

How the West Was Won:
The Impact of Railroad Tourism on the Development of Pipe Organ Recitals
at the Salt Lake Tabernacle

by
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ABSTRACT

Organ culture of the late nineteenth century played an important role in the development of cities on the American Western Frontier. By 1869, the transcontinental railroad connected cities across the United States, enabling coast-to-coast travel and spawning a new tourist industry. Rail travelers stopping in Utah frequently visited the Tabernacle and were impressed by the organ, requesting to hear it played. The Salt Lake Tabernacle free daily organ recital program was initiated to meet that demand. This came at a critical time in the growth of the city as it sought to develop a positive image of itself. These organ recitals became a highlight of travelers' journeys across the United States, shaping the image of Utah as a place of culture and refinement. Although free daily organ recital programs sprang up across the country during the early twentieth century, very few persisted for more than a decade. Today, the only two remaining continuous free daily organ recital series are given on the Salt Lake Tabernacle organ and on the Wanamaker organ in Philadelphia. Location, promotion, purpose, and programming were key factors vital to the early and continued success of the program. At a time when attendance is in decline for organ recitals, and indeed for all classical art music, the elements of this uniquely successful program may suggest new approaches for sharing organ music.

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CHAPTER 1

INTRODUCTION

Organ culture of the late nineteenth century played an important role in the development of cities on the American Western Frontier. By 1869, the transcontinental railroad connected cities across the United States, enabling coast-to-coast travel and spawning a new tourist industry. Rail travelers stopping in Utah frequently visited the Tabernacle and were impressed by the organ, requesting to hear it played. The Salt Lake Tabernacle free daily organ recital program was initiated to meet that demand. This came at a critical time in the growth of the city as it sought to develop a positive image of itself. These organ recitals became a highlight of travelers' journeys across the United States, shaping the image of Utah as a place of culture and refinement.

The free daily recitals on the Salt Lake Tabernacle organ have delighted tourists and the local community continuously for over a hundred years and travelers today continue to enjoy them. Although free daily organ recital programs sprang up across the country during the early twentieth century, very few persisted for more than a decade. Today, the only two remaining are given on the Salt Lake Tabernacle organ and the Wanamaker organ in Philadelphia. Location, purpose, promotion, and programming were key factors in the early and continued success of the Salt Lake Tabernacle organ recital program and continue to be relevant. These factors are explored in this project. In a day when organ recital attendance, and indeed classical recital attendance has decreased, it is helpful to understand the elements of this uniquely successful program.

Situated along the transcontinental rail lines, Salt Lake City was an important rail stop and travelers enjoyed visiting the blossoming city. The impressive organ with

beautiful hand-carved casework, situated in the uniquely shaped and acoustically live Tabernacle on Temple Square, became a draw for visitors. With pioneer heritage and religious mystique, travelers were enticed to visit the area and the headquarters of the Church of Jesus Christ of Latter-day Saints. Railroad journalism and boosterism heavily promoted Salt Lake City to increase ridership. Boosters invited travelers to take specific routes, shaped their opinions and expectations of their destinations through effective advertising, and encouraged the wealthy as well as the working and middle classes to take a journey on the railroad.¹ Chapter 2 explores how the location of the instrument made it highly visible to travelers. It also explores how travel promotion impacted the development of the Tabernacle daily organ recital series.

Chapters 3 and 4 discuss the Salt Lake Tabernacle organ and the organists who played it during the establishment of the daily recital program. Some information about the recitals is documented in the records found in the Church History Library,² and a relatively small amount can be gleaned from secondary sources. Most of the information included in this study comes from newspaper and magazine articles published between 1870 and 1920.³ These primary sources provide accounts of performances and the repertoire performed in the recitals, particularly in the early twentieth century. Travel brochures also give pertinent information. Together, these sources record the inception of

¹Mary Henes and Brian H. Murray, *Travel Writing, Visual Culture and Form, 1760-1900* (Hampshire: Palgrave Macmillan, 2016), 1-248.

²Although no complete listing is found in the Church History Library, there are some printed recital programs, newspaper articles in the scrapbook of Edward Kimball and the *Journal History of the Church* as well as correspondence in the First Presidency Administrative Files.

³Newspaper and magazine articles were located through www.newspapers.com and www.archive.org. There was no previous index of the recital programs, so this study is the first compilation of the material.

the recital, what form they took, what repertoire was performed, who performed it, and how it was perceived by visitors.

The first Tabernacle organist, Joseph J. Daynes, gave frequent demonstrations of the organ to travelling tourists and dignitaries interested in hearing the instrument. Since he did not publicize his efforts through the newspapers, there is little source material before 1900. Newspaper accounts and travel literature describe the fame of the organ before 1900 and reference regularly scheduled as well as specially scheduled performances, indicating that many took place even before 1900. When John J. McClellan was appointed in 1900, he immediately began promoting the recitals in the newspapers. By the time of his death in 1925, the contours of the Tabernacle recital program were well-established. The programs surveyed in this study, primarily from 1900 to 1916, document the development of the series that is described in Chapter 5.

Organ scholar Barbara Owen explored the development of solo secular organ recitals during the mid to late nineteenth century, particularly in the eastern United States.⁴ This provides the context for exploration of secular organ recitals during the early twentieth century. American music culture was primarily centered in the northeastern United States during the Gilded Age (1870-1900) but there are few studies of organ recitals in the American West. Although American organs and organists of the time are well-documented, this research does not usually extend to performance, leaving gaps in our understanding of turn-of-the-century organ culture. The present study aims to contribute to one area about which little has been written: the creation of organ recital

⁴ Barbara Owen, "The Maturation of the Secular Organ Recital in America's Gilded Age," *Nineteenth-Century Music Review* 12, no. 1 (June 2015): 95-117.

series, with an emphasis on the daily recitals that were initiated at the Salt Lake Tabernacle around 1908 and continue to this day.

Vital to the history of secular organ recitals are the programs played. This was true for the Tabernacle's series, as shown in Chapter 6. What factors enabled the Tabernacle recital series to be sustained over such a long period? The examination of other similar series reveals interesting parallels and differences, the subject of Chapter 7.

The location, promotion, purpose and programming of the Salt Lake Tabernacle organ recitals led to their success. Tourism, the resources of the Tabernacle organ, and the musical choices made by its organists all played a role in making the West an attractive place to settle. Indeed, these recitals continue to foster a positive image of Salt Lake City to this day.

My interest in this topic originated when I was appointed as a guest recitalist for the Tabernacle organ in 2019. Guest recitalists serve as "tour guides" in demonstrating the organ's tonal qualities as they enrich the experience of visitors to Temple Square in Salt Lake City. As representatives of the Church, they are expected to maintain a set of standards personally and musically. Engaging repertoire is selected for performance to create a memorable experience for listeners. This programming is described in Chapter 6.

My research was initially inspired by the desire to find new ways to convey the history of the Tabernacle organ to my audiences. I was intrigued to learn about the instrument's portrayal in nineteenth century travel literature co-sponsored by the Church and the railroads. The early travel literature motivated rail travelers to hear the organ played and my modern audiences were fascinated to learn how early tourism spread the fame of the Tabernacle organ. Then and now, the desire to disseminate the sounds of this

iconic instrument has supported the daily organ recital series that has continued for more than a century.

CHAPTER 2

WESTWARD EXPANSION AND RAILROAD TRAVEL PROMOTION

Travel promotion during the heady times of westward tourism greatly helped to spread the fame of the Tabernacle organ. As the railroad brought in tourists eager to “see the sights,” the Tabernacle organ added an aural dimension. As more tourists spread the word about the impressive organ at the Salt Lake Tabernacle, the chance to hear its sounds became an essential part of visiting the city, increasing demand for organ recitals.

On May 10, 1869, the golden spike was driven at Promontory Summit in northern Utah. This celebration of the joining of the Central Pacific Railroad from Sacramento and the Union Pacific Railroad from Omaha commemorated the creation of the first transcontinental railroad across the United States. It ushered in a new era of easier and cheaper access to all areas of the nation, resulting in a new railroad tourism industry. The golden age of railroad passenger travel lasted from the 1880’s to the 1920’s when other modes of transportation such as automobiles and airplanes eliminated the monopoly held by the railroads on the passenger transportation industry.⁵ Instead of six months to travel from New York to San Francisco by stagecoach, it took only six days by train.⁶ Shortened travel time stimulated tourist demand. As the nation recovered from the Civil War and wealth increased through industrialization, people had more money, opportunity, and leisure time for travel.

⁵Janet Dickinson and Les Lumsdon, *Slow Travel and Tourism* (London: Taylor & Francis Group, 2010), 109.

⁶David Bain, *Empire Express: Building the First Transcontinental Railroad* (New York: Penguin Books, 1999), 4.

Throughout the early twentieth century, the vacation industry flourished with a variety of people of both upper and working classes who could then afford to travel.⁷ Travel promotion and advertising, known as boosterism, became a big business. Travel publicity shaped tourists' desire to go to specific destinations, helping them to formulate an idea of novel sights and sounds that would warrant a western journey.

Although railroads sped up the time it took to cross the United States, it still took a considerable amount of time and, even if you could afford to ride in the famous Pullman sleeper cars, it could be very uncomfortable. Passengers generally stopped at key places along their route to rest from their travels, and sightseeing gave them something engaging to see and do, providing a sense of enjoyment and creating lasting memories.⁸

Railroads were an interconnected network, owned and operated by separate companies, and people had to connect to the various lines at central hubs. Spur lines were necessary to connect major tourist sites to the main trunk lines.⁹ This was true of Salt Lake City. Brigham Young, the President of the Church of Jesus Christ of Latter-day Saints, lobbied for the connection of the Union Pacific and Central Pacific lines to meet in Salt Lake City, making it a central hub. Ultimately, however, railroad executives decided to connect at Promontory Summit, fifty-two miles northwest of Ogden, which was about thirty miles north of Salt Lake City.¹⁰ By May 10, 1869, the day of the official

⁷Cindy S. Aron, *Working at Play: A History of Vacations in the United States* (Cary: Oxford University Press, 2001), 207.

⁸Dickinson and Lumsdon. *Slow Travel and Tourism*, 109.

⁹Ibid.

¹⁰David Walker, *Railroading Religion: Mormons, Tourists, and the Corporate Spirit of the West* (Chapel Hill: The University of North Carolina Press, 2019), 45.

driving of the final spike, plans had already been made to create a spur line into Salt Lake City from the new hub in Ogden ¹¹ This enabled travelers to stop in Ogden, travel into Salt Lake City to visit the area, and then return to Ogden for the continuation of their journey. Often, tourists were met by local city or church officials and escorted south to Salt Lake City for a tour of the local sights.

As tourists streamed west on the railroads, national promotional campaigns began mass marketing western travel from the east. Through the collective efforts of transportation, tourist and media organizations, American attractions drew visitors on the rails. National magazines, newspapers and travel guides shaped the nation's views of the west. In the 1870's, *Harper's New Monthly Magazine* shifted its depiction of the west as wild and unpredictable to a place of recreational opportunities.¹² *Croffut's Trans-Continental Tourist's Guide* began publishing the benefits of western attractions with exaggerated prose, enticing visitors to take a rail journey west.¹³ Travel literature changed the frontier mythology to an image of culture and refinement.¹⁴ People enthusiastically purchased guides and travel literature, eager to explore the west for themselves. Salt Lake City was extolled as a tourist destination by railroad boosters, the positive opinions of travelers conveyed in newspapers and personal scrapbooks, extensive media reporting, and the popular travel writing and literature of the day. Stereoscope cards were frequently

¹¹ibid, 81.

¹²Thomas Hafen, "City of Saints, City of Sinners: The Development of Salt Lake City as a Tourist Attraction 1869-1900," *Western Historical Quarterly*, 28, no. 3 (Autumn, 1997), 342.

¹³Croffut, George A. *Croffut's Trans-Continental Tourist's Guide* (New York: Croffut, 1872).

¹⁴David A. Wrobel, *Promised Lands: Promotion, Memory, and the Creation of the American West* (Lawrence: University Press of Kansas, 2002), 23.

purchased by tourists so they could remember their visit. Figure 2.1 shows the front and back of a stereoscope card of the Tabernacle organ from 1870.

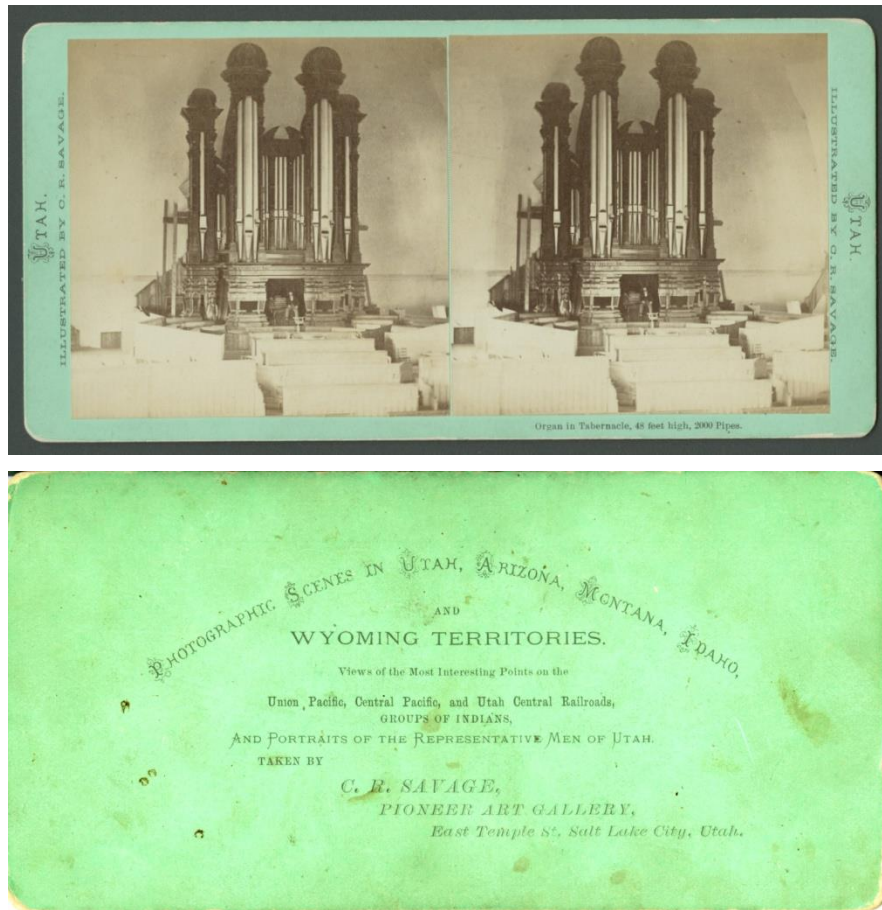


Figure 2.1. Front and back of a stereoscope card depicting the Tabernacle organ in 1870, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

Both media organizations and the railroads benefitted from promotion of the west. In 1870, Union Pacific Railroad gross passenger earnings were greater than its freight earnings.¹⁵ By the end of the 1870's, over 100,000 people travelled annually over the Union and Central Pacific lines.¹⁶ The Tabernacle organ recitals brought value to the Railroad. In 1901, the Oregon Shortline refunded freight charges to the Church "to show

¹⁵Hafen, "City of Saints," 344.

¹⁶Ibid, 352.

appreciation for the many recitals and courtesies [sic] extended by the Church authorities in behalf of tourist[s] traveling over that line and passing through Salt Lake City.”¹⁷

Utah’s convenient location between the Midwest and West coast made it a natural stopping point for tourists on their western journeys. A 1903 pamphlet claimed that “the importance of Salt Lake as a railroad center has been long recognized by the leading businessmen of the community, and by the big transportation companies of the country. Situated as it is, in the very heart of a vast tributary region, with no competitor of note between Denver and San Francisco.”¹⁸

A positive image is beneficial to both the promoters and the place promoted.¹⁹ The Church of Jesus-Christ of Latter-day Saints, the predominant religion of Utah, had combated a poor national image and prejudice since the members had settled in the valley. When travel promotion of the west developed in the 1870’s, Utahns realized the impact media and travel promoters could have on their image. They actively sought to reshape the negative public perception of the Utah Territory into a positive one of culture and refinement. This was especially important as they sought statehood. Railroad barons, relying on Utah as a throughway for freight transit and transcontinental travel, cultivated relationships with local businessmen and Church leaders,²⁰ intervened on their behalf in

¹⁷ Elwin C. Robison with W. Randall Dixon, *Gathering as One: The History of the Mormon Tabernacle in Salt Lake City* (Provo, UT: BYU Studies, 2014), 134. citing *Journal History of the Church*, April 10, 1901.

¹⁸ *Utah and Her People: Information for Tourists* (Salt Lake City: Bureau of Information, 1903), 30.

¹⁹ Robert Govers, Frank Go, and Kuldeep Kumar, “Promoting Tourism Destination Image,” *Journal of Travel Research* 46, no. 1 (2007), 15–23.

²⁰ Hafen, “City of Saints,” 372.

Congress²¹ and helped mainline their social interests. Railway promotion was critical to the success of the local community and helped Americans see Utah in a positive light.²²

The mystique of the “Mormons,” the valley’s original settlers, and the proximity to the Great Salt Lake, made fodder for promotion. Early railroad travel brochures created an exotic image with an allusion to the Great Basin region as the “Promised Land” of biblical origin. A map published by the Rio Grande Western Railway in 1891 showed this similarity by exaggerating the topography and comparing the Great Salt Lake to the Dead Sea.²³ The health-giving properties of the Great Salt Lake were touted, giving it an other-worldly aura. The Church of Jesus Christ of Latter-Day Saints (commonly known as the “Mormons” during that time) even aided the development of that image by building the Saltair Beach Resort in 1893, the “Coney Island of the West,” “in a Moorish design, reminiscent of the middle eastern comparison made in the travel literature.



Figure 2.2. Saltair Beach Resort circa 1866-1906, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

²¹Railroad representatives lobbied Congress on behalf of the Church in the Cullom Bill in 1870, the Edmunds-Tucker Act in 1887 and in their bid for statehood, which finally resulted in acceptance into the Union as a state in 1896. David Walker, *Railroading Religion*, 109, 187, 192-3.

²²David Walker, *Railroading Religion*, 247.

²³*Ibid*, 223.

Salt Lake City became a showplace for the Church's headquarters at the Temple Block,²⁴ landscaped with beautiful flowers and trees. The uniquely designed dome-shaped Tabernacle, at the heart of the Temple Block, was a special draw and became a beacon of high culture with events and concerts. By 1890, the common excursion travel itinerary included both the Tabernacle and the Great Salt Lake. Travel advertisements gave encouragement to visit the Tabernacle and hear the grand organ in recital. In addition to the pin-dropping acoustical demonstration at the Tabernacle,²⁵ the organ, with its imposing and grand casework, became a focal point for visitors, and they frequently requested to hear it played.



Figure 2.3. Exterior of Salt Lake Tabernacle in 1892, courtesy of Church History Library, the Church of Jesus Christ of Latter-day Saints

²⁴ Later renamed Temple Square.

²⁵ Tours of the Tabernacle often then, and now, include a demonstration of the acoustical properties of the building by dropping a pin and tearing a newspaper for visitors.

The travel literature of the railroads played a major role in attracting national attention to Salt Lake City, the Tabernacle and its large organ. As visitors were inspired to experience the part of the Wild West tamed by early pioneers, they were encouraged to witness the showplaces of Temple Square. The organ was a major attraction because it demonstrated technology and artistry in an entertaining package that was ultimately developed into the daily recital series.

Promoting the Tabernacle Organ Recitals

As more people heard about the organ, more people desired to visit it, making it one of the most requested and promoted destinations for the Salt Lake City stopover. Harry Alexander MacFadden, a member of the National Editorial Association of the United States, took a tour of the Middle West, West, Southwest, and Pacific Coast in 1905. His travel narrative, although originally published in the form of letters to the *Democratic Standard* at Hollidaysburg, Pennsylvania, was published as a best-selling book in 1906. The glowing account of his visit to Salt Lake City highlighted the qualities of the organ that attracted visitors:

The keys were gently touched by the master hand and sweetest sounds gently rose in a perfect and entrancing harmony. From selection to selection the performer passed with the greatest ease, carrying his hearers along in a bewilderment of delight. The artist made the great instrument fairly talk and sing, and when he used the ‘voce humana’ stops we could hear the beautiful voices blending so harmoniously and sweetly with the music of the other stops that we could scarcely believe all the sounds came from the organ and not from human throats.²⁶

Ed Hunt, a passenger agent for the Denver and Rio Grande line, visited on an excursion designed to give passenger agents the opportunity to experience the sights and

²⁶Harry Alexander MacFadden, *Rambles in the Far West* (Hollidaysburg: Standard Printing Press, 1906), 225.

sounds for themselves. He “spoke highly of the Tabernacle organ recitals, saying that they are the best advertising that Salt Lake and Utah can get, and that they are appreciated by tourists from all parts of the world.”²⁷ Figure 2.4 shows an advertisement for an excursion to Yellowstone with a stopover in Salt Lake City to hear the Tabernacle organ recital.

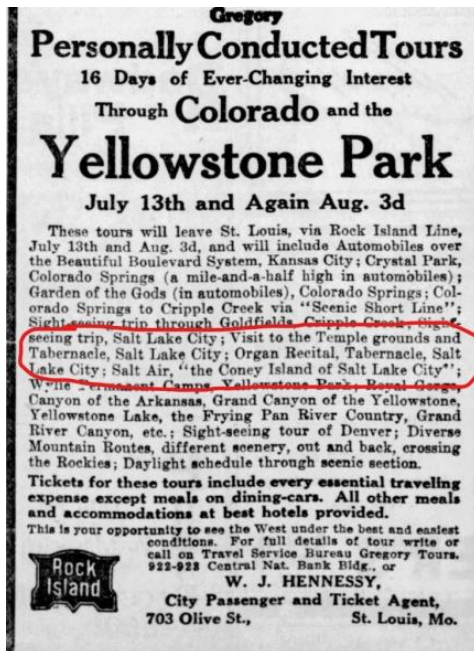


Figure 2.4. Advertisement for an excursion including an organ recital

Publicity encouraged visitors to make the organ a priority. Noted in an 1889 newspaper, a Union Pacific director met some excursionists in Ogden and began telling the group about the area. “A lady interrupted and said ‘I am more anxious to learn of the lake and the recital at the Tabernacle... The papers speak very highly of the big organ, and I am anxious to know whether it approaches ours or not.’”²⁸ In the 1903 Bureau of Information pamphlet *Utah and Her People*, three pages are devoted to the “grand organ”

²⁷The Salt Lake Herald-Republican, July 12, 1908.

²⁸The Salt Lake Herald, April 19, 1889.

while only two are given to the other major draw, Saltair Beach Resort on the Great Salt Lake. The claim is made that the organ is “in all probability the widest and most favorably known pipe organ in the world. It has been conceded by visiting musicians from all over that this is the finest instrument in America, if not in the world. There are larger organs in existence but none that equal this instrument, either in construction, variety or character of tonal quality.”²⁹ These claims had some substance, as the instrument was continually growing, in both size and reputation. We will explore the long history of the Tabernacle organ in Chapter 3.

Various groups and organizations frequently stopped in Salt Lake City on their way to conventions, exhibitions, expositions or even as part of a loop, taking in the beauties and sights of the West. Representatives of social clubs, such as the Elks or Knights of Columbus, often coordinated excursions to the west coast. Many organ recitals were held at all times of the day and night to cater to visitors, always accommodating the train schedules of important dignitaries. As the fame of the organ grew, more recitals were requested. This eventually led to the need to establish a regular schedule and the ultimate development of the daily organ recital program.

Travel literature promoting the Tabernacle was common, and the organ was usually a significant feature of this. A typical example is the 1917 publication sponsored by both the Church and the Denver & Rio Grande Railroad entitled *The Salt Lake Tabernacle and World-Famed Organ*. But was such promotion warranted on musical grounds? Was the organ worth hearing for its own sake? The answer to this would seem

²⁹*Utah and Her People: Information for Tourists*, 11.

to be a resounding yes, given the continuation of the daily organ recital series, drawing millions of listeners since its inception.

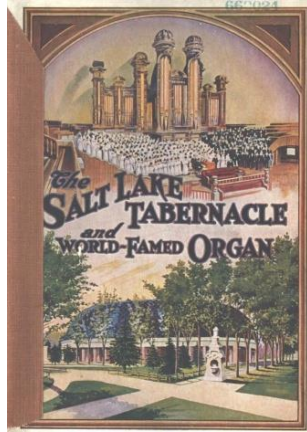


Figure 2.5. Cover of 1917 Booklet published by Bureau of Information, Salt Lake City and Denver & Rio Grande Railroad

Other cities in the West recognized the value of free organ recitals to the community both culturally and financially. In 1912, the Denver Board of Supervisors voted to erect a civic auditorium and install a large pipe organ in it. “The auditorium pipe organ means more tourists, more railroad traffic, more hotel patronage, more business along all [rail] lines in Denver. It means national and international advertising of superb character.”³⁰ The \$50,000 to fund the pipe organ came from a payment from the Union Pacific and Burlington railroads for the use of Market Street for tracks.³¹ Benefits were realized for the rail industry, promoters and the local community. Ultimately, however, Utah is the only western state where daily organ recitals have continued to attract and entertain tourists for well over a hundred years.

³⁰ *Deseret News*, June 8, 1912.

³¹ Fort Collins Express,

Present Day Experience

The value of the Tabernacle organ recitals for travelers continues to the present. Beginning in 1995 and until recently, a shuttle was run from the Salt Lake City airport every half hour from 9:00 a.m. to 7:00 p.m. during the summer months and from 9:00 a.m. to 2:00 p.m. October through April. As air passengers disembarked during a layover, they read signs saying “Waiting for a flight? See the sights!” This directed them to the waiting free shuttles with volunteer tour guides to show them Temple Square.³² Of particular interest to many visitors were the free daily organ recitals. Organ scholar Barbara Owen fondly recalls doing this herself several times. “It was one of those fun things we organists liked to do.”³³ This program was run by the Church in conjunction with the airlines serving the Salt Lake International Airport, the Salt Lake Area Chamber of Commerce and the Salt Lake Downtown Alliance. The tourist program from the early twentieth century was successfully adapted one hundred years later with equally compelling results for the daily organ recitals.

³²Lisa Schencker, “Shuttle Helps Travelers Take in Mormon Sights During Layovers,” *Salt Lake Tribune*, Oct 3, 2012.

³³Owen, Barbara, Email correspondence with the author, January 22, 2022.

CHAPTER 3

HISTORY OF THE SALT LAKE TABERNACLE ORGAN

Although travel boosters heavily promoted the Tabernacle organ, was it really worth seeing? It was estimated at the time of original construction to be the largest in the United States. It has enjoyed the honor of much fame and notoriety during its lifetime. In this chapter, the origin and reconstructions that led to its present state are discussed to better understand the exceptional qualities that made it a must-see experience for visitors.

Construction of the Tabernacle

On July 24, 1847, after weeks of arduous travel in wagons and on foot, pioneers entered the Salt Lake Valley under the direction of Brigham Young. They began work on a bowery of timbers and brush only five days later. A month after arriving in the valley, they organized a choir which became the famed Tabernacle Choir on Temple Square.³⁴ By 1852, a “Great Tabernacle” was built of adobe with a white pine-shingled roof. In addition to worship services, this building, later referred to as the Old Tabernacle, hosted many musical events and concerts. It was considered a “center for high-class music and attractions in the early days,” drawing people from all over the territory. The Deseret Musical Association was organized with the purpose of “diffusing throughout the territory a taste for the cultivation of music upon rational and scientific principles.”³⁵ A

³⁴John Longhurst, “The Salt Lake Mormon Tabernacle Choir,” *The American Organist* 22, no. 12 (1988).

³⁵Levi Edgar Young, *The Great Mormon Tabernacle with its World-Famed Organ and Choir* (Salt Lake City: Bureau of Information, 1917), 10-11.

notice for its first concert held on December 9, 1862, lists selections from Rossini's opera, *The Barber of Seville*, and Haydn's *Creation*.³⁶

By 1867, a much larger structure of 150 feet wide and 250 feet long with a 10,000-seating capacity was completed, replacing the adobe building. Henry Grow modified lattice trusses used in bridge construction to create elliptical arches that spanned the structure.³⁷ This created a unique elliptical dome shape supported by sandstone walls and buttresses.³⁸



Figure 3.1. Tabernacle from the outside circa 1892, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

The live acoustic properties of the building stemmed from the dome shape and the continuity of a seating gallery. Tourists sitting anywhere in the hall could even hear a pin drop during an acoustic demonstration. The terraced rostrum area in the front could be easily replaced by a large platform that allowed for the performance of symphony concerts, pageants, plays and other public performances.”³⁹

³⁶ibid, 12.

³⁷John Longhurst, *Magnum Opus* (Salt Lake City: Deseret Books, 2009), 14.

³⁸James E. Talmadge, *The House of the Lord* (Salt Lake City: Deseret Book Co, 1968), Appendix 2.

³⁹ibid.

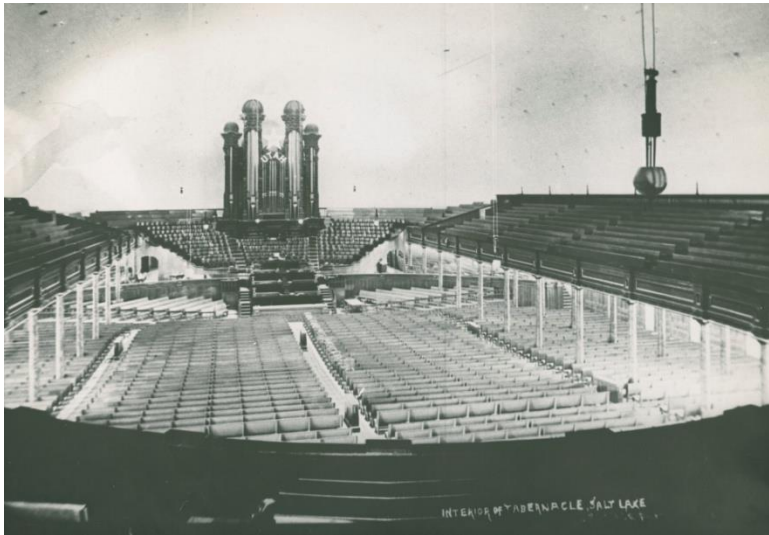


Figure 3.2. Inside of the Tabernacle from the rear gallery circa 1901, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

Joseph Ridges Organ

The first organ constructed for the new Tabernacle was built by Joseph Ridges (1827-1914), a carpenter and cabinetmaker who grew up near an organ factory in London and with an intense interest in organ building. In 1852, he and his wife set out for Australia to seek their fortune in gold. While there, he built his “first church organ.”⁴⁰ After joining the Church of Jesus Christ of Latter-Day Saints, he immigrated to the United States and brought the organ with him on the two-and-a-half month Pacific Ocean crossing. After wintering in Los Angeles, Ridges and the organ went by team and wagon into the Salt Lake Valley in 1857, where it was installed in the Old Tabernacle.⁴¹

⁴⁰Quoted in “Pioneer Organ builder’s Story,” *Deseret News*, February 16, 1901.

⁴¹*Ibid.*

When the new Tabernacle was proposed in 1861, Ridges was asked to build a large organ, a difficult task since the railway had not reached the area yet. Brigham Young told him: “that the Tabernacle must have a big organ which would be commensurate with the beauty and vastness of the building.”⁴² In 1863, when construction began on the new Tabernacle, Ridges traveled to Boston to acquire needed materials, particularly metal pipes. When he arrived on June 24, 1863, he met with one of Boston’s premier organ builders, William B. D. Simmons.

Although we do not have a record of a visit, it is probable that Ridges visited the Boston Music Hall organ then under construction. Its impressive casework undoubtedly influenced Ridges’ own design since the Tabernacle casework looks strikingly similar.



Figure 3.3. Boston Music Hall Organ circa 1870, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

By October 1866, the chassis arrived by wagon from Boston and the organ installation began. Although unfinished, the new Tabernacle was used for the Church’s

⁴²“Pioneer Organ Builder’s Story,” *Deseret News*, February 16, 1901.

General Conference, and the organ was played by sixteen-year-old Joseph Daynes, the newly appointed organist. Brigham Young must have felt the need to justify its unfinished condition during the conference:

Not over one-third of the pipes were up, and till the casing was built, they had thrown around it like a loose garment. It was now only about fifteen feet high, but when completed it would be forty feet high. Brother Ridges, and those who had labored with him, had done the best they could, and notwithstanding their diligence by early day, noon, and night, they had been unable to have it properly tuned. It was, however, in a condition to accompany the choir, and he [Brigham Young] was pleased with it.⁴³

To defray the costly expense of hauling in metal pipes without railroad access, the largest pipes of the organ were built with local pine and painted gold. The casework was also made of pine but grained to resemble oak, as were the pews. Niels Johnson, Shure Olsen, David Anderson, William Pinney and John Sandberg assisted in Ridges' work.⁴⁴

Construction of the organ continued throughout the next decade. Niels Johnson and Shure Olsen, both Scandinavian immigrants, continued to work on the Tabernacle organ with Ridges, who eventually became involved in other projects in the area. In 1883, Niels Johnson was commissioned to enlarge the Tabernacle organ. By this time, rail freight was available and metal pipes and other organ parts were more easily purchased from the east. The organ was expanded from two manuals to four, the tracker action was assisted by a Barker pneumatic lever, and its stop list grew.⁴⁵ After the renovations were completed in 1885, the *Deseret News* reported:

⁴³*Journal History of the Church.1830-2008*, Historical Department, The Church of Jesus Christ of Latter-day Saints, Salt Lake City, UT, October 6, 1867.

