

THE DIAPASON

DEVOTED TO THE ORGAN

First Year

CHICAGO, DECEMBER 1, 1909

Number One

ENCORE FOR THE BUILDERS

**ORGAN USED 5 YEARS BURNS;
EXACT DUPLICATE IS ORDERED**

**Hinners Company Receives Gratifying
Compliment from Indiana Church
—Good Trade with South Africa
Is Established.**

The Hinners Organ Company of Pekin, Ill., recently installed an exact duplicate of the organ illustrated on page 2 in the First Presbyterian Church of Michigan City, Ind. The first organ was placed by this company in this church in 1904, and was the subject of frequent favorable comment on the part of organists and others for its even modulation, chaste and artistic voicing and sweetness of tone.

During the five years of its use the instrument was a source of increasing pleasure and satisfaction to the congregation, and when the church was struck by lightning and almost entirely destroyed by fire recently, and not a vestige of the organ remained, expressions of profound regret were heard on every side, and the opinion was that so beautiful an instrument could scarcely be replaced.

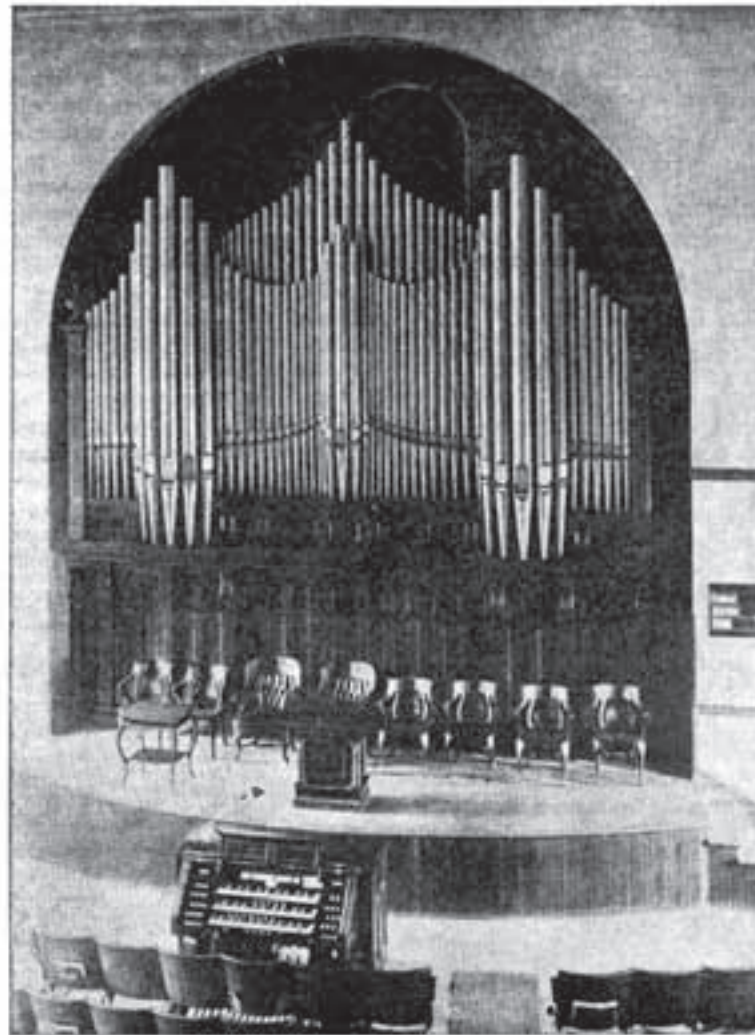
The board of trustees of the church immediately placed the contract with the Hinners Organ Company for a duplicate of the organ, which was installed recently, in time for the dedication of the new church, and the congregation and organist report that they were delighted to find that in the new organ the builders even succeeded in surpassing the first.

The Hinners Organ Company has increased its facilities and equipment in the plant at Pekin, Ill., to care adequately for its growing business. At the present time it has twenty-two pipe organs under construction, among these being instruments for Middletown, Conn., Helena, Mont., Oklahoma City, Okla., San Francisco, Cal., and the Fordsburg Presbyterian Church of Johannesburg, South Africa. This will be the third Hinners pipe organ to be installed in that far-off country. The same company recently installed a two-manual organ at Manila, P. I.

