

the instrument towered ghastly and grim, their apathetic stillness contrasting strangely with the volumes of sound they poured forth, and a red light began to glow beneath them, where the player sat amidst his curtains like an enchanter in his cave. We are going to have "The Storm." Hark! a village choir singing vespers in a church in the mountains. How beautifully that stop comes in! We hear the choristers; one, two, — then other voices joining, as the full anthem rises and swells, and the service goes on. Presently the regular beat of a bell. What is it? Is it a bell calling to the service, or a bell announcing the approach of a storm? If the latter — here comes the storm, muttering in the distance, gathering strength and rolling on; and at last, after a sudden crash, which makes you fancy you can almost see the zigzag lightning plunging its sharp lance points into the earth, we hear a terrible peal of thunder bursting through the aisles of the cathedral, and shaking the very walls, and making the lady who sits not far from us clutch her husband's arm in most unaffected terror. It is an absolutely perfect imitation. That organist must have studied storms. Even two of us who have dabbled considerably in organ playing, glance hastily to the windows to look for the storm-clouds. Half ashamed of the involuntary movement, we turn back and gaze at the tall weird organ-pipes, and at the glow beneath, and listen. The storm rages as storms do, and sometimes we hear through its bursts the village choir, with its wonderful voices, singing their hymns. The storm rolls and dies away in the distance, as storms do, and the anthem grows clearer and more triumphant. But it too dies away at last, and leaves nothing but a stillness in your ear.

A moment's pause; the little bell rings again, and all is over.

As we go out of the cathedral we find it is not by any means dark outside — not so dark as we should have expected from the interior gloom of the building. Nevertheless, an official of the hotel was waiting for us with a couple of candles in an old-fashioned square lantern. He goes before us, punctiliously showing us the way home, and as punctiliously blowing out the candles when we arrive at the door of the hotel. This is obviously part of the programme; and it is clear from our friend's manner that if the sun were blazing full in the sky he would still go before us with his candles, his countenance immovable as that of one who is rigidly performing his duty, showing us the way. The next day, on leaving the quaint old town, we cannot but take one last look at the cathedral where we had so much pleasure the evening before. Some will say our pleasure was derived from an illegitimate use of the instrument. Perhaps so. But the performance was exceeding effective, and our party, at least, will not easily forget it.

W. G. PEARCE.

### THE GUILMANT ORGAN RECITALS.

#### PROGRAMME No. 1.

1. Toccata in F. . . . . J. S. Bach (1685-1750)
2. Offertoire in D-flat (Op. 8) . . . . . Th. Salomé
3. Sonate Pontificale . . . . . Lemmens (1823-1881)
  - I. Allegro Moderato. II. Adagio. III. Marche Pontificale.
  - IV. Fugue. Fanfare.
4. { *a.* Invocation in E-flat } . . . . . Alex. Guilmant  
 { *b.* Finale in A-flat }
5. Cantabile in A-flat . . . . . Samuel Rousseau
6. 3<sup>d</sup> Sonata in A. I. Con Moto Maestoso. II. Andante Tranquillo. Mendelssohn (1809-1847)
7. Funeral March and Hymn of Seraphs . . . . . Alex. Guilmant
8. Canon in B-minor . . . . . R. Schumann (1810-1856)
9. Toccata in G . . . . . Th. Dubois
10. Improvisation on a theme to be given.
11. March for a Church Festival . . . . . W. T. Best

#### PROGRAMME No. 2.

1. 2<sup>d</sup> Sonata in C-minor . . . . . Mendelssohn (1809-1847)
  - I. Grave. Adagio. II. Allegro Maestoso, Vivace. III. Fuga.
2. Meditation in A-flat . . . . . Alonzo Klein
3. 4<sup>th</sup> Sonata . . . . . Guilmant
  - I. Allegro. II. Andante. III. Menuetto. IV. Finale.
4. Piece in F $\sharp$ -minor . . . . . S. S. Wesley (1810-1876)

5. { *a.* Pastorale in F. . . . . Lemmens (1823-1881)  
 { *b.* Andantino in D-flat . . . . . A. Chauvet (1837-1871)  
 Transcribed by Guilmant.
6. Prelude and Fugue in A-minor . . . . . J. S. Bach (1685-1750)
7. L' Adieu der Bergères [transcribed by Guilmant] Berlioz (1803-1869)
8. { *a.* Fugue in C . . . . . D. Buxtehude (1635-1707)  
 { *b.* Communion in A . . . . . Eug. Gigout  
 { *c.* Gavotte in F . . . . . Padre Martini (1706-1784)
9. Improvisation on a theme to be given
10. Fugue in D . . . . . Alex. Guilmant