⁴⁴Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 11.

⁴⁵*Ibid*, 12.

Organ building has made immense progress during the last few years, and Mr. Johnson has introduced many of the best modern improvements. The interior of the organ is so arranged that all parts of the mechanism are easy of access. The pneumatic lever is applied to the great organ and its couplers rendering the touch---even with all the couplers on---as light as that of a piano.

Another improvement is the putting of a solo organ with six stops. This, together with the addition of other stops to the great, swell, choir and pedal organs makes an addition of about 1300 new pipes. The organ has now four manuals and a pedal, the number of stops is 57, the total number of pipes is 2,648. The wind is supplied to the organ by three large bellows, which are operated by two hydraulic motors.⁴⁶

The article claimed that the organ was then “one of the best instruments in the world, besides being equal in architectural design and beauty of finish to any organ in the United States.”⁴⁷ Another newspaper reporter proudly claimed the organ “in its now completed form...is justly an object of pride to every Latter-day Saint.”⁴⁸

By 1891, however, further additional changes were contemplated. The console would be moved so the organist could face the choir gallery and see the conductor “without wringing his neck.” It was boasted that the upgrades “would make it one of the grandest, if not the mightiest, instruments in the world.”⁴⁹ However, those changes did not occur yet and in 1896, Joseph Dayne again requested additional improvements to the organ. He told a representative of Farrand & Votey Organ Company “that in the early days the organ was superior in action to any in the country and had a perfect tone. The wear of years has caused the need of changes, and his idea is to improve the action and increase the tone.” The newspaper reported that: “Prof. Daynes is enthusiastic over the

⁴⁶*Deseret News*, October 3, 1885.

⁴⁷*Deseret News*, October 3, 1885.

⁴⁸*Deseret News*, October 7, 1885.

⁴⁹*The Salt Lake Tribune*, February 23, 1891.

talked-of improvements and says that with them the organ can keep its reputation of being the best, as well as the largest, in the west.”⁵⁰

Kimball Renovation

Soon after his appointment as Tabernacle organist October 1, 1900, John J. McClellan pushed for a major rebuild of the organ.⁵¹ Due to the growing fame of the organ, Church authorities were now willing to fund the renovation. A contract was signed with the Chicago firm of W.W. Kimball on December 31, 1900. The new parts including windchests, action, console, framework and more, arrived via railroad in April 1901.⁵²

Over 1000 new pipes were added as well as a new console and action. Only a few sets of the original pipes remained, creating a different tonal emphasis. The “Kimball Duplex Pneumatic Action,” allowed for a detached console located by the conductor’s podium.⁵³ Tabernacle Choir director Evan Stephens complained that the new organ might overpower the choir. It was finally agreed they would work for a balance of choir and organ so that all hearing it would be “satisfied with the Tabernacle organ, and its fame will be increased instead of diminished by the work upon it which has been so long in contemplation.”⁵⁴ Indeed, its fame continued to grow.

⁵⁰*The Salt Lake Tribune*, February 25, 1891.

⁵¹*Journal History of the Church.1830-2008*, Historical Department, The Church of Jesus Christ of Latter-day Saints, Salt Lake City, UT (December 31, 1900).

⁵²*The Salt Lake Tribune*, February 03, 1901.

⁵³Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 18.

⁵⁴“The Tabernacle Organ,” *Deseret News*, April 20, 1901.

The first public hearing of the organ came on May 4, 1901, at 11:00 a.m. in a recital presented by George W. Walter, notable organist from the Ascension Church in Washington D.C. He performed the following selections:

Overture, "Maritana"	Wallace
Vision in a Dream	Lumbye
"Lord, God of Abraham" from Elijah	Mendelssohn (vocal solo)
Mosaic Tannhäuser	Wagner
Star-Spangled Banner (variations)	Walter ⁵⁵

A special recital was also presented on April 17, 1901, for representatives of the Kimball Company who were "charmed" by the instrument. An account of the recital gives us an idea of the value of the new tonal palette:

The organist showed off last night, to marked advantage, the solo and ensemble effects of the finer stops of the mighty instrument, particularly in the stringed effects. These were produced with contra violone, 16 feet, and viola da gamba, 8', in the solo organ' the gamba and the dulciana in the great organ, the salicional and aeoline in the swell, and the dulce in the choir organ. Then there was the vox humana and eight-flute stops, the saxophone, clarionet, orchestral oboe and orchestral piccolo stops, used with wonderful results in solo and ensemble.⁵⁶

The completion of the project allowed the recital series to resume on June 1, 1901.⁵⁷ At first, these recitals were primarily performed by McClellan, but he was later joined by the appointed assistant organists Edward Kimball and Tracy Cannon.

⁵⁵"The New Organ," *Deseret News*, May 03, 1901.

⁵⁶*The Salt Lake Tribune*, April 17, 1901.

⁵⁷*The Salt Lake Herald*, June 01, 1901.



Figure 3.4. Tabernacle organ circa 1901, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

With heavy use taking its toll and new technology becoming available, McClellan started looking for improvements again in 1913. His study in Europe and the opportunity to play notable organs in the East sparked his interest. Comparing the organ he regularly played to other instruments, he reported:

Twelve years ago, the Tabernacle organ was the most modern and remarkable (not largest) organ in the world. It was then the ‘last word in organ building to date’ as the superb instrument organist, Dr. George W. Walter.... remarked.

But in the past twelve years the art of organ building in America and in Europe probably has progressed more than in all the 1900 years gone before. Pretty bold statement, you say? Yes, and it can easily be proven.

The modern organs all possess echo organs...and they have chimes, glockenspiels, tympani, harp, drums, etc. and dozens of different lists of all the solid colors we are so fond of.

The organ in Wanamaker’s store in Philadelphia, if turned loose in the Tabernacle, would frighten our beautiful mild toned organ to death; it would completely cover it up from every viewpoint.

The organ in the Kaiser's church is fully three times as sonorous and nobly powerful as is our big organ in the Tabernacle.⁵⁸

However, he softened his complaint by saying, "I far prefer our Tabernacle organ tonally to any I have played anywhere, but I find many wonderful effects and features in these modern organs unknown to our local instruments."⁵⁹

Austin Renovation

Even though Kimball still proudly proclaimed in 1912 that the Tabernacle organ was "up to the present standard of organ building" and heard by "tourists from all parts of the world,"⁶⁰ upgrades again became necessary due to extensive use for recitals, concerts and meetings. On March 18, 1915, a contract was signed with the Austin Organ Company.⁶¹ McClellan reported that "the mechanical part of the grand old instrument is worn out.... The original pipes are as true and perfect as ever and will last longer than we will. It is apparent that only a rebuilding of the entire mechanical part of the instrument will put it in condition for service."⁶² A rebuild would also allow the inclusion of the latest advances in organ building. McClellan claimed: "When we have finished the rebuilding of our organ, I am satisfied that none but the best and most modern devices will be employed to secure the desired effect. The business of organ building has made great

⁵⁸*The Salt Lake Telegram*, February 5, 1913.

⁵⁹*The Salt Lake Herald-Republican*, Mar 9, 1913.

⁶⁰Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 22.

⁶¹Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 25.

⁶²*The Salt Lake Tribune*, March 17, 1915.

strides within the past ten years, and today certain fine effects can be secured in tones and pipes that we could not get even five years ago.”⁶³

Owen posits that Austin used “more than half of the stops from the Kimball organ in the new instrument” and that 25% of the pipes were from the original Ridges organ. In a letter to the Austin firm, the organists requested that the “delicious ‘Lieblich Gedeckt’ 16’, which is one of the original pipes built-in 1860 by our revered Joseph Ridges, the Father of the organ” be used in the new organ. “It seems to us that the choir needs this character of stop.”⁶⁴ Owen posits “The stop in question was presumably the old 8’ Lieblich Gedeckt of Ridges’ 1869 Choir division, renamed Gross Gedeckt by Kimball.”⁶⁵ The organists requested that the Vox Humana installed by Kimball should also remain as it was the “best voiced stop” they had ever heard. This stop was also frequently referred to in the glowing tales of recital listeners. In a testament to the luminaries who had heard the instrument, it was claimed that “Paderewski, Schumann-Heink, Patti, Eames, Nordica, Damrosch, Leoncavallo, Hegner, and others have told the organist that the Vox Humana is the greatest they have ever heard and this opinion is the generally accepted standing of the famous stop.”⁶⁶

After a temporary organ was put in place,⁶⁷ a private recital was given for the Church Presidency on May 12, 1915. The organ was then ready for the 1915 tourist

⁶³Ibid.

⁶⁴Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 27.

⁶⁵Ibid.

⁶⁶Ibid.

⁶⁷*The Salt Lake Telegram*, May 5, 1915.

season recitals.⁶⁸ That fall, after the October Church General Conference that ended the recital season, work began in earnest on the renovation. New wings, designed to blend with the original casework, were added to house the new pipes and windchests. A detached console was connected by a cable and could be moved to different locations. With its new tonal focus as an orchestral instrument, strings, string celestas, and other orchestral stops were added to many divisions and mixtures were removed. McClellan was enthusiastically involved in the renovation as shown in this account:

Prof. John J. McClelland [sic], organist at the Tabernacle, devotes all the time he can spare from other engagements, to watch the development of the Tabernacle organ into an instrument double its former singing capacity. Employees of the Austin Organ company have material scattered all over the big auditorium that is being assembled in the new organ, and it is on this account that the Tabernacle choir's Melba concert will have to be given in the Assembly Hall. Mr. McClellan will see every one of the 9000 pipes put into the organ so that he will have a "personal acquaintance" with every voice and know where to locate it if need be, for an organist must know every detail of his instrument as thoroughly as a violinist must know every fiber of his violin.⁶⁹



Figure 3.5. Tabernacle organ after additions, circa 1917, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

⁶⁸*The Salt Lake Herald-Republican*, May 13, 1915.

⁶⁹*The Salt Lake Herald-Republican*, January 2, 1916.

The new organ was ready for its first public performance on May 12, 1916. Along with several vocal pieces, John J. McClellan included two transcriptions: MacDowell's "To a Wild Rose" and a selection from Mascagni's opera *Cavalleria Rusticana*. Also included were some of the frequently performed recital works: Liszt's "Prelude and Fugue on B-A-C-H," Bach's "Toccatina and Fugue in D minor" and an intermezzo by Callaerts. Also played was an improvisation on the popular tune, "Annie Laurie."⁷⁰

The *Deseret News* noted that the "instrument now possesses possibilities of quality and beauty of tone not before obtainable," and that "everything is of real organ character approved by organ experts and artists."⁷¹ Upon inspection of the organ, John Spencer Camp, treasurer of the Austin Organ Company wrote: "I consider the new and enlarged Tabernacle organ the best and most satisfactory organ we have yet constructed, in fact, the very best instrument among the numerous big ones that we have installed during the last five years."⁷² On his way to Lake Tahoe, well-known New York organist Dr. William C. Carl stopped by Salt Lake City and heard McClellan's recital on Saturday, August 3, 1916. He commented on the alterations and the great difference they made to the sound of the organ, which he had heard during a visit the previous year:

The alterations and additions which you recently completed on the organ in the Tabernacle in Salt Lake, and which I visited last week, have absolutely transformed the instrument and made it one of the world's master organs. Having been there a year ago, I did not think the contemplated changes would make such a radical difference in the general effectiveness. Each department of the organ presents a surprise. The unusual voicing and perfect acoustics of the Tabernacle

⁷⁰Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 28.

⁷¹*Deseret News*, September 10, 1926.

⁷²*The Salt Lake Tribune*, July 19, 1916.

enable the performer to produce effects which are well-nigh marvelous. It is a great achievement and well worth the trip across the continent to hear.⁷³

Later updates

Over the following decades, the organ continued to be heavily used for daily recitals, Tabernacle choir performances and broadcasts, conferences, and other events. By 1937 it was again in need of work. Austin installed a new console and relays and replaced the chest pneumatics as well as making tonal changes three years later.⁷⁴ G. Donald Harrison, Tonal Director for the Aeolian-Skinner company, performed the next renovation. When completed in 1948, only a few of the stops from the Austin organ were retained.⁷⁵ This instrument became known as G. Donald Harrison's finest example of American eclectic organ building.

After this rebuild, the organ's reputation grew even more. When famed French organist Marcel Dupré heard Frank Asper's noon recital in January 1949, he asked to play the organ afterward. Having given recitals on the Austin organ in the Tabernacle in 1919 and 1921, Dupré praised the new organ saying, "The instrument is glorious, and it is in perfect balance."⁷⁶ A month later, E. Power Biggs was sponsored by the Utah Chapter of the American Guild of Organists to play a recital on the Tabernacle organ. He expressed that it was "an artistic as well as a mechanical masterpiece."⁷⁷ He considered

⁷³*The Salt Lake Tribune*, August 20, 1916.

⁷⁴Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 30.

⁷⁵*Ibid*, 43.

⁷⁶*Church News*, January 19, 1949.

⁷⁷*Deseret News*, February 27, 1949.

the instrument “the high point of his concert tour.”⁷⁸ Of Harrison’s tonal balance, he said, “Everything needed to play the works of the classic masters as well as the compositions of the modern composers with their delicate shades of tone color is there, perfectly balanced.”⁷⁹

The organ’s continued use through the decades brought the need once again for renovation. In 1988, the Schoenstein company regulated pipework, installed seventeen new ranks of pipes, and rebuilt the console while maintaining its superior tonal qualities.⁸⁰ Jack Bethards, President and Tonal Director of Schoenstein wrote: “Many regard it as one of Harrison’s greatest achievements and the quintessential example of the American Classic tonal style. It is extremely versatile, successful both in accompanying and solo roles, has a wide dynamic and tonal range, and is convincing in the performance of a wide range of repertoire.”⁸¹

This versatility was crucial in permitting the performance of a wide range of music on the Tabernacle organ. Its vast tonal resources⁸² attracted and intrigued travelers to Salt Lake City; their reports led to the fame of the instrument, luring more to come hear the organ. However, it took more than a fine instrument to build a flourishing recital series. Chapter 4 examines the role of the organists who played the recitals.

⁷⁸Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 42.

⁷⁹*Deseret News*, February 27, 1949.

⁸⁰Barbara Owen, *The Mormon Tabernacle Organ: An American Classic*, 43.

⁸¹John Longhurst, *Magnum Opus*, 37.

⁸²For a complete list of specifications for each organ, refer to Barbara Owen’s book, *The Mormon Tabernacle Organ: An American Classic* and the Organ Historical Society’s Pipe Organ Database at www.organhistoricalsociety.org/historic-organs/pipe-organ-database.

CHAPTER 4

TABERNACLE ORGANISTS

The organists that played the Tabernacle organ from 1867 to 1920 fostered the development of the daily recital series. As railroad tourism increased during the late nineteenth century, Joseph Daynes, appointed Tabernacle organist, gave most of the recitals. With the responsibility of performing any time of the day or night upon request adversely affecting his ability to provide for his family, he pushed for the institution of a regular schedule. From Church correspondence and newspaper records, it appears that this might have been accomplished to a point. John McClellan, the next appointed organist, was highly influential in establishing a schedule for the recitals during the tourist season, which eventually led to the formation of the daily recital series. In 1909, Edward Kimball and Tracy Cannon were called to serve as assistant organists and shared the daily recital responsibilities with McClellan.

1867-1900

Joseph J. Daynes (1851-1920) was the first Tabernacle organist, called at the age of sixteen to play the unfinished organ for the Church's General Conference in October 1867.⁸³ In 1879 to early 1880 he spent time in New York studying music with Sebastian Bach Mills, George W. Morgan, and George Warren. Henry Evan Giles (1859-1938) took his place while Daynes was away. Giles, who also performed routine maintenance on both the "pioneer organ" and then the Kimball organ, later served as assistant organist 1901 – 1908.⁸⁴

⁸³John Longhurst, "Joseph J. Daynes," unpublished, in the possession of the author, March 7, 2019.

⁸⁴John Longhurst, "Henry Evans Giles," unpublished, in the possession of the author, March 7, 2019.

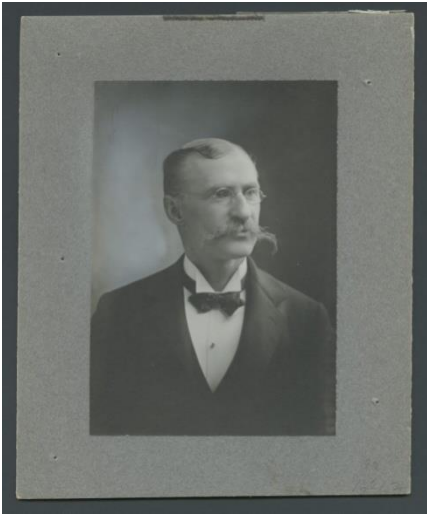


Figure 4.1. Portrait of Joseph Daynes circa 1890, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

Daynes served as appointed Tabernacle organist for thirty-three years, after which he retired to run the music business his father had started. During his tenure, he accompanied the Tabernacle choir for concerts and tours, maintained the organ, taught a music school and trained potential assistants. His organ students regularly performed in recitals on the Tabernacle organ.⁸⁵ Students Kate Romney and Edna Coray played the semiweekly Tabernacle organ recitals while he was touring with the Tabernacle Choir at the World's Columbian Exposition in Chicago and in the *Eisteddfod* festival.⁸⁶

In the early days, assistants were also required to pump the bellows. A charming story is told of how Daynes handled a recital disruption:

[Joseph J. Daynes] was chosen as organist when the famous organ was first installed, an organ that at first required four men to pump the bellows. When he announced he would play *Tannhäuser* as an encore at one of his recitals, he found the organ without air. Going to the rear of the organ to discover the problem, he found the four pumpers sitting down, refusing to work the bellows until they received some of the credit that Daynes

⁸⁵*The Salt Lake Herald-Republican*, May 25, 1894.

⁸⁶ John Longhurst, "Edna Coray," unpublished, in the possession of the author, March 7, 2019.

appeared to receive alone. Returning to the organ, Daynes had the four assistants named, one by one. The recital then continued.⁸⁷

At Daynes' funeral in 1920, Evan Stephens, former director of the Tabernacle Choir, eulogized his work: "He was without doubt one of the greatest organists of his time. In my experience I never heard his equal as an accompanist for the choir and soloists...I hold him as ranking among the greatest musicians anywhere."⁸⁸ Daynes deserves much credit for establishing a regular schedule of free organ recitals at the Tabernacle. His role in developing the recitals is discussed in Chapter 5.

Thomas Radcliffe (1835-1906) periodically gave recitals at the Tabernacle. According to his obituary, he was one of the "best-known musicians in the west" and had "officiated on the great organs in St. George's Hall in Liverpool, St. Paul's Cathedral in London, Westminster Abbey, and in other noted churches."⁸⁹ Radcliffe served as organist at First Congregational Church in Salt Lake City and often gave recitals at both St. Mark's Episcopal Church in Salt Lake and on the Tabernacle organ. He also shared organist duties with Daynes on the 1893 Tabernacle Choir tour to the Columbian Exposition in Chicago.⁹⁰

1900 – 1924

John Jasper McClellan (1874-1925) showed his predilection for music at a very young age. He was a graduate of the University of Michigan School of Music, studying

⁸⁷George W. Givens, *500 More Little-Known Facts in Mormon History* (Springville, UT: Bonneville Books, 2004), 232.

⁸⁸*Deseret News*, March 5, 1955.

⁸⁹*Deseret Evening News*, January 6, 1906.

⁹⁰John Longhurst, "Thomas Radcliffe," unpublished, in the possession of the author, March 7, 2019.

with Alberto Jonás before studying in 1899-1900 in Germany with Ernest Jedliczka. Upon his return to the United States, he was appointed Tabernacle organist after Daynes retired on October 1, 1900. McClellan quickly pushed for the development of the free public recital program. He performed extensively on the Tabernacle organ and appeared in concerts throughout the United States. He was a special guest recitalist at expositions in San Diego and San Francisco. It was reported that one of the Spreckels brothers “complimented McClellan by saying that it was upon hearing him play at the Tabernacle in Salt Lake City that he had the idea to donate funds to build the large outdoor organ” in Balboa Park that was used in the San Diego Panama-California Exposition and is still used for weekly recitals today.⁹¹



Figure 4.2. John J. McClellan postcard, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

McClellan played both regularly scheduled and special Tabernacle organ recitals to accommodate rail travelers’ schedules. It was estimated that by the year 1920 he had

⁹¹ John Longhurst, “John J. McClellan,” unpublished, in the possession of the author, March 7, 2019, quoting *The Juvenile Instructor*, October 1915, 645.

played 4,000 regular and special recitals in addition to 200 outside the state.⁹² In 1923, on the evening he was scheduled to perform on the San Francisco World's Fair organ, he suffered a stroke and had to cancel his tour. After a year's recuperation, he was able to return to Salt Lake City and fulfill some of his duties as Tabernacle organist. He died in 1925 of a "cerebral hemorrhage."⁹³ McClellan's role in developing the free daily organ recital series is covered extensively in Chapter 5. Tracy Cannon reminisced about his colleague: "My association with John J. McClellan was a treasured experience. He was a very wonderful and uniquely gifted organist. His sense of tone color was marvelous. I have never heard his equal in bringing out of the organ such tone beauty."⁹⁴

Tracy Young Cannon (1879-1961) served as assistant organist in 1905 and again from 1909-1924, then as organist from 1924-1930. He studied music at the University of Michigan with Alberto Jonás. Although unpaid in his assistant organist position, he realized its benefits:

It has put my name before the public very much and has given me such pleasure besides, as the Tabernacle organ is such a glorious instrument. I have given a number of public recitals when McClellan has been away and have accompanied the choir a few times besides giving a number of private recitals to railroad people, etc.⁹⁵

Cannon studied in Berlin, Germany and then in Paris with Alexandre Guilmant and Albert Roussel. Upon his return to Utah, he began teaching at the L.D.S. School of Music (later renamed the McCune School of Music) and became its director in 1925. He

⁹²ibid.

⁹³ibid.

⁹⁴Mark Ballstaedt, *A Song of the Heart: The Story of Tracy Y. Cannon* (Salt Lake City: Heirloom Press, 2000), 20.

⁹⁵ibid, 98-99.

was again called as assistant organist in 1909, this time with pay. After McClellan's stroke while on tour in California in 1923, Cannon and Kimball covered for nearly a year during McClellan's recuperation. During the October 1924 General Conference, Alexander Schreiner, Frank Asper, Edward Kimball, and Tracy Cannon were called to join McClellan as organists (none as assistants).⁹⁶

We get a sense of Cannon's duties as Tabernacle organist in 1929:

As Tabernacle organist, I spend three hours practicing daily in preparation. I also play the organ for two regular and various special Tabernacle organ recitals each week. Additionally, I play for one regular and other special Tabernacle Choir practices each week. I also perform one national broadcast each week and perform at the weekly Sunday services at [the] Tabernacle. My responsibilities with the KSL Radio Sunday evening broadcast include a rehearsal each week and a performance on Sunday evening at the station. I also select the music to be used on the program.⁹⁷

He also served as Chairman of the Church General Music Committee and as Director of the McCune School of Music and Art.⁹⁸

Edward P. Kimball (1882-1937) served as assistant Tabernacle organist from 1905-1924 and Tabernacle organist from 1924-1937. For many years he played twice a week for the regularly scheduled daily organ recitals. Kimball made the first recording of the Tabernacle organ with Sullivan's "The Lost Chord."⁹⁹ On July 15, 1929, he accompanied the first nationwide network radio broadcast of the Tabernacle Choir. He also performed three organ solos: the first movement of "Sonata in B-flat minor" by

⁹⁶John Longhurst, "Tracy Cannon," unpublished, in the possession of the author, March 7, 2019.

⁹⁷Mark Ballstaedt, *A Song of the Heart*, 132-133.

⁹⁸John Longhurst, "Edward P. Kimball," unpublished, in the possession of the author, March 7, 2019.

⁹⁹*Evening Star* (Washington DC), November 26, 1933.

Ludwig Boslet, the “Pilgrim’s Chorus” from Wagner’s *Tannhäuser*, and an improvisation on an “Old Melody.”¹⁰⁰



Figure 4.3. Edward Kimball at Tabernacle organ, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

Taking a leave of absence from his Tabernacle position, Kimball studied in Germany with Alberto Jonás and Walter Fischer, with additional study in Paris. On his return to Salt Lake City, he studied with R. Huntington Woodman, a former student of Dudley Buck and César Franck. Cannon and McClellan played all the daily recitals during his absence. When Kimball resumed his duties at the Tabernacle, his repertoire reflected his European studies; he played more of Bach’s works as well. Kimball’s obituary lauds his musical impact by asserting that he “made a substantial contribution to the culture of Utah and added to its fame. His broadcasts from the L.D.S. Tabernacle reached into far corners of the world and his musicianship won him and his native city renown.”¹⁰¹

¹⁰⁰John Longhurst, “Edward P. Kimball.”

¹⁰¹*Salt Lake Telegram*, March 16, 1937.

Although both Cannon and Kimball served as assistant organists during this time, they performed extensively, usually at least two regularly scheduled organ recitals per week along with accompanying the choir, playing for services and giving specially scheduled recitals. In a letter McClellan sent to the President of the Church March 31, 1911, he asked that Kimball and Cannon be sustained “in their positions at the Tabernacle as ‘associate organists’ rather than ‘assistant organists.’” McClellan wrote: “We are all three as ‘boys together’ and very happy and united in our work and I ask that you make this change in their titles if you deem it wise to do so.” He then asked that Moroni Gillespie, “one of our real, young musical geniuses upon the organ,” be added to the roster of organists at the Tabernacle with the title of ‘Assistant Organist.’¹⁰² Due to Kimball’s duties at the Orpheum Theater and Cannon’s at the Congregational Church McClellan felt the need to have another assistant at times. “Although Gillespie wouldn’t receive a salary, the experience would be valuable to him. The change in title didn’t occur, however. A handwritten note at the top of the letter indicates that “Mc phoned saying the proposed assoc. organists strenuously objected to Gillespie’s becoming equal with them. So nothing more done about this.”¹⁰³ Gillespie served as assistant organist in 1911 until his untimely death from typhoid fever that year. He was noted by McClellan as being an extremely talented pupil, winning first prize as an organ soloist in the Fourth Grand National Eisteddfod in 1908.¹⁰⁴

¹⁰²*First Presidency Administrative Files, 1878-1918*, Church History Library, the Church of Jesus Christ of Latter-day Saints.

¹⁰³*Ibid.*

¹⁰⁴John Longhurst, “Moroni Gillespie,” unpublished, in the possession of the author, March 25, 2019.

In 1924, Alexander Schreiner (1901-1987) and Frank W. Asper (1892-1973) were appointed Tabernacle organists. Schreiner served until 1977 and Asper until 1965. These men benefited from the enhanced organ after its rebuild by the Aeolian-Skinner company in 1948. Along with all the later Tabernacle organists,¹⁰⁵ they built on the strong foundation of Daynes and McClellan, continuing to delight guests on Temple Square.

¹⁰⁵For a complete listing of all Tabernacle organists to date and their biographical information, see <https://www.theTabernaclechoir.org/about/organs/historical-list-of-Tabernacle-organists.html>.

CHAPTER 5

DEVELOPMENT OF THE FREE DAILY ORGAN RECITALS

The history of organ recitals, and more particularly organ recital series, helps to put the development of the Salt Lake Tabernacle recital series into perspective. Solo organ recitals were relatively unknown before the mid-nineteenth century.¹⁰⁶ As organs grew larger and offered more possibilities for executing solo repertoire, organists found ways to demonstrate these features, attracting wider audiences. By the turn of the twentieth century, this interest led to the cultivation of solo organ recitals.

Since its reintroduction to western Europe in the eighth century, the organ has been primarily associated with liturgical music, although the instrument was sometimes used for secular events. From the sixteenth through eighteenth centuries, non-liturgical organ works were performed to celebrate royal weddings and festivals. The most important forerunner to our modern concept of an organ recital series are the daily recitals performed by Amsterdam organist Jan Pieterszoon Sweelinck from about 1587, when Amsterdam converted to Calvinism, until his death in 1621. Since the Calvinists in charge of the local churches did not allow the use of the organ during services, Sweelinck played daily recitals for the merchants of Amsterdam featuring the opulent organs of the Oude Kerk.¹⁰⁷ He had no liturgical duties, but nonetheless became so famous for his organ playing that several Hanseatic cities paid for their church organists to study with him.

¹⁰⁶Owen, Barbara, "The Maturation of the Secular Organ Recital in America's Gilded Age," *Nineteenth-Century Music Review* 12, no. 1 (2015): 95.

¹⁰⁷Dirksen, Pieter, *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance and Influence* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997).

Sweelinck's situation was extremely atypical for organists in his own time, yet the renown of his organ recitals was a harbinger of the interest stimulated centuries later in performance halls with large organs. The impressive instruments and venues of the Industrial Age were proudly displayed by sacred and secular institutions, and performers rose to the challenge with professionalism and virtuosity. The solo organ recital became a musical attraction.¹⁰⁸

History of Organ Recitals in the United States

Before the mid-nineteenth century, organs in concerts were generally used to accompany instrumental and vocal soloists and ensembles. Few concerts included solo organ works; one such recital was given in Boston on January 24, 1798, including three organists performing solo works in addition to several vocal and instrumental performers.¹⁰⁹ A rare example of an organ recital series was held in 1799 at Bowen's Columbian Museum.¹¹⁰

By 1840, George Whiting indicated that "such a thing as performing a piece alone on the organ had hardly been heard of. The organist of that day made all his reputation as an accompanist."¹¹¹ During the mid-nineteenth century, some inaugurations of larger organs were noted as solo concerts, but most still incorporated vocal or instrumental works with organ accompaniment. Following European trends, mid-nineteenth century America witnessed an increase of large secular performance halls with impressive organs

¹⁰⁸Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 39-47.

¹⁰⁹Oscar George Sonneck and William Treat Upton, *A Bibliography of Early Secular American Music, 18th Century*, (New York: Da Capo Press, 1964), 308.

¹¹⁰*Ibid.*

¹¹¹Whiting "Reminiscences," *The Organ* (August 1892), 77.

in both large and small cities.¹¹² American organists studied in Europe to develop performance skills, and organ builders learned to build mighty instruments to captivate the public while performers developed the virtuosity to play them. As the demand for solo performance increased, organ recital series were established.

The auspicious inaugural concert in 1862 on the Walcker organ in Boston Music Hall launched a weekly series of organ recitals that continued until the organ was moved twenty years later. There were noon recitals called “noonings” on Wednesdays and Saturdays and evening recitals on Wednesdays, Saturdays and Sundays. These were increased to daily performances starting in 1868 but soon decreased to four a week. An admission fee was charged, averaging 50 cents.¹¹³

Eugene Thayer performed a series of free organ recitals starting in 1869 at the Hollis Street Church in Boston. He considered it “an organist’s right and duty to perform free recitals in churches for the education and spiritual benefit of the public at large.” He strongly encouraged his students, many of whom performed with him on his recitals, to establish their own free concert series.¹¹⁴ In 1875, a former student, George Chadwick, did just that. He produced a set of six free organ recitals at Second Baptist Church in Lawrence, Massachusetts. These recitals featured improvisations, transcriptions, and original compositions as well as works by Bach, Mendelssohn, Schumann, Gounod and

¹¹²Barbara Owen, “The Maturation of the Secular Organ Recital,” 101.

¹¹³Howard Norman Bakken, “The Development of Organ Playing in Boston,” p. 60. His record is from the *Boston Music Hall Organ Program Collection* in the Boston Public Library.

¹¹⁴Andrew Emerson Unsworth, “Organ Pedagogy and Performance Practice in Boston, 1850-1900” (DMA dissertation, Duke University, 2001). 52.

Fauré.¹¹⁵ In 1875, a series of weekly organ recitals, or “Grand Organ concerts,” was established on the E. & G. G. Hook organ in the Plymouth Church, Brooklyn, New York.¹¹⁶

The 1870’s brought prosperity to the United States as cities continued to grow and industries flourished due to ingenuity, industry and entrepreneurship. The public had more money and time for travel and enjoying cultural events. Industrial exhibitions were fostered to display industrial prowess and innovations such as the large organ built by Murray M. Harris for the 1904 St. Louis World’s Fair. Recitals were given daily on this instrument by notable organists including Horatio Parker, Clarence Dickenson, Clarence Eddy, Wilhelm Middelschulte, and Salt Lake Tabernacle organist John McClellan.¹¹⁷

Later, the organ was purchased by John Wanamaker and incorporated into his Philadelphia retail store where daily recitals have been performed since 1911.

Wanamaker’s New York store also had a daily recital series that ran continuously from 1906 to 1954.