"GREEN BOOK" IS ON PRESS

**New Issue of Hook-Hastings Brochure
Soon Will Be Distributed.**

Boston, Nov. 24.—Within a few days a new edition of the Hook-Hastings "green book" will come from the press. This volume will take the place of the one issued some time ago and serves as a general catalogue of the Hook-Hastings Company of Kendall Green, Mass., the oldest builders in the United States, who have been placing organs in all parts of the country ever since 1827. A large amount of information concerning organs, aside from the matter pertaining to the firm itself, will be in the new edition and there will be a variety of illustrations.



ALUMNI ORGAN AT NORTHWESTERN UNIVERSITY
(Installed in Fisk Hall, Evanston, Ill., by Casavant Bros.)

CANADIAN INSTRUMENT WINS THE ADMIRATION OF CHICAGO

**Casavant Brothers Praised for Accomplishment in Alumni Gift
to Northwestern University at Evanston.**

Canada has shown that if it is in any way behind United States enterprise, it is not in the field of organ building. Casavant Brothers, whose factory is at St. Hyacinthe, Quebec, are not new to their profession, but they had not been known intimately in the immediate vicinity of Chicago before they constructed the alumni organ at Northwestern university, Evanston, Ill., which was opened May 29, and is still a modern object of appreciation among organists. Mr. Arthur Dunham, the famous concert organist, gave the opening recital.

This organ was presented to the university by the body of alumni as an appreciation of the gift of the gymnasium to Northwestern by Mr. James A. Patten of Chicago and Evanston.

Casavant Brothers claim the proud distinction of never having built an unsatisfactory instrument in the fifty years they have been in business.

Many modern improvements in organ construction are attributable to them, particularly their beautiful system of adjustable combinations, which permit the organist while at the console to adjust his combinations at will without delay. The Casavant stop and key pneumatic action and their electro-pneumatic system are world famous. Guilmant declaring it perhaps the most satisfactory action he has ever seen, it is said. It is probable that their pipe work and voicing have brought to Casavant Brothers their greatest distinction, this being considered of the most exquisite nature in all the departments of flutes, reeds, strings and diapasons. Every stop is voiced to blend in one rich, grand and evenly-balanced tone, at the same time making the ensemble bright and cheerful.

(Continued on Page Two)

COBURN WORK IS IN DEMAND

**FIVE INSTRUMENTS INSTALLED
IN CHICAGO AND ITS VICINITY**

**Difficult Situation Met Successfully in
Oak Park Church, Where Concrete
Chamber is Unique in
Form and Size.**

Among the pipe organs recently installed by the Coburn Organ Company of Chicago may be mentioned those in:

Zion Evangelical Lutheran Church, Lyons, Ill.

St. Markus' Evangelical Lutheran Church, Chicago.

Free Masons' Hall, Forty-second Place and Cottage Grove Avenue, Chicago.

Methodist Episcopal Church, Sandwich, Ill.

A particularly difficult proposition was met successfully in the installation of the organ at Unity Church, Oak Park, Ill., the concrete organ chamber being unique in form and size. The result was most satisfactory to all concerned.

Mr. Coburn, when asked the usual "How's business?" paused long enough in his work to say: "We are getting our share. The late panic never touched us. We utilized all our slack times in perfecting our equipment and getting into condition to handle the increased volume of business sure to follow."

This spirit of optimism, supported by thirty years of experience in the business, is largely responsible for the success of the Coburn Organ Company.

BUSY AT HOPE-JONES PLANT

**Three-Manual for San Mateo, Cal., and
Four-Manual for St. Paul Set Up.**

Elmira, N. Y., Nov. 22.—For the last two years the Hope-Jones Organ Company has steadily employed seventy hands and it continues to send out its organs at the rate of about one every three weeks. In October it shipped a three-manual instrument to San Mateo, Cal., and a four-manual to the Church of St. John the Evangelist, St. Paul, Minn., and last month it sent instruments to Irvington-on-Hudson, N. Y., and Jersey City, N. J. All Hope-Jones organs have electric action and all the pipes are expressive. They are enclosed in cement swell boxes, a noteworthy feature of all the work put out by this large concern.

Mr. R. P. Elliot, the new president of the Hope-Jones company and founder and first vice-president of the Austin Organ Company, is in the west on a business trip. He is expected to make a short stop in Chicago next week on his way back to the East, where he will meet Mr. Hope-Jones.

