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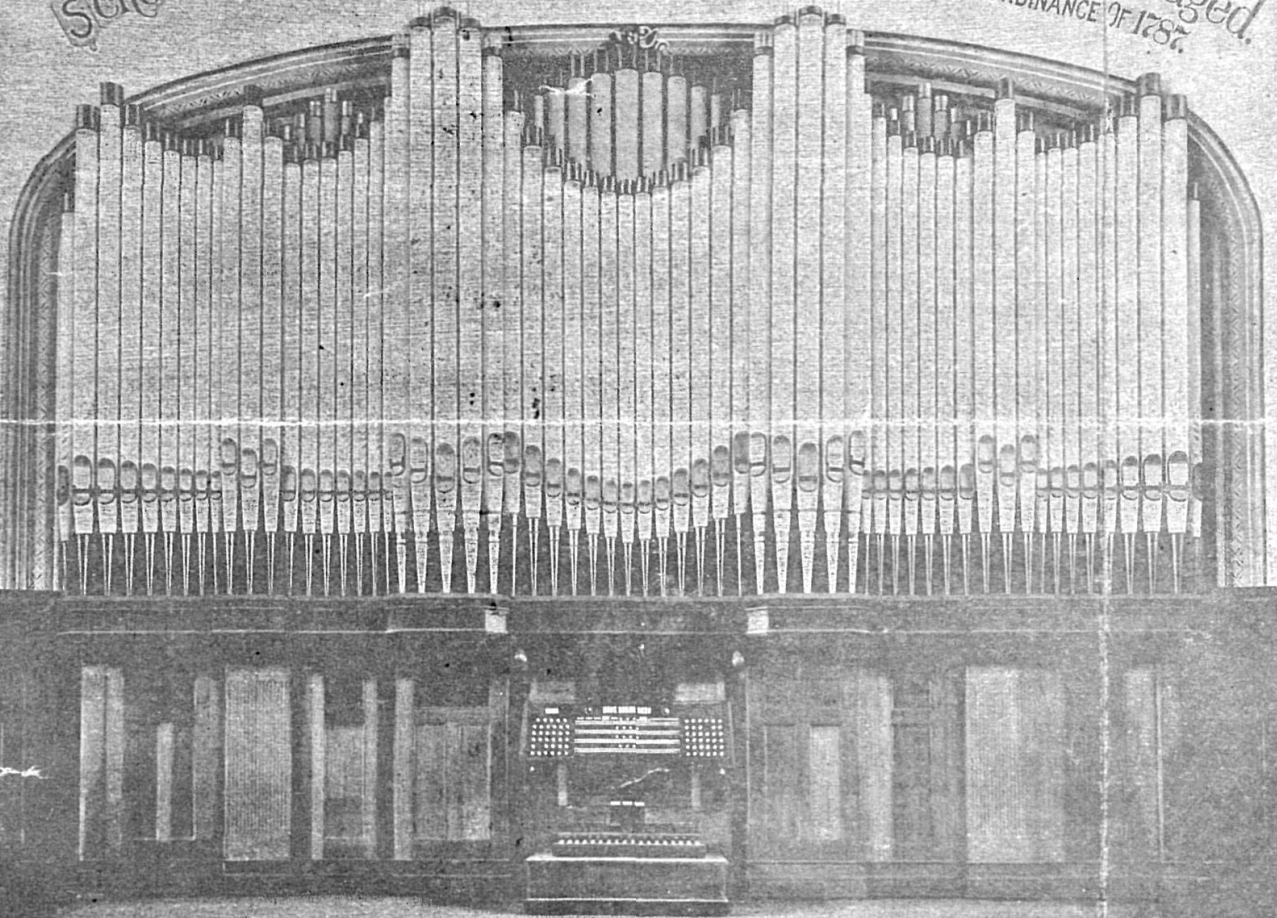
Aeolian **O**rgan **R**ecital

at

University Hall, Ann Arbor, Mich.

yes

Religion, Morality, and Knowledge, being necessary
to good Government and the Happiness of Mankind,
Schools and the means of Education shall forever be encouraged.
ORDINANCE OF 1787.



on the

Great **F**rieze **M**emorial **O**rgan,

built by the

Farrand & Votey Organ Company,

Detroit, Mich.

A

Friday Evening, March 6th, 1896,
At 7.45 o'clock.