Another example of an exposition organ spawning a series of regular organ recitals is the one built for the Panama-California Exposition in San Diego in 1915. John D. Spreckels donated the instrument for the outdoor pavilion designed especially for it in Balboa Park, and daily recitals were held for the duration of the Exposition. Since 1917, a civic organist has been hired to give weekly organ recitals, which have continued off and

¹¹⁵Bill F. Faucett, *George Whitefield Chadwick: The Life and Music of the Pride of New England* (Boston: Northeastern University Press, 2012), 39.

¹¹⁶“The New Organ for Plymouth Church,” *New York Times*, November 17, 1865.

¹¹⁷Ray Biswanger, *Music in the Marketplace: The Story of Philadelphia’s Historic Wanamaker Organ* (Bryn Mawr: The Friends of the Wanamaker, 1996) 27.

on until the present. It is striking that the regular organ recital series at the Tabernacle in Salt Lake City was begun even earlier than these examples.

History of the Salt Lake Tabernacle Daily Organ Recitals

Pre-1900

As the Tabernacle organ in Salt Lake City became a focal point of cultural interest for rail travelers who reveled in its beautiful case design and sonorous variety, requests for hearing the instrument increased. After its first renovation in 1885, *Deseret News* reported of the Tabernacle organ that “This magnificent gem of artistic skill and grand combination of musical harmony and power is one of the chief objects of interest to the visiting tourist.”¹¹⁸ Yet even in the decade before this renovation, it was a tourist highlight. One report is of Philadelphia city council members and heads of municipal departments visiting the organ in 1873. They were met at the Ogden station by local dignitaries and taken to Temple Square where the “organ was played for their entertainment.”¹¹⁹ Other reports indicate it was commonly visited and heard by the 1880s.

In 1875, Charles Thomas was appointed by Brigham Young to act as custodian of the Salt Lake Tabernacle. His duties included showing tourists around the grounds of the Temple Block and the interior of the Tabernacle, even frequently playing a few hymns for them. He served as the first official tour guide in what later became the Bureau of Information in 1902. He often arranged with Daynes to perform recitals on the organ. Thomas’ guest book lists many of the prominent visitors during his tenure including General Philip Sheridan (1875), President Ulysses S. Grant (1875), Horatio Alger, Jr.

¹¹⁸*Deseret News*, October 3, 1885.

¹¹⁹*Deseret News*, August 7, 1873.

(1877), President Rutherford Hayes (1880), John Wanamaker (1891), and John Philip Sousa (1896). From 1902 on, many volunteers serving with the newly formed Bureau of Information showed visitors around the Temple Block and Tabernacle.¹²⁰

During the late nineteenth century, recitals were often given on request for visitors. In 1886, Dr. Eben Tourjée, Dean of the New England Conservatory College of Music, along with several other professors, visited the Tabernacle. Radcliffe and Daynes both demonstrated the organ and let the professors try it out while workers on the nearby temple stopped and listened.¹²¹ The visitors were “enthusiastic in their praises of the acoustics of the Tabernacle, and they stated that the organ was, if anything, more powerful than their own great instrument at home.” The following pieces were played in the impromptu recital:

March from Magic Flute	Mozart	Daynes
Andante in G	Batiste	Daynes
Fugue in G minor	Bach	Radcliffe
Andante from 5 th Symphony	Beethoveen	Radcliffe
Overture “Der Freischutz”	Weber	Radcliffe
March “La Prophete”	Meyerbeer	Radcliffe
French March	Léfèbure-Wély	Radcliffe
Angels Ever Bright & Fair	Handel	Radcliffe
Offertoire “St. Cecilia” in D	Batiste	Radcliffe
Toccatà and Fugue in D Minor	Bach	Radcliffe
Pilgrim’s Song	[Batiste]	Radcliffe
Andante in A flat from a Fantasia for organ	Mozart	Mrs. Hamilton
Violin Fugue	Bach	Mrs. Hamilton
Fugue Finale from Sonata #2	Mendelssohn	Mr. Dunham
Adagio and finale from Sonata #1	Mendelssohn	Mr. Dunham ¹²²

¹²⁰Preston Nibley, “Early Guide on Temple Square,” *The Improvement Era* 66, no. 3 (March 1963): 166-167, 202-206.

¹²¹*The Salt Lake Herald*, July 9, 1886.

¹²²*Ibid.*

In 1887, M. F. Kraemer, representing Steinway & Sons, also was reported to have heard an impromptu recital on the organ and was “particularly delighted.”¹²³

There must have been some friction between the appointed Tabernacle organist, Joseph Daynes, and Thomas Radcliffe because Daynes complained about Radcliffe’s playing the organ too much in a letter to the Church President John Taylor in 1886.¹²⁴ This was apparently resolved as most of the following impromptu recitals were performed by Daynes, with Radcliffe only performing occasionally.

With so much time taken in demonstrating the organ for tourists, Daynes was interested in creating a regular schedule of recitals. In April 1893, a daily organ recital series was announced in *The Salt Lake Herald*: “Commencing with the first day of May, all tourists will have an opportunity of hearing the Tabernacle organ between the hours of 10 and 11 o’clock each day during the summer. Professor Daynes, the organist, officiating.”¹²⁵ A potential schedule interruption occurred in June 1893 as *The Salt Lake Herald* reported: “Unless arrangements for better water power service can be made, the morning organ recitals given by Prof. Daynes at the Tabernacle will have to be discontinued. The power gave out entirely in the midst of the recital given for the benefit of the visiting Teutons on Wednesday morning last.”¹²⁶ Apparently the issues were resolved as an organ recital for tourists was then reported on June 20, 1893, for the Sixth

¹²³*The Salt Lake Herald*, June 14, 1887.

¹²⁴*Journal History of the Church, 1830-2008*, Letter to John Taylor from Daynes, March 16, 1886, Church Historical Department, The Church of Jesus Christ of Latter-day Saints.

¹²⁵*The Salt Lake Herald*, April 23, 1893.

¹²⁶*The Salt Lake Herald*, June 18, 1893.

Annual Convention of the American Association of Train Dispatchers by “Professor Daynes on the mammoth pipe organ.”¹²⁷ An earlier incident reported a building issue. After a “grand” performance for travelling railroad passenger ticket agents, a reporter described: “As he was in the middle of the performance, and as the organ was pouring out its full, rich volume, [a pane of glass from a skylight] shattered and fell in a thousand pieces.” Luckily, no one was injured, but the audience got a real test of the power of the organ!

The newspapers frequently reported numerous organ recitals for visitors through the next few years. Eleven o’clock seems to have been the established time for the regular recitals in 1894. One of the many reported was held in honor of the Association of Railroad Agents:

At 11 o’clock the party was taken to the great Tabernacle and Professor Daynes gave one of those recitals that have made the great organ celebrated for its power and melody throughout the world. His selections were well designed to bring out the beauties of the great instrument and the rapturous applause that greeted each was a significant token of the appreciation of those who were to be entertained. The selections were the beautiful Offertory of Stearns, the plaintive and soul-stirring Evening Star of the masterly Wagner, the grand overture from “William Tell” with its strong passages of such a varied nature, the elevating and exquisite Pilgrim’s Song of Hope and the inspiring Doxology.¹²⁸

Other reported visitors to the organ recitals in 1894 were: Major General Schofield (general in command of the U.S. Army), George M. Pullman (Pullman Palace Car Company),¹²⁹ Secretary Herbert and Congressman John T. Caine,¹³⁰ and a group of physicians attending the American Medical Association convention in San Francisco.¹³¹

¹²⁷*The Salt Lake Herald*, June 20, 1893.

¹²⁸*The Salt Lake Herald*, April 21, 1894.

¹²⁹*The Salt Lake Herald*, April 3, 1894.

Some of the visitors attending organ recitals in 1895 included Prince Francis Joseph of Battenberg, who came to the recital after visiting Saltair on the Great Salt Lake.¹³² For visitors to Salt Lake City, a tour of the city and trip up the canyons were sometimes mentioned but visits to hear the Tabernacle organ and experience the lake were always included in the itineraries. The organ recital was usually the selected destination if time only allowed for one. A visitor from the New York and New England delegations of the National Hotel Men's Mutual Benefit Association described one of these visits: "Professor Daynes entertained them for half an hour with an organ recital. It was the 'crowning feature of the programme for the forenoon... The music of the organ under Professor Daynes' masterful touch was a revelation which charmed, and they left the place wondering and appreciative."¹³³

There is no specific mention of a regular schedule of recitals in the next few years, but there are many reports of special recitals given for visitors. One was a visit in 1896 by Cornelius Vanderbilt and Chauncey M. Depew of the Vanderbilt lines, along with Ed Dickinson, General Manager of the Union Pacific.¹³⁴ The recitals listed in the local papers for 1897 and 1898 list Daynes as the organist for the "impromptu" recitals, except for one given by Radcliffe on June 15, 1898¹³⁵ and one on July 1, 1898 by the

¹³⁰*The Salt Lake Herald*, May 10, 1894.

¹³¹*The Salt Lake Herald*, June 2, 1894.

¹³²*The Salt Lake Herald*, May 14, 1895.

¹³³*The Salt Lake Herald*, April 30, 1896.

¹³⁴*The Salt Lake Tribune*, April 8, 1896.

¹³⁵*The Salt Lake Tribune*, June 15, 1898.

young up-and-coming organist John J. McClellan, given for the women attending the “Mothers’ Congress” at 7:00 p.m. The following program foreshadows McClellan’s frequent recital fare throughout the next decades:

Hail Columbia
Cavalleria Rusticana – Mascagni
Star-Spangled Banner
Tannhäuser Overture, Wagner
America
Doxology
It is Enough – violin solo by Mr. Harold Eldredge¹³⁶

Organ solos were also performed on the Tabernacle organ in other significant concerts. During the Jubilee concert for the pioneers entering the valley, Daynes performed Wagner’s “March Rienzi” as an organ solo and accompanied the Tabernacle Choir and various soloists. Radcliffe performed “Jubilate” in another concert that week.¹³⁷

Occasionally, visiting organists were given the opportunity to perform solo organ recitals. An example is the 1898 mention of M. Guillaume Sauvlet, “eminent” organist, who gave a free organ recital at the Tabernacle.¹³⁸ The organ was used in concert to accompany many vocalists, instrumentalists, and the Tabernacle Choir. As was still common in other parts of the country, solo organ recitals occasionally featured one or more vocal or instrumental soloists during the demonstrations.

¹³⁶*The Salt Lake Herald*, July 1, 1898.

¹³⁷*The Salt Lake Tribune*, July 18, 1897.

¹³⁸*The Salt Lake Herald*, November 21, 1898.

By 1898, the papers mentioned frequent recitals with reports such as the following: “Organ recitals at the Tabernacle were given weekly for noted people, *en route*, from ex-Queen Lil and the Vanderbilts to the returning soldiers.”¹³⁹ Various dates and times are given for recitals in 1899 for travelers such as Ringling Brothers (5 o’clock after their lake trip)¹⁴⁰ and the “Pudd’nhead Wilson” Theater company (noon).¹⁴¹ The recitals were coordinated with the train itineraries the visitors were following. Famous visitors, excursion groups, and visiting friends of local residents could request, and were usually granted a recital. The famous pianist Paderewski attended recitals several times during concert tours. Daynes played a special recital for him at 4:30 p.m. on April 21, 1900.¹⁴²

On October 1, 1900, after thirty-three years of service at the Tabernacle, Daynes resigned, stating that the increasing demands for organ recitals to “gratify visitors” was taking a toll on his music business, the Daynes Music Company.¹⁴³ The Church authorities accepted his resignation but made arrangements with him to give free daily organ recitals from 10 to 11 o’clock a.m. in the Tabernacle for the month of September 1900.¹⁴⁴ However, as indicated earlier, Daynes had been holding regularly scheduled recitals, and even daily recitals, prior to this time. *The Salt Lake Herald* announced on

¹³⁹*The Salt Lake Tribune*, January 1, 1899.

¹⁴⁰*The Salt Lake Herald*, June 1, 1899.

¹⁴¹*The Salt Lake Tribune*, January 7, 1899.

¹⁴²*Deseret News*, April 21, 1900.

¹⁴³*The Salt Lake Tribune*, September 9, 1900.

¹⁴⁴J. Donald Daynes, “Prof. Joseph J. Daynes: First Tabernacle and 20th Ward Organist,” unpublished, in the possession of the author, February 6, 1975.

Sept. 9, 1900, that “organ recitals will take place every day at the Tabernacle until further notice at 10 o’clock a.m. This is in the interest of the large number of tourists who are daily visiting the city.”¹⁴⁵ For some years, the daily recitals were run from the Church’s April General Conference through the October Conference for the main tourist season. Additional special recitals continued to be given throughout the year on request.

We get a hint of how frequently the recitals were given in Daynes’ resignation letter to the President of the Church:

Dear Brother, the calls made upon me to give Tabernacle organ recitals during weekdays have become so frequent of late as to materially interfere with my business, which really requires the whole of my time and attention. And besides, the busiest seasons of Daynes Music Co. are during our several conferences, when my time as organist is most in demand. In view of the fact therefore that there are younger organists among us who are fully competent to take my place, I respectfully ask to be released from the position of Tabernacle organist, which position I have filled for the last thirty-three years.¹⁴⁶

He told a reporter that he left his post...

...without regret yet not without gratification as the office was very exacting. Frequently, he says, he was called upon to respond to impromptu demands for organ recitals as often as twice a day. He has also been present at every auspicious public occasion participated in by the Tabernacle choir during the past thirty-three years. He always accompanied the organization on its tours through Utah and furnished its music at the World’s Fair, in California and on the Denver *Eisteddfod* trip.¹⁴⁷

Even though officially retired, Dayne continued to play recitals on occasion.

¹⁴⁵*The Salt Lake Herald*, September 9, 1900.

¹⁴⁶*Deseret News*, August 29, 1900, quoted from a letter to the President from Daynes.

¹⁴⁷*Deseret News*, August 29, 1900.

1900 – 1908

By 1900 when John McClellan was appointed organist, the Salt Lake Tabernacle organ had already developed a strong reputation as a tourist attraction. Organ recitals were so popular that the railroads had “arranged their schedules so that passengers may attend.”¹⁴⁸ Its fame continued to grow, and as it did, a regular schedule of recitals became more frequent: first semi-weekly, then tri-weekly, then daily.



Figure 5.1. John J. McClellan at Tabernacle organ, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints

Although the organ was being renovated during the beginning months of 1901, it must have been playable as organ recitals were documented. A large attendance was noted at the “regular recital” on Saturday, February 2, 1901, with Giles and Daynes playing in McClellan’s absence.¹⁴⁹ A “special” recital was given on Friday, February 8 for the Duke and Duchess of Manchester.¹⁵⁰ The papers report that “900 people attended a recital” on Wednesday, February 13 after the organ had been out of commission for

¹⁴⁸ Frank W. Asper, “Salt Lake City Organ, Long a world Wonder, Wins New Attention,” *The Diapason* 28, no. 5 (April 1937).

¹⁴⁹ *The Salt Lake Tribune*, February 3, 1901.

¹⁵⁰ *The Salt Lake Tribune*, February 9, 1901.

renovation.¹⁵¹ By May, after completion of the renovation, it was announced that the regular organ recitals would be recommenced and would continue throughout the year except a short interval during the “heated term.”¹⁵² However, McClellan asked President Lorenzo Snow, President of the Church, that they not be resumed until June since he wanted to “become more accustomed to the instrument.”¹⁵³

In June, the recitals were announced to be held semi-weekly on Wednesdays and Saturdays at 11:00 “until further notice.”¹⁵⁴ In addition, “special” recitals were added to accommodate tourists. For example, on the week of July 15, 1901, three extra recitals were scheduled, one on Monday afternoon at 5:30 and two on Tuesday at 11:00 and 5:30.¹⁵⁵ In September, it was announced that the “regular recital” schedule would change from every Wednesday and Saturday at 11:00 a.m. to 5:30 p.m. so the building would be warmer. During colder weather, only one was held weekly on Saturday afternoons.¹⁵⁶ In October, however, it was decided that the weekly recital would be moved to Sunday afternoons at 4:30 which should be agreeable, according to President Snow, “to the thousands who have come to look forward eagerly to those weekly recitals, and also to thousands who would like to listen them” but couldn’t do it on any other day of the

¹⁵¹*The Salt Lake Tribune*, February 2, 1901.

¹⁵²*The Salt Lake Tribune*, May 10, 1901.

¹⁵³*The Salt Lake Tribune*, May 22, 1901.

¹⁵⁴*The Salt Lake Tribune*, June 1, 1901.

¹⁵⁵*Deseret News*, July 15, 1901.

¹⁵⁶*Deseret News*, September 17, 1901.

week.¹⁵⁷ This statement attests to the interest in drawing in the local community as well as tourists.

Even with the attempt to establish a regular schedule to work with travelers' schedules, specially scheduled recitals continued to occur. During November 1901, excursionists from the Traveler Passenger Agents' Association (about 200 people), visited the area and heard an organ recital.¹⁵⁸ Passenger Officials of New York Central and the Boston & Albany lines visited Salt Lake City and heard a recital.¹⁵⁹ Of course, this would have been an important opportunity to demonstrate the tourism value of this noted instrument. All in all, there were ninety-two regular and fifty-nine "special" recitals played by McClellan in 1901 and the "attendance was great."¹⁶⁰

During the winter, the special recitals for visitors continued with the local newspapers commenting on many of these. Major General Arthur MacArthur pronounced the special organ recital he attended to be "the finest he had ever heard."¹⁶¹ At least four were given during one week in April for railroad officials and excursions scheduled by the still extant Raymond-Whitcomb travel agency.¹⁶² However, the regular recital schedule did not resume until May 1, 1901, disappointing a group of passengers traveling east from California that were "grumbling because the daily Tabernacle organ recitals

¹⁵⁷*The Salt Lake Tribune*, October 7, 1901.

¹⁵⁸*The Salt Lake Herald*, November 21, 1901.

¹⁵⁹*The Salt Lake Tribune*, December 2, 1901.

¹⁶⁰*The Salt Lake Tribune*, January 1, 1902.

¹⁶¹*The Salt Lake Herald*, March 13, 1902.

¹⁶²*Salt Lake Telegram*, April 12, 1902.

promised in the California papers are not given. The coast papers act on the supposition that what might be is.”¹⁶³ By the end of April, it was decided by the First Presidency of the Church to resume the semi-weekly recital series with the new times set as Tuesdays at 11:00 and Fridays at 5:00, beginning the first week of May for visitors and locals with “varied programmes of classical and popular music rendered.”¹⁶⁴

From newspaper reports, it appears that the appointed times for the recital series remained consistent throughout the 1902 tourist season. At one point, McClellan made a plea to change the times in a letter to the First Presidency on July 16, 1902, written on Calder letterhead.¹⁶⁵

I write to ask you to change the time of the organ recitals, which are now given on Tuesdays at 11 and Fridays at 5, if at all consistent with your views. I know that the hours I will suggest will enable scores more of people to attend and will also be far better for me.

The hours I would be pleased to have you give me for these events are: Wednesdays at 5 and Saturdays at 7:45 p.m. Especially anxious am I to secure the last named hour, which will be a boon to many hundreds of workingmen and their families who cannot come any other time than on Saturday after the week’s toil is done, and I know that 5 p.m. is far preferable to 11 a.m.

Trusting that you will grant this request, and with high esteem, I am,
Your brother, JJM

A handwritten note from the President on the top of the letter indicates “Concluded to continue on Tuesdays 11 a.m. and Fridays at 5:00 p.m.”¹⁶⁶

¹⁶³*Deseret Evening News*, April 15, 1902.

¹⁶⁴*Salt Lake Telegram*, May 7, 1902.

¹⁶⁵McClellan worked on the side for Calder pianos and organs as seen by his testimonial advertisements in the local papers.

¹⁶⁶*First Presidency Administrative Files, 1878-1918*, Church History Library, the Church of Jesus Christ of Latter-day Saints, July 16, 1902.

In 1902, Mrs. Annie Peat-Fink of Racine, Washington, was possibly the first woman to play a solo organ recital at the Tabernacle. Her local paper professed: "Her rendition of one of Bach's fugues displayed her ability to best advantage." Peat-Fink was a prodigy, playing organ at the Chicago World's Fair at the age of fourteen. Being invited to give a recital on the Tabernacle organ was a particular honor, as the article continued: "This instrument is guarded with the utmost care, allowing no person to touch its keys..."¹⁶⁷ Peat-Fink was not the only woman to play solo pieces on the organ, however. Daynes' students, some of them female, played in recitals held in the late 1800s and in all probability, demonstrated the organ in solo recitals in Daynes' absence.

Mrs. Edward H. Harriman, the wife of the railroad magnate, was "entranced by the beauty of the Tabernacle organ at the recital given in her honor yesterday afternoon."¹⁶⁸ It appears the organists were very responsive to high-powered visitors such as Harriman: "At her special request, Organist McClellan played Schubert's 'Serenade' and the *Tannhäuser* march, Mrs. Harriman personally instructing him what stops she desired used."¹⁶⁹ It was reported that 3000 were in attendance at the recital on June 26, 1902¹⁷⁰ and 2300 on the following July 18.¹⁷¹ Eight thousand people attended a special concert for Buffalo Bill in August.¹⁷² At the end of the season, the regular recitals were

¹⁶⁷*Journal Times* (Racine, Washington), August 26, 1902.

¹⁶⁸*Salt Lake Telegram*, May 24, 1902.

¹⁶⁹*Ibid.*

¹⁷⁰*Salt Lake Telegram*, June 26, 1902.

¹⁷¹*Salt Lake Telegram*, July 19, 1902.

¹⁷²*The Salt Lake Herald*, August 15, 1902.

discontinued for the winter¹⁷³ after 60 regular and 37 special recitals were reported.¹⁷⁴ The 1903 season continued with two regularly scheduled recitals per week and special recitals scheduled as required. It appears that McClellan presided at the organ for all but a few of these. Thomas Radcliffe was called on periodically to substitute.¹⁷⁵

The new season in 1904 was begun on Thursday, April 14, with a schedule of three recitals per week: Tuesdays, Thursdays, and Saturdays at 5:10 p.m.¹⁷⁶ However, *Deseret News* reported the following week that the new time would be 5:20 p.m.¹⁷⁷ The recitals were well attended with the balcony filled.¹⁷⁸ For the third year in a row, the 1904 regular recital series ended with a special recital for the attendees of the Church's semi-annual General Conference. A description in *Deseret News* stated that in 1904 the number of regular recitals during the spring-fall season had risen from two days a week to three. Along with special recitals, the "season's average will come pretty near being one for each day."¹⁷⁹ This was explained by the increased tourism in the area, with travelers passing through Salt Lake City that were very excited to hear the Tabernacle organ. International travelers in 1904 included a German baron from Silesia and a Finnish

¹⁷³*The Salt Lake Herald*, October 17, 1902.

¹⁷⁴*Salt Lake Telegram*, October 17, 1902.

¹⁷⁵*Deseret News*, August 1, 1903.

¹⁷⁶*Deseret News*, April 2, 1904.

¹⁷⁷*Deseret News*, April 22, 1904.

¹⁷⁸*The Salt Lake Tribune*, June 19, 1904.

¹⁷⁹*Deseret News*, October 8, 1904.

count.¹⁸⁰ 1905 and 1906 brought continued tri-weekly recitals at 5:10 p.m. on Tuesdays, Thursdays, and Saturdays along with many special recitals catering to visitors' schedules.

In 1906, the regular tri-weekly recital series held at 5:10 p.m. ran from April 30¹⁸¹ to October 2.¹⁸² In 1907, printed programs appeared with the recital listings for the week, held weekly on Tuesday and Friday at 5:10 p.m.¹⁸³ By 1908, programs started showing recitals every day from Monday through Saturday. A 1909 newspaper clipping from Kimball's scrapbook indicates the "Hour of the free organ recitals at the Tabernacle is 12:10 each day, Sundays excepted." It goes on to say:

J. J. McClellan, the organist, will officiate at the grand organ on each Monday, Wednesday, Friday, and Saturday. Assistant Organist Cannon will play on each Tuesday and Assistant Organist Kimball will perform the Thursday program. Much new and splendid music will be given at these popular concerts and local people fully appreciate these recitals, which are becoming known the whole country over. *In no other city on earth are daily free organ recitals given. [italics added].*¹⁸⁴

The Salt Lake Tribune reported that the 1908 recital season would commence on June 15, with recitals to be given daily at noon and lasting about thirty minutes.¹⁸⁵

However, they were still run on a seasonal basis, with the last one for the season held on

¹⁸⁰*Deseret News*, July 4, 1904.

¹⁸¹*Deseret News*, April 30, 1906.

¹⁸²*Deseret News*, October 3, 1906.

¹⁸³Printed program, August 27, 1907, *Edward Kimball Scrapbook*, Church History Library, The Church of Jesus Christ of Latter-day Saints.

¹⁸⁴Newspaper clipping, *Edward Kimball Scrapbook*, Church History Library, The Church of Jesus Christ of Latter-day Saints.

¹⁸⁵*The Salt Lake Tribune*, June 15, 1908.

Saturday, September 26 then ceasing until the following April.¹⁸⁶ The 1909 season began on April 12 with free daily recitals beginning “promptly” at 12:10 p.m.¹⁸⁷ The same article claimed that McClellan had given over one thousand recitals during his time to date as organist of the Tabernacle.¹⁸⁸

Edward Kimball and Tracy Cannon had been called as assistant organists by this time. The schedule noted in the papers, and usually followed, listed McClellan playing on Mondays, Wednesdays, Fridays and Saturdays, Cannon on Tuesdays and Kimball on Thursdays. In 1910, the daily recitals began again at 12:10 p.m. This time, Kimball played Mondays and Tuesdays, Cannon on Wednesdays, and Thursdays, and McClellan played Fridays and presented a “special request” program on Saturdays. This pattern continued throughout the next few years. Throughout 1913 they rotated weekly alternating days with Cannon on Mondays, Kimball on Tuesdays, McClellan on Wednesdays, Cannon on Thursdays, Kimball on Fridays, and McClellan finishing the week with his “special request” program on Saturdays.

After the renovation by the Austin Organ Company during the winter of 1915-1916, the daily recital series became more popular than ever. The three organists continued to rotate for the daily noon recitals. Beginning the week after the April conference of 1919, the recitals became a daily occurrence now including Sundays. *The Salt Lake Tribune* estimated the daily recital attendance averaged from 1000 to 1200 during 1919: “Not a week has passed without one or more special recitals such having

¹⁸⁶*The Salt Lake Herald-Republican*, September 28, 1908.

¹⁸⁷*The Salt Lake Herald*, April 11, 1909.

¹⁸⁸*Ibid.*

been given last year for President Wilson, the King and Queen of Belgium, the French mission, the Japanese mission, the “Blue Devils” of world-war fame, the visiting governors of a large number of states and scores of notables in the world of art, finance and industry.”¹⁸⁹ Another local newspaper reiterated the regularity of the recitals, even during cold months: “To accommodate tourist travel, recitals are now being given through the courtesy of the L.D.S. church at noon each day.”¹⁹⁰

Impact On Local Community

McClellan understood the value of the organ recitals in increasing the level of culture in the local community as well as for tourists. He summed it up in an article published in 1920:

Providing good music for the masses in our large cities is urged more and more by thinking men, not only as a substitute for some of the places of amusement closed as a result of prohibition, but as a great reforming and elevating agency of the morals of a community...The Tabernacle organ recitals...which are provided free to the public every day the year-round by the Mormon church, demonstrate that our community is in the vanguard of the new and beautiful thought that art in its high forms is a builder of character and an incentive to morality and virtue.¹⁹¹

Local Attendance

A primary consideration was the encouragement of attendance among the inhabitants of Salt Lake City. An article in the Salt Lake Herald reports on the lack of local attendance in 1909:

Let there be brief comment on the manner in which the people of Salt Lake do not attend these daily relishes in music. There is in an audience at the Tabernacle recitals only a meager proportion of Salt Lake people. The Herald believes that while the tourist, in passing, receives profitable entertainment from his

¹⁸⁹*The Salt Lake Tribune*, January 4, 1920.

¹⁹⁰*Salt Lake Telegram*, January 24, 1920.

¹⁹¹*The Salt Lake Herald-Republican*, June 24, 1920.

attendance, the people of Salt Lake themselves ought to go to the recitals. There is nothing elsewhere that surpasses them. Music never grows old, howsoever long ago the day of its composition or the name of its author. There are pieces played on the organ in the Tabernacle every day by McClellan and Kimball that have never been heard here before. It is not the fault of the organ, the performers, the tourists or the Mormon church these entertainments are missed.¹⁹²

Another article claims “local people know they can go any time and postpone the visit until the season ends—and then blame themselves all winter. And because of that fact, the fame of the organ is better recognized and the quality of the organists more proclaimed by the strangers than by our own people.”¹⁹³

It seems that organ recital attendance by local residents did increase, as a 1911 newspaper article claimed the locals were “trying to get as much benefit as possible during the last weeks of the season.” Another 1911 article informed its readers that “The daily Tabernacle organ recitals at the noon hour may be said to be the favorite musical diversion of the summer. The organists give the most attractive programs, which are enjoyed by crowds of tourists, as well as local people.”¹⁹⁴ Attendance was reported as a total of 18,000 the last week of July 1915 with no day under 2500.¹⁹⁵ Although the majority were tourists, it was reported that more locals were now included in those numbers than in previous years.

¹⁹²*Salt Lake Herald*, May 12, 1909.

¹⁹³*Salt Lake Herald*, 1909, *Edward Kimball Scrapbook*, Church History Library, The Church of Jesus Christ of Latter-day Saints.

¹⁹⁴*Salt Lake Herald-Republican*, July 24, 1910.

¹⁹⁵*Deseret News*, August 1, 1915.

Etiquette

McClellan worked hard to train the audience in proper protocol and respect. Most newspaper articles listing the coming recital programs also included a note that the doors would close promptly, and no one would be allowed in or out after that time. Even visitors reported this in their accounts of their visits to Salt Lake City. A clear message was sent by McClellan in the newspapers as this story in a 1901 *Salt Lake Tribune* attests:

Because of their late arrival, several hundred people were shut out from the Tabernacle organ recital yesterday morning, and the late comers wandered about the grounds, while thousands who arrived early heard the six numbers on the organ and also a tenor solo by George D. Pyper. The public should take notice that the doors of the Tabernacle are closed promptly at 11:10 a.m. on the mornings of the recitals and that they will not be opened to anybody from that hour until the recital is over.¹⁹⁶

Again, in August it was reported that "The Tabernacle free organ recitals are often interrupted by people going out, to the annoyance of those who want to hear good music."¹⁹⁷ By September, this sentiment was increasing:

A number of people have asked the "News" to call attention to the fact that at nearly every recital some person or persons who came late have insisted upon rattling the doors in an attempt to gain admission, much to the annoyance of listeners, especially in the pianissimo passages. The time and rules of admission to these recitals have been published so often that this action looks like simple meanness. If it continues an arrest or two may be the result.¹⁹⁸

Shortly after, regular reports indicate that "officials" were stationed at key points in the Tabernacle to ensure the orderliness of the patrons and to ensure they did not leave early. This continued into the following year as confirmed by a report in March 1902:

¹⁹⁶*Salt Lake Tribune*, June 9, 1901.

¹⁹⁷*Salt Lake Tribune*, August 25, 1901.

¹⁹⁸*Deseret Evening News*, September 27, 1901.

The recital was pronounced to have been the finest he (General Arthur MacArthur) had ever heard. There was only one thing to mar it, that being a disposition of someone in the gallery to talk so loudly that Professor McClellan, in the course of an overture, was compelled to pause and call the miscreant to order.¹⁹⁹

To maintain quiet during the recitals, children under six years old were soon “banned,” as headlined in the news.²⁰⁰ It was also noted that “Persons in authority will...be stationed at different parts of the building to maintain order and stop whispering and other confusion which has become prevalent of late. The doors will close at 5:10 and will not be opened until the recital is concluded.”²⁰¹

McClellan asked that applause be held until the end of the recital. One story tells of an unusual situation. After an especially moving number during a recital, an audience member from Texas rose, saying he could no longer remain quiet. Since they weren’t allowed to applaud, he suggested that the audience wave their handkerchiefs. Soon hundreds of handkerchiefs were waving in the air to give tribute to the organist.²⁰²

Ultimately, as local attendance increased and his desire for a higher level of concert etiquette was fulfilled, McClellan felt that he had succeeded in bringing culture through the daily organ recitals to the local community as well as tourists. Many of these same policies continued to be given during the following decades. In 1914, McClellan

¹⁹⁹*Salt Lake Herald*, March 13, 1902.

²⁰⁰*Salt Lake Telegram*, July 25, 1903.

²⁰¹*Salt Lake Telegram*, July 25, 1903.