NEW ORGAN RECEIVES PRAISE

WEICKHARDT WORK A DELIGHT IN LARGE MILWAUKEE CHURCH

William Middelschulte Gives Concert on Thoroughly Modern Two-Manual Instrument with Many Notable Features.

The dedication Monday evening, Nov. 15, of the magnificent new Weickhardt organ, built by the Hann-Wangerin-Weickhardt Company, of Milwaukee, Wis., and installed in the First Baptist Church of that city, was an event of great interest in musical circles. The program was considered unusually excellent. William Middelschulte of Chicago having been engaged for the occasion, demonstrated his well-known skill and musicianship in masterly control of this splendid instrument.

The organ contains nineteen speaking registers—five in the great, ten in the swell and four in the pedals. It embraces a full series of couplers, a device for disconnecting the unison on either the great or swell manual, an adjustable combination system and several important foot-levers. The action is tubular pneumatic throughout, the manuals operating on a four-inch

CANADIAN ORGAN PLACED
(Continued from Page One)

The specification of this instrument follows:

GREAT ORGAN.		
	Feet	Notes
Open Diapason	8	65
Violin Diapason	8	65
Doppel Flöte	8	65
Salice	8	65
Octave	4	65
Harmonic Flute	4	65
Super Octave	2	61
Trumpet	8	65
SWELL ORGAN.		
Bourdon	16	65
Open Diapason	8	65
Stopped Diapason	8	65
Viola di Gamba	8	65
Voix Celeste	8	65
Aeoline	8	65
Principal	4	65
Fifteenth	2	61
Mixture	3 Rhs.	204
Cornopean	8	65
Oboe	8	65
Vox Humana	8	65
CHOIR ORGAN.		
Melodia	8	65
Dulciana	8	65
Walt Flöte	4	65
Piccolo	2	61
Clarinet	8	65
PEDAL ORGAN.		
Double Open	16	32
Bourdon	16	32
Gedeckt	16	32
Flute	8	32
Bourdon	8	32
Trombone	16	32
MECHANICAL REGISTERS—Great to Pedal. Swell to Pedal. Choir to Pedal. Swell to Great. Swell to Choir. Choir to Great. Swell Sub to		

L. D. MORRIS BUILDS ORGANS

Dedication of Beautiful One at Normal, Ill., is an Important Event.

Important as an event in the history of the First Methodist Church of Normal, Ill., and in the organ-building profession of Chicago, was the dedication of a new organ in the church named Sept. 24. The event was made memorable by a recital given by A. F. McCarrell, one of the best known organists of Chicago, assisted by Frederick W. Frank, soloist, of Chicago.

The new organ is considered not only a delight to the eye, with its architectural beauty, but the ear is charmed. It is a two manual and pedal instrument with an electric fan blower, started and stopped by pressing a button on the keyboard. The case is of quarter sawed oak, surmounted by gold pipes. The organ contains a number of unique features, covering all possible modern combinations. It has twenty-one stops, couplers and adjustable combinations.

L. D. Morris, who built the organ, has been in the organ business for years and has the care of about eighty of the largest organs in Chicago, including the ones in the Auditorium,

Mandel hall, University of Chicago, the Great Northern hotel, and others. He has been working for the large companies all his life until this year, when he formed the L. D. Morris Company and took over the business of the Votey company. He is considering arrangements with the Bloomington Business Men's association, whereby the factory may be moved to Bloomington.

BAMBOO ORGAN A CURIOSITY.

Most curious of all of the old organs is the one of bamboo in the barrio of Las Pinas, Philippine Islands. In this instrument Padre Diego Cera built himself a monument in bamboo, and no more interesting memorial could be found. When he went to the Philippines in 1785 to build organs there was neither metal, nor suitable wood, nor leather, nor pipe metal, nor wire, nor keys, nor anything else with which organs were wont to be constructed. With a genius equal to an eighteenth century Edison, Padre Cera rose to the occasion. The old pipes are of every size down to an inch long and the cane that has stood there longer than a hundred years is as hard as iron and apparently might last for a thousand years to come.



NOTABLE ORGAN BY HINNERS.
(New Instrument in First Presbyterian Church, Michigan City, Ind.)

and the pedal on a seven-inch wind pressure.