Mr. Orla D. Allen, Detroit,
Organist.

Descriptive.



THE Aeolian Attachment, which can only be applied to Electric organs built by the Farrand & Votey Organ Co., consists of an air-tight box about two feet long and one foot square: within this box is placed a device for making electrical contacts through the medium of a small roll of perforated paper only ten inches wide, and yet which comprises the full compass of the organ key board. This box is attached to the organ by cables (one for each manual and pedal), of 61 small copper wires connected to the main Junction plate of the instrument, and interferes in no way with its operation by means of the keys.

The roll of paper is placed in a box, a door with glass panel closed, the closing of which operates to open a small valve admitting compressed air conducted by a flexible tube from the bellows, to the chamber in which the roll is placed. A small pneumatic motor is then started, which causes the paper to be drawn along over a channel board containing as many channels as there are keys to the organ. As the perforations in the paper communicate with the corresponding channel, or channels, in the board, compressed air is admitted, which, through the medium of a very small pneumatic, makes an electrical contact, thereby producing the same result, as far as sounding the pipes is concerned, as would the depressing of the keys.

From the above it will be understood that the attachment does away with the necessity of the performer playing upon the key board and leaves his hands and thoughts free to arrange the combination of stops, pedals, etc., necessary to give proper expression to the music as well as to adjust the tempo to retard or accelerate the music.

This invention is not intended to do away with organists, nor to interfere in the slightest degree with their vocation, but for concert and educational purposes it fills an important and useful field; but of course its greatest advantage is its use in homes of luxury, where its unlimited repertoire affords the greatest enjoyment. The rolls for these instruments are arranged from the full orchestral scores and from this it can readily be understood that it would be beyond the abilities of an organist to handle the organ as does this device; there being at times in an instrument of this size the equivalent of sixty keys depressed and over one thousand pipes speaking.

The playing of the Aeolian is not the soulless work of a music box. The player can as readily guide the music of the Aeolian as a leader conducts an orchestra, by changing the time, the power and the combination of the different instruments represented by the various pipes in the organ; and while the organ with the Aeolian Attachment may be played by one without a musical education, still, in the hands of a competent organist, the effect is far better because of his knowledge of music and of the organ itself.

Biographical.

Part I.

1 Fugue in G minor,

J. S. Bach

The mighty genius to whom, to quote the words of Schumann, "music owes as great a debt as religion to its founder," was born at Eisenach (Saxony), in 1685, and died in 1750 in Leipsic, where he held the position of Cantor at the *Thomas Schule* during the last twenty-seven years of his life. It seems hardly credible that the greatest musician that ever lived was buried in an unknown grave, and it is only a few months since his bones were discovered and his skull identified. The "G" minor is not only one of the finest, but the most widely known of the grand old Leipsic giant's "Greater Series" of Pedal Fugues. It has also been arranged for orchestra and is frequently heard in that form. The introduction is dramatic in its intensity, revealing the author in one of his most inspired moments, and forms a fitting introduction to the brilliant masterly perspicuity of the succeeding fugue, which pursues its unbroken continuity from start to finish with ever increasing interest.

2 Overture "Rienzi,"

Richard Wagner

Wilhelm Richard Wagner was born in Leipsic, May 22nd, 1813, and died in Venice, February 13th, 1883. In his early days he received a good education in Greek, Latin, Mythology and ancient history, but never became a good pianist. It is scarcely necessary to observe that he has revolutionized the world of music and won for himself an unique position as the creator of an absolutely new school, of which, however, he will probably always remain the one and only great exponent. "Rienzi" was written about the year 1840, and was begun with a determination to write an opera which could only be produced at a Grand Opera House, and not to be weak or trivial in a single bar. It was constructed as Wagner confessed, "to enable him to display the principal forms of Grand Opera." Wagner earnestly craved success, needed money, and yearned for public recognition, but his own words show that he was deluded into supposing that artistic work could be done on the lines of the popular opera of his day.

3 Scenes Pittoresques,

Massenet

Camille St. Saens and Jules Massenet are the two most prominent living French composers. The latter is a most prolific worker, his chief attention being devoted to orchestral and operatic works, many of which have become celebrated the world over. Some of his *Suites* are full of charm. The one named above affords a fair example of his poetically graceful fancy and refined treatment of his themes. He was born in 1842.

