

Organ Recital.

The first public entertainment held in the new Congregational church was well attended last night. Many who did not enjoy the class of music played came to see the interior of the beautiful auditorium as it appeared by electric light. But the entertainment proper was excellent and the talent engaged, of the highest ability. Prof. A. A. Stanley proved to be the leading attraction although the local talent more than outdid themselves.

His program was systematically arranged so as to represent every phase of organ music and its characteristics. The first number, Toccata and Fugue in D minor and air from Suite in D, is the pure classical style of Bach, while the third number, Sonata A minor and the Chromatic Fugue by Rheinberger is the modern classical style. His fifth number was probably the most popular and was arranged by Stanley from the orchestral part by Greig. It has never been published. The piece represents "Peer Gynnt" a German Bohemian and his various experiences while traveling and is divided into four scenes. The first finds our traveler in the mountains at day break and the peculiar style of music describes the picture vividly. The second, changes suddenly to a plaintive minor and represents "Peer" at the bedside of his dying mother where he has come just in time to hear her last words. The contrast is striking. The next scene is a wild and weird dance by Anitra which takes place in the Orient. The fourth is in the hall of the mountain king and "Peer" is pursued by imps and demons. The piece represents the sturdy character of the Scandinavian style of music. Prof. Stanley received an encore.

The last number for the organ was the well known Lohengrin's march in Wagner's Symphony. It was arranged for the piano by Raff and Mr. Stanley rearranged it for the organ.

August Wesener played two numbers on the violin and acquitted himself in a very creditable manner, the Romance receiving a hearty encore. His other number was "Martha" fantasia by Flotow-Singlee.

The chorus under the leadership of C. C. Duff sang two numbers. "Jerusalem High Tower thy Glorious Walls" and "Shades of Evening" by Schubert. The last named was exquisitely rendered. Prof. Stanley who is an authority on such matters says the chorus is a remarkably well drilled body. "They have really got some fine sopranos" said he "and I am going to try and get them to come to Ann Arbor and enter the new School of Music." The chorus consisted of the following: Messers Duff, Mosher and Gould tenors, and Goodale, Frieseke and Hoyt basses. Misses Patterson, Smith and Mereil, sopranos and Mrs. C. C. Duff and Miss Finch altos. C. C. Duff is a vocal director and Helen Duff organist.