This instrument shows that the Weickhardt organ has struck the keynote of modern progress in the art of organ building and it is pronounced equal in every respect to the most famous examples found in this country.

The Hann-Wangerin-Weickhardt Company has passed through a very successful year, twenty-one organs having been built and installed during the last twelve months. Following is a list of these instruments:

- Mansak.
- Our Lady of Grace Church, Hoboken, N. J. 3
- First M. E. Church, Clarksburg, W. Va. 3
- Trinity M. E. Church, Milwaukee, Wis. 3
- First Baptist Church, Stamford, Texas. 2
- First German Lutheran Church, Dankerton, Ia. 2
- Lutheran Church, Locust, Iowa. 2
- M. E. Church, Randolph, Wis. 2
- Scandinavian M. E. Church, Milwaukee, Wis. 2
- Trinity M. E. Church, Cedar Rapids, Iowa. 2
- First Baptist Church, Vinton, Iowa. 2
- First M. E. Church, McLeansboro, Ill. 2
- First Presbyterian Church, Catlettsburg, Ky. 2
- St. Catharine's School, Davenport, Iowa. 2
- St. John the Baptist's, Calumet, Mich. 2
- St. Anthony's Church, Calumet, Mich. 1
- St. John's Church, Paterson, N. J. 1
- St. Kilian's Church, St. Kilian, Wis. 1
- St. Sebastian's Church, Chickasaw, Ohio. 2
- St. Peter's Church, Louisville, Ky. 2
- Friedens Ev. Lutheran Church, Kenosha, Wis. 2
- First Baptist Church, Milwaukee, Wis. 2

Great. Swell Super to Great. Swell Sub to Choir. Swell Super to Choir. Swell Sub. Swell Super. Choir Sub. Choir Super. Choir Sub to Great. Choir Super to Great. Great to Octaves. Transmittant to Swell. Transmittant to Choir.

PISTONS—One Reversible Swell to Pedal. One Reversible Great to Pedal. One Reversible Choir to Pedal. Three Pistons to Great. Four Pistons to Swell. Three Pistons to Choir. Three Adjustable Foot Pistons acting on all stops and couplers.

PEDALS—One Swell Pedal. One Swell Pedal to Choir. One Crescendo Pedal. Tubular pneumatic action throughout. Wind supplied by an Orglobe.

There are 1,999 pipes and thirty-one speaking stops. In its mechanism, ease of manipulation and wealth of accessories in combinations, couplers and pistons it represents the latest and best improvements in building.

To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

THE
“Weickhardt”
Organ

A CROWNING ACHIEVEMENT OF THE MODERN ART OF ORGAN BUILDING



The Home
of the
“Weickhardt”
Organ

Special Features:

- The “Weickhardt” Universal Chests. (Patented Aug. 20, 1907.)
- The “Weickhardt” Tubular Pneumatic Action.
- The “Weickhardt” Key, Stop and Coupler Action.
- The “Weickhardt” Coupler System.
- The “Weickhardt” Adjustable Combination Action.
- The “Weickhardt” Tone Production.

UPON REQUEST WE WILL FORWARD COMPREHENSIVE LITERATURE, FULLY DESCRIBING THE GRANDEUR AND ARTISTIC QUALITIES OF THE “WEICKHARDT” PIPE ORGAN.

FOR FURTHER PARTICULARS ADDRESS

HANN-WANGERIN-WEICKHARDT CO.

112-124 Burrell St.

MILWAUKEE, WIS.

POINTS TO MISCONCEPTIONS

**HARSHNESS IN SMALL ORGAN
NO LESS BAD THAN IN LARGE**

Popular Errors the Subject of Orlando A. Mansfield—"Overgrown Two-Manuals" Criticised by Writer in Church Paper.

Owing to its centuries of connection with the services of the Christian church the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegist or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors;

**A. GOTTFRIED & CO. ARE BUSY
IN NEW BUILDING AT ERIE, PA.**

Adequate Facilities for the Work of Large Establishment Are Provided in the Quarters Which It Now Occupies.

Erie, Pa., Nov. 27.—Messrs. A. Gottfried & Co., manufacturers of organ pipes and supplies, are calling attention to the fact that they are exceedingly busy and had all the work they could handle during the slack period, many of their men working overtime. In spite of these conditions they were able to deliver goods promptly.