#### PROGRAMME No. 3.

1. 1<sup>st</sup> Sonata . . . . . Th. Salomé
  - I. Andante, Maestoso, Allegro ridoluto. II. Andante. III. Allegro  
 Con Moto. Fuga.
2. Ciacona in A $\flat$ -minor . . . . . D. Buxtehude (1635-1707)
3. { *a.* Elevation in A $\flat$  } . . . . . Guilmant  
 { *b.* Nuptial March }
4. 1<sup>st</sup> Sonata in F. Allegro Moderato. II. Adagio. III. Andante  
 Recit. IV. Allegro vivace . . . . . Mendelssohn (1809-1847)
5. Adagio in D $\flat$  . . . . . F. Liszt (1811-1886)
6. Toccata et Fuga in D-minor . . . . . J. S. Bach (1685-1750)
7. Caprice in B $\flat$  . . . . . Alex. Guilmant
8. Pilgrims' Chorus (Arranged by Liszt) . . . . . R. Wagner (1813-1883)
9. Improvisation on a theme to be given.
10. Finale in D . . . . . Lemmens (1823-1881)

#### PROGRAMME No. 4.

1. 10<sup>th</sup> Concerto in D . . . . . G. F. Händel (1685-1759)  
 (Arranged with Cadenza by Alex. Guilmant.)  
 I. Adagio. II. Allegro. III. Aria. IV. Allegro.
2. Sœur Monique, Rondo. (Arr. by Alex. Guilmant.) F. Couperin  
 (1668-1733)
3. Prelude and Fugue upon B-A-C-H . . . . . Liszt (1811-1886)
4. Lamentation . . . . . Alex. Guilmant
5. Pastorale in E . . . . . César Franck (1822-1890)
6. Fantasia et Fuga in G-minor . . . . . J. S. Bach (1685-1750)
7. Offertoire upon two Christmas Themes . . . . . Alex. Guilmant
8. { *a.* Romance in B $\flat$ -minor . . . . . A. Chauvet (1837-1871)  
 (Transcribed by Alex. Guilmant.)  
 { *b.* Fanfare . . . . . Lemmens (1823-1881)
9. Improvisation on a theme to be given.
10. Choral Song . . . . . S. S. Wesley (1810-1876)

#### PROGRAMME No. 5.

1. Religious March upon a theme of Händel . . . . . Alex. Guilmant
2. 6<sup>th</sup> Sonata in D-minor . . . . . Mendelssohn (1809-1847)
  - I. Choral with variations. II. Fuga. III. Final Andante.
3. Finale in B $\flat$  . . . . . César Franck (1822-1890)
4. Pastorale in E . . . . . F. de la Tombelle
5. Cantabile in B-minor . . . . . Lemmens (1823-1881)
6. Prelude and Fugue in E $\flat$  . . . . . J. S. Bach (1685-1750)
7. { *a.* Consolation, Andante } . . . . . Alex. Guilmant  
 { *b.* Symphonic Movements }
8. Canon in B . . . . . R. Schumann (1810-1856)
9. Scherzo — Fanfare . . . . . Clement Loret
10. Improvisation on a theme to be given.
11. Gothic March . . . . . Th. Salomé

The above programmes are copied, to use the phrase, to the letter from Mons. Guilmant's own writing, now on file among the correspondence of the former, to Mr. Clarence Eddy, Chicago, and doubtless will be found correct. Mons. Guilmant will probably play Programmes Nos. 1, 2, and 3 upon the World's Fair organ, which recitals take place August, 31, Sept. 1, and Sept. 4. The improvisation will be given upon a suggested theme. At his last recitals in England Mons. Guilmant extemporized upon such themes as "God save the Queen," "The Marseilles Hymn," "Oh had I Jubal's Lyre," etc. Mr. Eddy is hard at work arranging recitals for this distinguished Parisian organist, having so far arranged some twenty recitals. Among the cities in which Mons. Guilmant will be heard are the following:—

Chicago, 3 recitals with the probability of 6; St. Louis, two, Sept. 11 and 12; Cleveland, Oct. 4; Toronto, Canada, Sept. 19 and 20; Montreal, Sept. 21 and 22; Hamilton, Ontario, Sept. 18; Northampton, Mass., Sept. 27; Detroit, Sept. 15; Rochester, N. Y. Oct. 2; Boston, Sept. 25 and 26; Cincinnati, Oct. 6 and 7; Brooklyn, N. Y., Oct. 12; New York, Oct. 13 and 14, sailing same day. Mr. Eddy has whole control in the contracting of these concerts, and the enthusiasm he is giving to the work cannot fail in making them a marked success. Those who have heard this celebrated performer express themselves as having listened to the finest exhibition of organ playing.