

# DEDICATE ORGAN IN FESTIVAL HALL

4-10-6-10

## THOUSANDS HEAR RECITAL

Monster Instrument Is Perfectly Controlled by Charles Galloway.

TEST SATISFIES BUILDERS.

ACOUSTICS OF HALL TO BE IMPROVED AND OTHER ALTERATIONS MADE.

The grand concert pipe organ in Festival hall was dedicated yesterday morning to the service of the Exposition, an organ recital marking the event.

Mr. Charles Galloway was the organist, and his control of the monster instrument was perfect, considering its present condition. The first practical use of the instrument demonstrated that the acoustic properties of the building are not as good as they will be when certain alterations are made before the close of the Exposition. There was a very perceptible echo, which can easily be obviated by the use of more bunting. It is possible it will be even found necessary to drape hangings of some sort from the dome.

The organ is still in an imperfect state and will not be finished for some time. There were practically only three stops of the pedal used out of thirty yesterday. The 32-foot open in the manual was not completed nor the 16 open diapason. There are still to be completed the 32-foot open, the 32-foot reed and 32-foot contra borden with smaller mixtures.

Yet those who heard the organ and were not aware of these technical deficiencies were with one accord delighted with its wonderful tone qualities and strength.

The concert was given by the bureau of music of the Exposition and with the permission of the Los Angeles organ company, builders of the instrument. This preliminary concert gives only a faint idea of the possibilities of the organ when finished.

The first number played by Mr. Galloway was a sonata in the style of Handel, W. Westonholme. This was followed by two numbers by A. Gullmat, a caprice in B flat, and a nuptial march. It was in these numbers that the limitations of the organ in its present condition were most noticeable. The third and fourth movements in the second number were a canon in B minor by R. Schuman and an offertorie in D flat by T. Salime.

The last three numbers on the programme were very much better rendered, the first being a brilliant and rapid composition, "Toccato in C," by d'Evry. An "elevation" number followed one of those beautiful compositions by S. Ronseau, in which the volume and majestic tones of the organ were well suggested. Another test of the tonal quality of the organ was shown in the capriccio in F, by E. Lamigra, a sparkling composition that gave a good idea of the possibilities of the instrument. The last number was a march for a church festival, by W. T. Best, tending to bring out the sonorous qualities and power of the organ, but with the missing stops it was not as perfectly rendered as it would otherwise have been.

There was no hitch in the programme and the builders were perfectly well satisfied with the test, for such the recital was in effect. The action was found to be perfect, but with the solo swell and all the reeds not in use, the result was not as satisfactory as a future concert is sure to be, the heavy tones of the pedal organ being especially missed.

The work of Mr. Charles Galloway delighted the audience with his delicate manipulation of the organ power of control. There were about 2000 present. The small charge of 10 cents was made to prevent overcrowding, but even then there was a large crowd that failed to obtain admission.

Mr. M. H. Dunham of the New England conservatory will play this morning at 10 o'clock.