

PASADENA CHURCH ORGAN INAUGURAL

The large and handsome new organ of the Pasadena Presbyterian church was formally dedicated with an inaugural recital last night that was both unique and interesting—unique in that six organists (Morton F. Mason, organist of the church, courteously acting as host) took the place of the usual single recital performer, and interesting both in the matter of splendid musical offerings contributed and in the various styles of playing more or less characteristics of the work of the respective organists performing.

The participants in the program included Miss Alice Coleman of Pasadena, and the following organists of Los Angeles: Ernest Douglas of St. Paul's pro-cathedral; Erskine Mead, of the Second Church of Christ, Scientist; W. F. Skeelee of the First Congregational church; Archibald Sessions of Christ Episcopal church, and Frank H. Colby of the cathedral of St. Vibiana.

The following program was presented: Overture to "William Tell" (Rossini) and "Grand Choeur" in D (Guilmant, Mr. Douglas); "Toccata and Fugue" in D minor (Bach), and "Largo" from "New World" symphony (Dvorak), Miss Coleman; "Idyl" (Marshall) and "Grand Choeur" in G minor (Guilmant), Mr. Mead; "Parsifal" transcription and "The Storm" fantasia (Lemmes), Mr. Skeelee; "Allegro" from first sonata (Guilmant), "To the Evening Star" (Wagner), and "Gavotte" (Pere Martin), Mr. Sessions; and a transcription of the adagio of Hadyn's second symphony, and "Introduction" to the third act of "Lohengrin" (Wagner), Mr. Colby.

The new Pasadena Presbyterian church organ, costing \$25,000, was a gift of Arthur H. Fleming, a wealthy member of that church. The instrument, built by Murray M. Harris company of this city, will rank as one of the finest church and concert organs of the Pacific coast, if not of the country. It has four manuals, sixty-two speaking tops, eighteen couples, eighteen combinations and seven pedal movements.

The organ is of ample volume and excellent tone. Connected with the main organ console by 200 feet of cable, is an echo organ of eight stops, situated in the tower, at the upper and farthest end of the auditorium, thus permitting antiphonal playing productive of decidedly pleasing and beautiful effects.

A noteworthy feature of the organ, commending it especially to the performer, is the superb key action and absence of "jumping" in quickly repeated full organ chords. This was noticeably brought out in the "William Tell" overture and in the innumerable rapid full organ chord repetition of the "Introduction" of the third act of "Lohengrin," in all of which the organ responded with almost surprising distinctness. Many Los Angeles music lovers were in attendance at the concert.