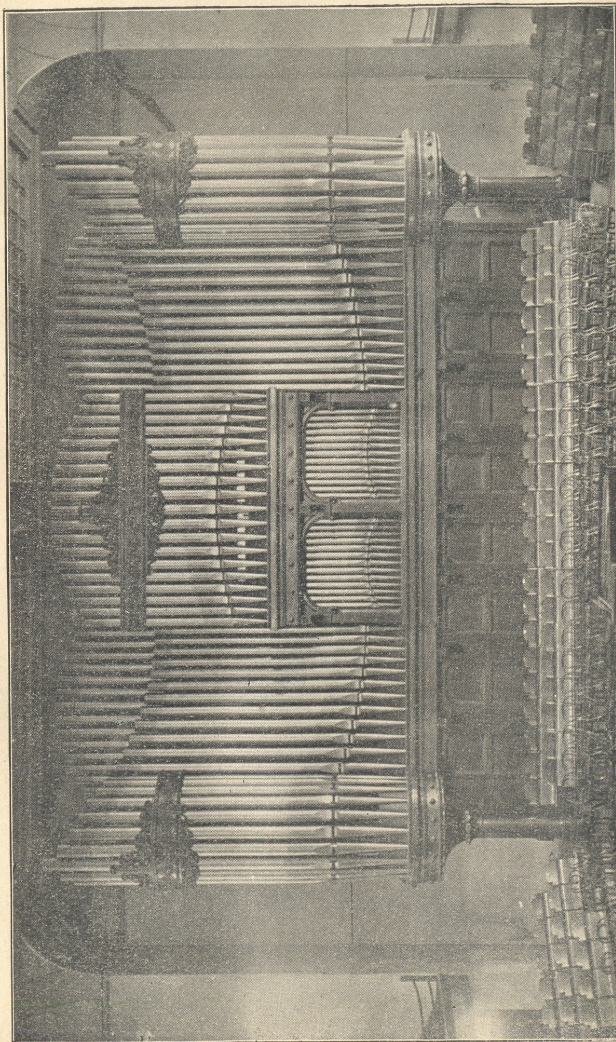


*The*  
**Topeka Auditorium**  
**Pipe Organ**

CRANE & CO., TOPEKA





TOPEKA AUDITORIUM PIPE ORGAN. BUILT BY THE W. W. KIMBALL CO.

## The Topeka Auditorium PIPE ORGAN.

### Dedication Concert.

Friday Evening, February Seventeenth,  
1905

ORGANISTS:

CLARENCE EDDY. GEORGE B. PENNY.

#### THE CHORAL SOCIETY.

G. B. PENNY, Conductor. MISS GERTRUDE TRACY, Accompanist.

#### THE MODOC CLUB.

M. C. HOLMAN, Conductor.

SOLOISTS:

MRS. FRANK THOMAS, Soprano. MISS MAY REDDICK, Soprano.  
MR. HARRY PRIBBLE, Tenor.

#### THE COURSE:

##### MUSIC.

YSAYE, Greatest Violinist in the World, . Feb. 27  
MME. MACONDA, Song Recital, . . . March 22  
"THE REDEMPTION," Choral Society, . . April 5

##### LECTURES, ETC.

MRS. BAKER, . . . . . March 9  
PROFESSOR VINCENT, . . . . . March 29  
PARLETTE, . . . . . April 18



## THE AUDITORIUM PIPE ORGAN ASSOCIATION

J. W. GOING,                      GEORGE H. WHITCOMB,                      F. M. BONEBRAKE,  
President.                      Vice President.                      Sec. and Treas.

### EXECUTIVE COMMITTEE.

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FRANK S. CRANE,                      LOUIS HECK,                      FRANK H. FOSTER.

GEORGE B. PENNY, *Official Organist.*

This corporation was formed for the purpose of raising money to pay for the building of a pipe organ for the Auditorium. The Association is leading a movement which is extending to the cities of the entire country,—the movement to place before the people of the community, at the lowest possible price of admission, the masterpieces for the organ; also orchestral music transcribed for the organ, great choral works, sacred and secular, and the best literature for the piano, voice, and violin, with organ-orchestral accompaniment.

