

AN ARTISTIC PERFORMANCE.

The Organ Concert at the Central Congregational Church.

Last evening, at the Central Congregational Church, corner of Eighteenth and Green streets, Messrs. L. L. Forman and Frederick Maxson concluded a brief series of organ concerts which they have been giving to very large and appreciative audiences. The church was well filled, and the close attention given must have been gratifying to the young performers.

The growing frequency of organ concerts—the word recital seems to us as meaningless as it is modern in this connection—is exceedingly gratifying to those who seek the advancement of taste in music. If, as THE INQUIRER has frequently urged, a public hall of this city, in a suitable locality, could possess itself of a good organ, it is highly probable that the constantly increasing number of performers on this emperor of musical instruments would keep the place pretty constantly in demand.

The two organists of last evening are both leading pupils of Mr. David D. Wood. Their programmes are mostly chosen from works strictly belonging to and appropriate for the organ. The one rendered last evening was as follows:

Meyerbeer's "Coronation" March.
 Bach's Prelude and Fugue in A minor.
 Allegretto from Beethoven's Eighth Symphony.
 Overture, Weber's Oberon.
 Played by Mr. Maxson.

Dudley Buck's Rondo Caprice.
 Andante, Mozart's Fourth Symphony.
 Sonata—"O, Fidi" Lemmens
 Played by Mr. Forman.

The performances were careful and artistic throughout. In the "Oberon" there was a tendency to exaggerate the piano passages, making them at times almost inaudible in the gallery. It is, indeed, questionable whether such works are ever heard to advantage on the organ. It is one of the modern tendencies in organ playing to produce complicated orchestral effects which require the arms of Briareus to execute in full. Handel and Bach, even Mendelssohn, largely avoided this. Bach did not even denote the stops to be used for many of his greatest writings, and it remained for a genius like Mr. Wood to produce the orchestration of the great Pasacaglia in a way that Bach himself could not have criticised.

Both the organists who took part last night possess taste as well as technical ability, and ought to be listened to in public more frequently. Mr. Maxson is the organist of the church where the concert took place. Mr. Forman will give next month, at Chickering Hall, New York, a series of organ concerts with vocal assistance.

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