²⁰²*Salt Lake Tribune*, September 21, 1913.

told the *Deseret News* that he hoped that future recitals would “uplift the community and the reputation of the people of Utah as art lovers.”²⁰³

Notable Guest Organists

Although it was primarily the appointed organists that gave the daily recitals, other visiting organists were invited to perform, sometimes during the regularly scheduled recitals and often in special evening concerts. The French organist, Joseph Bonnet (1884-1944), who later founded the organ department of the Eastman School of Music, gave a recital in January 1920 while on concert tour of the United States. He is reported to have said, “For pure beauty and spirituality of tone the Tabernacle organ is the best of any organ that I have played in my tour across the continent.”²⁰⁴ Famed American organ recitalist Clarence Eddy played an evening recital on June 12, 1905. *The Salt Lake Tribune* reported that he was looking forward to “show the wonderful capabilities of the great Tabernacle organ” with his varied program recently given in Washington D.C. New York contralto Mrs. Grace Morel Dickman also participated in the concert. Eddy noted the recent changes to the instrument from his previous visits, calling the new one a “wonderful organ,” and recalling: “I have pleasant memories of former visits in Salt Lake.”²⁰⁵

²⁰³*Deseret News*, October 31, 1914.

²⁰⁴*The Salt Lake Tribune*, January 4, 1920.

²⁰⁵*The Salt Lake Tribune*, June 12, 1905.

In 1956, the eminent French organist, Jean Langlais, on concert tour of the United States, “found an enthusiastic audience on his hands at the Tabernacle Tuesday night.”²⁰⁶

His journal entry of Tuesday, February 14, reads:

Mr. Schreiner is at the hotel at 9 A.M. He shows me the organ: 188 stops, five keyboards, 196 pistons, 20 general pistons, eight for each keyboard, five expression boxes. This organ is marvelous (Note: It is the organ of the Mormon Tabernacle), the most beautiful one I have ever seen. A new thing for me: a 32' Mixture in the Pedal with a 7th; a 32' reed stop in the Swell; a Swell reed stop of a quinte [Quinte Trompette 5[fraction one-third]]; nine-rank Cornet on the Positif containing a stop [Septerz, 1[fraction one-seventh]' and [fraction four-fifths]] that speaks the 7th and the major third. (Note: it was after discovering this organ that Jean Langlais had a 2' Clairon stop put in the Récit at Sainte-Clotilde to have a battery of reeds 16-8-4-2.)

The preparation of this recital fills me with enthusiasm. I exhaust myself without realizing it.²⁰⁷

Deseret News reported that he found the organ “much to his liking. In keeping with the French style, he made repeated use of the instrument’s great volume.”²⁰⁸ In addition to performing some of his own compositions “Arabesque on the Flutes,” “The Nativity,” and “Hymns of Grace,” he also played Andre Fleury’s “Prelude and Fugue in F Minor” and Franck’s “Pièce Héroïque.” Of particular note was his improvisation on the pioneer hymn “Come, Come Ye Saints,” submitted to him midway through the recital by Alexander Schreiner.²⁰⁹ The audience responded warmly to his original and creative treatment of the tune, which has been included as an improvisation in the daily recital series since the early twentieth century.

²⁰⁶Jean Langlais, “My Concert Tour of the United States 1956: Jean Langlais,” *The American Organist* 41, no. 2 (February 2007), 60-65.

²⁰⁷*Ibid.*

²⁰⁸*Deseret News*, February 15, 1956.

²⁰⁹*Ibid.*

Throughout its history, guest organists have been given the opportunity to perform in the daily recitals, especially during the times when the appointed organists were on tour with The Tabernacle Choir or were unavailable. During the late 1970's, with the support of the Church's ecclesiastical leaders, a program was started to formalize the appointment of auditioned organists to regularly perform as guests in the daily recital series. Guest recitalists are given instructions to program with an appeal to a wide range of audience members, demonstrate the dramatic range of tonal capabilities of the instrument, and to assist with the role the organ plays in attracting and edifying visitors to Temple Square.²¹⁰ This program continues to the present day.

Establishment as a Tourist Attraction

Success and fame attended the establishment of the series from its inception. T. S. Marshall, a visitor from the Epworth League, wrote of the recitals: "They have done more to give a pleasant impression of Salt Lake and the Mormons than anything else."²¹¹ The *Deseret News* reported the "recitals are doing so much these days to add to the attractiveness of Salt Lake City as a stopping place for the tourist."²¹² In 1914, *The Salt Lake Tribune* gave its endorsement of the series and McClellan's role in its development:

There is a musical feature unique to Salt Lake that is attempted in no other city of this country. The daily Tabernacle organ recitals, which are given throughout the summer season, are an attraction to tourists whose benefits it is impossible to overestimate. It is estimated that not less than 100,000 persons attend these recitals each year, of which the majority are tourists. Strange to say, residents of Salt Lake are not the most regular patrons, though they feel a pride in the great

²¹⁰"Guidelines for Preparing a Tabernacle Guest Organist Audition," The Church of Jesus Christ of Latter-Day Saints, in possession of the author.

²¹¹*Deseret News* July 15, 1901.

²¹²*Deseret News* September 28, 1901.

organ and the exceptional programs that are presented. They were started ten years ago by Professor J. J. McClellan, who came in as Tabernacle organist Oct 1, 1900. Hence the eleventh recital season has just commenced. It indicates that it was during his work at the University of Michigan with Professor A. A. Stanley...Professor McClellan received the inception of the idea which later developed into the daily organ recital, now one of the city's most popular institutions.²¹³

Few men the country over, and none in Utah, have done more for the popularization of organ music in general than John J. McClellan. It was he who was instrumental in securing free organ recitals at the Tabernacle some twenty-five years ago, given at first only twice a week. As the interest in the great organ grew and the interpretation of the organist proved a big drawing card for tourists from every part of the globe, Mr. McClellan was able to obtain the appointment of assistant organists and have the recitals given daily, except Sundays, as they have been for the past ten years or more.²¹⁴

With daily recitals serving as a tourist attraction, the organ's fame continued to grow. This was enhanced through audio recordings and the institution of the weekly Tabernacle Choir broadcasts, *Music and the Spoken Word*, that began in 1929. Even to this day, the continuously running broadcast features an organ solo. The 1948 reconstruction of the Tabernacle organ by G. Donald Harrison and the Aeolian-Skinner Company further helped to cement the organ's reputation, bolstered through daily recitals.

What began as a sporadic demonstration to tourists during the 1870's developed into a regular feature of Salt Lake City's musical life, a source of civic pride and a widely touted tourist attraction. Although a recurring schedule may have been established before 1900, it is definite that the recitals began first semi-weekly (1901-1903), then tri-weekly (1904-1907) during the tourist season from April to October. In 1908 they were held Monday through Saturday, seasonally, and from 1919 on, daily Monday through Sunday

²¹³*Salt Lake Herald-Republican*, May 15, 1910.

²¹⁴*Salt Lake Tribune*, August 31, 1924.

throughout the year. In 1938, reports are given of the recitals also occurring at 5:30 p.m. during the tourist season. The present-day recital schedule includes not only the year-round noon daily recitals, but also a 2:00 p.m. recital on the Conference Center organ during the summer tourist months to demonstrate both the Tabernacle and Conference Center instruments. Although attendance during the early twentieth century frequently numbered in the thousands during the tourist season, it has been consistently in the hundreds throughout the twentieth century and to the present. The Tabernacle recitals have been held continuously since their inception except for during major renovations of the building or the instrument, at which time they were held in other venues on Temple Square, thus continuing the program. The only interruption to the daily schedule was about a year during the Pandemic of 2020-2021. However, *Piping Up!* organ recitals developed during that time, with weekly recitals broadcast via YouTube allowing for an even greater virtual viewership. These recitals are continued into the present time, even though the daily recitals resumed in 2021. The *Piping Up!* organ recitals have averaged about 10,000 viewers, bringing the Tabernacle organ recital series to an even wider audience throughout the world. The Tabernacle free daily organ recital series has continued to draw in visitors from around the world throughout the year, providing a focal point on Temple Square.

CHAPTER 6

TABERNACLE ORGAN RECITAL PROGRAMMING

Tabernacle organ recitals were structured to demonstrate the timbres and effects of the organ, providing variety and interest to large audiences that often numbered in the thousands. Repertoire was selected to appeal to a range of audience members from serious musicians to people who had never attended a concert of any kind. To better understand the successful programming of the Salt Lake Tabernacle series, I have surveyed and analyzed 547 programs from 1901-1916.

McClellan explained his philosophy of programming to his peers at a National Association of Organists convention held in Ocean Grove, New Jersey in 1911.²¹⁵ His paper titled “Program Building for the Masses” was later published in *The Diapason as* “Program Building Educates the Public.” He explained his repertoire selections for performance: “As now given, the programs usually include four numbers—the first a brilliant overture, the second a group of lighter pieces, of which one is always an ‘Old Melody’; third, a popular selection, and fourth, another classical organ number.”²¹⁶

A recital given by McClellan on June 2, 1904, typifies this approach:

Third Organ Sonata (1 st and 2 nd movements)	Guilmant
Evening Star from Tannhäuser	Wagner
To a Wild Rose	MacDowell
Sweet By and By	improvised by McClellan
Liebestad from Tristan and Isolde	Wagner
Toccata from the 6 th Organ Symphony	Widor ²¹⁷

²¹⁵Douglas Lemmon, *Sweet is the Work: John J. McClellan, Mormon Tabernacle Organist* (Henderson: Douglas Publishing Company, 2011), 99.

²¹⁶*Salt Lake Herald*, May 15, 1910.

²¹⁷*Deseret News*, June 4, 1904.

Another program given by McClellan on July 3, 1911, included the following:

Fantasy in D Flat	Rheinberger
Romanza in D	Lemare
Andante	Lefebure-Wely
Improvisation on an Old Melody	McClellan
Andantino	Lemare
Selections from <i>Mignon</i>	Thomas ²¹⁸

From the listings in Appendix A, we see that McClellan’s general structure included an exciting opening and closing selection, an improvisation on an “Old Melody,” a hymn improvisation, and a variety of classical works comprised of original organ works and transcriptions of operatic or symphonic works. The selected repertoire demonstrated the tonal range of the instrument, appealed to a wide range of audience members, and fit into a thirty-minute program. Assistant organists Kimball and Cannon also shared this strategy. Rarely McClellan strayed from this formula and presented one with a theme such as an all-Wagner recital on August 19, 1908.

McClellan explained the need for variety in programming by saying, “If all the birds and the brooks made music in the self-same mood and tone, wouldn’t we lose the ‘divine’ quality of contrast, the very heart and soul of music and of all art and nature?”²¹⁹ His attention to contrast and variety is captured in this account: “The organist, McClellan is a genius. He made the grand organ thunder and roar like a mighty artillery duel and then he played music like the soft and sweet melodies of the nightingale.”²²⁰

²¹⁸*Salt Lake Telegram*, July 1, 1911.

²¹⁹*The Diapason* 2, no. 11 (October 1, 1911).

²²⁰Quoted in Douglas Lemmon, *Sweet is the Work*, 146, from *Chatanooga Tennessee News* (no date given).

The repertoire played during the Tabernacle recitals was predominantly composed in the nineteenth century. As shown in Figure 6.1, 30% of the 1720 pieces surveyed were composed by French composers, 30% German, 21% American, and 10% English.

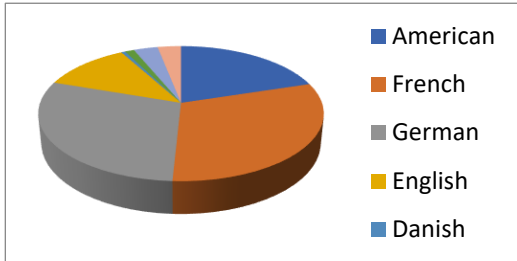


Figure 6.1. Nationalities represented in recital programming at the Salt Lake Tabernacle 1901-1916

85% of the works by American composers were originally composed for organ.

Table 6.1 shows the number of works by each of the American composers whose works were performed at the Tabernacle 1901-1916.

Composer	# pieces	instrument	type
MacDowell	41	piano	transcription
Rogers	36	organ	original
Nevin	33	organ	original
Parker	29	organ	original
Kinder	21	organ	original
Spinney	20	organ	original
Stebbins	20	organ	original
St. Clair	19	organ	original
Borowski	15	organ	original
Johnston	15	organ	original
Hammerill	11	piano	transcription
Bartlett	9	organ	original
Frysinger	8	organ	original
Dethier	7	organ	original
Costa	6	organ	original
Rubinstein	6	piano	transcription
Botting	5	organ	original
Sparks	5	organ	original
Wilkins	4	organ	original
Davenport	3	organ	original
Whiting	3	organ	original
Read	2	organ	original

Shuey	2	organ	original
Canfield	1	organ	original
Kroeger	1	organ	original

Table 6.1. Number of pieces by American composers performed at the Tabernacle 1901-1916

Of the French music surveyed, 76% were originally composed for the organ, and the rest were transcriptions. The original works were composed by fourteen of the twenty-three French composers whose works were performed. The number of pieces per composer is listed in Figure 6.2.

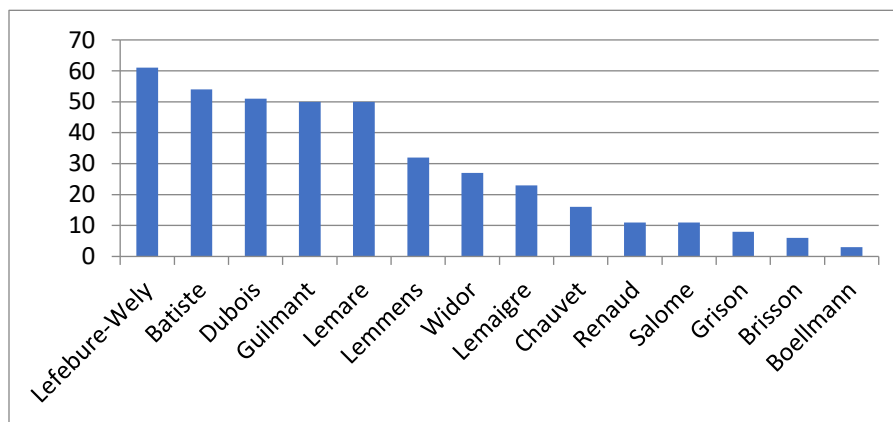


Figure 6.2. Distribution of French composers whose works were performed at the Tabernacle 1901-1916

Although most of the works performed were from the Romantic period, a piece by J. S. Bach was often included, as was common in other parts of the country. The only other pre-nineteenth century organ composer represented was Buxtehude. McClellan, the only Tabernacle organist during this period to play any early original organ music other than Bach's, played Buxtehude's "Fugue in C Major" five times between the years 1906-1914. Cannon and Kimball also played Bach's works, with Kimball playing a large variety of Preludes and Fugues after his study in Europe. Of the recital pieces surveyed, Bach's works represented approximately 4% of the total. Toccata & Fugue in D minor was the most frequently performed and almost the only one played until 1913. More than

half of all Bach's works performed during the surveyed period were performed in 1915 and 1916: fifteen different Preludes and Fugues during those two years.

As shown in Figure 6.3, 61% of the total works performed were originally composed for organ and 39% were transcriptions (opera/choral, orchestral, piano), standard fare in the organ recital hall.

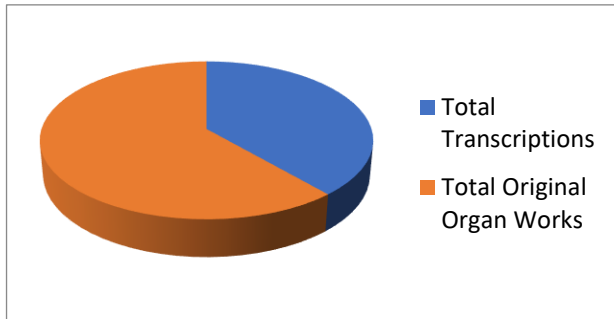


Figure 6.3. Ratio of transcriptions and original works performed at the Tabernacle, 1901-1916

Figure 6.4 shows the ratio of each type of transcription. Opera arrangements constituted 60% of the transcriptions, piano 26% and orchestral 15%. Of the piano transcriptions, MacDowell's piano works were the most performed, particularly "To A Wild Rose."

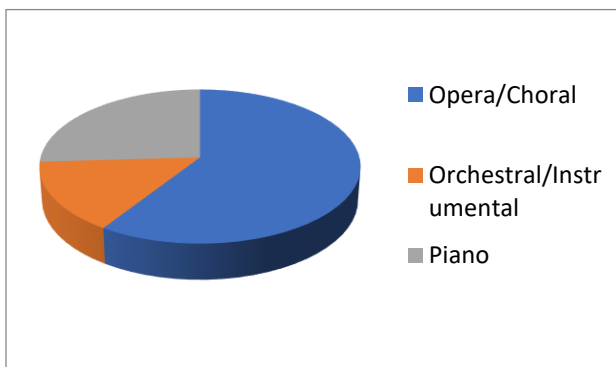


Figure 6.4. Transcriptions performed at the Tabernacle 1901-1916, by type

Opera typified the Gilded Age,²²¹ bringing perceived culture to the masses and signifying luxury. Along with glittering lavish venues such as the Metropolitan Opera House in New York City, even small towns such as Las Vegas, New Mexico, boasted an opera company and “opera house.”²²² Operatic melodies were familiar to all audiences, so transcriptions of popular operas appealed to organ recital audiences.²²³ By the turn of the century, Wagner’s music dominated the musical scene. Transcriptions of overtures and arias from Wagner’s operas were commonplace throughout the United States, and this was reflected in the concert programming at the Tabernacle. Of the 1720 pieces surveyed, 10% were transcriptions of Wagner’s operas; of the 664 transcriptions, 26% were from Wagner’s operas. *Lohengrin* was by far the most popular with *Tannhäuser* second. Many of the works were transcribed by noted organists of the day, although McClellan made many of his own arrangements as well. Table 6.4 shows the top most performed opera transcriptions at the Tabernacle.

Wagner	Lohengrin	84
Wagner	Tannhäuser	52
Thomas	Mignon	42
Mascagni	Cavalleria Rusticana	30
Wagner	Tristan und Isolde	22

Table 6.2. Top most performed opera transcriptions at the Salt Lake Tabernacle, 1901-1916

Improvisations on familiar tunes were so frequently requested that starting in 1901 the programs always included an “Old Melody,” as arranged by the organist. This practice is still followed in today’s Tabernacle recital programming since audiences love

²²¹Approximately 1870-1900, the “Gilded Age” was a coin termed by Mark Twain describing the time of the industrial revolution.

²²²Kathy Weiser, “Las Vegas, New Mexico – As Wicked as Dodge City,” *Legends of America*. 2018. <https://legendsofamerica.com>.

²²³John Ogasapian and N. Lee Orr, *Music of the Gilded Age* (Westport: Greenwood Press, 2007), 6.

hearing familiar tunes. There are only occasional mentions of specific tunes, the most common being the popular ballad Annie Laurie. Drink to Me Only with Thine Eyes, the music of Stephen Foster, and Shenandoah are also mentioned.

In addition to the “Old Melody” improvisation, a well-known hymn of the Church of Jesus Christ of Latter-day Saints, “O My Father,” was also the subject for improvisation at the organ at most recitals by 1915. In 1916, either “O My Father” or the pioneer hymn, “Come, Come Ye Saints,” was incorporated into the daily recitals and alternated by weeks. By September 1916, “Come, Come Ye Saints” became the more commonly performed. During later periods, “O My Father” was again incorporated, but “Come, Come Ye Saints” was played for much of the remaining time, with occasional uses of other “Favorite Mormon Hymns.”²²⁴ Today “Come, Come Ye Saints” and the “Old Melody” improvisations are still featured on every daily recital program. A description of this early practice is found in the *Deseret News* in 1904:

An interesting feature of the organ recital Saturday in the Tabernacle was the playing of the old and familiar tune of “Hanover” with variations. This is the second of the series of old hymn tunes to be thus presented by Prof. McClellan, and it took very well, as “Duke Street” did. It is to be hoped that the series will be continued. It gives a new life to the old airs and re-clothes them with an interest both sentimental and artistic, especially in the way the Tabernacle organist presents them.²²⁵

In a presentation to the National Association of Organists in 1911, McClellan discussed his programming and his malaise at the ovations aroused by the popular tunes.

When I played the first organ recital (in October 1900) the program included “Guilmant’s Third Organ Sonata” and Bach’s “Toccatina and Fugue in D minor,” and several small numbers by Lemare, Widor, Batiste, etc., and an old melody, “Annie Laurie,” arranged by myself. There was barely a ripple of applause as

²²⁴*Salt Lake Tribune*, May 20, 1940, 13.

²²⁵*Deseret News*, July 4, 1904.

Bach's noble number was concluded—some applause came for Guilmant's beautiful C minor sonata. More appreciation was given Lemare's D flat "Romanza" and Batiste's "Communion in G" got an encore.

It remained for the old melody, "Annie Laurie"—arranged as a solo for baritone on our superb "vox humana," chorus being taken up the second time as a male chorus—to get a positive demonstration. It had to be repeated and yet the applause continued. While appreciating the applause, as all artists must do, I was, nevertheless, irritated beyond expression to realize that the poorest effort of the day had won the ovation! How to change this condition now became your humble servant's chief concern. I established a rule that no applause should be given at Tabernacle organ recitals, but this was broken every time an old melody was given or some tender andante or meditation employing soft solo, "vox humana," or "vox celeste" stops were played.²²⁶

McClellan was aware of the importance of educating his audiences while entertaining them. He cultivated an appreciation for standard organ works and other masterworks. During the same speech, he described the change in the community:

I am truly grateful to note this change—to me, it is very marked—in my period of public playing at the great Mormon Tabernacle. Real music, the art product of the masters, produces an atmosphere that takes hold of even the most unmusical. It thrills and exalts those able to understand with an indescribable power and makes of every one of us, my brothers, better men, better neighbors, and better citizens if we but let its powerful influence have a permanent place in our efforts as artists. To perform programs where there is no demand made upon the intellectuality and emotions of the listener, is the height of charlatanism. It is about as vile and bad as to hear an organist, devoid of anything and everything but a poor, old lonesome technic, boom through Franck, Rheinberger, or Guilmant, with nothing of contrast of the lighter shades and tints to offer."²²⁷

In 1910, McClellan established Saturday's recital as a "special request" program, accepting requests during the week. Possibly tiring of the requests submitted, in 1913 he started to specify "only good standard music will be considered."²²⁸ Although he rarely

²²⁶John J. McClellan, "Program Building Educates Public," *The Diapason*2, no. 1 (October 1, 1911).

²²⁷Ibid.

²²⁸*Deseret News*, May 2, 1913.

published these programs ahead of time, a few instances were listed. His special request program on August 7, 1915, included the following:

Toccatina and Fugue in D minor	Bach
Traumerei	Schumann
Andantino (to my wife)	Lemare
An Old Melody	arranged by organist
Chorus of Pilgrims from <i>Tannhäuser</i>	Wagner, arranged by organist ²²⁹

McClellan explained the special request programs to the National Association of Organists convention by saying that standard requests included “Toccatina and Fugue in D minor” by Bach, “*Tannhäuser* Overture #2,” “*Lohengrin* Prelude #1,” “Toccatina in F” by Widor, “Pilgrim’s Chorus” from *Tannhäuser*, selections from *Cavalleria Rusticana*, and “Hymn of the Nuns” by Lefébure-Wély. These programs often included vocal or instrumental soloists. A return to the tradition of accepting requests has been instituted in current Tabernacle recital programming with listeners making requests via the Internet.

To add variety, organists balanced a repertoire of familiar works with new works. In 1904, it was reported that “Prof. McClellan has a large amount of new music which he believes will be well-liked by all classes of music-lovers, and it is believed the recitals will be more popular than ever before.”²³⁰ Having apparently received comments about performing the same repertoire, McClellan defended his selections in *The Salt Lake Telegram*: “On account of the difficulty in preparing new music for each occasion, some pieces will have to be repeated but Prof. McClellan endeavors to introduce several new selections at each recital. As the chief object is to give tourists an opportunity to hear the

²²⁹*Salt Lake Telegram*, August 1, 1915.

²³⁰*Salt Lake Tribune*, April 17, 1904.

great instrument the repetition of music might be expected.”²³¹ Despite this disclaimer, variety is displayed in these programs. Hundreds of different pieces were performed, by ninety-seven composers. The thirty most performed composers are listed in Table 6.3:

Rank	composer	# times performed	Nationality	Genre
1	Wagner	170	German	opera/choral
2	Faulkes	84	English	Organ
3	Mendelssohn	72	German	Organ
4	Bach	62	German	Organ
5	Léfèbure-Wély	61	French	Organ
6	Batiste	54	French	Organ
7	Dubois	51	French	Organ
8	Rheinberger	51	German	Organ
9	Guilmant	50	French	Organ
10	Lemare	50	French	Organ
11	Handel	43	English	opera/choral
12	MacDowell	41	American	Piano
13	Thomas	37	French	opera/choral
14	Rogers	36	American	Organ
15	Schumann	34	German	Piano
16	Nevin	33	American	Organ
17	Lemmens	32	French	Organ
18	Saint-Saens	30	French	Orchestral
19	Parker	29	American	Organ
20	Mascagni	29	Italian	opera/choral
21	Widor	27	French	Organ
22	Beethoven	26	German	Piano
23	Lemaigre	23	French	Organ
24	Gounod	22	French	opera/choral
25	Grieg	22	Norwegian	Orchestral
26	Kinder	21	American	Organ
27	Hollins	21	English	Organ
28	Spinney	20	American	Organ
29	Stebbins	20	American	Organ
30	St. Claire	19	American	Organ

Table 6.3. Top most performed composers on the organ recitals at the Salt Lake Tabernacle, 1901-1916

²³¹*Salt Lake Telegram*, May 7, 1902.

Many of the composers had only one or two of their works performed, but others, especially those who wrote music for the organ, had many of their works performed. William Faulkes, whose music was the most frequently played, had sixteen different works represented. Table 6.4 reflects the variety shown in the group of composers of original organ works that were the most frequently performed at the Tabernacle.

composer	# total	variety
Faulkes	84	16
Dubois	51	16
Lemare	50	11
Léfèbure-Wély	61	10
Mendelssohn	72	10
Batiste	54	8
Rheinberger	51	6
MacDowell	41	6

Table 6.4. Number of pieces by composers of original works performed 1901-1916 at the Salt Lake Tabernacle

The top ten pieces performed (either original organ works or transcriptions other than opera) are listed in Table 6.5.

	Title	Composer	type	# times
1	A Spring Song	Mendelssohn	transcription	40
2	Andantino (To My Wife)	Lemare	original organ	24
3	Idylle	Léfèbure-Wély	original organ	22
4	Toccatà & Fugue, D minor	Bach	original organ	19
5	The Lord Chord	Sullivan	transcription	18
6	Capriccio	Rheinberger	original organ	17
7	Communion in G	Batiste	original organ	16
8	Enchanted Bells	Léfèbure-Wély	original organ	16
9	Wedding March	Mendelssohn	transcription	15
10	Hymn of the Nuns	Léfèbure-Wély	original organ	14

Table 6.5. Top most performed pieces (excluding opera) on the organ recitals 1901-1916 at the Salt Lake Tabernacle

Pieces were often selected to appeal to special visitors. When U.S. President William H. Taft visited in 1911 to honor “Old Folks Day,” McClellan included an organ solo improvised on “Old Folks at Home.” He also accompanied the Tabernacle Choir in the “Star-Spangled Banner” and “America,” in honor of the President.²³² The *Alexandria Times-Tribune* reported on this event: “When the president entered, the famous Tabernacle organ burst forth with the opening chords of ‘America’. There was a solo recital upon the marvelous Tabernacle organ in which an almost perfect reproduction of human voices seemed hidden. The presence of the 12,000 people accentuated the silence, while the strains of ‘Old Folks at Home’ trembled through the Tabernacle.”²³³

McClellan gave a special recital for Harvey M. Trimble, Commander in Chief of the G.A.R. (Grand Army of the Republic). In honor of the eight hundred veterans at the recital, he played “Tramp, Tramp, Tramp, the Boys are Marching.”²³⁴ When an excursion of newspaper editors from Georgia attended a recital, McClellan appealed to their southern heritage by playing “My Old Kentucky Home” and “Dixie.”²³⁵ In November 1914, a special recital was given by Tracy Cannon for Count L. von Zeppelin-Obermüller, Dutch Consul General at Shanghai and distant relative of the Count Zeppelin of German airship fame. At his request, Cannon played the Dutch national anthem for him.²³⁶

²³²*Deseret News*, October 4, 1911.

²³³*Alexandria Times-Tribune* (Indiana), October 6, 1911.

²³⁴*Salt Lake Herald-Republican*, September 6, 1912.

²³⁵*Deseret Evening News*, June 13, 1903.

²³⁶*Salt Lake Telegram*, Nov 10, 1914.

As was common elsewhere in the United States, vocal or instrumental solos and vocal quartet or choral pieces were often performed in the early recitals until about 1915. Local soloists such as George D. Pyper, leading tenor of the Salt Lake Opera Company,²³⁷ contralto Agatha Berkhoel,²³⁸ and violinist Willard Welhe were among the regulars.²³⁹ Notable visiting performers were also invited to perform.

Comparison with Repertoire Played in Other Parts of the United States

A similar programming structure was frequently followed in other parts of the country during the early twentieth century. Organ recitals included transcriptions, improvisations on popular tunes, and original organ works consisting mostly of Romantic music. Many included works by J. S. Bach. This can be seen in organist George Whiting's 1907 program at the Church of the Immaculate Conception in Boston:

Grand Chorus	Guilmant
Toccat and Fugue in D minor	Bach
Andante from First Symphony	Beethoven
March and Chorus from <i>Tannhäuser</i>	Wagner
“Morning Hymn” – Concert Etude	Whiting
Military Polonaise	Chopin
Overture “William Tell”	Rossini ²⁴⁰

On the same night, Emelie Grant-Wilkinson gave another recital in Boston, at the Tremont Temple. Her program was as follows:

Toccat and Fugue in D minor	Bach
Pastorale	Wachs
Fiat Lux	Dubois
Berceuse	Kinder

²³⁷*The Salt Lake Tribune*, June 8, 1901.

²³⁸*The Salt Lake Tribune*, July 26, 1901.

²³⁹*The Salt Lake Herald*, July 30, 1904.

²⁴⁰*Boston Evening Transcript*, August 1, 1907.

Springtime Sketch	Brewer
Fantasia and Fugue	Gibson
Andantino in D flat	Lemare
“Home, Sweet Home”	Buck
Sonata in A minor	Whiting

Similar composers were represented in these two programs, with exciting “openers and closers,” contrasting moods, at least one transcription or familiar tune, and music of different national styles. Both performances included Bach’s famous “Toccatina and Fugue in D minor” (BWV 565), frequently performed at the Tabernacle. McClellan even chose to record it when the Tabernacle Choir was recorded by Columbia Records in 1910.²⁴¹

In Pittsburgh, weekly regular organ concerts were performed for a period on Sundays at 4:00 p.m. in Carnegie Music Hall. A concert held on February 21, 1915, included the following:

Jubilee Overture	Weber
To A Wild Rose	MacDowell
A Deserted Farm	MacDowell
Air & Variations from “Harmonious Blacksmith”	Handel
Finlandia	Sibelius
La Fileuse	Raff
Toccatina and Fugue in D minor	Bach ²⁴²

This program shows a similar pattern to recitals at the Tabernacle with a stirring beginning piece, Bach’s Tocatina and Fugue in D minor, and several transcriptions, particularly of works by MacDowell and Handel.

Comparison with Repertoire Played At Other Times at the Tabernacle

It is difficult to compare the 1901-1916 recitals to earlier ones that Daynes presented since there are very few accounts of them. Daynes’ successor McClellan

²⁴¹Alexander F. Schreiner collection 1975; Columbia Record A945, 1910, Church History Library, The Church of Jesus Christ of Latter-day Saints.

²⁴²*The Pittsburgh Press*, February 21, 1915.

promoted the series more, as reflected by the increasing number of news accounts and listings at the beginning of his tenure. However, a few from pre-1900 were printed in the local newspaper, such as the following program given by Daynes on August 8, 1890:

Fantasia	Daynes
Elevation	Batiste
Pilgrim's Song	Batiste
Angels Ever Bright and Fair	
Doxology ²⁴³	

On July 10, 1894, Daynes played this program:

Overture	Daynes
Virgin Prayer	Massonet
Angels Chorus	Clark
Evening Star	Wagner
Overture, Oberon	von Weber
The Pilgrim's Song of Hope	Batiste
"William Tell" Overture	Rossini ²⁴⁴

These programs included opera transcriptions and popular pieces along with improvisations and a few original works for organ. In 1899, McClellan substituted for Daynes and played the following program for Cornelius Vanderbilt, the railroad magnate:

Overture to 3 rd Act of "Lohengrin"	Wagner
Selections from "Cavalleria Rusticana"	Mascagni
Selections from "Tannhäuser"	Wagner
The Star-Spangled Banner	
America ²⁴⁵	

Skipping ahead a few decades, it is interesting to compare McClellan's formulas with mid-twentieth century recitals. An example is one given at the Salt Lake Tabernacle by Alexander Schreiner on August 31, 1938:

²⁴³*Salt Lake Herald*, August 20, 1890.

²⁴⁴*Salt Lake Herald*, July 10, 1894.

²⁴⁵*Salt Lake Herald*, March 26, 1899.

