

SPLENDID ORGAN RECITAL AT ZIONS

**Fine New Instrument Heard
Under Hand of Master.**

The inaugural organ recital on the new pipe organ in Zion Reformed Church last evening was attended by an audience which filled every available space in the large auditorium and which sat spellbound while Frederick Maxson, organist and choirmaster of the First Baptist Church, Philadelphia, played a program made up of the most famous masterpieces. Mr. Maxson was assisted by Miss Mabel E. Slotter, soloist in the Presbyterian Church at Wyncote and Miss Marguerite Troxeil, formerly of this city, who is now the soloist in the First Reformed Church at Easton.

Mr. Maxson is an artist of rare ability and at last evening's recital he brought out the most artistic and brilliant effects of the modern concert and repose through the entire program. He gave one of the finest organ recitals ever heard in this city.

Mr. Maxson used as the introductory number the concert overture in C by Hellins. The composer of this number is blind and is himself a fine concert pianist of Edinburgh. The second number, large, from Xerxes, by Handel, is often spoken of as one of the imperishable melodies, no matter on what instrument it is played.

Miss Slotter, soprano, here rendered "Save Me, O God," by Randegger, and this proved to be one of the treats on the program. She was accompanied by E. B. Kocher, the organist of Christ Lutheran Church, Thirteenth and Hamilton streets, this city.

Toccata and Fugue, in D Minor, by Bach, was the next number, rendered by Mr. Maxson. This selection is dedicated to Clarence Eddy, and he plays it all over the country. There is a counter melody played on the flute of the organ, the original melody being repeated with the addition of the counter melody. After the second a return is made to the original theme which is treated very delicately and dies away in a whisper.

By special request of people who desire to hear the chimes in another number, Mr. Maxson played, "The Evening Star" from Tannhaeuser. The chimes are enclosed in the choir box of the organ and vary in tone as the shuttles of the choir box are opened or closed.

Beethoven's ever familiar Minuet proved one of the most delightful numbers. It is a very dainty selection and was recently arranged for the organ by James H. Rodgers.

"Beyond," by St. Quentin, the solo rendered by Misses Slotter and Troxeil was beautifully rendered and very well received. They were accompanied by Mr. Kocher.

Mr. Maxson began the second part of the program with the concert overture by Faulke. This is a very dainty number, written in orchestral manner and Mr. Maxson's treatment of it brought out the best that is in it.

The introduction, allegro and past-orale from the first sonata by Guilmant was next rendered. The first two movements were originally written as a symphony for organ and orchestra and are very pretty. The second movement gave an opportunity to display the delicate stops, clarionets and flutes on the big organ.

Another one of Hollins' composition served to delight the audience. It was the Moreau de concert. This is one of the great artist's later compositions and is one of the few selections for the organ written in concert style. It is a very brilliant number and can only be played on a modern organ.

Here Miss Troxeil rendered "O Divine Redeemer" by Gounod, a fine contralto solo and her performance proved a revelation to the audience, among which were many of her friends. She was accompanied by Mr. Kocher.

"Evening Bells and Cradle Song," by M. Farlane was one of the numbers which the audience waited for and it did not disappoint. It is especially written for the purpose of bringing out the organ chimes. The recital was brought to a close with the Fantasia.