4 Murillo—Allegro de Concert,

Terschak

Adolf Terschak, born in Prague, April 21st, 1832, and still living, is a celebrated flute virtuoso and composer of many beautiful works for flute and other instruments, with piano and orchestra accompaniment. This *Allegro*, one of his later works, is also considered one of his very best.

5 Rhapsodie Hongroise, No. 2,

Franz Liszt

Abbe Franz Liszt was born on the 22nd of October, 1811, in the village of Raiding, near Oedenburg, in Hungary. His taste for music manifested itself in earliest childhood. Leaving home he studied in Vienna under Czerny and Salieri, and in Paris under Cherubini. After an absence of 15 years from home, spent in study and travel as an artist, he returned to his native country, and became impressed with the great and weird beauty of the gypsy melodies, differing entirely from those of civilization; and seeking the roving people in the woods on the Pussta, and by spending whole days in personal intercourse, he became imbued with their lives and customs. All that he gathered there he imparted to the musical world in his Hungarian Rhapsodies. Liszt is also a contributor in no small degree to the literary world. He died of pneumonia (contracted at a performance of "Tristan" in Bayreuth), July 31st, 1886.

6 Scherzo, "Midsummer Night's Dream Music,"

Mendelssohn

Jakob Ludwig Felix Mendelssohn-Bartholdy was born February 3rd, 1809, and died Thursday, November 4th, 1847. He was first heard in public concert October 24th, 1818, being then in his tenth year. Two years later he set about composing regularly. The Overture to *Midsummer Night's Dream* was written in the summer of 1826, but the music was not written until 1840, when having accepted a year's engagement as *Kapellmeister* at Berlin, to lend his labor and genius to certain high artistic schemes of King Frederick William the 4th, he first wrote his noble music to the *Antigone*, *Cedipus Coloneus*, *Athalie* and then the *Midsummer Night's Dream Music*. Mendelssohn stands as the best modern representative of sound many-sided, conservative, and yet progressive musical culture. The "Scherzo" for wood wind instruments mentioned above has the Mendelssohnian ardor and depth of feeling, besides being airy-light and crisp.

7 Overture, "Flying Dutchman,"

Richard Wagner

The opera of "Rienzi" was followed by the "Flying Dutchman," Ballad by Senta, in which Wagner found the germs of his future musical system. In this, the legend of the unhappy Hollander is told and in its musical investure, Wagner invented two melodic themes with distinct purposes, both of which themes appear in the overture. The first was intended to illustrate the personality of the Dutchman as an embodiment of yearning for rest, the second was designed to represent the redeeming principle, the eternal womanhood, which became the ruling ethical feature of all Wagner's lyric works. In the "Flying Dutchman" we find his system in an embryonic state, but the perfected system is displayed in "Tristan" and the "Ring."

1 First Orchestral Suite,

Christian W. Henrich

Born July 7th, 1861. Organist of the "Old First" Congregational Church, Detroit, Mich. His compositions, very few of which, however, have been published, are nothing if not strikingly original and intensely melodic. Some of his more prominent works are the Cantata "Joan of Arc," the opera "Mardi Gras," and the Suite mentioned above, which was written for the National Conservatory of Music competition, New York City, 1893, besides numerous other orchestral and sacred compositions.

2 Funeral March and Chant Seraphic,

H. Guilmant

Alexandre Guilmant was born in Boulogne in 1837. At 16 years of age he was organist of the church of St. Nicholas, and in 1860 became a pupil of M. Lemmens in Brussels. Eleven years later he was appointed organist at the church of the Trinity in Paris, where he still officiates. He stands in the front rank of composers for his chosen instrument, and is more widely known than any of his French contemporaries. His organ works are distinguished by musicianly refinement, poetic feeling and great melodic beauty; enhanced by artistic treatment. This well known composition (dedicated to the memory of the composer's mother), specially written and performed by the author, on the occasion of the inauguration of the large organ erected by Cavaille-Coll, in the Church of Notre Dame, Paris, is a work of sterling merit. The impressive solemnity of the first section, thrown into stronger relief by the happily conceived episode in the relative major, are features well worthy of note. The "Angelic Song" appeals directly to every sympathetic listener.

3 Henry VIII Music,

Edward German

Edward German (Jones) is an English composer, resident in London, and a favorite pupil of the late Sir G. A. Macfarren. He has won considerable attention by the excellence of the incidental music written for the production of "Henry VIII," by Sir Henry Irving. His orchestration is also dainty and effective. The "Intermezzo" and "Graceful Dance" are exceedingly charming and full of suggestiveness. They are, moreover, thoroughly in accord with the musical characteristics of the period.