Royal Water Music	Handel
Hunting Horn Scherzo	Schreiner
Aria, "Come, Gentle Death"	Bach, arranged by Schreiner
Favorite "Mormon" Hymn "O My Father"	arranged by organist
An Old Melody	arranged by organist
Westminster Chimes	Vierne

Wade Stephens performed the following program on May 20, 1940:

Prelude and Fugue in C Major	Bach
October Twilight	Hadley
Dragonflies	Shelley
Aria in F	Handel
Favorite Mormon Hymn "Softly Beams the Sacred Dawning"	arr. by organist
An Old Melody	arr. by organist
March Slav	Tchaikovsky ²⁴⁶

These two programs demonstrate the continuation of the traditions begun by McClellan, with compelling opening and closing works, a variety of moods to demonstrate the organ's tonal palette, transcriptions, improvisations, an Old Melody, a hymn, one work by Bach, and other Romantic or twentieth century works. However, these programs from 1938 and 1940 do not have the predominance of French Romantic original organ works that were present during the 1901-1916 period.

Comparison to Current Recitals

A snapshot of several recent Tabernacle recitals reveals the continued programming of music by Bach and the French Romantics. Improvisations on an "Old Melody" and "Come, Come Ye Saints" as well as transcriptions are always included, along with a rousing opener and an exciting closer with a variety of pieces in between to demonstrate the wide tonal palette of the Tabernacle organ to appreciative audiences.

²⁴⁶*Salt Lake Tribune*, May 20, 1940.

Tuesday, January 25, 2022	Brian Mathias, organist
Fanfare	William Mathias
Prelude in A Major	Johann Sebastian Bach
Andante sostenuto, from <i>Symphonie Gothique</i>	Charles-Marie Widor
Hymn: Come, Come, Ye Saints	arr. by organist
An Old Melody	arr. by organist
Fugue on the Name of Alain	Maurice Duruflé
Wednesday, January 26, 2022	Andrew Unsworth, organist
Sortie	César Franck
Allegro vivace, from <i>Symphony no. 1</i>	Louise Vierne
Chant de paix	Jean Langlais
Hymn: Come, Come Ye Saints	arr. by organist
An Old Melody	arr. by organist
Prelude and Fugue in G Major	Johann Sebastian Bach
Thursday, January 27, 2022	Richard Elliott, organist
Toccata	Georgi Mushel
Presto, from <i>Concerto no. 5</i>	George Frederic Handel
Hymn: Come, Come, Ye Saints	arr. by organist
An Old Melody	arr. by organist
Selections From <i>Pictures at an Exhibition</i>	Modest Mussorgsky

As can be seen in these modern-day examples of recitals performed at the Tabernacle, the formula outlined by McClellan for programming is still valued and utilized, creating a recital series that continues to be well-attended with frequently over 200 people in attendance. Recitalists represent the Church as “tour guides,” providing an opportunity for listeners from a wide array of backgrounds to enjoy the beautiful tonal qualities of the historic instrument. With a wide variety of styles, time periods, and dynamics in the repertoire performed, along with the inclusion of short improvisations on well-known tunes, and impressive final pieces, recitalists of the twenty-first century reveal the wonders of the Tabernacle organ to their audiences, just as McClellan did for the early visitors who came by railroad. The formula McClellan outlined is as important in today’s programming as during the formative years of the organ recital series.

Principles used in programming today are built on the successful programming of the past, which drew in crowds of tourists and brought fame to the instrument. The following description by one writer in 1916 demonstrates the range of tonal colors and textures he heard in the programming:

Sometimes the notes of the organ had the roar and majesty of thunder, and the great Tabernacle seemed to rock from the volume of sound. Then they died away entirely and there would come the peeping of birds and the soft music of a mountain rill.

‘Listen,’ said the artist. ‘There’s a girl singing; what wonderful clear, high notes! I never heard an angel sing, but I imagine it’s something like that. Can you see her? Where is she standing?’ ‘But there was no singer. It was the organ. Then the organ imitated a mixed quartet so well that in looking into the dim recesses around it we could fairly see the fat basso with the high collar, and the pale, handsome tenor with a blond mustache and the new gray tie. The little alto was there, too, fat as a partridge, and a tall graceful blonde with a veil that sopranos always wear, and as unmindful as a statue of the sheep’s eye glances of the tenor....Straightaway the quartet vanished and we could see the orchestra...then...it was a solo number and a pudgy Italian, with long black hair and a white solemn face, came out and played on the sobbing ‘cello the matchless intermezzo from *Cavalleria Rusticana*. Then the great organ itself boomed out and we pictured a battle and the roar of the big guns and the hate and lust and carnage of battle. But the bugles sounded a peace as night came on and the stars twinkled, and the wind blew soft and gentle through the trees, and there was no noise, only now and then one night bird calling to another. The leaves rustled; the world slept.²⁴⁷

McClellan must have felt that his programming strategies were effective in the success of the series. In his 1911 address to the National Association of Organists, he indicated that the audiences now included “many Salt Lake people, who are regular attendants, having learned to enjoy the programs through the system we have employed in popularizing the [repertoire].” Indeed, the successful implementation of his programming system was a vital key to the series’ popularity.

²⁴⁷Guy La Costa, “The Great Organ,” *Goodwin’s Weekly: A Thinking Paper for Thinking People*, April 8, 1916, 4.

CHAPTER 7

OTHER AMERICAN ORGAN RECITAL SERIES

As the popularity of the Tabernacle organ recitals increased, other daily organ recital series sprang up across the United States. When Tabernacle organist Edward Kimball visited New York in 1918, he reported, “I think our church was...the first to inaugurate the free daily organ recitals, which...have attracted very large and intelligent audiences.”²⁴⁸ Indeed, no descriptions of free daily organ recitals are listed in the United States until those performed on the Tabernacle organ in Salt Lake City. Free daily organ recitals were also held in Europe before World War I with programs that “afforded mental refreshment and... served to educate the musical taste of the local communities in which the organ concerts were heard.”²⁴⁹

During the first two decades of the twentieth century, newspapers reported daily organ recitals in cities across the United States. Table 7.1 lists representative examples.

City	State	Year	Description	Source	Date
South Bend	IN	1909	free daily organ recitals in local churches	South Bend Tribune	7/7/1909
Chautauqua	NY	1932	Clarence Eddy played daily organ recitals	The Diapason vol 24 iss 1	12/1/1932
Topeka	KS	1912	Concert held to fund expense of free daily organ recitals	Topeka State Journal	5/7/1912
Denver	CO	1920	Free organ recitals at Denver auditorium concert hall	Vancouver Sun	5/2/1920
Boston	MA	1907	Free daily organ recitals at downtown churches	Boston Globe	7/6/1907
Boulder	CO	1925	free daily pipe organ recitals in Boulder	Chicago Tribune	4/19/1925
St. Louis	MO	1924	Free daily noon organ recitals at Christ Church Cathedral	St. Louis Globe-Democrat	12/6/1924
St. Paul	MN	1922	free daily organ recitals at noon	Knoxville News-Sentinel	10/4/1922
Los Angeles	CA	1917	free daily noon organ recitals daily at Demorest Auditorium	Los Angeles Times	6/13/1917
Little Rock	AK	1917	Free daily organ recitals at the Palace Theater	Arkansas Democrat	3/3/1917

Table 7.1 Representative list of daily organ recitals in the U.S. in the early twentieth century

²⁴⁸*The Diapason*, 9, no. 9 (August 1918): 9.

²⁴⁹*Lansing State Journal* (MI), August 31, 1918.

Daily organ recitals were held in St. Paul, Minnesota, according to an advertisement claiming the resulting “genuine progress” of the city.²⁵⁰ A daily series was also held at Stanford Memorial Church, although later changed to a weekly schedule.²⁵¹ In 1933, former Tabernacle organist Edward Kimball began a program of free evening organ recitals in Washington D.C., held daily at 7:00 p.m. in a newly constructed church building at Sixteenth Street and Columbia Road NW.²⁵² None of these series lasted for very long.

New Brunswick, New Jersey offers a case study of evaluating the viability of a free daily organ recital program in a small American city. In October, 1919, it was reported that “Busy George Street paused today to listen to the strains of organ music that came to it through the open doors of the First Presbyterian Church.”²⁵³ The newspaper advertised that this would be a feature of the city from then on and that “there is no doubt that this innovation in the city will be popular.”²⁵⁴ The recitals would begin at 12:30 p.m. and run for half an hour. “If the public responds, then they will become a permanent feature in the city.” However, the only references to this program are printed in October and November of that year, so the series must not have enjoyed the success to sustain it.

In support of their newly initiated daily recitals, several other American series were cited in the newspaper as role models, including that on the Spreckels organ in San

²⁵⁰*Knoxville News-Sentinel*, Oct 4, 1922.

²⁵¹*The Diapason*, 6, no.10, September 1, 1915.

²⁵²*Evening Star* (Washington DC), November 26, 1933.

²⁵³*The Central New Jersey Home News*, New Brunswick, NJ, October 20, 1919.

²⁵⁴*Ibid.*

Diego (free), one at Mission Inn in Riverside, California (free at noon), and one featuring the Kotschmar organ in Merrill Auditorium, Portland, Maine, where the auditorium was always “crowded” although the fee was 25 cents. The newspaper article claimed that hearing an organ recital at the Mission Inn “makes the day happier and you go on your way more thoughtful and strengthened for that little gift of melody from the Inn.” It was hoped that the New Brunswick series would have the same effect.²⁵⁵ The recitals in New Brunswick recitals were to be paid jointly by the College, the Presbyterian Church and individuals, not by the city. The first recital week’s programs, given by George W. Nuttman, look very similar to the Tabernacle programming:

Monday, October 20, 1919	
Allegro moderato, 6 th concerto	Handel
Allegretto, 5 th Sonata	Mendelssohn
Grand Triumphal Chorus	Guilmant
Andante	Shelley
Le douxreve	Leschetizsky
Improvisation	Jadassohn

It is interesting to note the target audience for this program: “For visitors, women in business who have an hour at noon for lunch and nowhere else except the streets to spend part of this time, people who are passing through the city—in fact everyone who enjoys spending a little time in listening to a high-class program of good music.”²⁵⁶ The intended audience was clarified in a later letter to the editor stating that this program was admirable because “our streets are thronged at the noon hour, many of the people having a few spare moments before returning to their afternoon’s work. I surely hope that our

²⁵⁵Ibid.

²⁵⁶*The Central New Jersey Home News*, New Brunswick, NJ, October 20, 1919.

townspeople realize this opportunity offered them and take advantage of it.”²⁵⁷ An advertisement for a Cooking School lecture in Hartford, Connecticut also included an appeal to women as a daytime target audience for a free daily organ recital in 1935: “Ladies, Here’s the Event you’ve been waiting for!” The recital was held at 1:00 p.m. in the same auditorium where the lecture began at 2:00.²⁵⁸

Tourist Locations: Spreckels Organ in Balboa Park, San Diego

The New Brunswick committee did diligent research in assessing the viability of a free daily organ recital series. They contacted Dr. Humphrey J. Stewart, the highly reputed San Diego Civic organist, to ask about the recitals performed on the Spreckels organ.²⁵⁹ Dr. Stewart’s responses give insight into the series held at Balboa Park. John D. Spreckels had donated the world’s largest outdoor organ and its surrounding pavilion to the city of San Diego for the 1915 Panama California Exposition. Stewart indicated that “our daily organ recitals have been in operation nearly five years, but the free concerts have only been given during part.” Since there was an entrance fee to the exposition, they weren’t considered free until January 1, 1917, when the park was opened at no cost to the public. During the Fair, it was reported that up to 20,000 people per day would pack the area when contralto Madame Ernestine Schumann-Heink joined Dr. Stewart. The recitals continued until World War I when the park was turned over to the “government for a Naval training camp.” Parades and military exercises “interrupted the recitals.”²⁶⁰ They

²⁵⁷*The Central New Jersey Home News*, New Brunswick, NJ, October 19, 1919.

²⁵⁸*Hartford Courant* (CN), October 27, 1935.

²⁵⁹*San Diego Union*, July 9, 1916.

²⁶⁰*The Central New Jersey Home News*, November 9, 1919.

were, however, able to continue during that time as noted in a *Los Angeles Times* article in 1918 listing both organ recitals and Naval maneuvers: “Daily free outdoor pipe organ recitals and San Diego Museum exhibits in Balboa Park. Again, San Diego invites you to be her guest. Daily scores of aviators are seen from city’s streets in sensational flights. Daily Uncle Sam’s boys are practicing maneuvers now being performed in France.”²⁶¹

Repertoire similar to that performed in the Tabernacle recitals can be seen in a listing of one of Humphrey Stewart’s organ recitals in 1917. This included a prelude and fugue by Mendelssohn, a sonata by Guilmant, transcriptions of classical orchestra pieces, three of the larger Bach preludes and fugues, and original works by then-living European composers.²⁶² In 1919, the park was turned back over to San Diego and daily recitals were resumed.²⁶³ Since San Diego depended largely on year-round tourist travel, they had a ready-made audience as did the Tabernacle in Salt Lake. Stewart was quoted as saying that audiences responded favorably to both classical and “semi-classical” selections. He made a distinction between the music he performed and that of the burgeoning cinema organist: “There is plenty of attractive music, but absolutely no concession to the moving picture type of organ playing” in the selection of music performed on the Spreckels organ.²⁶⁴

²⁶¹*The Los Angeles Times*, April 15, 1918.

²⁶²Ian Douglas, “The First Six Decades: Spreckels Organ Pavilion - Balboa Park, San Diego, California,” *The Diapason* 96, no. 1 (January 2005): 18-21.

²⁶³*The Central New Jersey Home News*, November 9, 1919.

²⁶⁴*The Central New Jersey Home News*, November 9, 1919.

Organ recitals were given regularly on the Spreckels organ throughout the year for several decades. An article in *The Diapason* reported in 1930 that 264 recitals were given (224 by the city organist and 40 by visiting and local organists), and that a local radio station had begun broadcasting them.²⁶⁵ This innovation made the instrument famous, as it did for the Tabernacle organ in Salt Lake City and the Wanamaker organ in Philadelphia. During World War II, organ recitals in Balboa Park occurred weekly. They have continued on and off since that time. In 2022, the concerts, which continue to be supported by the original Deed of Gift by John and Adolph Spreckels, are held every Sunday at 2:00 for one hour (rain or shine) and on Monday nights during the San Diego International Organ Festival.

Movie Theaters

As lavish movie palaces were built during the early twentieth century, many organs were installed. In addition to accompanying silent films, organ recitals were held to entertain audiences before the movie began. In 1944, *The Diapason* announced the eleventh season of daily organ recitals in the Hershey Theater, Hershey, Pennsylvania. They were very short, occurring ten minutes before the 7:00 p.m. movie showing. Organ recitals were also sometimes performed independently of movie showtimes. Organist J. Atlee Young, organist at the Hershey Theater, had a repertoire of over 3000 compositions including old favorites and new works, keeping his programs “up-to-date.”²⁶⁶

²⁶⁵*The Diapason* 21 no. 9 (August 1930): 32.

²⁶⁶*The Diapason* 35, no. 3 (February 1944): 4.

Retail Venues: Wanamaker Organs in Philadelphia and New York City

During the early twentieth century, department stores in big cities exhibited the grandeur of the era, reflected in their architecture and amenities. Not only were the stores a place to purchase goods of all types, but they were a place of “spectacles, new sensations, illusions, and a montage of styles and dreams.”²⁶⁷ Department stores sought to create entertaining experiences to attract customers. Concert venues were built within the stores to bring in the crowds. Retailers such as Kaufmann & Baer Company Store in Pittsburgh understood the value that live music brought to their enterprise. When they opened their new store in the downtown shopping district in 1914, they offered free daily organ recitals from 12:00 to 1:30 p.m. in the auditorium on the eighth floor, with various other programs occurring at 2:00, 3:00 and 4:00 p.m. An advertisement in *The Pittsburgh Press* even recommended dining in their restaurant while listening: “organ recitals while you are eating.”²⁶⁸ A 1938 issue of *The Diapason* mentioned that in 1929 Canadian organist Herbert Sanders was hired at Ogilvy’s Department Store in Montreal where “for some years” he played daily organ recitals. The post was later terminated by the company “for economic reasons”²⁶⁹ so it apparently was not lucrative enough to be continued.

The *New York Herald* ran a headline in 1922 acknowledging the large role that live music played at Philadelphia’s Wanamaker Store: “A Quarter Century of Helpful Music at Wanamaker’s.” Right from the start, John Wanamaker “made music a part of the business.” He built auditoriums into his stores, sold music and musical instruments,

²⁶⁷Tamari Tomoko, “Rise of the Department Store and the Aestheticization of Everyday Life in Early 20th Century Japan, *International Journal of Japanese Sociology* 15, no. 1 (2006): 100.

²⁶⁸*The Pittsburgh Press*, Sep 9, 1914.

²⁶⁹*The Diapason* 29 no. 8 (July 1938).

and had music playing regularly to draw in customers and entice them to linger and shop longer. The *New York Herald* proclaimed that department stores brought music to everyday Americans: “At that time good music was confined to a few select concert halls, the churches, and a limited number of homes. Millions of people were going about their daily tasks almost entirely without the influence of music.”²⁷⁰ Music was big business for Wanamaker and other retailers like him.

Built-in 1904 for the St. Louis World’s Fair, the organ that was installed in Wanamaker’s Philadelphia store in 1911 was built by Murray M. Harris and designed by George Ashdown Audsley. During its time at the Fair, the organ was played daily by notable organists such as Alexandre Guilmant. It was first played in the store’s seven-story atrium on June 22, 1911, becoming a part of the daily shopping experience at Wanamaker’s. The first regular organist was Dr. Irvin J. Morgan, who “would be available to help people pick out pianos and such. What better way to get an ‘approved’ instrument than to have the player of the largest pipe organ pick it out.”²⁷¹ Once installed, the organ was maintained from then on, as was the organ at the New York store, by an in-house Wanamaker Shop. With the vested interest of John Wanamaker and his son Rodman, himself an organist, the organ grew over the next few decades to its present size of 28,750 pipes and 464 ranks of pipes.²⁷² It is considered the largest functioning pipe organ in the world.

²⁷⁰*New York Herald*, April 29, 1922.

²⁷¹Ray Biswanger, Email correspondence with the author, January 18, 2022.

²⁷²Ray Biswanger, *Music in the Marketplace: The Story of Philadelphia’s Historic Wanamaker Organ* (Bryn Mawr: The Friends of the Wanamaker, 1996): xi, 247-249.

The Wanamaker organ in Philadelphia has been nearly continuously used for daily recitals since its installation in 1911. Daily recitals were discontinued during periods of major repair or when the store ownership changed. In 1986 it was purchased by Woodward & Lothrop, in 1995 by May Company, becoming Lord & Taylor, and then bought by Macy's in 2006. The organ and recitals have always been funded by the retail establishments who owned it. Current renovation is being done with grants and donations by the Friends of the Wanamaker organization.

An idea of the repertoire played during the early years can be ascertained from the account of former store music director Alexander Russell, who often played the Wanamaker organ as a guest performer. He gave this glowing description in 1917:

My first number was a Bach chorale. As the melody of the superb hymn poured forth, the angel's trumpet seemed to be sounding and the great Court became a temple. As the tonal flood grew under my fingers to the full power of the organ, it was of such grandeur that I had a sensation too often denied the performer: a delightful thrill, cool and exhilarating, passed up and down my spine.²⁷³

Customers "telephoned up" to make requests ranging from Wagner's "Ride of the Valkyries" to Tosti's "Good-bye." Russell played a repertoire of over one hundred compositions ranging from classical works by Schubert, Bach and Batiste to "I Hear You Calling Me," a popular tune of the time.²⁷⁴

Wanamaker also installed an organ in his New York store. By 1906, the Austin organ was featured in daily organ recitals at 12:30 p.m. in the store rotunda. After a fire in 1918, a larger organ was installed. Due to its location in a major U.S. city, the Austin organ in the New York store was played by many prominent American and European

²⁷³*The Stentor* 1, no. 1 (December 1992).

²⁷⁴*Ibid.*

organists. Marcel Dupré premiered on that instrument his *Variations on an Ancient Noel, Cortège et litanie, Suite Bretonne, and Deuxième Symphonie*. Others performing in the special evening recitals were Nadia Boulanger, Louis Vierne, André Marchal, Sigfrid Karg-Elert and E. Power Biggs. After Rodman Wanamaker died in 1928, funding for the evening recital series stopped. The daily organ recitals were discontinued by 1942 as television and radio became more appealing to audiences. The New York store eventually closed in 1954.²⁷⁵

The daily organ recitals continued at the Philadelphia store, however. Mr. Wanamaker considered Sunday a “day of rest,” so the store was closed and recitals were never held on Sundays. Even today, the recitals are only held Monday through Saturday. For many decades, the recitals were held three times a day.²⁷⁶ By the 1980’s, the store reduced the frequency to twice a day, but increased the length from thirty minutes to forty-five. The current schedule includes twice daily forty-five-minute recitals on Monday through Saturday at noon, on Monday, Tuesday, Thursday, and Saturday at 5:30 p.m. and on Wednesday and Friday at 7 p.m.

Comparison of the Wanamaker and Tabernacle Recital Series

The daily organ recital series given on the Salt Lake Tabernacle organ and the Philadelphia Wanamaker organ are the two longest running free programs in the United States and the only two remaining. They share features that fostered their longevity. Both were initiated during a time when audiences were particularly interested in the organ and in attending recitals. They were both held in venues located in historic areas. Although

²⁷⁵Rollin Smith, “Wanamakers’s New York Organ,” *The American Organist* 55, no. 11 (November 2021): 38-49.

²⁷⁶Ray Biswanger, Email correspondence with the author, January 28, 2022.

their cases were of different styles, both were visually impressive: the Tabernacle with its “pioneer” nineteenth century construction located in an acoustically live auditorium, and the lavish “art” case of the Wanamaker organ, located in the grand atrium of America’s most elegant retail space. Both recital programs were offered freely to the public as a service by the organizations that owned the venues and the organs. Both had paid staff members to care for the organs and perform on them. Both programs offered a variety of repertoire including not only transcriptions, improvisations on familiar tunes, and requests but also original organ works. This variety appealed to a wide spectrum of listeners. Another factor in the success of both programs was the ready-made, daily flow of listeners: tourists in the case of the Tabernacle, and shoppers at the Wanamaker Store.

The growth and continuation of both recital series were aided by dissemination through radio and television broadcasts later. During the mid-twentieth century, both the Wanamaker store (1956) and Temple Square, where the Tabernacle is located (1965), began drawing in more visitors with the institution of Christmas light and concert celebrations every December.

The purpose of these two organs differs significantly, however. The Wanamaker organ was built as a technological marvel for an exhibition, then placed in a commercial retail setting to draw in crowds for shopping. The Tabernacle organ was built first and foremost to provide accompaniment for the Choir and for Church General Conferences and other meetings. Although the Church’s General Conferences are now held in the nearby Conference Center, the Tabernacle organ is still used for daily organ recitals, to accompany the Choir, and provide support for concerts. Its proximity to the Church’s headquarters has always been a key factor in the continuation of the Tabernacle organ

recitals through the decades. Employed until the year 2000 as the accompanying instrument for the internationally broadcast semi-annual General Conferences of the Church, it was necessary to maintain the organ daily and through periodic renovations. A staff continues to maintain all the organs on Temple Square. Even when the Tabernacle organ or the Tabernacle itself underwent extensive renovations, the daily recitals continued to be held on Temple Square in either the neighboring Assembly Hall or Conference Center. During the summer, the daily recital series include a second recital given on the Conference Center organ.

With its primary role in the retail industry, the Wanamaker organ has had periods of decline when it was down for extended periods during renovation or when the store changed ownership. Its current schedule includes twice daily recitals Monday through Saturday. Both organ recital programs, however, provide a rare opportunity to study the sustainability of an organ culture.

CHAPTER 8

CONCLUSION

The free daily organ recitals performed in the Salt Lake Tabernacle have run continuously since the early twentieth century.²⁷⁷ The series began during the late nineteenth century, when Salt Lake City became an important hub in the railroad system that was making transcontinental travel relatively easy and affordable for many Americans. The location of the Tabernacle organ, situated along the rail lines in an area where tourists were eager to visit, helped to secure its fame as a tourist destination. The Tabernacle organ was the main tourist site on a rail traveler's itinerary during the railroad era of the late nineteenth and early twentieth centuries. Promotional literature distributed by travel boosters publicized its many attributes, and throngs of travelers came to hear its beautiful tonal qualities and to marvel at its impressive case. The organ's function in accompanying the Tabernacle Choir on Temple Square and the world-wide General Conferences of the Church of Jesus Christ of Latter-day Saints also brought it distinction, increasing demand for recitals. The long-running Tabernacle Choir broadcasts of *Music and the Spoken Word* brought it continued attention throughout the twentieth century.

The location and functions of the Tabernacle organ secured for it a wide listenership, both through live recitals and recorded broadcasts. Another vital ingredient for the unique sustainability of the daily recital series is the programming. Tabernacle organist John McClellan developed a formula for appealing programming which has continued to be used today. The thirty-minute recital programs contained a variety of short pieces to demonstrate the tonal palette of the organ with contrasting moods and

²⁷⁷There was a brief hiatus due to the world-wide pandemic 2019-2020 when semi-weekly recitals were streamed on YouTube.

styles. Each program also included an arrangement by the recitalist of an “Old Tune” and a hymn such as “Come, Come Ye Saints.” Programs generally began and ended with something lively and exciting. The assessment of the pieces performed during the formation of the series reveals that the Salt Lake series contained a balanced mixture of original pieces for organ with arrangements of popular tunes and transcriptions of opera and orchestral repertoire. Effective programming continues to give today’s visitors and local residents a chance to experience the beautiful sounds of the Tabernacle instrument.

Despite much research into the history and construction of organs in the United States, there has been little investigation into the organ’s use in public concerts. This study attempts to fill this gap by evaluating the conditions that led to the success and continuation of the Tabernacle organ recitals. Although daily organ recital series proliferated in the United States during the early twentieth century, very few achieved any permanence. This study has sought to understand the key factors that differentiated the Tabernacle series. What began as a widely touted tourist attraction in the late nineteenth century has grown into the only continuously held daily organ recital series in the world. The program was created to position the new state of Utah in a positive light, displaying the musical culture that was fostered in Salt Lake City. By attracting visitors passing through on the rails, the Tabernacle organ recitals changed views of the Wild West, suggesting that the new lands offered more than adventure, but provided a welcome place to settle and call home.

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APPENDIX A

RECITAL LISTINGS FROM 1901-1916: DATA USED IN ANALYSIS

The recital listings were collected from the *Deseret News*, *The Salt Lake Herald*, and *The Salt Lake Tribune*, and *The Salt Lake Telegram* 1901-1916.

Organist	Date	Piece 1	Composer	piece 2	Composer	piece 3	Composer	piece 4	Composer	piece 5	Composer	piece 6	Composer	piece 7	Composer
McClellan	1/23/1993	Lohengrin Overture	Wagner	Angels Ever Bright and The Lost Chord	Handel	Sonata op.14 #2: Andante	Beethoven	Song without Words	Mendelssohn	Intermezzo	Mascagni	Mignon	Thomas	Annie Laurie	composer
McClellan	4/16/1993	Rocked in the Cradle	Mascagni	Andante for strings	Haydn	Gavotte from Mignon	Traumerel	Largo	Handel	Mignon	Mascagni	Mignon	Thomas	Annie Laurie	composer
McClellan	6/27/1993	Cavalleria Rusticana	Mascagni	Andante for strings	Haydn	Gavotte from Mignon	Thomas	Prayer	Handel	Mignon	Mascagni	Mignon	Thomas	Annie Laurie	composer
McClellan	7/3/1993	Cavalleria Rusticana	Mascagni	Andante for strings	Haydn	Gavotte from Mignon	Thomas	Prayer	Handel	Mignon	Mascagni	Mignon	Thomas	Annie Laurie	composer
McClellan	7/4/1993	Triumphal March	Beethoven	Capriccio	Lemaigre	Pilgrim's Song of Hope	Batiste	Old Melody	McClellan	Star-Spangled Banner	Brobek	Gloria	Mozart		
McClellan	7/14/1993	Chorales	Bach	Intermezzo from Cavell	Mascagni	Final Duo from Tristan	Wagner	Andantino	Lemare	Star-Spangled Banner	McClellan				
McClellan	7/14/1993	Hallelujah Chorus	Handel	Enchanted Bells	Haberber	The Pilgrim's Song of Hope	Batiste	God of Israel	Stephens	Sunshine in the Soul (Piper)	Faust	Gounod			
McClellan	7/22/1993	March "Solonelle"	Lemaigre	The Swan	Saint-Saens	Traumerel	Schumann	vocal solo		Overture to "Stradella"	Flotow				
McClellan	7/22/1993	Stradella Overture	Flotow	Enchanted Bells	Haberber	The Lost Chord	Sullivan	vocal solo		Pilgrim's Song of hope	Batiste	Bolt		Quartette	
McClellan	8/14/1993	Chorales	Bach	Tristan und Isolde	O Mio Ferna	Enchanted Bells	Haberber	Pilgrim's Song of hope	Batiste	Toccata G major	Dubois	Male Quartet	Tosti	Hosanna	Granier
McClellan	8/14/1993	Chorales	Bach	O Mio Fernando from	Donizetti	Toccata G Major	Dubois	Enchanted Bells	Haberber	Pilgrim's Song of Hope	Batiste	Male Quartet	Tosti	Tannhauser March	Wagner
McClellan	8/17/1993	5th symphony-Andante	Beethoven	Angels Chorus	Clark	selection from cavaleri	Mascagni	vocal solo	Concone	Old Melody	McClellan	Traumerel	Schumann	The Lost Chord	Sullivan
McClellan	8/24/1993	Wedding March	Mendelssohn	Andante from 2nd sym	Beethoven			soprano solo by Miss Schulerberg	Thomas	Pastorale	Lefebure-W	Andantino	Lemare	Offertoire in G	LefebureW
McClellan	8/31/1993	Stradella Overture	Flotow	Gavotte (Mignon)	Thomas	Traumerel	Schumann	Cradle Song	Delbreuk	Lohengrin	Wagner	Tannhauser	Wagner	March	Smart
McClellan	9/1/1993	Gloria from 12th mass	Mozart	Lohengrin Overture	Wagner	soprano solo by Juella Ferron	Pastorale	Lefebure-W	Lefebure-W	Angel's Chorus	Clark	A Spring Song	Mendelssohn	Wedding March	Mendelson
McClellan	3/13/2002	Cavalleria Rusticana	Mascagni	Andantino (to my wife)	Lemare	Capriccio	Lemaigre	Gavotte from Mignon	Old Oaken Bucket	Home Sweet Home					
McClellan	5/23/2002	Serenade	Schubert	Tannhauser March	Wagner										
McClellan	7/11/2002	Offertoire	Lefebure-W	Ave Maria	Schubert	Spring Song	Mendelssohn	Prayer	Lemaigre	March from Tannhauser	Wagner				
McClellan	7/18/2002	Faust	Gounod	Sunset	Gounod	Minuet	Bocherini	Largo	Handel	soprano Glosz-Whitney				Wedding March	Mendelson
McClellan	7/21/2002	March "Solonelle"	Lemaigre	The Swan	Saint-Saens	Traumerel	Schumann	vocal solo		Overture to Stradella	Holtz				
McClellan	8/1/2002	Jerusalem the Golden	Spark	Bercesue	Read	Prelude & melody in F	Edward M. Clark	vocal solo	Krogmann	Phantasia-Church Chime	Niccius	Andante Religioso	Lemaigre	Star-Spangled Banner	
McClellan	8/5/2002	March "Solonelle"	Lemaigre	Andante Cantabile	Clark	Chorus of Angels	Clark	Intermezzo	Callerts	War March	Mendelssohn				
McClellan	10/4/2002	Pilgrim's Chorus	Wagner	Gavotte (Mignon)	Thomas	Hymn of the Nuns	Lefebure-W	Male Chorus	The Swan	Saint-Saens	Tannhauser March	Wagner			
McClellan	7/3/1993	March from Tannhauser	Wagner	Moment Musical (F minor)	Schubert	Communion in G	Batiste	vocal solo	Tosti	Andante from 5th sym	Beethoven	Baritone Kettering			
McClellan	7/13/1993	Hail, Noble Chief	Glinka	Hymn of the Nuns	Lefebure-W	Allegretto	Wolstenhol		McClellan	Toccata from 6th organ	Widor	Gavotte from Mignon	Thomas	Andantino	
McClellan	7/13/1993	Hail, Noble Chief (chor)	Glinka	Pilgrims Chorus from T	Wagner	Hymn of the Nuns	Lefebure-W	Allegretto	McClellan	Male Chorus (choir)	McClellan	Toccata from 6th organ	Widor	Andantino from Mignon	Thomas
McClellan	7/23/1993	Concert Overture in C	Alfred Hollis	Nocturne in B minor	Lemare	Enchanted Bells	Haberber	Old Melody	McClellan	Cambrian War	B. Richards	Carman			
McClellan	7/24/1993	Torsador Song (sung by Mr. Kent - H)	Hollis	Concert Overture in C	Hollis	Nocturne (B minor)	Lemare	Enchanted Bells	Haberber	Old Melody	McClellan	Cambrian War Song	Richards	Overture to William Tell	McClellan
McClellan	8/9/1993	Grand Offertoire in D	Batiste	Andantino (to my wife)	Lemare	Pavane favorite	Brisson	quartette		3rd organ Sonata, 1/2	Gulmiant	Magnon	thomas	WmTell Overture	Rossini
McClellan	8/13/1993	Dreams from Tristan ur	Wagner	Spring Song	Mendelssohn	Meditation	Dubois	vocal solo	Gounod	Alber's Priest Lied	Wagner	Christmas Chorus	Saint-Saens		
McClellan	8/14/1993	vocal: Ashworth	Herbert	Mignon excerpts	Thomas	Evening Star from Tann	Wagner	Pavane Favorite	Brisson	Old Melody	McClellan	Andante from 5th sym	Beethoven		
McClellan	8/21/1993	Cavalleria Rusticana	Mascagni	vocal solo	millard	gondoliers	Nevin	Pavane favorite	Brisson	In Paradisium	Dubois	vocal solo		Concert Overture	
McClellan	8/27/1993	Overture Semiramide	Rossini	Contemplation	Lemare	Old Melody	McClellan	Boiero	Gounod	vocal solo		Greene	March	Selected	