## THE ORGAN

W. W. KIMBALL CO., CHICAGO, BUILDERS.

Solo organ	..... 5 stops.....	305 pipes.
Swell organ	..... 15 stops.....	1,037 pipes.
Great organ	..... 14 stops.....	976 pipes.
Orchestral organ	..... 9 stops.....	549 pipes.
Pedal organ	..... 8 stops.....	256 pipes.
Total speaking stops.	51	3,123 "

Couplers, 14; adjustable combination pistons, 12; tremolos 4; pedal movements, 6.

## DESCRIPTION OF THE ORGAN

This four-manual concert organ embodies all the latest improvements in the use of compressed air in what is known as the Duplex Tubular Pneumatic action. The instrument is 60 feet in width, 35 feet in height, 7 feet in depth on the stage, and 12 feet deep above the case-work. The space back of the massive oak paneling is occupied—(1) by the sextuple bellows which supplies the wind for the several triple bellows operating the different organs; (2) by the 7½ horse-power electric engine; (3) much of the action, (4) the combination "switchboard," and (5) the great pipes of the 32-foot open diapason stop, which extend from floor to ceiling. The extensive space above the wood-work, back of the 200 gilded pipes, is divided into two stories, the lower containing the "orchestral" organ, played from the fourth (lowest) keyboard (manual), and the "solo" organ under heavy pressure, played from the first manual. The upper story contains the "swell" organ, played from the second manual, and the "great" organ, played from the third manual. The enormous pipes of the pedal organ are banked up in the right and left wings. Under the stage are the mechanical contrivances and the "miles" of tubing connecting the pipes of the different organs with the several keyboards of the console. The beautiful console, arranged with every convenience for the player, is located in front of the center of the stage, on the floor of the auditorium, the *only possible location* when the organ is used for accompaniment purposes, and an excellent location when used for solos. The specifications were planned by Mr. Penny, and include the 32-foot Double Open Diapason in the "pedal," the foundation of the entire organ, the "double bass" violone and the 'cello, the brilliant trombone, the lovely contra-fagotti in the "swell," the mysterious "vox humana," the concert flute of the "solo," the cathedral chimes, and many beautiful solo stops. All instruments of the orchestra—strings, wood winds, and brass—are represented. The pedal keyboard is concave and radiating. All measurements and console equipment have been made according to the recent requirements of the American Academy of Organists.



## THE SPECIFICATIONS:

### THE PEDAL ORGAN

1. Double Open Diapason—32-foot tone—wood. Largest pipes in organ; deepest sounds in audible range; tone felt more than heard.
2. Open Diapason—16-foot tone—wood. Powerful and grand.
3. Bourdon—16-foot tone—wood. Deep and pervading.
4. Dulciana—16-foot tone—metal. Soft and sweet.
5. Violone—16-foot tone—metal. The "Double Bass."
6. Trombone—16-foot tone—reed. Most powerful and sonorous.
7. Violoncello—8-foot tone—metal. Characteristic string tone.
8. Flute—8-foot tone—wood. Characteristic "wood wind" tone.

### THE GREAT ORGAN

9. Double Open Diapason—16-foot tone—metal. Round and full; the normal "organ" tone; lowest octave used in the bays of the display pipes.
10. 1st Open Diapason—8-foot tone—metal. Very loud.
11. 2d Open Diapason—8-foot tone—metal. Quiet and dignified.
12. Double Flute—8-foot tone—wood. Full and rich.
13. Gamba—8-foot tone—metal. Pungent string tone.
14. Gemshorn—8-foot tone—metal. Thin and reedy.
15. Octave—4-foot tone—metal. Octave of principal diapason.
16. Hohlfute—4-foot tone—wood. Hollow tone for blending.
17. Twelfth—2½-foot tone—metal. Reinforcing harmonic of the 5th.
18. Fifteenth—2-foot tone—metal. Reinforcing harmonic of the octave.
19. Mixture—3 ranks—metal—183 pipes. Reinforcing harmonics for brilliancy.
20. Tuba—16-foot tone—reed. Imitating orchestral tuba; grand and sonorous.
21. Trumpet—8-foot tone—reed. Characteristic.
22. Tuba Clarion—4-foot tone—reed. Ringing, brilliant tone.