4 Overture, "Tannhauser,"

Richard Wagner

The opera of "Tannhauser" was first completed (although some changes were afterward made in it) on April 13, 1844. First performed at Dresden Oct. 19th, 1845, and pleased neither the public nor critics. The music, except the broad march and chorus of the Second Act, was pronounced ugly. Even the mellifluous "Evening Star" song was disliked. Schumann alone declared of the work, "It contains deeper, more original and altogether and hundred-fold better things than his previous operas." "Tannhauser," with its vivid color and magnificent orchestration, will ever stand as a landmark on the road to Parnassus.

5 Symphonic Poem, "Les Preludes,"

Franz Liszt

In his treatise on Liszt's Symphonic Poems, Wagner insists on the necessity of "shaking off the older forms," and points out that the limitation incident upon clinging to them has already been felt by great masters. Liszt had recognized this, but what the new form should be was a vexed question, for the descriptive power of music had for some time been badly abused. He decided finally on the adoption of the Symphonic Poem, and as it always happens with pioneer workers in music, the ear gradually became accustomed to the many strange harsh features in Liszt's music, and the Symphonic Poems finally won universal recognition. "Les Preludes" (after Lamartine), is descriptive of joy and sorrow; the calm and struggle of life, which itself in turn is nothing but a series of preludes to that unknown song, whose first solemn note is that struck by death.

6 Fantasie Brilliant Themes from "Faust,"

Sidney Smith

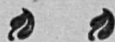
Sydney Smith was born in Dorchester, England, July 14, 1839, and died March 3d, 1889. He was a pupil of Moscheles and Plaidy on the piano, and of Hauptmann and Richter in harmony. Returning to England in 1858, after having finished his studies, he settled in London the following year and began composing. He was a very prolific writer in the modern drawing room style, and this Fantasie on themes from Gounod's beautiful opera is in his best style.

7 Jubilee Overture,

C. M. von Weber

Concerning the date of the birth of Weber, there is still some controversy. Church records in Eutin, in Holstein, give it as Nov. 18th, 1786; but the date commonly accepted is Dec. 18th, 1786. He was afflicted with disease of the hip from infancy, which was the cause of his life-long lameness. His was a roving life for over 20 years on account of his father's business (theatrical); and he had little chance to apply himself to study under good teachers; but it is due to Weber to say that to him we must trace the essential things which are recognized to-day as marking the difference between German and Italian opera, outside of language and style of composition. His Jubel Overture, which was written later than a cantata of the same name, is considered one of his very best orchestral works. He died in England June 5th, 1826, but it was not until 18 years afterwards, through the instrumentality of Wagner, that his body was brought to Dresden and interred in the family vault with impressive ceremonies. In pronouncing the oration at the final resting place, Rich. Wagner uttered these words: "Never lived a musician more German than thou. The Briton does thee justice, the Frenchman admires thee, but only the German can love thee."

Programme.



Part I.

- 1 Fugue in G minor, *J. S. Bach*
- 2 Overture, "Rienzi," *R. Wagner*
- 3 Scenes Pittoresques {
Marche,
Air du Ballet,
Angelus,
Fete Boehme, } *J. Massenet*
- 4 Murillo—Allegro de Concert, *Terschak*
- 5 Rhapsodie Hongroise, No. 2, *F. Liszt*
- 6 Scherzo, "Midsummer Night's Dream," *Mendelssohn*
- 7 Overture, "Flying Dutchman," *R. Wagner*

Part II.

- 1 First Orchestral Suite {
Allegro,
Adagio,
Scherzo,
Allegro Finale, } *C. W. Henrich*
- 2 Funeral March and Chant Seraphic, *Alex. Guilmant*
- 3 Henry VIII Music {
Intermezzo,
Graceful Dance, } *E. German*
- 4 Overture, "Tannhauser," *R. Wagner*
- 5 Les Preludes, *F. Liszt*
- 6 Fantasie Brilliant—Themes from "Faust," *Sidney Smith*
- 7 Jubilee Overture, *C. M. v. Weber*



After the regular Programme has been rendered, those of the audience who desire to do so are invited to inspect the instrument and to ask for any special selection they may desire to hear.

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