McClellan	9/1/1993	March of the magi king	Dubois	Album Leaf	Scharwenka	Contemplation	Scharwenka	7th Concerto, 1st movmt	De Bériot	Grand Offertoire	Batiste				
McClellan	9/4/1993	Prelude to Lohengrin	Wagner	Canon	Dubois	In Paradisium	Dubois	Old Melody		vocal solo	Liddle	Visions in a Dream	Lumbye		
McClellan	10/6/1993	Intro to 3rd act Loheng	Wagner	Pavane favorite	Brisson	Communion in G	Batiste	Male Chorus	McClellan	vocal solo		Concert Overture in C	Hollins		
McClellan	10/7/1993	Intro to 3rd act Loheng	Wagner	Communion in G	Batiste	vocal solo		other vocal solo							
McClellan	1/3/1994	3rd Organ Sonata	Gulmiant	Communion in G	Batiste	Capriccio	Le Malgre	Annie Laurie with modca	McClellan	Pilgrim's Chorus	Tannhauser	Largo	Handel		
McClellan	6/2/1994	3rd organ Sonata, 1, 2	Gulmiant	Evening Star from Tann	Wagner	To a Wild Rose	MacDowell	Sweet By & Bye improv	McClellan	Liebestad from T and I	Wagner	Toccata from 6th symp	Widor		
McClellan	7/2/1994	Prelude to Lohengrin	Wagner	Gondoliers	Wagner	Evening Star from Tann	Wagner	Old Melody (Nearer, My God to Thee)		Cavalleria Rusticana int	Mascagni	Largo	Handel		
McClellan	7/23/1994	Mignon	Thomas	Larghetto	Schumann	Goodnight	Nevin	Old Melody		ChantSeraphique	Gulmiant	Lohengrin			
McClellan	8/20/1994	Prelude to Tristan und	Wagner	Allargetto	Spring Song	Mendelssohn		Last Rose of Summer		Fantasia on Duke Street	Kinder				
McClellan	9/6/1994	Funeral March	Chopin	Intermezzo	Callaerts	Serenade	Schubert	Larghetto from Faust	Wagner	Tannhauser March	Wagner				
McClellan	10/1/1994	Lohengrin Overture	Wagner	Palm Sunday	Mally	Pavanne Favorite	Brisson	Old Melody		ChantSeraphique	Gulmiant	Concert Overture in C	Faulkes		
McClellan	4/2/1995	Concert Overture	Hollins	Pastorale	Lemare	Cantilene Nuptiale	Dubois	Old Melody		Phantasia on Old Tune	Lemare	Annie Laurie			
McClellan	4/25/1995	Toccata and Fugue in D	Bach	In Paradisium	Dubois	Spring Song	Mendelssohn	Old Tune		Offertoire in G	Lefebure-Lef	Star-Spangled Banner			
McClellan	5/26/1995	Die Meisteranger	Wagner	Gondoliers	Nevin	Larghetto	Schumann	Nun's Prayer		Lefebure-W		Offertoire	Batiste		
McClellan	7/21/1995	Chromatic Phantasia	Thiele	Cantilene Nuptiale	Dubois	Evening Star from Tann	Wagner	Old Melody		Concert Overture	Hollins				
McClellan	8/8/1995	Offertoire	Lefebure-W	Adagio from 3rd Organ	Gulmiant	Prayer	Lemaigre	Old Melody		Asa's Tod	Grieg	Overture to Oberon	Von Weber		
McClellan	8/22/1995	Fanfare	Lemmons	Traumerel	Schumann	Litany	Schubert	Old Melody		Prayer, Lohengrin	Wagner				
McClellan	9/8/1995	Prelude and Siciliano for	Mascagni	O, That We Two	Nevin, Ethel	Enchanted Bells	Haberber	Old Melody		Cantilene	A.M.Shuey	Pomp and Circumstand	Edgar		
McClellan	9/15/1995	Mignon Overture	Thomas	Nocturne	Diether	Andantino (to my wife)	Lemare	Old Melody		Asa's Death	Grieg	March "Pitoresque"	Kroeger		
McClellan	10/21/1995	Prelude to Tristan und	Wagner	Pilgrim's Chorus - Tann	Wagner	Communion in G	Batiste	Wekle violin solo							
McClellan	4/30/1996	Toccata and Fugue in D	Bach	Traumerel	Schumann	In Paradisium	Dubois	Old Melody		Elsa's Bndal	Wagner	March from	Wagner		
McClellan	5/15/1996	Fugue in C Major	Buxtehude	Visions	Rheinberger	A Dream	Lassen	Old Melody		Walter's Prize Song from	Wagner	Handel	Star-Spangled Banner		
McClellan	5/21/1996	March from Die Meiste	Wagner	Pastorale	Loret	Intermezzo from Cavall	Mascagni	Spring Song	Mendelssohn	Old Melody		Jerusalem, the Golden	Dr. Spark		
McClellan	6/1/1996	Overture to Lohengrin	Wagner	A Capriccio		A Dream	Lassen	Old Melody		Toccata from 4th Organ	Widor				
McClellan	6/12/1996	Prelude to Lohengrin	Wagner	Enchanted Bells	Haberber	Vision	Rheinberger	Old Melody		Introduction to 3rd act	Wagner	Toccata from 6th symp	Widor		
McClellan	6/19/1996	March, Pitoresque	Kroeger, E.R.	Love Song	Nevin, Ethel	Intermezzo	Callaerts	Old Melody		Concert Overture	Hollins				
McClellan	7/20/1996	Jerusalem, the Golden	Spark	Traumerel	Schumann	Pastorale	Lefebure-W	Andantino	Lemare	Old Melody		Overture to Oberon	Von Weber		
McClellan	8/24/1996	Liebestodt, Tristan und	Wagner	Palm Sunday	Mally	Paszepied	Dellaes??	Beverie	Gulmiant	Old Melody		4th organ Sonata	Mendelssohn		
McClellan	8/28/1996	Prelude to Tristan und	Wagner	Elegy in F minor	Gibson, S.A.	Asa's Death	Grieg	Intermezzo	Callaerts	Old Melody		Walter's prize Song from	Wagner	Oberon Overture	von Weber
Kimball	9/7/1996	March Joyeus	Ketterer	Offertory in A flat	E.M.Read	Bercesue	Kinder	Traumerel	Schumann	Old Melody		Offertory in D minor	Batiste		
Kimball	9/17/1996	Final duo from Tristan	Wagner	Andante	Gulmiant	Divine Evening Star Tan	Wagner	Old Melody		Organ Concerto in B flat	Handel	Funeral March	Chopin		
Kimball	6/4/1997	Excerpts from Faust (G)	Eddy	Bercesue (transcription)	Kimball	Gavotte (Mignon)	Thomas	Church Scene (Chavette)	Gulmiant	Old Melody		March Religieuse on th	Dubois		
Kimball (call)	8/4/1997	Offertory in A flat	E.M.Read	Nearer My god to Thee	M.C. Baldwin	Bercesue	Kinder	Old Melody		Vilanelle	Merkel	Azarde	Kimball (art)		
Kimball	8/20/1997	Excerpts from Faust (G)	Gounod	Dance Caprice	Kimball	Meditation in D flat	St. Claire	Traumerel	Schumann	Church Scene	Chavuet-G	Aubade	Grey	Triumphal March from "Naaman"	

McCellan	8/27/1907	Offertoire	Batiste	Andante	Widor	Minuet	Bocherini	Old Melody			Chromatic Phantasia	Thiele				
Kimball	9/1/1907	Fantasia in A minor	Merkel	Berceuse (transcription)	Kimball	Gavotte (Mignon)	Thomas	Prayer in E flat	St. Claire		Wlanelle	Old French	Old Melody			
Kimball	9/3/1907	Largo from symphony	Doornik	Berceuse (transcription)	anonymous	Intermezzo (Cavallieri)	Mascagni	Old Melody			March in E flat	Kimball				
Kimball	6/15/1908	Marche Religieuse	Wagner	Herzweiden	Grieg	Aubade	Grey	Old Melody			Offertory in D minor	Batiste				
McCellan	6/23/1908	Toccata and Fugue	Bach	Andante	Widor	Enchanted Bells	Haberlber	Old Melody			Elsa's Bridal Procession	Wagner				
Kimball	6/23/1908	Large from Symphony	Dvorak	Gavotte from Mignon	Thomas	Evening Star from "Tan"	Wagner	Old Melody			March in E flat	Kimball				
McCellan	6/24/1908	Excerpts from Mignon	Thomas	The Swan	Saint-Saens	Intermezzo (Cavallieri)	Callaerts	Old Melody			Pilgrims Chorus (Tannh)	Wagner				
McCellan	6/25/1908	ChantSeraphique	Gullmant	Spring Song	Mendelssohn	Visions	Rheinberger	Old Melody			Andantino	Lemare	Sextette from "Lucia"	Trans by performer		
Kimball	6/26/1908	Excerpt from madame	Puccini	Offertory in D flat	Kimball	Vergangen Tage	Grieg	Old Melody			Priests' March from "A"	Mendelssohn				
Kimball	6/26/1908	Excerpt from "Madame"	Puccini	Offertory in D flat	Kimball	Vergangen Tage	Grieg	Old Melody			Priests' March from "A"	Mendelssohn				
Kimball	6/27/1908	Excerpts from Faust (G	Eddy-Gouno	Offertory in D flat and	St. Claire	Spring Song	Wilken	Old Melody			Triumphal Procession (C	Costa				
McCellan	7/20/1908	March in G	Smart	Cradle Song	Delbreuk	Pastorale	Lefebure-W	Old Melody			Offertoire in D St. Cecil	Batiste				
McCellan	7/21/1908	Toccata in F	Faulkes	Meditation	d'Evy	Pastorale	Lemare	Old Melody			Quartet from Rigoletto	Verdi				
McCellan	7/22/1908	Jerusalem, the Golden	Spark	Romanza	Svensden	Capriccio	Lemaigre	Old Melody			Selections from Loheng	Wagner				
McCellan	7/23/1908	Grand March from Die	Wagner	Ave Maria	Henselt	Intermezzo	Callaerts	Old Melody			Oberon Overture	Von Weber				
McCellan	7/25/1908	Prelude to Tristan und	Wagner	Andantino	Lemare	Virgin's Prayer	Massenet	Old Melody			Andante from Fifth Sym	Beethoven				
McCellan	7/28/1908	Mignon excerpts	Wagner	Evening Star	Widor	Andante	Widor	Old Melody			March Funebre	Gullmant	ChantSeraphique	Gullmant		
McCellan	8/1/1908	Largo	Handel	Madrigal	Lemare	Romanza	Wolsterholc	Old Melody			Concert Overture	Faulkes				
Poulton, Wa	8/3/1908	Prelude to Lohengrin	Wagner	Enchanted Bells	Haberlber	The Rosary	Nevin	Old Melody			Offertoire in D St. Cecil	Batiste				
McCellan	8/4/1908	Prelude to Lohengrin	Wagner	Visions	Rheinberger	Nocturne	Lemare	Old Melody			Toccata from 6th Organ	Widor				
McCellan	8/5/1908	Concert Overture	Faulkes	Capriccio	Lemaigre	Skumber	Schumann	Old Melody			March "Romaine"	Gounod				
McCellan	8/6/1908	Meditation and Toccata	d'Evy	Cantilene	Whealdon	Communion in B	Batiste	Old Melody			Tannhauser March	Wagner				
McCellan	8/7/1908	Grand Choeur Op. 134	Higgs	Madrigal	Lemare	Berceuse (Jocelyn)	Godard	Old Melody			Chromatic Phantasia	Thiele				
McCellan	8/8/1908	Toccata and Fugue in d	Widor	Andante	Widor	Enchanted Bells	Haberlber	Old Melody			Elsa's Bridal Procession	Wagner				
Kimball	8/19/1908	March from Die Meiste	Wagner	Parasol	Wagner	Evening Star "Tannhaus	Wagner	Excerpts from Lohengrin	Wagner		Hall Columbia	Wagner				
McCellan	8/20/1908	Phantasia on theme fro	Beethoven	Fugue	Buxtehude	Old Melody					Offertoire	Batiste	Auld Lang Syme			
McCellan	8/21/1908	Prelude to Lohengrin	Wagner	Pastorale	Lemare	Andante (4th organ sym	Widor	Old Melody			Toccata in F	Faulkes	Divis			
McCellan	8/22/1908	March Deliguesse from	Wagner	Berceuse	Faulkes	Intermezzo Cavallieri	Mascagni	Old Melody			Star-Spangled Banner					
McCellan	8/24/1908	Toccata and Fugue	Bach	Andante	Widor	Enchanted Bells	Haberlber	Old Melody			Elsa's Bridal Procession	Wagner				
Kimball	4/22/1909	Offertory in D minor	Batiste	Wanderer	Grieg	Andantino "Church Soc	Chavez-Gull	Intermezzo (Cav. Rus)	Mascagni		Old Melody		Phantasia in A minor			
McCellan	6/14/1909	Sonata in A minor	Voelcher	Spring Song	Mendelssohn	Visions	Rheinberger	Old Melody			Sextet from Lucia	Donizetti				
Cannon	6/15/1909	Offertory in F minor	Salome	Elegy	Gibson	Andante Religioso	Drouschock	Evening Song	Schumann		Old Melody		Marche Romaine	Gounod		
McCellan	6/16/1909	Concert Overture	Hollins	The Secret	Gaudier	Madrigal	Lemare	Old Melody			Quartet from Rigoletti	Verdi	America	Smith		
Cannon	6/17/1909	Priere-Offertoire	Devred	Traumerei and Romanc	Schumann	Serenade	Schubert	Ave Maria	Arcalt		Old Melody		Triumphal March	Wachs		

McCellan	6/18/1909	Jerusalem, the Golden	Spark	Meditation	d'Evy	Capriccio	Lemaigre	Old Melody			Overture to Oberon	Von Weber	Star-Spangled Banner			
McCellan	6/19/1909	Toccata in F	Widor	Traumerei and Romanc	Schumann	Old Melody	Largo	Beethoven			March from Die Meiste	Wagner				
McCellan	7/12/1909	Selection from Loheng	Wagner	Minuet a l'Antique	Stelak	Communion in G	Batiste	Old Melody								
Cannon	7/13/1909	Priere, Offertoire	Devred	Idylle in D flat	Faulkes	Spring Song	Mendelssohn	Solitude	Godard		Old Melody		Marche Solennelle	Mally		
McCellan	7/14/1909	Cantilene Dedicated to	Shuey, A.M.	Ave Maria	Liszt	Old Melody		Hungarian Dance, No. 6	Brahms		March from Tannhaus	Wagner				
Kimball	7/15/1909	Phantasia in F	Calkin	Offertoire in E	Batiste	Berceuse (Jocelyn)	Kinder	Hertzwinden	Grieg		Old Melody		War March of the Prie	Mendelssohn		
McCellan	7/16/1909	Offertoire	Lefebure-W	Cantilene	Woodman	Love Song from Die Wa	Wagner	Old Melody			Toccata	Widor				
McCellan	7/31/1909	Spring Song	Mendelssohn	The Rosary	Nevin	At Thy Sweet Voice	Saint-Saens	Old Melody			Excerpts from Wagner	Wagner				
Cannon	7/31/1909	Offertoire in A minor	Salome	Communion in E minor	Batiste	Imromptu in A flat	Parker	Berceuse	Bizat		Old Melody		March in D	Gullmant		
Cannon	8/16/1909	Priere, Offertory	Devred	Traumerei and Romanc	Schumann	Spring Song	Mendelssohn	Matins	Faulkes		Old Melody		Triumphal March	Wachs		
Cannon	8/17/1909	Offertory in F	Lefebure-W	Cantilene	Marchant	Prayer	Sawyer	Litany	Schubert		Old Melody		Fanfare	Lemmens		
Kimball	8/18/1909	Largo	Dvorak	Berceuse from Jocelyn	Godard	Hymn of the Nuns	Lefebure-W	To a Wild Rose	MacDowell		Homage to Grieg	Whitely	Old Melody		Marche Religieuse from	Wagner
Cannon	4/18/1910	Priere-Offertoire	Devred	Cantilene in F	Marchant	Idylle	Lefebure-W	Berceuse	Spinney		Old Melody		March in D	Gullmant		
Cannon	4/19/1910	Prelude to Lohengrin	Wagner	Elegy	Gibson	Awakening	Englemann	Barcarolle from "Hoffma	Offenbach		Old Melody		Hosanna	Wachs		
Kimball	4/20/1910	Offertory in E	Batiste	Melody in F	Rubenstein	Prayer	Kinder	Melody in G	Hammerill		Old Melody		Postlude in E Major	Hammerill		
Kimball	4/21/1910	Phantasia in A minor	Hammerill	Meditation	Baldwin	Offertory in D flat	Kimball	Op. 23 A flat	Batiste		Old Melody		Damascus Processional	Costa		
McCellan	4/22/1910	Prelude and Siciliana	Mascagni	Prayer	Gullmant	Elegie	Elgar	Elsa's Bridal Procession L	Wagner		Offertoire in D St. Cecil	Lefebure-Waly				
McCellan	4/23/1910	special request program														
Cannon	4/25/1910	Fantasia in G minor	Bach	Chanson Triste	Tschalkowk	June	Tschalkowk	Prayer in E	Lemmens		Barcarolle from Hoffma	Offenbach	Old Melody		The Lost Chord	Sullivan
Cannon	4/26/1910	Offertoire in A minor	Salome	In Summer	Stebbin	Berceuse	Bizat	The Lament of the Rose	Sonnakolb		Old Melody		Chorus from Judas Mac	Handel		
Kimball	4/27/1910	Excerpts from Faust	Gounod	Spring Song	Wilkin	To a Wild Rose	MacDowell	Offertory in D flat	St. Claire		Aubade (arr by Kimball)	St. Claire	Old Melody		March in G	Smart
Kimball	4/28/1910	March Religieuse from	Wagner	La Cinquantaine	Gabrielle	Melody in G flat	St. Claire	Adoration	Gaul		Pastorale	St. Claire	Old Melody		March in B flat	Hammerill
McCellan	4/29/1910	Toccata in F	Widor	Traumerei	Schumann	Communion in G	Batiste	Old Melody			Nocturne	Chopin	Prelude to Lohengrin	Wagner		
McCellan	4/30/1910	special request program														
Kimball	5/30/1910	March	?	Gavotte	Grieg	Cavatina	Hoff	Berceuse	Eisler		Elevation	Lola	Old Melody		Postlude	Wilkins
McCellan	5/31/1910	Toccata in F	Widor	Andantino (to my wife)	Lemare	Mignon, Gavotte	Thomas	Cantilene	Faulkes		Traumerei	Schumann	2 old melodies (Kentudy Home, Ave	Overture to Tannhaus	Wagner	
Cannon	6/1/1910	Largo	Handel	Cantilene	Marchant	Venetian Boat Song	Mendelssohn	Prayer in E	Lemmens		Old Melody		Fanfare	Dubois		
Cannon	6/2/1910	Minister March from L	Wagner	The Golden Wedding	Gabriel-Mar	Idylle in D flat	Faulkes	Matins	Faulkes		Cradle Song	Schnecker	Old Melody		Chorus from Judas Maccabeus	
Kimball	6/3/1910	Variations on a Welsh A	Whiting	Love Song	Henselt	Minuett	Bocherian	Adoration	Lewis		Prayer	Sawyer	Old Melody		March in G	Smart
McCellan	6/5/1910	special request program														
Cannon	8/22/1910	Priere-Offertoire	Devred	Elegy	Gibson	Berceuse (Jocelyn)	Spinney	Matins	Faulkes		Old Melody		Allegro Maestoso	Gullmant		
Cannon	8/23/1910	Fantasia in G minor	Bach	Paques Fleuris	Mally	Cantilene	Marchant	Barcarolle	Offenbach		Old Melody		March in D	Gullmant		
Cannon	8/24/1910	Grand Choeur in B flat	Dubois	Chanson Triste	Tschalkowk	Reve Charmant	de Lille	Idylle	Lefebure-W		Old Melody		Marche Romaine	Gounod		
Cannon	8/25/1910	Largo	Handel	Shepherd's Pipes	Harris	Songs of the Night	Spinney	The Lament of the rose	Sonnakolb		Old Melody		Wedding March	Mendelssohn		

McClellan	8/26/1910	Prelude of Parsifal	Wagner	In Paradisum	Dubois	Pastorale	Lemare	Old Melody			Toccata and Fugue in D	Bach					
McClellan	8/27/1910	special request program															
Cannon	8/29/1910	Sonata in D minor, 1st	Gulmamt	Ave Maria	Henselt	Il Lamento	Henselt	Serenade	Schubert	Evening Star from Tann	Wagner	Old Melody			Hocanna	Wachs	
Cannon	8/30/1910	Prelude to Lohengrin	Wagner	Spring Song	Hollins	Borghild's Dream from	Grieg	Berceuse	Blatt	Solitude	Goldard	Fanfare			Lemmens		
Kimball	8/31/1910	March on Themes from	Wagner	Intermezzo	Steanne	Communion in G	St. Claire	Asa's Death from Peer Gynt Suite	Aubade (arr by Kimball)	Grey	Old Melody				Nuptial March	Barnard	
Kimball	9/1/1910	Selected		Love Song	Henselt	Angel's Song	Henselt	Intermezzo from Cavalleria	Mascagni	Eventide	Mead	Old Melody			Postlude in E flat	Abbemethy	
McClellan	9/2/1910	Overture to Oberon	Von Weber	Selected		Traumeri	Schumann	Old Melody		Excerpts from Wagner	McClellan	Concert Overture Op. 3	Russell King Miller				
McClellan	9/3/1910	special request program															
Cannon	9/5/1910	Grand Chorus in B flat	Dubois	Paques Fleuries	Mally	Cradle Song	Spinney	Spring Song	Hollins	Barcarolle from Hoffma	Offenbach	Old Melody			Temple March	Vincent	
Cannon	9/6/1910	Phantasia	Dubois	Meditation in A flat	Lemaigre	The Swan	Saint-Saens	Andantino	Lemare	Old Melody		Offertoire in F	Lefebure-Waly				
Kimball	9/7/1910	Selection from Lohengr	Wagner	Slumber Song		Dance in Style Louise X	Durand	Barcarolle from Hoffma	Offenbach	Offertory Op. 73q	Batiste	Old Melody			Unfold Ye Portals Ever!	Gounod	
Kimball	9/8/1910	Offertory in D minor	Batiste	Prelude from Holy City	Gaul	Prayer in E flat	Gulmamt	Minuet	Bocherini	Intermezzo from Cavall	Mascagni	Old Melody			March in C	Reed	
McClellan	9/9/1910	Excerpts from Cavaller	Mascagni	Andante						Carh Ste du Sacramen	Chauvet	Toccata in F	Widor				
McClellan	9/10/1910	special request program															
Cannon	4/18/1911	Priere-Offertoire	Deverd	Spring Song	Hollins	Berceuse	Schytte	Matins	Faulk	Idylle	Lefebure-W	Old Melody			Allegro Maestoso	Gulmamt	
Kimball	4/19/1911	Offertory in E	Batiste	Berceuse (transcription)	Oleson	Asa's Tod (from Peer G	Grieg	Pastoral	Faulk	Old Melody		March in B flat	Hammerill				
Kimball	4/20/1911	Largo	Handel	Melody & Prayer in G	St. Claire	Spring Song	Wilkin	Aubade	Grey	Old Melody					Offertory in	Barrell	
McClellan	4/21/1911	Prelude to Lohengrin	Wagner	Intermezzo	Callaerts	Angels Ever Bright	Handel	Old Melody		Concerto for Organ (in	Handel						
McClellan	4/22/1911	Selections from Tannhu	Wagner	Slumber Song	Schumann	Communion	Batiste	Old Melody		Toccata and Fugue	Bach						
Kimball	5/24/1911	Offertory in E	Batiste	Letzer Herbst	Grieg	The Golden Wedding	Gabriel-Mar	Pere Charmant	Dethier	Old Melody					Priests' March from A	Mendelssohn	
Cannon	5/25/1911	Prelude to Lohengrin	Wagner	Spring Song	Hollins	Siciliano	Scarlatti	Ave Maria	Ruff	Old Melody		Offertoire in F	Lefebure-Waly				
Kimball	5/26/1911	Melodies from Madam	Puccini	To a Wild Rose	MacDowell	Homage to Grieg	Whiting	Gavotte from Mignon	Thomas	Old Melody		Fanfare	Dubois				
McClellan	5/27/1911	special request program															
Cannon	6/19/1911	Impression Gregorin	Gulmamt	Cradle Song	Schnecker	Spring Song	Jores	Nocturne	Foote	Old Melody					Chorus from Judas Mac	Handel	
Cannon	7/3/1911	Concert Piece #1	Parker	Pastorale	Faulkes	Elevation	Saint-Saens	Album Leaf	Wagner	Old Melody							
McClellan	7/4/1911	Phantasia in D flat	Rheinberger	Romance in D	Lemare	Andante	Lefebure-W	Old Melody		Andantino (to my wife)	Lemare	Selections from Mignon	Thomas				
Kimball	7/5/1911	Largo from New World	Dvorak	Gavotte from Mignon	Thomas	Priere	Faulkes	At Twilight	Stebbins	Old Melody		March Pontificale	Gounod				
Cannon	7/6/1911	Phantasia	Rheinberger	Paque Fleuries	Mally	Andante in F	Gulmamt	Berceuse from Jocelyn	Godard	Old Melody		Wedding March	Mendelssohn				
Kimball	7/7/1911	Offertory in E	Batiste	Spring Song	Mendelssohn	Enchanted Bells	Haberber	Asa's Death - Peer Gynt	Grieg	Old Melody		Hallelujah Chorus	Handel				
McClellan	7/8/1911	special request program															
Cannon	8/7/1911	Largo	Handel	Spring Song	Hollins	Evening Song	Johnston	Capriccio	Rheinberger	Old Melody		Fanfare	Lemmens				
Cannon	8/8/1911	Prelude to Lohengrin	Wagner	Canons	Wheldon	Pastorale	Leybach	Berceuse	Spinney	Old Melody		March Pontificale	Lemmens				
Kimball	8/9/1911	Marche Religieuse on th	Wagner	Reve Charmant	DeLille	Berceuse from Jocelyn	Godard	Aubade (Kimball trans)	Frey	Old Melody		Fanfare	Dubois				
Cannon	8/10/1911	Offertoire in A minor	Gulmamt	Paque Fleuries	Mally	Evening Rest	Merkel	Barcarolle	Offenbach	Old Melody		Scherzo	Best				

Kimball	8/11/1911	Offertory (D minor)	Batiste	Romance	Zitterbart	Hymn of Praise	Grey	My Rosary	Nevin	La Villanelle	Hammerill	Old Melody			ChanTriumphal	Grey	
McClellan	8/12/1911	special request program															
Kimball	8/14/1911	Phantasia in F	Poller	Reverie	Baldwin	Slumber Song	Horatio Park	Pastoral	Faulkes	Old Melody		Postlude in A Major	Merkel				
McClellan	8/15/1911	March Funebre and Ch	Gulmamt	Communion in F	Grison	Nocturne	Dethier	Old Melody		Allegro from 1st Sonata	Gulmamt	Chorus of Pilgrims from	Wagner				
Kimball	8/16/1911	Offertory in E	Batiste	Pastoral in F	Faulkes	Gavotte (Mignon)	Thomas	Song Without Words	Mendelssohn	Old Melody		Grand March (Queen of	Gounod				
McClellan	8/17/1911	Excerpts from Wagner	McClellan	Cantilena	Hawley	Visions	Rheinberger	Old Melody		Phantasia in D flat	Rheinberger	Largo	Handel				
Kimball	8/18/1911	Grand Chorus in B flat	Dubois	Melody in F	Rubenstein	Spring Song	Mendelssohn	Asa's Death	Grieg	Old Melody		Marche Militaire	Schubert				
McClellan	8/19/1911	special request program															
Cannon	9/25/1911	Offertoire in A minor	Gulmamt	Cantilena	Marchant	Chant de Bonheur	Lemare	In Summer	Stebbins	Old Melody		Grand Chorus	Dubois				
McClellan	9/26/1911	Prelude to Die Meisters	Wagner	To a Wild Rose	MacDowell	Prayer	Gulmamt	Old Melody		Selections from Faust	Gounod	March from Tannhaus	Wagner				
Kimball	9/27/1911	Andante from 5th sym	Beethoven	Berceuse	Kinder	My Rosary	Nevia	Homage to Grieg	Whiting	Old Melody		Largo from Xerxes	Handel				
Cannon	9/28/1911	Allegro in C minor	Gulmamt	The Swan	Saint-Saens	Even Song	Johnston	Indian Summer Sketch	Brewer	Q My Father		Offertoire in F	Lefebure-W				
Kimball	9/29/1911	Andantino (Church Soc	Chauvet-Gul	Romance	Swendsen	Good Night	Nevin	Melody in F	Rubenstein	Old Melody		ChanTriumphal	Gaul??				
McClellan	9/30/1911	special request program															
Cannon	5/13/1912	Phantasia	Rheinberger	Even Song	Johnston	Easter Morning	Mailing	Berceuse	Schyte	Old Melody		Jubilate Deo	Silver				
Kimball	5/14/1912	Prelude to Parsifal	Wagner	In Paradisum	Dubois	Pastorale	Lemare	Old Melody		Toccata and Fugue in D	Bach	Communion in G	Batiste				
Kimball	5/15/1912	Andante from 5th sym	Beethoven	Slavonic Cradle Song	Neruds	La Villanelle	Hammerill	Pastorale	St. Claire	Old Melody		March in G for Organ	Smart				
Cannon	5/16/1912	The Lost Chord	Sullivan	Spring Song	Hollins	Old Melody		Excerpt from Ruth	Cowen	Prayer on Motive from	Wagner	Evening Star	Wagner	Wedding March	Mendelsan		
Kimball	5/17/1912	Grand Offertoire de St.	Batiste	Hymn of the Nuns	Lefebure-W	Song Without Words	Mendelssohn	Andante Cantabile from	Widor	Old Melody		Postlude in A minor	Calkin				
McClellan	5/18/1912	special request program															
Cannon	6/3/1912	Maestoso	Wachs	Canzonetta	Gade	Album Leaf	Wagner	Paque Fleures	Mally	Old Melody		Chorus from Judas Mac	Handel				
Kimball	6/4/1912	Prelude to Parsifal	Wagner	In Paradisum	Dubois	Pastorale	Lemare	Old Melody		Toccata and Fugue in D	Bach	Communion in G	Batiste				
Kimball	6/5/1912	Andante from the 5th	Beethoven	Slavonic Cradle Song	Neruds	La Villanelle	Hammerill	Pastorale	St. Claire	Old Melody		March in G for Organ	Smart				
Cannon	6/6/1912	Concert Piece No. 1	Parker	Angelus	Renaud	Elegiac Melody	Grieg	Prelude to Le Deluge	Saint-Saens	Old Melody		Marche Pontificale	Gounod				
Kimball	6/7/1912	Grand Offertoire de Ca	Batiste	Hymn of the Nuns	Lefebure-W	Song Without Words	Mendelssohn	Andante Cantabile from	Widor	Old Melody		Postlude in A minor	Calkin				
McClellan	6/8/1912	special request program															
Cannon	7/11/1912	Andante Seraphique	Debat-Ponsc	Communion in G	Batiste	Elegy	Gilson	Maestoso	MacDowell	Old Melody		March in D	Gulmamt				
Kimball	7/22/1912	In the Garden (from Co	Goldmark	Menuett	Bocherini	Intermezzo from The M	Gaul	At Twilight	Stebbins	Old Melody		Offerty in March Form	Barrell				
McClellan	7/23/1912	Grand March from Die	Wagner	Nun's Prayer	Lefebure-W	Old Melody		Sonata in F minor	Mendelssohn								
Cannon	7/24/1912	Prelude to Lohengrin	Wagner	Cantilena	Marchant	Chorus of Angels	Clark	Capriccio	Rheinberger	Old Melody		March in A	Chauvet				
Kimball	7/25/1912	Selections from Loheng	Wagner	Berceuse	Oleson	Ave Marie	Shelley	A Melody for the Organ	West	Old Melody		Triumphal March op. 3	Erb				
McClellan	7/26/1912	special request program															
McClellan	8/19/1912	Prelude to Cavallera R	Mascagni	In Paradisum	Dubois	Reverie	Lemare	Old Melody		Communion in F	Grison	Phantasia on Jerusalem	Spark				
Kimball	8/20/1912	Caprice in B flat	Brothing	Serenade	Goss-Custard	Gavotte from Mignon	Thomas	Spring Song	Wilkins	Old Melody		Offertory in D minor	Batiste				