### THE ORCHESTRAL ORGAN

23. Contra Gamba—16-foot tone—metal. Manual string foundation.
24. Viola d'Orchestra—8-foot tone—metal. Nearest approach to the true violin.
25. Violin Diapason—8-foot tone—metal. Full string tone.
26. Clarinet—8-foot tone—reed. Fully characteristic.
27. Flute traverso—4-foot tone—wood. Liquid flute tone.
28. Piccolo—2-foot tone—metal. Bright and sparkling.
29. Melodia—8-foot tone—wood. Beautiful solo stop, giving "body" to orchestral organ.
30. Dulciana—8-foot tone—metal. Delicate and sweet.
31. Glockenspiels—20 tubular chimes. Full of harmonics.

Many other orchestral stops are to be found in the "pedal," "great," "swell," and "solo" organs, and may be coupled up to this manual. French Horn, Harp, etc., effects are obtained by combinations.

### THE SWELL ORGAN

- The principal "expressive" organ, containing many fine solo stops.
32. Bourdon—16-foot tone—wood. Deep and subdued.
  33. Contra Fagotti—16-foot tone—metal. The "double bassoon," perhaps the most beautiful tone on the organ.
  34. Open Diapason—8-foot tone—metal. Round, sustaining quality.
  35. Stopped Diapason—8-foot tone—wood. Soft flute quality.
  36. Cornopeon—8-foot tone—reed. A full horn tone.
  37. Oboe and Bassoon—8-foot tone—reed. Characteristic.
  38. Vox Humana—8-foot tone—reed. The distant human voice.
  39. Vox Celeste—8-foot tone—metal. Lovely undulating tone.
  40. Salicional—8-foot tone—metal. Beautiful "muted" violin.
  41. Æoline—8-foot tone—metal. Most delicate stop on the organ.
  42. Quintadena—8-foot tone—metal. Reinforcing harmonics of 5th.
  43. Flute Harmonic—4-foot tone—metal. Brilliant "octave" flute.
  44. Violina—4-foot tone—metal. Clear string tone.
  45. Flautina—2-foot tone—metal. Sweet and clear.
  46. Dolce Cornet—3 ranks. A "chorus" of 183 pipes, brilliant yet mild.

### SOLO ORGAN (Under heavy pressure.)

47. Tuba Major—16-foot tone—reed. Powerful deep trumpet.
48. Tuba Mirabilis—8-foot tone—reed. Powerful, round and precise.
49. Stentrophone—8-foot tone—metal. Very brilliant diapason.
50. Concert Flute—8-foot tone—wood. Characteristic.
51. Hohlpfeife—4-foot tone—wood and metal. Incisive flute tone.

### COUPLERS (Small Stops above Keyboard)

- |   |  |
|---|--|
| 52, 53, 54, 55—Swell, orchestral, solo        | tion pistons, setting any desired combination of stops.                          |
| and great, to pedal.                          |  |
| 56, 57, 58—Swell, orchestral, solo, to great. | 79, 80, 81, 82—Tremolos to vox humana, "swell," "orchestral," and "solo" organs. |
| 59—Swell to orchestral.                       |  |
| 60—Solo to swell.                             | 83—Full organ pedal.   |
| 61—Great to solo.                             | 84—Grand crescendo balanced pedal.   |
| 62—Swell to great super-octave.               | 85—Swell " " "   |
| 63—Orchestral to great sub-octave.            | 86—Orchestral " " "  |
| 64—Solo super-octave.                         | 87—Solo " " "  |
| 65—Pedal octaves.                             | 88—Great to pedal reversing pedal.   |
| 66-78—Twelve adjustable combina-              |  |

Weight, 75,000 pounds.



## PROGRAM

### PART I

DEDICATORY ANTHEM—"Te Deum Laudamus".....G. B. Penny  
THE CHORAL SOCIETY.

The "Te Deum" is the noblest of Latin hymns. Dating from about the 4th century, it has been set to music perhaps more frequently than any other hymn ever written. This setting endeavors to suggest the evolution of the art of music from the time when organs were first introduced into the churches of Europe—during the period of Charlemagne—down to the present time, when organs are being generally introduced into city auditoriums for concert purposes. The architectonic of the work is based upon Christian symbolism—Unity—Trinity—the sacred numbers 7, 12, etc. The music seeks to translate a Byzantine mosaic. It is Medieval in spirit, with climaxes in the modern style. It employs the modern Ionian and Æolian scales, as survivals of the ancient Greek and Gregorian modes. The Unison chanting of male voices yields to the gradual introduction of female voices. The female voice is glorified in a solo. The voices of both sexes blend, and will ever blend in the four-part harmonies which have become so great an element of expression in modern music, sacred and secular.

