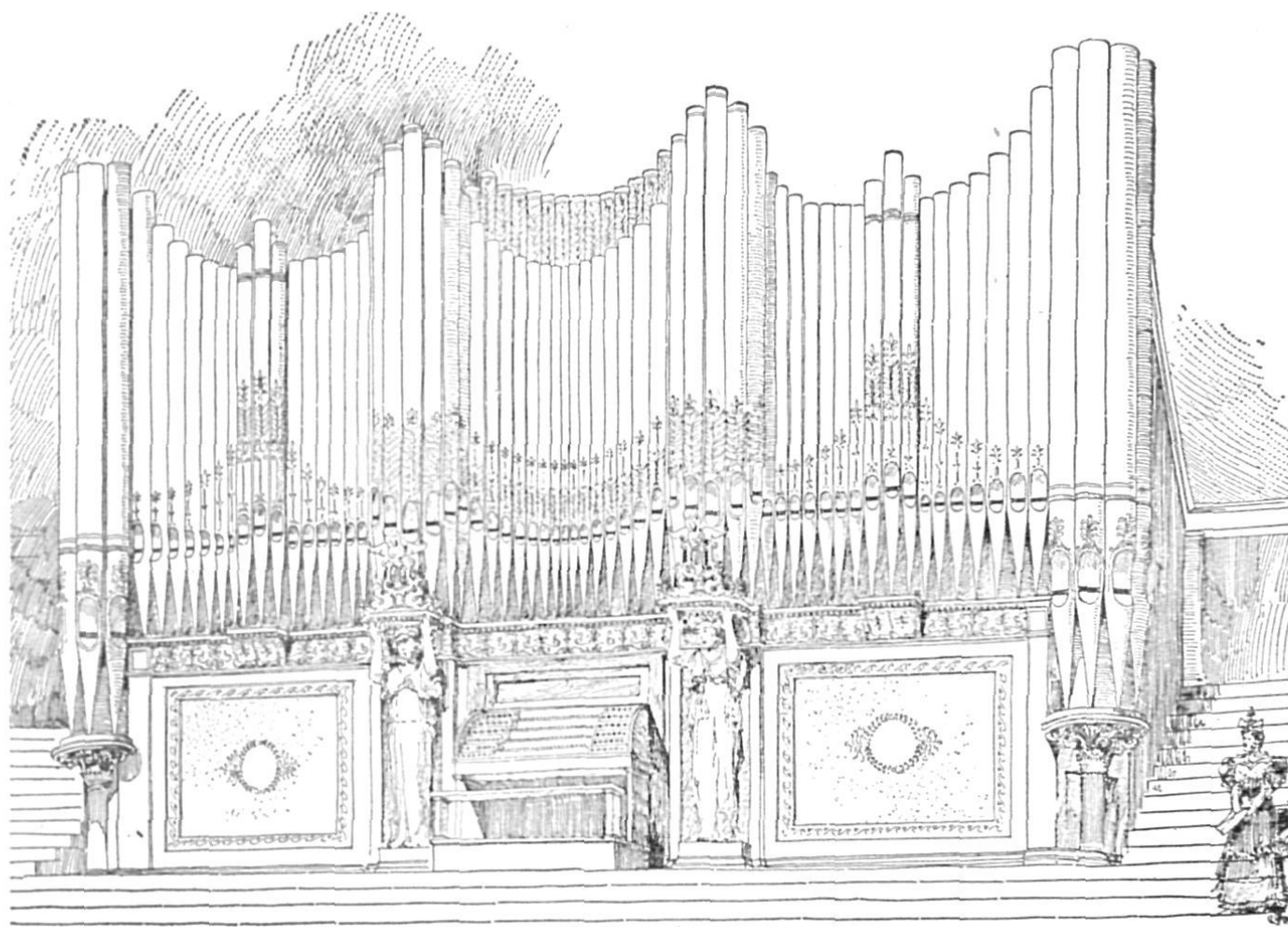
PEDAL MOVEMENTS.

- 107 Full Organ Pedal (Sforzando and Crescendo) drawing all speaking stops without throwing in the registers.
- 108 Pedal Ventil, silencing, any adjustable selection of pedal stops without throwing in the registers.
- 109 Great to Pedal Reversible Coupler.
- 110 Pedal to draw all Couplers, excepting 66, 70, 71 and 72.
- 111 Balanced Swell Pedal.
- 112 Balanced Great and Choir Pedal.
- 113 Balanced Solo Pedal.
- 114 Pedal to open all boxes.
- 115 Pedal to close all boxes.
- 116 Solo "Off" Echo "On" Ventil.

SUMMARY.

	STOPS	PIPES
Great Organ,	16	1189
Swell Organ,	18	1209
Choir Organ (Carrillons)	10	593
Solo Organ,	6	366
Echo Organ,	4	244
Pedal Organ,	10	200
Total Speaking Stops	63	
Couplers,	13	
Mechanical Accessories.	8	
Combination Pistons,	14	
Combination Pedals,	8	
Pedal Movements,	10	
Total,	116	
Total Pipes,		3901

COLUMBIAN ORGAN.



The UNIVERSITY MUSICAL SOCIETY takes pleasure in presenting to its friends a cut of the Columbia Organ which formed the central attraction of Festival Hall at the Columbian Exposition. This magnificent organ, which won the unreserved approbation of the world's greatest organist, has been offered to the Society on such advantageous terms that a vigorous effort is being made to secure it and place it in the University Hall. It would then be known as the *Frieze Memorial Organ* in remembrance of Dr. Henry Simmons Frieze. The University Musical Society appeals to all lovers of music, and to all friends of Dr. Frieze for support in this undertaking.

ARGUS PRINT.