The yearly output of this concern is tremendous and its name enjoys an

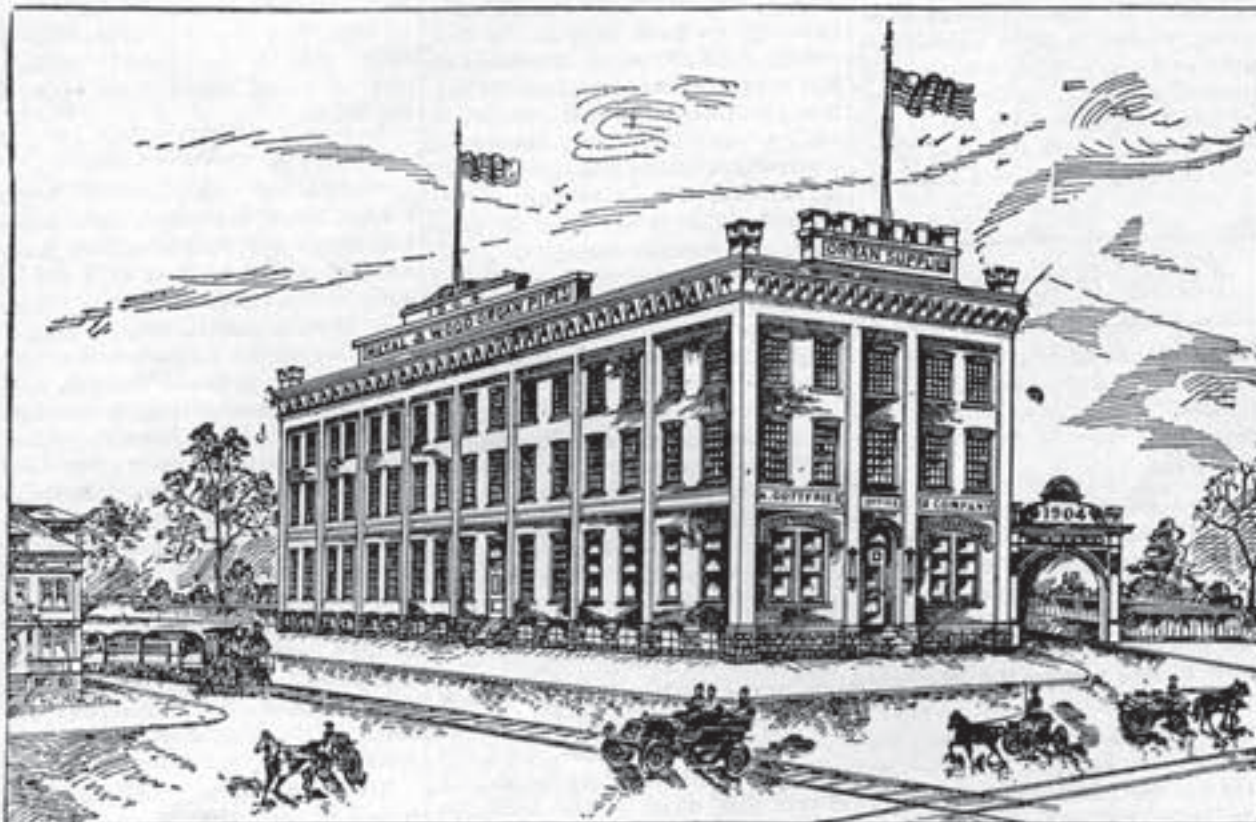
Gottfried & Co.'s success is attributed to the never-ceasing efforts of the pioneer valcer and genius, Mr. A. Gottfried, who is not only an artist in his profession, but also an able business manager, well liked by every one of his assistants. Part of the success of this noted house, which was founded in 1890, is due to the other member of the firm, Mr. Henry Kugel, who is an able and far-seeing financier

though fairly common, are still but imperfectly understood in many quarters. A respectable number of otherwise well-informed people are unable to distinguish between a console or a key desk and a glorified reed organ minus the cheap turnery top and dummy pipes. Only recently and in our own hearing a lady deposed to having visited a church in which there were two organs—a little one at which the organist sat and a large one at some distance behind him, the two being played together by means of electricity.