"PRAISE OF MUSIC".....Isemann-Buck  
THE MODOC CLUB.

O Power of Music, how amazing thine influence o'er the hearts of all!  
In joyous song our voices raising,  
Thy virtues let us now recall.  
In every heart the same emotion,  
Swelled is each heart by Freedom's air,  
And, joining in the same devotion,  
The praise of Music we declare.

O Power sublime! through thee requited  
Are vexing cares of many a land;  
For in thy cause all are united,  
And stand as brothers hand in hand.  
Ye singers, raise the strain so holy  
In Harmony of every part,  
Your language speaks to high and lowly,  
Through you each heart to kindred heart.

O tongue of every land and nation!  
The voice of love and fond caress;  
O'er trumpet-tone, throughout creation,  
Ringing the war peal of distress,  
Thy mission 'tis to calm dissension,  
Or stir the soul to patriot fight,  
To aid the cause of just contention,  
Or bid the teardrop dim the sight;

Then let your tones on high be swelling,  
To that high source whence music came,  
Let every voice its joy be telling,  
And spread abroad fair music's fame.  
Here is the power of powers supernal,  
Sons of Apollo, swell the lay!  
The praise of Music, theme eternal,  
Shall loud resound from aye to aye!

"HYMN OF PRAISE".....Mendelssohn  
THE CHORAL SOCIETY.

Written for the Gutenberg Festival in Leipzig, 1840.

The opening and final phrase is a Gregorian intonation much used by Mendelssohn.

### HYMN OF PRAISE.

*Chorus*—"All men, all things, all that has life and breath, sing to the Lord,  
Hallelujah.

Praise the Lord with lute and harp, in joyful song extol Him."

*Soprano Solo and Semi-Chorus*—"Praise thou the Lord, O my spirit,  
and my inmost soul praise His great loving-kindness, and forget  
thou not all his benefits."

*Recitative and Tenor Solo*—"Sing ye praise, give ye thanks, proclaim aloud  
His goodness."

*Duet and Chorus*—"I waited for the Lord."

*Choral*—"Let all men praise the Lord; praise Him with grateful song."

*Duet*—"My song shall always be Thy mercy, singing Thy praise."

*Chorus*—O give thanks to the Lord, praise Him, all ye people. All that  
has life and breath, sing to the Lord.



## PART II

### CLARENCE EDDY, Organist

1. CONCERT OVERTURE IN C MINOR.....*Alfred Hollins*  
(Dedicated to Clarence Eddy.)
2. "LAMENTATION," OPUS 45.....*Alex. Guilmant*
3. FUGUE IN D MAJOR.....*J. S. Bach*
4. (a) "PRELUDE ROMANESQUE" (new).....*Harry Rowe Shelley*  
(b) "WEDDING CHIMES" (new).....*Lucien G. Chaffin*  
(Dedicated to Clarence Eddy.)
5. (a) "BY THE SEA".....*Franz Schubert*  
(b) "PILGRIMS' CHORUS" from Tannhauser.....*Richard Wagner*  
(Arrangements by Clarence Eddy.)
6. TWO SHORT SKETCHES (new).....*William Faulkes*
  1. "MATINS."
  2. "EVEN SONG."
7. TOCCATA IN F MAJOR.....*Charles M. Widor*  
(From the Fifth Organ Symphony.)

## PART III

"HAIL, BRIGHT ABODE"—Grand March from Tannhauser.....*Wagner*  
The Choral Society and The Modoc Club.

Hail! bright abode, where song the heart rejoices;  
May lays of peace within thee never fail;  
Long may we cry with loyal voices,  
Hail! to our Land, our Fatherland, all hail!