McClellan	8/21/1912	Pilgrim's Chorus (Tannhauser)	Wagner	Special "Hosannah"	Granier (jun)	Andantino (to my wife)	Lemare	Old Melody		violin solo	Sauret	Traumerei	Schumann
Kimball	8/22/1912	Andante from 5th symphony	Beethoven		Kinder	My rosary	Nevin	Old Melody		Large Xeres	Handel		
Kimball	8/23/1912	Andante from 5th symphony	Beethoven	To a Waterlily	MacDowell	Berceuse	Faulkes	Caprice in G minor	Crackel	Old Melody		Grand Processional March	Gounod
McClellan	8/24/1912	special request program											
McClellan	10/1/1912	Phantasia in A minor	Hammerill	Berceuse	Olesen	Melody and Prayer	St. Claire	Caprice in B flat	Boiling	Old Melody		Grand processional march	Gounod
McClellan	10/2/1912	Selections from Lohengrin	Wagner	Andante	Mendelssohn	Capriccio	Lefebure-We	Old Melody		Sonata in D	Gulmiant		
Cannon	4/28/1913	3rd Sonata (1st mvmt)	Gulmiant	Prelude to Le Dejeuner	Saint-Saens	Cantilene	Faulkes	Idylle	Kinder	Old Melody		March Pastorale	Lemmens
Kimball	4/29/1913	Sonata in D minor (new)	Faulkes	Serenade, No. 1 in A	Goss-Custard	Aubade	Frey	Old Melody		Religious March on the	Dubois-Wagner		
McClellan	4/30/1913	Suite Gothique	Boellman	Berceuse	Canfield	Cantabile	Franck	Old Melody		Grand Chorus	Faulkes	March from Tannhauser	Wagner
Cannon	5/1/1913	Andante-Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Pastorale	Lemaigre	Chanson de Matin	Elgar	Old Melody		Wedding March	Mendelssohn
McClellan	5/2/1913	special request program											
Kimball	5/6/1913	Sonata in E min, adagio	Rogers	Berceuse in A flat	Faulkes	La Cinquantaine	Gabriel-Mar	Prelude de la Demoiselle	Debussy	Old Melody		Grand Processional March	Costa
McClellan	5/7/1913	Offertory	Aschakowsk	Traumerei	R. Strauss	Old Melody				Toccata and Fugue in d	Bach		
Cannon	5/8/1913	Phantasia in G minor	Bach	Meditation	Lemaigre	Madrigal	Simonetti	Easter Morning	Malling	Old Melody		Harvest Thanksgiving	N. Callin
Kimball	5/9/1913	Adagio from Sonata #2	Faulkes	Slumber Song	Olesen	Melody in E	Firmi	Meditation-Elegie from	Borowski	Old Melody		Postlude in B flat	Wert
McClellan	5/10/1913	special request program											
Cannon	5/19/1913	Phantasia	Dubois	Spring Song	Hollins	Excerpt from Ruth	Cowen	Berceuse	Chauve	Old Melody		Hosana	Wachs
Kimball	5/20/1913	Hosannah (Chorus)	Madubois	Intermezzo from Suite	James Rogey	Revery	Noble	Galvotte from Mignon	Thomas	Old Melody		Phantasia in A minor	Merkel
McClellan	5/21/1913	Fugue in G minor	Bach	Cantilene	Dubois	Reve Angelique	Rubinstein	Old Melody		Selections from Cavalli	Mastagni		
Cannon	5/22/1913	Grand Choeur	Rogers	Prayer from Jewels of	Wolf Ferrari	Cantilene Nuptiale	Dubois	Supplication	Frysjager	Old Melody		Coronation March	Bartschmid
Kimball	5/23/1913	Sonata in A minor (1st)	Faulkes	Midsummer Caprice	Edward F. Jo	Nocturnette (Moonlight)	O'Every	Priere	Louis Gamm	Old Melody		Processional March	Rogers
McClellan	5/24/1913	special request program											
Cannon	5/26/1913	Offertoire #5	Lefebure-We	Reverie du Soir	Saint-Saens	Ave Maria	Richmond	Allegretto	?	Old Melody		Sortie in G	Lemmens
Kimball	5/27/1913	Andante from Symphony	Tchaikowsk	Cantilene in D flat	Solome	Asa's Tod (Peer Gynt)	Grieg	Evening Rest, op. 87	Bibl	Old Melody		March in E flat	Kimball
McClellan	5/28/1913	Fugue in c minor	Bach	Traumerei	Schumann	Elevation	Gulmiant	Old Melody		Adeste Fideles	Carl	Elsa's Bridal Music from	Wagner
Cannon	5/29/1913	Magnificat in F Maj	Clausmann	Cradle Song	Spinney	Easter Offertoire	Loret	Prayer on Motions from	Subz	Old Melody		Temple March	Vincent
Kimball	5/30/1913	Phantasia, op. 15 #1	Sjogren	Funeral March	Chopin	Prayer in A flat	Sawyer	Intermezzo from Wedding	?	Andantino	Oliver King	Old Melody	
McClellan	5/30/1913	Fugue in C	Traumerei		Schumann	Elevation	Gulmiant	Old Melody		Adeste Fideles	Carl	Elsa's Bridal Music from	Wagner
McClellan	5/31/1913	special request program											
Cannon	6/9/1913	Fantasia in G minor	Bach	Chantle Bonheur	Lemare	Au Soir	d'Every	Romance sans Paroles	Moszkowski	Old Melody		March in D	Gulmiant
Kimball	6/10/1913	Sposalizio (the Wedding)	Liszt	Galvotte in G	Beethoven	Meditation Serleuzem	Bartlett	Andante from 5th symphony	Beethoven	Old Melody		Sortie in F	Rogers
McClellan	6/11/1913	Sonata (F minor)	Mendelssohn	Melody in F	Rubinstein	Communion	Grison	Old Melody		Wagner Excerpts			
Cannon	6/12/1913	March	Chauvet-Gul	Songs in the Night	Spinney	Maestoso	MacDowell	Preghiera	Brazzini-We	Old Melody		Fanfare	Ascher
Kimball	6/13/1913	Sonata in E minor, 2nd	Rogers	Caprice in G minor	H. Crackel	Song of Sorrow	Nevin	Noce's d'or	Leon Roques	Old Melody		Postlude	Merkel

McClellan	6/14/1913	special request program											
Cannon	6/16/1913	Concert Piece	Parker	The Cardinette Shepherds	Jones	Impression du Soir	Goss-Custard	Paque Fleuries	Mally	Old Melody		Chorus from Judas Mac	Handel
Kimball	6/17/1913	Sonata in D minor, 1st	Faulkes	Meditation	Kinder	Spring Song	Mendelssohn	Slumber Song	Olesen	Old Melody		March Solonelle	Kellerer
McClellan	6/18/1913	Selections from Mignon	Thomas	Cantilene	Dubois	The Rosary	Nevin	Old Melody		Prelude to Tristan und	Wagner		
Cannon	6/19/1913	Sorsum Corda	Elgar	Serenade	Jensen	Pastorale	Leybach	Offertoire in A minor	Gulmiant	Old Melody		Solemn March	Faulkes
Kimball	6/20/1913	Selection from Lohengrin	Wagner	Cradle Song	d'Every	Reverie	Noble	Mnuet	Bocherini	Old Melody		Professional March	Rogers
McClellan	6/21/1913	special request program											
Cannon	6/23/1913	Priere-Offertory	Devord	Capriccio	Rheinberger	Cantilene	Stobbins	Ave Maria	Henselt	Old Melody		Onward Christian Solda	Haydn-West
McClellan	6/24/1913	Grand selection	Sullivan	Traumerei	Schumann	Chorus of Nuns	Lefebure-We	Old Melody		Overture to Oberon	Von Weber		
Kimball	6/25/1913	Phantasia, op. 15	Sjogren	Cradle Song	d'Every	Prelude de la Demoiselle	Debussy	Song without Words (Für	Mendelssohn	Old Melody		Marche Religieuse from	Wagner
Cannon	6/26/1913	Grand Choeur	Rogers	Chorus of Angels	Clarke	Impromptu	Parker	June	Tchaikowsk	Old Melody		Festival March	Best
Kimball	6/27/1913	1st Sonata, 1st mvmt	Barowsky	Trio in G minor	Rheinberger	Improvisation	Edith Pruy	An April Song	Brewer	Old Melody		Concert Allegro	Haege
McClellan	6/28/1913	special request program											
Cannon	7/21/1913	Offertory #5	Lefebure-We	Reverie du Soir	Saint-Saens	Ave Maria	Richmond	Matine	Faulkes	Old Melody		Sortie in G	Lemmens
Kimball	7/22/1913	Selections from Lohengrin	Wagner	Cradle Song	d'Every	Reverie	Noble	Old Melody	Bartlett	Old Melody		Processional March	Rogers
McClellan	7/23/1913	Selection from Paganini	Leoncavallo	Cantilene	Dubois	The Rosary	Nevin	Old Melody		Prelude to Tristan und	Wagner		
Cannon	7/24/1913	Andante Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Even Song	Johnston	Prayer	Borowski	Old Melody		Grand choeur	Rogers
Kimball	7/25/1913	Sposalizio (the Wedding)	Liszt	Canzona Amorosa	Nevin	Buonna Notte	Nevin	Andante from 5th symphony	Beethoven	Old Melody		March in C	Read
McClellan	7/26/1913	special request program											
Cannon	8/11/1913	The Lost Chord	Sullivan	Easter Morning	Malling	Prelude	Naprawnik	Idylle in D flat	Faulkes	Old Melody		Sonata in D minor, 1st	Gulmiant
Kimball	8/12/1913	Offertoire in D minor	Battiste	Evening Star (Tannhauser)	Wagner	Sonata in A minor, 2nd	Borowski	Intermezzo from Cavalle	Mascagni	Old Melody		War March of the Pres	Mendelssohn
McClellan	8/13/1913	Grand Phantasia on B-flat	Liszt	Goodnight	Nevin	Capriccio	Lemaigre	Old Melody		Grand Cavalleria Rustic	Mascagni		
McClellan	8/13/1913	Grand Phantasia on B-flat	Liszt	Goodnight	Nevin	Capriccio	Lemaigre	Old Melody		Grand Cavalleria Rustic	Mascagni		
Cannon	8/14/1913	Maestoso	Wachs	Arioso	Thalberg	March	Chauvet	Barcarolle	Frontini	Old Melody		Sortie in G	Lemmens
Kimball	8/15/1913	Sonata in A minor (1st)	Faulkes	Berceuse	Kinder	Serenade in A	Harker	Trio	Rheinberger	Old Melody		Largo from Xeres	Handel
McClellan	8/16/1913	special request program											
Cannon	8/18/1913	Concert Piece in E flat	Parker	Idylle	Lefebure-We	Maestoso	MacDowell	Chantle Bonheur	Lemare	Old Melody		Temple March	Vincent
Kimball	8/19/1913	Sposalizio (the Wedding)	Liszt	Galvotte in G	Beethoven	Meditation Serleuzem	Bartlett	Andante from 5th symphony	Beethoven	Old Melody		Sortie in F	Rogers
Cannon	8/20/1913	March	Chauvet	Sons in the Night	Spinney	Maestoso	MacDowell	Preghiera	Brazzini-We	Old Melody		Fanfare	Ascher
Cannon	8/21/1913	Andante Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Even Song	Johnston	Prayer	Borowski	Old Melody		Solemn March	Faulkes
Kimball	8/22/1913	Sonata in E minor, 2nd	Rogers	Caprice in G minor	Crackel	Song of Sorrow	Nevin	Noce's d'or	Roques	Old Melody		Postlude	Merkel
McClellan	8/23/1913	special request program											
McClellan	9/8/1913	Selections from Mignon	Thomas	Cantilene	Dubois	The Rosary	Nevin	Old Melody		Prelude to Tristan und	Wagner		
Kimball	9/9/1913	First Suite, 1st mvmt	Borowski	Nautilus	MacDowell	To a Wild Rose	MacDowell	Spring Song	Mendelssohn	Old Melody		Festival March	Faulkes

McClellan	9/10/1913	Sonata (f minor)	Mendelssohn	Melody in F	Rubenstein	Communion	Grison	Old Melody		Excerpts from Wagner (McClellan)			
Kimbail	9/11/1913	Hosannah (Chorus Major)	Dubois	Cradle Song	d'Every	Funeral March	Mendelssohn	Spring Song	Wilkins	Old Melody	Largo	Handel	
Kimbail	9/12/1913	Sonata in D, 1st mvt	King	Serenade in A	Curtard	Pastorale	Deinerest	Gavotte from Mignon	Thomas	Old Melody	War March of ...	Mendelssohn	
McClellan	9/13/1913	special request program											
Cannon	9/15/1913	Largo	Handel	In Summer	Stebbins	Madrigal	Simonetti	Nocturne	Foote	Old Melody	Coronation March	Bartschmidt	
McClellan	9/16/1913	Grand Selection The Lo	Sullivan	Traumerei	Schumann	Chorus of Nuns	Lefebure-W	Old Melody		Overture to Oberon	Von Weber		
McClellan	9/16/1913	Grand selection on lost	Sullivan	Traumerei	Schumann	Chorus of Nuns	Lefebure-W	Old Melody		Overture to Oberon	Von Weber		
McClellan	9/17/1913	Tocatta and Fugue (dm)	Bach	Evening Star	Wagner	Elevation in A flat	Gulmamt	Old Melody			Grand Selection from H	Humberdick	
Cannon	9/18/1913	Concert Piece in E flat	Parker	Idylle	Lefebure-W	Maestoso	MacDowell	??? De benh??	Lemare	Old Melody	Temple March	Vincent	
Cannon	9/19/1913	Andante Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Even Song	Johnston	Prayer	Borowski	Old Melody	Solemn March	Faulkes	
McClellan	9/20/1913	special request program											
Cannon	9/22/1913	Priere-Offertoire	Devrad	Cantlene	Stebbins	March	Chauvet	Alliegretto	Foote	Old Melody	Onward Christian	Gold	Hayden-West
Kimbail	9/23/1913	1st suite, 1st mvt	Borowski	Nautikus	MacDowell	To a Wild Rose	MacDowell	Spring Song	Mendelssohn	Old Melody	Festival March	Faulkes	
McClellan	9/24/1913	Fantasy on Bach	Liszt	The Swan	Saint-Saens	Spring Song	Mendelssohn	Old Melody		Gems from the Operas	McClellan		
Cannon	9/25/1913	Offertoire #5	Lefebure-W	Chorus of Angels	Clarke	Impromptu	Parker	Bercause	Spinney	Old Melody	Sonata in C minor, 1st	Gulmamt	
Kimbail	9/26/1913	Sonata in D, 1st mvt	King	Serenade in A	Gos-Custard	Pastorale	Demerest	Gavotte from Mignon	Thomas	Old Melody	War March of the Preis	Mendelssohn	
Cannon	9/30/1913	Phantasie	Dubois	Spring Song	Hollins	Except from Ruth	Cowan	Ave Maria	Richmond	Old Melody	Hosanna	Wachs	
Kimbail	9/31/1913	Sonata in D (1st mvt)	King	Serenade in A	Gos-Custard	Pastorale	Demerest	Gavotte from Mignon	Thomas	Old Melody	March of the Priests	Mendelssohn	
McClellan	10/1/1913	Grand Fritasie on "Heracl	Spark	Elegy	Elgar	Traumerei	R. Strauss	Gondollers	Nevin	Old Melody	Phantasie on B-A-C-H	Liszt	
Cannon	10/2/1913	Jubilato Deo	Silver	Cantilene	Marchant	Supplication	Frylsinger	The Cadinette Shepherd	Jones	Old Melody	March Pontificale	Lemmens	
Kimbail	10/3/1913	Sonata in E minor, 1st	Rogers	Meditation	Kinder	Nienette	Bocherini	Andante from 5th symph	Beeethoven	Old Melody	March Solonelli	Ketterer	
McClellan	5/26/1914	Prelude to Lohengrin	Wagner	Largatto	Mendelssohn	Old Melody		Meditation	d'Evry	Tocatta	d'Evry		
Cannon	6/1/1914	Andante Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Even Song	Johnston	Prayer	Borowski	Old Melody	Grand Choeur	Rogers	
McClellan	6/2/1914	Procession du St. Sacra	MacDowell	To a Wild Rose	MacDowell	Elevation in A flat	Gulmamt	Old Melody		Grand Cavallera Rustic	Mascagni	America	
Cannon	6/3/1914	Offertoire in F Major	Lefebure-W	Reverie du Soir	Saint-Saens	Ave Maria	Richmond	Matins	Faulkes	Old Melody	Carillon	Faulkes	
Cannon	6/4/1914	Magnificat in F Major	Clausmann	Cradle Song	Spinner	Except from Ruth	Cowan	Prayer from Lohengrin	Suzie	Old Melody	Marche Pontificale	Lemmens	
McClellan	6/5/1914	Prelude to Parsifal	Wagner	Andantino (to my wife)	Lemare	Tears	Gulmamt	Old Melody		Largo	Handel	The Star-Spangled Banner	
McClellan	6/6/1914	special request program											
Cannon	6/8/1914	Phantasie in G minor	Bach	Chantde Bonheur	Lemare	Au Soir		Bridal Song	Goldmark	An Oi	March in D	Gulmamt	
McClellan	6/9/1914	Selections from l'Paglia	Leoncavallo	Cantilene	Dubois	The Rosary	Nevin	Old Melody		Prelude to Tristan und	Wagner		
Cannon	6/10/1914	March	Chauvet	Songs in the Night	Spinney	Maestoso	MacDowell	Eventide	Harker	Old Melody	Fanfare	Acher	
Cannon	6/11/1914	Concert Piece	Parker	Pastorale	Faulkes	Cantlene	Stebbins	Con Amore	Dethier	Old Melody	Cortage	Faulkes	
McClellan	6/13/1914	special request program											
Cannon	6/22/1914	The Lost Chord	Sullivan	Bercause	Baet	Supplication	Frylsinger	March	Chauvet	Old Melody	Grand Choeur	Rogers	

McClellan	6/23/1914	Eisa's Bridal Procession	Wagner	Bercause	Delbreuck	Capriccio	Lemaigre	Old Melody		Christmas Pastorale fro	Corelli		
Cannon	6/24/1914	Magnificat in F	Clausmann	In Summer	Stebbins	Solitude	Godard	Chorus of Angels	Clark	Old Melody	March in E flat	Schumann	
Cannon	6/25/1914	Offertoire No 5	Lefebure-W	The Swan	Saint-Saens	Prayer from Lohengrin	Suzie	June	Tschalkowski	Old Melody	Marche Solennelle	Lemaigre	
McClellan	6/26/1914	Finale from 2nd Symph	Widor	Caprice in G minor	Deshayes	Adagio	Merkel	Old Melody		Offertory in E flat	Dubois-Wagner		
McClellan	6/27/1914	special request program											
Cannon	6/29/1914	Concert piece	Parker	Idylle	Lefebure-W	Eisa's Bridal March Lob	Wagner	Con Amore	Dethier	Old Melody	Cortage	Faulkes	
McClellan	6/30/1914	Offertoire in E flat	Lefebure-W	Traumerei	R. Strauss	Hymns of the Nuns	Lefebure-W	Old Melody		Grand Selections from	Humperdink		
Cannon	7/1/1914	Phantasie in G minor	Bach	Cradle Song	Spinney	Pastorale	Faulkes	Ave Maria	Richmond	Old Melody	Imperial March	Elgar	
Cannon	7/2/1914	Largo	Handel	The Seraph's Strain	Wolstenholte	Le Carillon	Wolstenholte	Old Melody		Solemn March	Faulkes		
McClellan	7/3/1914	Visions	Rheinberger	Meditation	d'Every	Capriccio	Lemaigre	Old Melody		Grand selections from	Mascagni		
McClellan	7/4/1914	special request program											
Cannon	7/6/1914	Phantasie	Rheinberger	Evening Star	Tannhauss	Wagner	Cantilene	Marchant	Adoration (Holy City)	Gaul	Old Melody	Allegro Maestoso from	Gulmamt
McClellan	7/7/1914	Offertoire in G	Dubois	Traumerei	R. Strauss	Hymns of the Nuns	Lefebure-W	Old Melody		Grand Selections from	Humperdink		
Cannon	7/8/1914	Andante-Seraphique	Debat-Ponsc	Capriccio	Rheinberger	Even Song	Johnston	Madrigal	Simonetti	Old Melody	Harvest Thanksgiving N	Calkins	
Cannon	7/9/1914	Allegro Moderato from	Elgar	Reverie du Sori	Saint-Saens	Supplication	Frylsinger	Maestoso	MacDowell	Old Melody	Wedding March	Mendelssohn	
McClellan	7/10/1914	Prelude to Parsifal	Wagner	The Rosary	Nevin	Enchanted Bells	Haberbier	Old Melody		Suite Gothique (1 alleg	Boellman		
McClellan	7/11/1914	special request program											
Cannon	7/13/1914	Fantasy in G minor	Bach	Airetta	Parker	Reverie	MacDowell	Paque Fleuries	Mailly	Old Melody	Carillon in C	Faulkes	
McClellan	7/14/1914	Selection from l'Paglia	Leoncavallo	Cantilene	Salome	The Rosary	Nevin	Old Melody		Prelude to Tristan und	Wagner		
Cannon	7/15/1914	Eisa's Brautzug Zum M	Wagner	Cantlene	Stebbins	Bridal Song	Goldmark	Chant/Automme	Tschalkowski	Old Melody	Grand Chorus	Rogers	
Cannon	7/16/1914	Sonata in D minor, 1st	Gulmamt	Prelude to le deluze	Saint-Saens	Chant/Triumphal	Grey	Reverie in D flat	St. Claire	Old Melody	War March (Reel)	Wagner	
McClellan	7/17/1914	Tocatta and Fugue d m	Bach	Evening Star	Wagner	Elevation in A flat	Gulmamt	Old Melody		Grand selections from	Wagner		
McClellan	7/18/1914	special request program											
Cannon	7/20/1914	Concert Piece in E flat	Parker	Matins	Faulkes	Chorus of Angels	Clarke	The Swan	Saint-Saens	Old Melody	Solmen March	Lemmens	
McClellan	7/21/1914	Tocatta from 4th Symp	Widor	Caprice	Deshayes	Adagio	Merkel	Old Melody		Communion	Grison	Offertory in E flat	Dubois
Cannon	7/22/1914	The Lost Chord	Sullivan	Pastorale	Faulkes	Au Soir	d'Every	Prayer from Lohengrin	Suzie	Old Melody	Coronation March	Bartschmidt	
Cannon	7/23/1914	Offertoire in F Major	Lefebure-W	Cradle Song	Spinney	Ave Maria	Richmond	March in A	Chauvet	Old Melody	Grand Choeur	Renaud	
McClellan	7/24/1914	Christmas Pastorale frd	Corelli	Bercause	Delbreuck	Capriccio	Lemaigre	Old Melody		Bridal procession from	Wagner	National Airs	
McClellan	7/25/1914	special request program											
McClellan	7/28/1914	Excerpts from Wagner	McClellan	Cantilene	Hawley	Visions	Rheinberger	Phantasie in D flat	Rheinberger	Old Melody	Largo	Handel	
Cannon	7/29/1914	Phantasie	Rheinberger	Adoration	Gaul	Madrigal	Simonetti	Notturco	Mendelssohn	Old Melody	Cortage	Faulkes	
Cannon	7/30/1914	Priere-Offertoire	Devrad	Capriccio	Rheinberger	Evening Star from "Tan	Wagner	Even Song	Johnston	Old Melody	Concerto Scherzo in F	Mansfield	
McClellan	7/31/1914	Marche Funebre and	Gulmamt	Communion in F	Grison	??? Nocturne	Dethier	Old Melody		Chorus of Pilgrims fro	Wagner		
McClellan	8/1/1914	special request program											

Cannon	8/10/1914	Andante Seraphique	Debat-Ponco	Cantilene	Stebbins	June	Tschalkowski	Paque Fleuries	Mally	Old Melody		Marche Pontificale	Lemmens	
Cannon	8/11/1914	The Lost Chord	Sullivan	March	Chauvet	Supplication	Fryringer	Easter Morning	Malling??	Old Melody		Transcriptions of Onwe	Haydn-West	
Cannon	8/12/1914	Concert Piece in E flat	Parker	Matins	Faulkes	Chorus of Angels	Clark	Magnificat in F	Clausmann	Old Melody		Thanksgiving March	Calkin	
Cannon	8/13/1914	Prelude to Lohengrin	Wagner	Idylle	Lefebure-W	Impromptu	Parker	The Swan	Saint-Saens	Old Melody		Grand Choeur	Renaud	
Cannon	8/14/1914	Jubilato Deo	Silver	Even Song	Johnston	Arietta	Parker	Serenade	Schubert	Old Melody		Grand Choeur	Rogers	
McClellan	8/15/1914	special request program												
Cannon	8/26/1914	Concert Piece	Parker	Matins	Faulkes	Chorus of Angels	Clark	Prayer from Lohengrin	Suze	Old Melody		Wedding March	Mendelssohn	
Cannon	8/27/1914	Offertoire No. 5	Lefebure-W	Au Soir	d'Every	Maestoso	MacDowell	Evening Star	Wagner	Old Melody		Cortage	Faulkes	
McClellan	8/28/1914	Marche Funebre and c	Chopin	Communion	Orson	Old Melody		Chorus of Pilgrims from	Wagner					
McClellan	8/29/1914	special request program												
McClellan	9/7/1914	The Lost Chord	Sullivan	Nocturne in E flat	Chopin	Communion	Batiste	Old Melody		Excerpts from Lohengr	Wagner (arr by McClellan)			
McClellan	9/8/1914	Grand Phantasie	Rheinberger	Meditation	Salome	Capriccio	Lemaigre	Old Melody		Grand selection from c	Mascagni			
Cannon	9/9/1914	Concert Piece	Parker	Matins	Faulkes	Chorus of Angels	Clarke	The Swan	Saint-Saens	Old Melody		Solemn March	Lemmens	
Cannon	9/10/1914	The Lost Chord	Sullivan	Pastorale	Faulkes	Au Soir	d'Every	Prayer from Lohengrin	Suze	Old Melody		Coronation March	Bartschmidt	
Cannon	9/11/1914	Phantasia	Rheinberger	Cradle Song	Spinney	Ave Maria	Richmond	March in A	Chauvet	Old Melody		Grand Choeur	Renaud	
McClellan	9/12/1914	special request program												
Cannon	9/14/1914	Phantasia in G minor	Bach	Hymne a St. Cecile	Gounod	In Summer	Stebbins	Idylle	Kinder	Old Melody		Temple March	Vincent	Star Spangled Banner
McClellan	9/15/1914	Fugue in C	Buxtehude	Cantilene	Dubois	Adagio from F minor Sol	Mendelssohn	Old Melody		Gand Fantaisie on Ade	Lemare			
Cannon	9/21/1914	Elsa's Brautzug Zum M	Wagner	Cantilene	Stebbins	In Moonlight	Elgar	Serenade	Schubert	Old Melody		March in D	Gulmiant	
McClellan	9/22/1914	Chromatic Phantasie	Thiele	Traumerei	Schumann	Rondo d'amour	westerh??	Old Melody		Excerpts from Tannhau	Wagner			
Cannon	9/23/1914	Andante-Seraphique	Debat-Ponco	maestoso	MacDowell	June	Tschalkowski	Prelude to Act 2of The A	Elgar	Old Melody		Grand Choeur	Rogers	
Cannon	9/24/1914	Ballade in C	Faulkes	Prayer	Borowski	Air	Gluck	Magnificat in F	Clausmann	Old Melody		Grand Choeur	Massey	
McClellan	9/25/1914	Sonata in C minor	Gulmiant	To a Wild Rose	MacDowell	Gavotte Mignon	Thomas	Old Melody		Toccata in G	Dubois			
McClellan	9/26/1914	special request program												
McClellan	10/5/1914	The Lost Chord	Sullivan	Nocturne in E flat	Chopin	Communion in G	Batiste	Old Melody		Lohengrin excerpts	Wagner			
McClellan	10/6/1914	Grand Phantasie	Rheinberger	Meditation	Salome	Capriccio	Lemaigre	Cavallerie Rusticana	Mascagni					
Cannon (call)	10/7/1914	Concert Piece	Parker	Matins	Faulkes	Chorus of Angels	Clarke	The Swan	Saint-Saens	Old Melody		Solemn March	Lemmens	
Cannon	10/8/1914	The Lost Chord	Sullivan	Pastorale	Faulkes	Au Soir	d'Every	Prayer from Lohengrin	Wagner	Old Melody		Coronation March	Bartschmidt	
Cannon	10/9/1914	Phantasia	Rheinberger	Cradle Song	Spinney	Ave Maria	Richmond	March in A	Chauvet	Old Melody		Grand Choeur	Renaud	
McClellan	10/10/1914	special request program												
Kimball	6/7/1915	Prelude and Fugue in B	Bach	To a Wild Rose	MacDowell	Neutius	MacDowell	Herszwanden	Grieg	Old Melody		War March of the Prnc	Mendelssohn	
Cannon	6/7/1915	Phantasia in G minor	Bach	Eligy	Gibson	Prayer	Lemmens	Old Melody		Marche Religieuse	Merkel			
Cannon	6/14/1915	Third Sonata, 1st mvmt	Gulmiant	Arietta	Parker	Prelude to Le Delage	Saint-Saens	Maestoso	MacDowell	Old Melody		Sortie	Lemmens	
McClellan	6/15/1915	Toccata and Fugue in G	Bach	Traumerei	Strauss	Communion in F	Grison	Old Melody		Largo xeres	Handel			