Better than this, however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ in Canterbury cathedral a verger used to inform visitors that "the connection between the console and the *hargis* is done by *electricis*, and the whole thing set in motion by *hydraulic water!*"

It remains for us to remark, by way of conclusion, that this paper is not intended altogether for the professional organist who should be fully aware of all the misconceptions we have passed in review and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done for his church the best things in the best possible way, the individual who has sound and, we trust, sanctified common sense, and whose only deficiency is along technical lines.—[Orlando A. Mansfield in the Church Economist.]



New Home of A. Gottfried & Co., Manufacturers of Organ Supplies, Erie, Pa.

and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in combatting any popular error, the harder the task we set ourselves the greater will be our satisfaction over any measure of success which those of our readers who may be good enough to follow us to the end of this article may consider us to have attained.



Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the small, overblown and harshly voiced little organs are those which produce noisy and irritating tone quality, while, by their lack of variety of soft stop combinations, they engender the most deadly monotony, whereas the larger instrument, though more powerful, is usually better voiced and blown, its full power is seldom called into play, while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.



Another popular error is the estimation of the size and value of an organ

enviable reputation throughout this and other countries. The visitor will not be surprised at this, if he looks at the interior arrangement of their new and up-to-date plant, which gives conclusive evidence that all the work is done in a systematic way, with a view to accomplishing the greatest amount of work with the best facilities and in the shortest time consistent with perfect workmanship.

by the number of its draw stops or stop keys. This is to forget that 10 or 12 per cent of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops, but only one set of pipes. Again, a number of small fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions.

It is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice, have come to grief and have

and a very popular figure in the plant. The Gottfried house now manufactures:

Fine and reed pipes, both wood and metal.

Consoles, bellows, chests, cases.

Action parts of every description.

Wires, leather and leather goods, hardware, etc.

They invite the correspondence of all organ builders.

squandered public money to an almost incredible extent.

For the fostering of one serious misconception concerning organ construction the builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease.

Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs to be found in so many churches constitutes no mean addition to the troubles to which nearly every organist is heir.

Pneumatic and electric actions, al-

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**Chicago
Choir
Bureau**



BLANCHE NEWTON
Manager

55 Auditorium Bldg.

**SINGERS AND
ORGANISTS FOR
CHURCH AND
:: CONCERT ::**

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO DECEMBER 1, 1909

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, Room 55, Auditorium Building, Chicago. Telephone, Harrison 923.

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MISSION OF THE DIAPASON

With the modesty becoming its youth, but with the enthusiasm and hope which should go with that condition, THE DIAPASON makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, THE DIAPASON is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments.

As every trade has its periodicals it seems only reasonable to suppose that so honorable a profession as that of the organ builder should have a medium for the exchange of news and a forum for the discussion of questions which arise in his work. THE DIAPASON therefore sees no further need of justifying its existence. It will endeavor to prove from month to month that it is fulfilling its mission effectively.

How large, how useful and how influential the publication shall be will depend in a large measure on the support it receives and on the possibilities it is able to unearth in this previously unexplored field. At any rate, it has been planned to make a modest beginning. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained.

PROSPERITY IN THE TRADE

Prosperity of a real and unprecedented kind prevails in the organ trade. This is not to be taken as a platitude or a guess. It is proved by the reports from the factories. Nearly every plant is swamped with the demand and competent men are hard to obtain. The large builders are having all they can do, and the makers whose specialty is instruments for the smaller churches are nearly doubled in number, with the average facilities of each twice what they used to be.

The business has been made so much more practical and the variety of organs has been increased to such

an extent that no church need go without one, no matter what its size or resources. Thus a distinct benefit has been conferred on music and worship. And this does not take into account the constantly growing demand for self-playing and other organs in homes—a demand not many years ago too small to be worthy of consideration.

With construction revolutionized by modern actions, this is, indeed, the organ era—one which Bach could hardly have dreamed would come.

PROMPT SUPPORT GRATIFYING

Special acknowledgement is due those organ builders who, even before the first issue of THE DIAPASON was published, hastened to give it their advertising patronage. The response has been more prompt than could have been expected. It is hoped to win the support of many others who have been waiting to see to what extent this would be a representative paper. By means of the additions already promised larger plans probably will be carried to fruition and from the little acorn, it is hoped, in time a great oak will grow.