## The Topeka Choral Society—List of Members

<b>Sopranos</b> .....	ATWOOD, MISS FLORENCE M. BIDWELL, MRS. M. D. BATES, MISS LENORA BLISS, MRS. M. L. BRIGHT, MRS. BELLE M. BONER, MISS MAUD BURGESS, MISS HATTIE COMSTOCK, MISS CECILE COLEMAN, MRS. MAY CLARK, MISS EVA CARSON, MRS. H. T. CRONE, MRS. ELLA COPPEDGE, MRS. R. W. FOSTER, MRS. ELI G. GRILEY, MRS. JOHN GANT, MISS GERTRUDE HASKELL, MRS. A. C. HAMMON, MISS NELL HASKINS, MRS. B. J. HARRIS, MISS GERTRUDE HARRISON, MISS GERTRUDE HERRBERG, MISS PEARL HAMMON, MRS. G. G. HOWE, MISS KATHRYN JEWELL, MISS THEO KNOWLES, MISS RHODA CRON, MISS BEATRICE DEDHAM, MISS ALICE GERMAN, MISS ELIAB GUSTAFSON, MRS. J. P. HOPPER, MISS LOUISE HIRSCHBERG, MRS. B. HAMLEN, MRS. E. R. JOSLIN, MRS. CHAS. E. MCNOWN, MRS. NELLIE MCNOWN, MISS OLLIE MADARIS, MISS LOLA MAURER, MISS MAUD MILLER, MISS IDA BROWN, W. T. BOLTZ, F. C. BLYTHIE, A. E. GRABER, GUS HOLMAN, M. C. HAMMON, G. G. KIENTZ, W. H. LEWIS, W. J. MOORE, W. D. MAY, J. T.	KEENER, MISS MYRTA LOMMASSON, MRS. L. W. LEWIS, MRS. W. J. LLOYD, MISS ESTELLE MILLER, MRS. M. A. MORROW, MISS HELEN MOREHOUSE, MRS. R. H. PHILIPS, MISS CARRIE ROBERTS, MISS MAE RILEY, MRS. W. J. REDDICK, MISS MAY REDDICK, MRS. N. W. REED, MISS GRACE SHEARD, MRS. T. E. SCOTT, MISS VICTORIA SEARS, MRS. M. L. SHAW, MISS ETHEL SMITH, MISS MABEL SEYBOLD, MISS MILLIE THOMAS, MRS. FRANK S. WISEMAN, MRS. A. L. WOODDING, MISS DAISY WEBER, MISS LILLIAN WALSH, MISS ANNA MARIE WILCOX, MRS. R. T. WHITE, MISS LETHA MCADAMS, MISS MARGARET MOYER, MISS L. E. PEERS, MRS. S. A. STEVENSON, MISS EDITH SMILEY, MRS. C. M. STRICKLER, MRS. L. H. STERETT, MISS RUTH WELLMAN, MRS. A. O. WRIGHT, MISS NETTIE WRIGHT, MISS PEARL WEBER, MISS FLORENCE WALKER, MRS. B. G. WHITCOMB, MRS. H. J. STEELE, A. H. SMITH, DR. CLEMENT SPACHT, F. E. SCHWARTZ, DR. C. W. STAGG, W. J. SWEET, PAUL B. TUER, ALEC TRACY, ROSS WALTERS, R. G. WARNICA, S. V. RITSCHARD, CHARLES SCHWARTZ, GAY STRICKLER, L. H. STEVENSON, GEORGE ROY SHUMWAY, EDWARD SWARTZ, J. W. SYLER, HARRY SYLER, HARRY VAN NESS, W. M. WASHBURN, H. M. WRIGHT, W. H. WHITE, R. W. WILSON, J. E. WRIGHT, ROY W.
<b>Altos</b> .....		
<b>Tenors</b> .....		
<b>Bassos</b> .....		

### The Modoc Club

<b>Tenors</b> .....	JOSEPH GRILEY HARRY LYMAN J. P. LACEY C. L. WOOD W. BOLINGER G. H. MAYS	FRANK STEVENS FRANK SQUIRES EARNEST ROBINSON ED STEWART CLYDE ALLEN
<b>Bassos</b> .....	T. J. ANDERSON J. H. SOLECKI HARRY GOODRICH BURT SUTTON J. G. RODEMEYER M. D. HENDERSON THEO. MUELLER M. C. HOLMAN	L. M. WOOD F. C. HOPPER GUY MORSE FRANK GAHAGAN ART HARGUS

Pianist  
Director