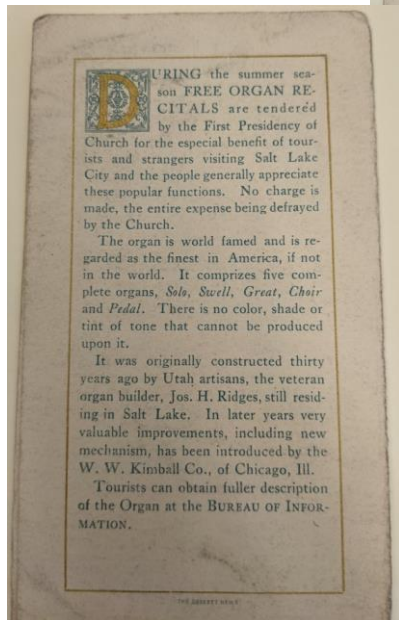
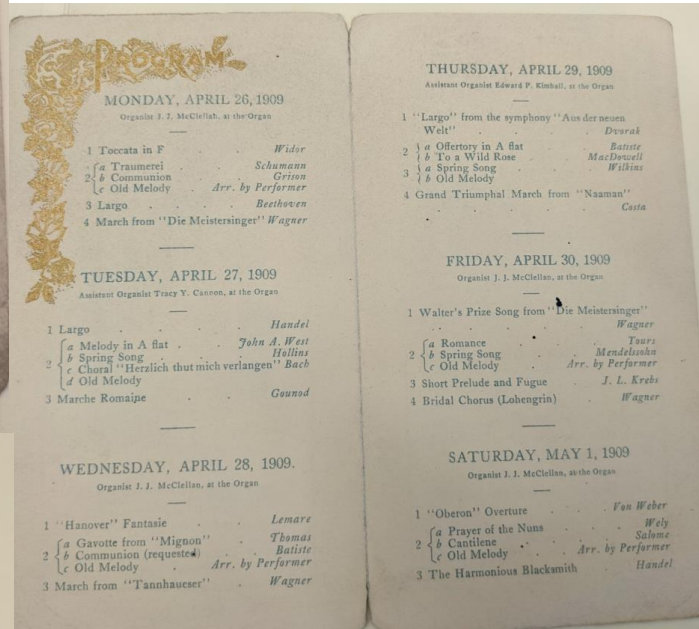
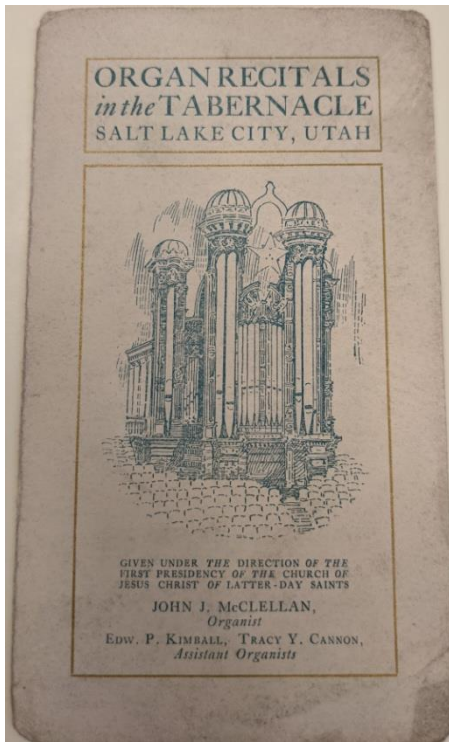
Kimball	6/16/1915	Fugue ??? From Sonata	Rheinberger	Vesperal	d'Every	Idylle	Faulkes	Humoresque	Dvorak	Old Melody		Largo Xeres	Handel	
Cannon	6/17/1915	Selection from Lohengr	Wagner	Pastorale	Faulkes	Matins	Faulkes	Paque Fleuries	Mally	Old Melody		Transcriptions of Onwe	West	
Kimball	6/18/1915	Meditation Serieuse	Bartlett, Hor	Minuet	Bocherini	An April Song	Brewer, John	Pastoral	Faulkes	Old Melody		Prelude and Fugue in C	Bach	
McClellan	6/19/1915	special request program												
Cannon	6/22/1915	Prelude to Lohengrin	Wagner	Tears	Gulmiant	Nocturn	Dethier	Old Melody		Grand Selection from N	Thomas (arr by McClellan)			
Cannon	6/28/1915	Andante Seraphique	Debat-Ponco	"Herzlich thut mich ver	Bach	Capriccio	Rheinberger	Ave Maria	Raff???	Old Melody		March Pontificale	Lemmens	
Cannon	7/5/1915	Priser, Offertoire	Devend	Spring Song	Hollins	Berceuse	Ilinsky	Maestoso	MacDowell	Old Melody		Grand Choeur	Rogers	
McClellan	7/6/1915	Grand Offertoire	Batiste	Meditation	Salome	Andante	Beethoven	Old Melody		Sonata in B minor	Rogers			
Kimball	7/7/1915	Prelude in A minor	Bach	Berceuse	Olesen	Caprice	Botting	Andante from 5th symph	Beethoven	Old Melody		Marche Majestic	Kimball	
Cannon	7/8/1915	Phantasia in G minor	Bach	Andante Moderato	Mendelssohn	Idylle	Lefebure-W	Marchant	Marchant	Old Melody		Grand Choeur	Bosal	
Kimball	7/9/1915	sonata in e minor	Rogers	Prayer	Sawyer	Pomponette	Durand	Slavonic Cradle Song	Nerada	Old Melody		Marche Pontificale	Gounod	
McClellan	7/10/1915	special request program												
Kimball	7/17/1915	Prelude and Fugue in C	Bach	Andantino (to my wife)	Lemare	Intermezzo (Cavalleria)	Mascagni	O My Father		Minuet	Bocherini	Old Melody	Then You'll	Largo Xeres Handel
Cannon	7/26/1915	Offertoire	Devend	Capriccio	Rheinberger	O My Father		Maestoso	MacDowell	Old Melody		Grand Choeur	Renaud	
Kimball	7/27/1915	?	Gulmiant	Canzona Amoroza	Nevin	? Notte	Nevin	O My Father		Old Melody		The Lost Chord	Sullivan	
Kimball	7/28/1915	? Magnus	Dubois	Pastorale in G	Faulkes	O My Father		To a Wild Rose	MacDowell	To a Water Lily	MacDowell	Old Melody	Solonelle	Kettner
Cannon	7/29/1915	Sonata, 1st mvmt	Gulmiant	Supplication	Fryringer	Prayer from Lohengrin	Wagner	O My Father		Old Melody		March	Faulkes	
Kimball	7/30/1915	Prelude and Fugue in C	Bach	Melody in D flat	Faulkes	O My Father		Andante, 1st Sonata	Borowski	Old Melody		March	Faulkes	
McClellan	7/31/1915	special request program												
Cannon	8/2/1915	Concert Piece in E flat	Parker	Berceuse	Schytte	Come, Come Ye Saints		Prelude to "Le Delage"	Saint-Saens	Old Melody		Thanksgiving March	Calkin	
McClellan	8/3/1915	Prelude to Tristan und	Wagner	Meditation	Dubois	The Rosary	Nevin	Old Melody		Concert Overture in B f	Rogers			
Kimball	8/4/1915	Moderato Maestoso (B	Barowski	Slumber Song	Parker	Melody	Steele, Port	Come, Come Ye Saints		Elgie and Chorale	Ashmall, Wm	Old Melody	Funeral March	Mendelson
Cannon	8/5/1915	Andante-Seraphique	Debat-Ponco	Spring Song	Hollins	Come, Come Ye Saints		Chante Bonheur	Lemare	Serenade	Rachmaninof	Old Melody	Grand Choeur	Bossi
Kimball	8/6/1915	Fugue in B minor	Bach	Enchanted Bells	Lefebure-W	Song of Sorrow	Nevin	Come, Come Ye Saints		Serenade Romantique	Mansfield, P	Old Melody	Gloria from 12th Mass	Mozart
McClellan	8/7/1915	Toccata and Fugue in B	Bach	Traumerei	Strauss	Andantino (to my wife)	Lemare	Old Melody		Selected Chorus of Pilg	Wagner			
Cannon	8/16/1915	Phantasia, op. 188	Rheinberger	Andante Moderato	Mendelssohn	Chorus of Angels	?	Come, Come Ye Saints		Reverie	M////well	Old Melody	Jubilato Deo	Silver
McClellan	8/17/1915	Toccata in F from 6th o	Widor	Traumerei	Schumann	Ave Maria from Othello	Vardi	Come, Come Ye Saints		Old Melody		Excerpts from Lohengr	Wagner	
Kimball	8/18/1915	Fuga Chromata from 5	Rheinberger	Spring Song	Mendelssohn	La Villanelle (old danc	Hammerill	Come, Come Ye Saints		Old Melody		Berceuse	Olesen	Offertory in D minor
Cannon	8/19/1915	Third Sonata, 1st mvmt	Gulmiant	Idylle	Lefebure-W	Offertoire	Rogers	Come, Come Ye Saints		Old Melody		Cantilene	Stebbins	Coronation March
Kimball	8/20/1915	Fugue in B minor	Bach	Enchanted Bells	Lefebure-W	Song of Sorrow	Nevin	Serenade Romantique	Mansfield	Come, Come Ye Saints		Old Melody	Gloria from 12th Mass	Mozart
McClellan	8/21/1915	Oberon Overture	von Weber	Communion in F	Grison, Jules	Intermezzo	Callaerts	Old Melody		Come, Come Ye Saints		Finale from the Symph	Tschalkowsky	
Cannon	9/6/1915	Elsa's Brautgan zum M	Wagner	Cantilene	Stebbins	Old Melody		favorite "mormon" hymn O My Father		March in D	Gulmiant			
McClellan	9/7/1915	Prelude to Tristan und	Wagner	Meditation	Salome	The Rosary	Nevin	Old Melody		favorite "mormon" hymn O My Father		Concert Overture in B f	Rogers	
Kimball	9/8/1915	Sonata in D Major, 1st	Gulmiant	To a Wild Rose	MacDowell	To a Waterlily	MacDowell	favorite "mormon" hymn O My Father		Aubade	Frey, Adolph	Old Melody	Prelude Heroique	Faulkes

Cannon	8/31/1916	Jubilate Deo	Silver	Idyll in D flat	Faulkes	Capriccio	Rheinberger	O My Father		Offertoire	Gulmant	Old Melody		Solemn March	
Kimball	9/1/1916	Sonata in C (1st mvt)	(Borowski)	Offerory and Prayer	St. Claire	O My Father	Trio		Rheinberger	Old Melody		March from Rieni	Wagner		Faulkes
McClellan	9/2/1916	Suite Gothique (1, 2, 3)	Boulmann	Berceuse	Delbruock	Old Melody		O My Father		Elsa's Bridal Procession	Wagner				
Cannon	9/4/1916	Phantasia	Rheinberger	Even Song	Johnston	Serenade	Schubert	Come, Come Ye Saints		Spring Song	Hollins	Old Melody		Cortege	
McClellan	9/5/1916	1st Sonata, mvt 1-4	Rheinberger	The Nun's Prayer	Lefebure-W	Old Melody		Come, Come Ye Saints		Grand March in d	Gulmant				Faulkes
Kimball	9/6/1916	Sonata in a minor (1)	Rheinberger	Shepherd's pipes	harris	Minuet	Bocherini	Come, Come Ye Saints		Old Melody		Processional	Rogers		
Cannon	9/7/1916	Andante-Seraphique	Debat-Pons	Offertoire in A minor	Gulmant	Berceuse	schytte	Chanttriumphal	gray	Come, Come Ye Saints		Old Melody		Grand Choeur	
Kimball	9/8/1916	Prelude and Fugue in C	Bach	Offertoire and Prayer	St. Claire	An Old Dance	hemmerell	Come, Come Ye Saints		Old Melody		Festival March	Faulkes		Bossi
McClellan	9/9/1916	Concerto for Grand org	Handel	the rosary	Nevin	Old Melody		Come, Come Ye Saints		Star-Spangled Banner					
Cannon	9/11/1916	Largo	Handel	Andante in F	Lefebure-W	O My Father		Offertoire	Rogers	Old Melody		Sortie	Lemmens		
McClellan	9/12/1916	Oberon Overture	von Weber	Intermezzo from Cavall	Mascagni	Serenade	Schubert	O My Father		Old Melody		Toccata in F from 4th o	widor		
Kimball	9/13/1916	Grand Chorus "Hosanna	Dubois	Slavonic Cradle Song	Neruda	O My Father		In Moonlight	Kinder	Old Melody		Marche Religieuse from	Wagner		
Cannon	9/14/1916	3rd Sonata (1st mvt)	Gulmant	Chorus of Angels	Clarke	O My Father		Prayer from Lohengrin	Wagner	Old Melody		Grand choir	Rogers		
Kimball	9/15/1916	Prelude and Fugue in C	Bach	Benediction of the Ang	Davenport	O My Father		Love Song	Nevin	Old Melody		Caprice in b flat	Botting		
McClellan	9/16/1916	Phantasia in G major	Bach	Sweet and Low		Ave Maria from Aida (b	Verdi	Old Melody		Aids	Verdi	Death of Minnehaha		Grand Selection from Lohengrin	
Cannon	9/18/1916	Festival Hymn	Barlett	Evening Star	Wagner	Andante Moderato	Mendelssoh	Come, Come Ye Saints		Old Melody		Marche Pontificale	Lemmens		Wagner
McClellan	9/19/1916	Grand Offertoire	Lefebure-W	Communion	Grison	Andante	Beethoven	Old Melody		Come, Come Ye Saints		Cavalleria Rusticana	Mascagni		
Kimball	9/20/1916	Sonata in E minor (1st	Rogers	Berceuse	Delbruock	Come, Come Ye Saints		The Swan	Saint-Saens	Old Melody		Largo from Xerxes	Handel		
Cannon	9/21/1916	Phantasia in G minor	Bach	Cantilene	Marchant	Berceuse	Winsky	Come, Come Ye Saints		Old Melody		Wedding March	Mendelssohn		
Kimball	9/22/1916	Prelude in D Major	Bach	Evening Star (Tannhaus	Wagner	Come, Come Ye Saints		Aubade in A flat	Frey	Funeral March	Chopin				
McClellan	9/23/1916	Sestetete from Lucia	Donizetti	Intermezzo	Haberbieier	Hymn of the Nuns	Lefebure-W	Old Melody		Hansel & Gretel	Humperdink				
Cannon	10/16/1916	Concert Piece	Parker	Morning Song	Faulkes	Supplication	Grison	Come, Come Ye Saints		Old Melody		Grand Chorus	Rogers		
McClellan	10/17/1916	Prelude in C Sharp mine	rachmaninof	Communion	grison	Pastorale	Lefebure-W	Old Melody		Come, Come Ye Saints		Tannhauser	Wagner		
Kimball	10/18/1916	Grand Chorus "Hosanna	Dubois	Slavonic Cradle Song	Neruda	Come, Come Ye Saints		In moonlight	Kinder	Old Melody		Lohengrin	Wagner		
Cannon	10/19/1916	Phantasia in G minor	Bach	Andante	Mendelssoh	Chorus of Angels	Clark	Come, Come Ye Saints		Festival March	huhn				
Kimball	10/20/1916	Prelude and Fugue in C	Bach	Benediction of the Ang	Davenport	Come, Come Ye Saints		Love Song	Nevin	Old Melody		Caprice in B flat	Botting		
McClellan	10/21/1916	Procession du St. Sacra	chavaud	Meditation	d'Every	Capriccio	Lemmens	Old Melody		Come, Come Ye Saints		Grand Phantasia on Jer	de Spark		
Cannon	10/30/1916	Jubilate Deo	Silver	Idyll	Lefebure-W	Arietta	Parker	Serenade	Schubert	Old Melody		Come, Come Ye Saints		Grand Chorus	
McClellan	10/31/1916	Prelude to Lohengrin	Wagner	Prayer	Gulmant	Andantino	Lemare	Old Melody		Come, Come Ye Saints		Suite in C	d'Evry		Renaud
Kimball	11/1/1916	Prayer in D	Faulkes	The Swan	Saint-Saens	Sonata in d major (alle	Gulmant	Trio	Rheinberger	Old Melody		Come, Come Ye Saints		War March of the Priests	
Cannon	11/2/1916	Largo	Handel	In Summer	Stebbins	Madrigal	Simonetti	Prayer	Borowski	Old Melody		Come, Come Ye Saints		Temple March	
McClellan	11/3/1916	Mignon	Thomas	Meditation	Dubois	The Rosary	Nevin	Old Melody		Come, Come Ye Saints		Tristan und Isolde	Wagner		
McClellan	11/4/1916	Sunset and Evening Be	Federlein	Elegie and Chorale	Ashmall	Pastorale	Faulkes	Old Melody		Come, Come Ye Saints		Gloria from 12th mass	Mozart		

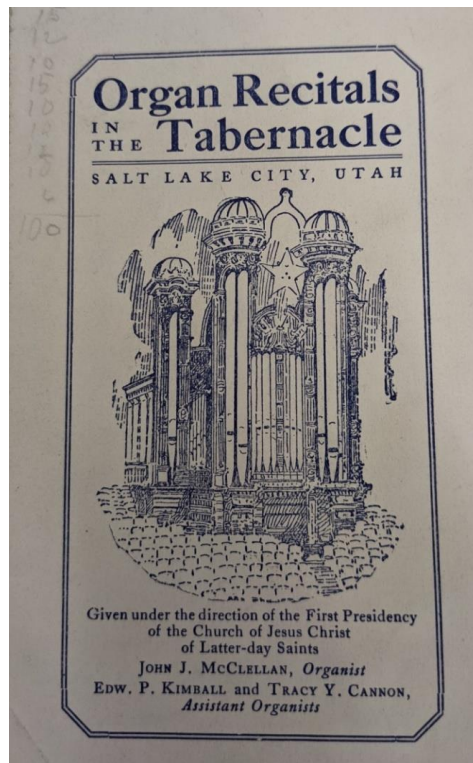
Organist	Date	Piece 1	Composer	piece 2	Composer	piece 3	Composer	piece 4	Composer	piece 5	Composer	piece 6	Composer	piece 7	Composer
McClellan	1/23/1901	Lohengrin Overture	Wagner	Angels Ever Bright and	Handel	Sonata op.14 #2: And	Beethoven	Song without Words	Mendelssoh	Intermezzo	Mascagni	Mignon	Thomas	annie laurie	composer
McClellan	4/16/1901	Rocked in the Cradle		The Lost Chord		Traumerei	Schumann	Largo	Handel	Mignon					
McClellan	6/27/1901	Cavalleria Rusticana	Mascagni	Andante for strings	Haydn	Gavotte from Mignon	Thomas	Prayer		Vienna March	Clark				
McClellan	7/3/1901	Cavalleria Rusticana	Boethoven	Air from Mignon	Thomas	March from Tannhauser	Wagner	Traumerei	Schumann	Visions in a Dream	Lumbye	Gloria	Mozart		
McClellan	7/4/1901	Triumphal March	Beethoven	Capriccio	Lemaigre	Pilgrim's Song of hope	Batiste	Old Melody	McClellan	Star-Spangled Banner	Brotbek				
McClellan	7/14/1901	Chorales	Bach	Intermezzo from Cavell	Mascagni	Final Duo from Tristan	Wagner	Andantino	Lemare	Star-Spangled Banner	McClellan				
McClellan	7/14/1901	Hallelujah Chorus	Handel	Enchanted Bells	Haberbieier	The Pilgrim's Song of H	Batiste	God of Israel	Stephens	Sunshine in the Soul (Pyspe)	Faust	Gounod			
McClellan	7/22/1901	March "Solonelle"	Lemaigre	The Swan	Saint-Saens	Traumerei	Schumann	vocal solo		Overture to "Stradella"	Flotow				
	7/22/1901	Stredella Overture	Flotow	Enchanted Bells	Haberbieier	The Lost Chord	Sullivan	vocal solo		Pilgrim's Song of hope	Batiste	Bolt		Quartette	
	8/14/1901	Chorales	Bach	Tristan und Isolde	O Mio Ferra	Enchanted Bells	Haberbieier	Pilgrim's Song of hope	Batiste	Toccata G major	Dubois	Male Quartet	Tosti	Hosanna	Granier
McClellan	8/14/1901	Chorales	Bach	O Mia Fernando from	Donizetti	Toccata G Major	Dubois	Enchanted Bells	Haberbieier	Pilgrim's Song of Hope	Batiste	Male Quartet	Tosti	Tannhauser March	Wagner
McClellan	8/17/1901	5th symphony-Andante	Beethoven	Angels Chorus	Clark	selection from cavalieri	Mascagni	vocal solo	Concone	Old Melody	McClellan	Traumerei	Schumann	The Lost Chord	Sullivan
McClellan	8/24/1901	Wedding March	Mendelssoh	Andante from 2nd sym	Beethoven	soprano solo by Miss Schulerberg	Cl	Air from Mignon	Thomas	Pastorale	Lefebure-W	Andantino	Lemare	Offertoire in G	LefebureW
McClellan	8/31/1901	Stredella Overture	Flotow	Gavotte (Mignon)	Thomas	Traumerei	Schumann	Cradle Song	Dalbreak	Lohengrin	Wagner	Tannhauser	Wagner	March	Smart
	9/11/1901	Gloria from 12th mass	Mozart	Lohengrin Overture	Wagner	soprano solo by Juella ferron	Pastorale	Lefebure-W	Angel's Chorus	Clark	A Spring Song	Mendelssoh	Wedding March	Mendelson	
McClellan	3/13/1902	Cavalleria Rusticana	Mascagni	Andantino (to my wife)	Lemare	Capriccio	Lemaigre	Gavotte from Mignon		Old Oakem Bucket		Home Sweet Home		Star-Spangled Banner	
McClellan	5/23/1902	Serenade	Schubert	Tannhauser March	Wagner										
McClellan	7/11/1902	Offertoire	Lefebure-W	Ave Maria	Schubert	Spring Song	Mendelssoh	Prayer	Lemaigre	March from Tannhauser	Wagner				
McClellan	7/18/1902	Faust	Gounod	Sunset	Back	Minuet	Bocherini	Largo	Handel	soprano Giosz-Whitney				Wedding March	Mendelson
McClellan	7/21/1902	March "Solonelle"	Lemaigre	The Swan	Saint-Saens	Traumerei				Overture to Stradella	flotow				
	8/1/1902	Jerusalem the Golden	Spark	Berceuse	Read	Prelude & melody in F	Edward M. R	vocal solo	Krogmann	Phantasia-Church Chie	Harris	Andante Religioso	Lemaigre	Star-Spangled Banner	
McClellan	8/5/1902	March "Solonelle"	Lemaigre	Andante Cantabile	Tours	Chorus of Angels	Clark	Intermezzo		Callaerts	War March	Mendelssohn			
McClellan	10/4/1902	Pilgrim's Chorus	Wagner	Gavotte (Mignon)	Thomas	Hymn of the Nuns	Lefebure-W	Male Chorus		The Swan	Saint-Saens	Tannhauser March	Wagner		
McClellan	7/3/1903	March from Tannhauser	Wagner	Moment Musical (I mi)	Schubert	Communion in G	Batiste	vocal solo	Tosti	Andante from 5th sym	Beethoven	Baritone Kettering			
McClellan	7/11/1903	Hail, Noble Chief	Glinka	Hymn of the Nuns	Lefebure-W	Allagretto	Wolstenhol	Male Chorus	McClellan	Toccata from 6th organ	Widor	Gavotte from Mignon	Thomas	Andantino	
McClellan	7/13/1903	Hail, Noble Chief (choir)	Glinka	Pilgrims Chorus from T	Wagner	Hymn of the Nuns	Lefebure-W	Allagretto	Wolstenhol	Male Chorus (choir)	McClellan	Toccata from 6th Orga	Widor	Gavotte from Mignon	Thomas
McClellan	7/23/1903	Concert Overture in C	Alfred Hollis	Nocturne in B minor	Lemare	Enchanted Bells	Haberbieier	Old Melody		Cambrian War	B. Richards	Carmen			
McClellan	7/24/1903	Toreador Song (sung by Mr. Kent - fr		Concert Overture in C	Hollins	Nocture (B minor)	Lemare	Enchanted Bells	Haberbieier	Old Melody	McClellan	Cambrian War Song	Richards	Overture to William Tel	McClellan
McClellan	8/9/1903	Grand Offertoire in D	Batiste	Andantino (to my wife)	Lemare	Pavane favorite	Brisson	quartette		3rd organ Sonata, 1/2	Gulmant	Mignon	thomas	WinTall Overture	Rossini
McClellan	8/14/1903	Dreams from Tristan ur	Wagner	Spring Song	Mendelssoh	Meditation	Dubois	vocal solo	Gounod	Alther's Priest Lied	Wagner	Christmas Chorus	Saint-Saens		
McClellan	8/14/1903	vocal: Ashworth	Herbert	Mignon excerpts	Thomas	Evening Star from Tann	Wagner	Pavane Favorite	Brisson	Old Melody	McClellan	Andante from 5th sym	Beethoven		
McClellan	8/21/1903	Cavalleria Rusticana	Mascagni	vocal solo	millard	gondoliers	Nevin	Pavane favorite	Brisson	In Paradisium	Dubois	vocal solo		Concert Overture	
McClellan	8/27/1903	Overture Semiramide	Rossini	Contemplation	Lemare	Old Melody	McClellan	Bolero	Gounod	vocal solo	Greene	March	Selected		

McClellan	9/11/1903	March of the magi king	Dubois	Album Leaf	Scharwenka	Contemplation	Scharwenka	7th Concerto, 1st mvt	De Beriot	Grand Offertoire	Battiste						
McClellan	9/4/1903	Prelude to Lohengrin	Wagner	Canon	Dubois	In Paradisium	Dubois	Old Melody		vocal solo	Liddie	Visions in a Dream	Lumbye				
McClellan	10/6/1903	Intro to 3rd act Lohengrin	Wagner	Pavane favorite	Brisson	Communion in G	Battiste	Male Chorus	McClellan	vocal solo		Concert Overture in C	Hollins				
McClellan	10/7/1903	Intro to 3rd act Lohengrin	Wagner	Communion in G	Battiste			vocal solo									
McClellan	1/3/1904	3rd Organ Sonata	Gulmunt	Communion in G	Battiste	Capriccio	Le Maigre	Annie Laurie with modu	McClellan	Pilgrim's Chorus	Tannhauser	Largo	Handel				
McClellan	6/2/1904	3rd organ Sonata, 1, 2	Gulmunt	Evening Star from Tann	Wager	To a Wild Rose	MacDowell	Sweet By & Bye improv	McClellan	Liebestad from T and I	Wagner	Toccata from 6th symp	Widor				
McClellan	7/2/1904	Prelude to Lohengrin	Wagner	Gondoliers	Nevin, Ethel	Evening Star from Tann	Wagner	Old Melody (Nearer, My God to Thee)		Cavalleria Rusticana in	Mascagni	Largo	Handel				
McClellan	7/23/1904	Mignon	Thomas	Larghetto	Schumann	Goodnight	Nevin	Old Melody		ChantSeraphique	Gulmunt	Lohengrin					
McClellan	8/20/1904	Prelude to Tristan und	Wagner	Alliegretto	Wolstenhol	Spring Song	Mendelssoh	Last Rose of Summer		Fantasia on Duke Stree	Kinder						
McClellan	9/6/1904	Funeral March	Chopin	Intermezzo	Callaerts	Serenade	Schubert	Larghetto from Faust	Wagner	Tannhauser March	Wagner						
McClellan	10/11/1904	Lohengrin Overture	Wagner	Palm Sunday	Mally	Pavane Favorite	Brisson	Old Melody		ChantSeraphique	Gulmunt	Concert Overture in C	Faulkes				
McClellan	4/2/1905	Concert Overture	Hollins	Pastorale	Lemare	Cantilene Nuptiale	Dubois	Old Melody		Phantasia on Old Tune	Lemare	Annie Laurie					
McClellan	4/25/1905	Toccata and Fugue in B	Bach	In Paradisium	Dubois	Spring Song	Mendelssoh	Old Tune		Offertoire in G	Lefebure-We	Star-Spangled Banner					
McClellan	5/26/1905	Die Meistersinger	Wagner	Gondoliers	Nevin	Larghetto	Schumann	Nun's Prayer	Lefebure-We	Old Melody		Offertoire	Battiste				
McClellan	7/21/1905	Chromatic Phantasia	Heise	Cantilene Nuptiale	Dubois	Evening Star from Tann	Wagner	Old Melody		Concert Overture	Hollins						
McClellan	8/8/1905	Offertoire	Lefebure-We	Adagio from 3rd Organ	Gulmunt	Prayer	Lemaigre	Old Melody		Asa's Tod	Grieg	Overture to Oberon	Von Weber				
McClellan	8/22/1905	Fanfare	Lemmons	Traumerei	Schumann	Litany	Schubert	Old Melody		Prayer, Lohengrin	Wagner						
McClellan	9/8/1905	Prelude and Siciliano fr	Mascagni	O, That We Two	Nevin, Ethel	Enchanted Bells	Haberbier	Old Melody		Cantilene	A.M.Shuey	Pomp and Circumstance	Edgar				
McClellan	9/15/1905	Mignon Overture	Thomas	Nocturne	Dethier	Andantino (to my wife)	Lemare	Old Melody		Asa's Death	Grieg	March "Pittoresque"	Kroeger				
McClellan	10/21/1905	Prelude to Tristan und	Wagner	Pilgrim's Chorus - Tann	Wagner	Communion in G	Battiste	Wiehle violin solo									
McClellan	4/30/1906	Toccata and Fugue in G	Bach	Traumerei	Schumann	In Paradisium	Dubois	Old Melody	Elsa's Bridal	Wagner	March from	Wagner					
McClellan	5/15/1906	Fugue in C Major	Buxtehude	Visions	Rheinberger	A Dream	Lassen	Old Melody		Walter's Prize Song fro	Wagner	Largo	Handel	Star-Spangled Banner			
McClellan	5/23/1906	March from Die Meiste	Wagner	Pastorale	Loret	Intermezzo from Caval	Mascagni	Spring Song	Mendelssoh	Old Melody		Jerusalem, the Golden	Dr. Spark				
McClellan	6/1/1906	Overture to Lohengrin	Wagner	A Capriccio	A Dream	Lassen	Old Melody			Toccata from 4th Organ	Widor						
McClellan	6/12/1906	Prelude to Lohengrin	Wagner	Enchanted Bells	Haberbier	Visior	Rheinberger	Old Melody		Introduction to 3rd act	Wagner	Toccata from 6th symp	Widor				
McClellan	6/19/1906	March, Pittoresque	Kroeger, E.R.	Love Song	Nevin, Ethel	Intermezzo	Callaerts	Old Melody		Concert Overture	Hollins						
McClellan	7/20/1906	Jerusalem, the Golden	Spark	Traumerei	Schumann	Pastorale	Lefebure-We	Andantino	Lemare	Old Melody		Overture to Oberon	Von Weber				
McClellan	8/24/1906	Liebestodt, Tristan und	Wagner	Palm Sunday	Mally	Passapied	Dalbebe??	Reverie	Gulmunt	Old Melody		4th organ Sonata	Mendelssohn				
McClellan	8/28/1906	Prelude to Tristan und	Wagner	Elegy in F minor	Gibson, S.A.	Asa's Death	Grieg	Intermezzo	Callaerts	Old Melody		Walter's prize Song fro	Wagner	Oberon Overture	von Weber		
Kimball	9/7/1906	March Joyeus	Ketterer	Offertory in A flat	E.M.Read	Berceuse	Kinder	Traumerei	Schumann	Old Melody		Offertory in D minor	Battista				
McClellan	9/17/1906	Final duo from Tristan	Wagner	Andante	Gulmunt	Divine Evening Star Tan	Wagner	Old Melody		Organ Concerto in B flat	Handel	Funeral March	Chopin				
Kimball	6/4/1907	Excerpts from Faust (G	Eddy	Berceuse (transcription)	Kimball	Gavotte (Mignon)	Thomas	Church Scene (Chauvet)	Gulmunt	Old Melody		March Religieuse on th	Dubois				
Kimball (call	8/4/1907	Offertory in A flat	E.M.Read	Nearer My god to Thee	M.C. Baldwin	Berceuse	Kinder	Old Melody		Vilanelle	Merkel	Aurade	Kimball (arr)				
Kimball	8/20/1907	Excerpts from Faust (G	Gounod	Dance Caprice	Kimball	Meditation in D flat	St. Claire	Traumerei	Schumann	Church Scene	Chauvet-Gu	Aubade	Grey	Triumphal March from "Naaman"			

APPENDIX B
SAMPLE PROGRAMS



Tabernacle Organ Recital program April 26 – May 1, 1909, courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints.



<p style="text-align: center;">PROGRAM</p> <p style="text-align: center;">MONDAY, AUGUST 2, 1915 Assistant Organist T. Y. Cannon at the Organ</p> <ol style="list-style-type: none"> 1. Concert Piece in E flat.....Parker 2. a. Berceuse Schytte b. Favorite Mormon Hymn, "Come, Come Ye Saints" 3. a. Prelude to "Le Deluge".....St. Saens b. An Old Melody.....Arr. by Performer 4. Thanksgiving MarchCalkin <p style="text-align: center;">TUESDAY, AUGUST 3, 1915 Organist J. J. McClellan at the Organ</p> <ol style="list-style-type: none"> 1. Prelude to "Tristan and Isolde"...Wagner 2. a. MeditationDubois b. The RosaryNevin c. An Old Melody.....Arr. by Performer 3. Favorite Mormon Hymn, "Come, Come Ye Saints" 4. Concert Overture in B minor...J. H. Rogers <p style="text-align: center;">WEDNESDAY, AUGUST 4, 1915 Assistant Organist E. P. Kimball at the Organ</p> <ol style="list-style-type: none"> 1. Moderato Maestoso (First Organ Suite)Felix Barowski 2. a. Slumber SongHoratio Parker b. MelodyPorter Steele 3. a. Favorite Mormon Hymn, "Come, Come Ye Saints" b. Elegie and Chorale, William E. Ashmall c. An Old Melody.....Arr. by Performer 4. Funeral March.....F. Mendelssohn 	<p style="text-align: center;">PROGRAM</p> <p style="text-align: center;">THURSDAY, AUGUST 5, 1915 Assistant Organist T. Y. Cannon at the Organ</p> <ol style="list-style-type: none"> 1. Andante—SeraphiqueDebat-Ponson 2. a. Spring SongHollins b. Favorite Mormon Hymn, "Come, Come Ye Saints" 3. a. Chant de Bonheur.....Lemare b. SerenadeRachmaninoff c. An Old Melody.....Arr. by Performer 4. Grand ChoerBossi <p style="text-align: center;">FRIDAY, AUGUST 6, 1915 Assistant Organist E. P. Kimball at the Organ</p> <ol style="list-style-type: none"> 1. Fugue in B minor.....J. S. Bach 2. a. Enchanted BellsLef-Wely b. Song of Sorrow.....Gordon B. Nevin 3. a. Favorite Mormon Hymn, "Come, Come Ye Saints" b. Serenade Romantique... P. J. Mansfield c. An Old Melody.....Arr. by Performer 4. Gloria from 12th Mass.....W. A. Mozart <p style="text-align: center;">SATURDAY, AUGUST 7, 1915 Organist J. J. McClellan at the Organ</p> <p style="text-align: center;">Special Request Program</p> <ol style="list-style-type: none"> 1. Toccata and Fugue in D minor... J. S. Bach 2. a. TraumerciRichard Strauss b. Andantino (To My Wife).....Lemare c. An Old Melody.....Arr. by Performer 3. Favorite Mormon Hymn, "Come, Come Ye Saints" 4. Selected 5. "Chorus of Pilgrims" from "Tannhauser"Wagner <p>Requests are to be mailed to Organist McClellan, Director Utah Conservatory of Music, Templeton Building, before Friday noon of each week. Only good standard music will be considered.</p>
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Tabernacle Organ Recital program August 2 – August 7, 1915, Courtesy of Church History Library, The Church of Jesus Christ of Latter-day Saints.