Welcomes to The Diapason

Following are some of the first welcomes into the world received by THE DIAPASON in response to its initial announcement, showing the feeling in the trade:

ROBERT HOPE-JONES, Hope-Jones Organ Company, Elmira, N. Y.—I am particularly pleased to hear that at last a paper is to be published in this country devoted to the organ and I wish you all success, for the want of such a paper has long been felt.

A. GOTTFRIED & CO., Manufacturers of Pipes and Supplies, Erie, Pa.—We express our delight at the news of seeing established a publication which makes it its exclusive business to treat on organ matters and the doings of the builders of this country, and are willing and glad to support such a paper. We congratulate Mr. Siegfried E. Gruenstein upon his undertaking and wish him success in his venture, because he deserves it and it is just the paper needed in the United States.

F. MARTIN, Coburn Organ Company, Chicago.—The writer used to travel considerably, and frequently on Sunday his mind reverted to the church where he knew his friends were gathered for worship. He could, in fancy, hear the prayer intoned for "all prisoners and captives; all those who travel by land or by water; all sick persons and young children, etc." and while the fact that he was not entirely forgotten was not unappreciated, still he could not entirely rid his mind of the idea that he had been badly classified. We wish THE DIAPASON all success in its efforts to label and pigeon-hole properly the pipe organ fraternity and believe we will all rest easier thereafter.

ARTHUR W. HINNERS, Secretary Hinners Organ Company, Pekin, Ill.—We wish you great success in your new enterprise, which certainly covers a field in which a medium of the kind you are establishing is necessary.

PLEA FOR HIGHEST QUALITY
BY A WELL-KNOWN ORGANIST

James H. Rogers of Cleveland Writes Concerning the Modern Innovations in Building and Gives Advice.

In so far as the actual tone, produced from individual pipes, is concerned, there has been little change in organ building in half a century, or more, as a study of older organs, in Europe especially, will show, writes James H. Rogers, the Cleveland organist.

Diapasons, reeds, flutes, are all essentially the same. The string tones have been developed more than any other in the last few years, both as to quality and volume. But, broadly speaking, we have, save in one particular, much the same instrument as that our fathers and grandfathers had, this particular—and most important one, surely—being the mechanical construction, which, it is not too much to say, has been absolutely revolutionized. The introduction of pneumatic and electric actions has had, save in the sub and super couples, no influence on the tone. In case of manipulation, however, there has been great advance because of these newer systems.

But we have now come so far in the way of progress that it seems to me it may be well to pause for a moment—long enough to catch our breath, perhaps, and to take a look both over the innovations of the last twenty years and those now being introduced in some of our newest organs.

It is interesting to note that M. Widor, without a doubt one of the greatest organists in the world, recently declared in substance his conviction that many of the newer devices are worse than useless, and M. Widor advises us to go back to the old-fashioned tracker action. I am sure this is going too far, but it is folly to pass lightly over the opinions of a man whose authority will be questioned by no one.

And if M. Widor cannot approve the change from the tracker action to the pneumatic or electric action, what will he say to the "unification" of the organ, a system now being introduced in some of our largest and finest instruments? Here is something to make even the mildly conservative "sit up." By this system every stop on the organ, excepting the pedal stops, is available from each manual. The essentially differing tone qualities (and quantities) of swell, great and choir are abolished, with one fell swoop, and all manuals look alike to the organist. It is true that they would not sound alike, since, of course, no organist would draw the same combination on each manual. He may even preserve the characteristic and traditional tone qualities of each manual by habitually using only the stops on swell, great and choir, which we are accustomed to find in those divisions. And he will often be able, no doubt, to produce effects impossible under the old system. I am open to conviction, but I have my doubts.

I have not seen any large organs

built on this new plan. With a small instrument it seems to work well. But take an organ with, say, forty manual stops—forty knobs, or tablets, for each manual, 120 in all; four combinations and release buttons for each manual, duplicated with pedal levers; add to these the various unison, 16-foot and 4-foot couplers and the other necessary mechanical appliances, and your sum total will be a sadly bewildered organist. It may be that such an instrument would be easier to manage than would appear from a hasty view of the general scheme. And, as I said before, I am open to conviction.

There is one point, however, which I would like to impress on organ builders, should any chance to read these remarks, and it is, that it is not so much new methods that are a crying need in organ construction, but greater reliability, be the methods new or old. At a liberal estimate, perhaps, one-half of the organs put up by our best builders work well from the start. How about the other half? Why have not people who buy an organ at a round price the right to expect an instrument in perfect working order at the start, not only as to voicing and tuning, but as to mechanism as well? Organ builders will tell you that that is often impossible. "An organ must find itself." Let them substitute the word "difficult" for "impossible" and then find a way to overcome the difficulty.

Too often the one incomplete and unsatisfactory feature in a new church auditorium is the organ. It strikes me that here is a worthy field for the energy and ingenuity of organ builders. Work for betterment in this direction will richly repay all the effort put forth, if we can be relieved of notes that cipher, pipes that do not respond at all, slowly speaking pneumatics, poorly regulated wind pressure and all the other ills to which our organs so often are heir.

GOOD ORGANS OF MINORCA.

In 1847, while voyaging in a steam frigate from Toulon across the Mediterranean to Algiers, a tourist had occasion to stop a day at the port of Mahon, on the Island of Minorca, a place then out of the ordinary course of sight-seers. He wrote home that the organs there were the objects most worthy of admiration in the churches, and said: "The organ in the cathedral was made by a German and the tones were as sweet and full as any I ever heard. A young maestro di cappella performed for us on this magnificent instrument. He was a clever musician, and played twenty different pieces, from a sonata of Bach to the modern airs of Rossini, Auber and Verdi. During this concert, which was for our benefit, the nave of the church became crowded with listeners, and their joyous countenances proved how well they valued the talents of their young organist."

SALT LAKE TABERNACLE ORGAN ATTRACTS THROGS

William E. Curtis Describes the Large Instrument Which the W. W. Kimball Company Rebuilt.

William E. Curtis, the versatile correspondent of the Chicago Record-Herald, had an interesting article recently on the great organ in the Mormon Tabernacle at Salt Lake City, Utah. This is one of the most famous organs in the world, and its reconstruction is the work of the W. W. Kimball Company of Chicago.

"Every week day between 12 and 1 o'clock there is an organ recital in the tabernacle at Salt Lake City, which is free to all comers," wrote Mr. Curtis from Salt Lake City, "and it is attended by clerks, merchants, business men, tourists and large numbers of women. It is a part of the educational system of the Mormon Church, which devotes a great deal of attention to physical, musical and literary culture, and furnishes diversion and amusements of various kinds to protect the morals, cultivate the taste and promote the contentment and happiness of its members."

"Everybody who is familiar with such subjects knows that the Mormon Tabernacle contains one of the great organs of the world, celebrated among musicians everywhere for the sweetness of its tones and the remarkable effects which may be produced by a skillful performer.

"The programmes of these daily recitals are made up chiefly of classical music, with at least one popular air, usually a familiar melody with variations by the performer. The recitals are worth going across the continent to hear, particularly those of John J. McClellan, the chief organist.

"Mr. McClellan was born at Payson Utah, April 20, 1874, and developed genius at a very early age, for when he was only 10 years old he was the organist of the tabernacle in that town. When he was 17, in 1891, he went to Ann Arbor, where he took a course in the University of Michigan. Returning to Salt Lake City he became an instructor for two years in the Latter Day Saints' College, and then spent several years in New York, completing his musical studies.

"Upon his return he was made professor of music in the University of Utah, and in 1901 was appointed organist of the tabernacle. John P. Meakin in his 'Leaves of Truth' says: 'As organist of the tabernacle under the direction of the first presidency of the church, he inaugurated the plan of free organ recitals, and for years thousands of people have enjoyed and have been made nobler beings by the sublime music.'

"Mr. McClellan has appeared in concert in nearly every city of the country. He officiated as organist at the St. Louis, Portland and Jamestown expositions. He wrote an 'Ode to Irrigation,' which won the first prize in a competition at the national irrigation congress several years ago for the best musical setting, and now forms an official part of the programme at each national irrigation congress.

"In 1901 Mr. McClellan persuaded the presidency of the church to have

the grand old organ at which he presides overhauled and modernized at a cost of \$15,000. It was originally built, thirty years ago, by Joseph G. Ridges, a local musician, assisted by Utah artisans. Mr. Ridges still resides at Salt Lake. The restoration was made by the W. W. Kimball Company of Chicago, which introduced several valuable improvements, including new mechanism. There is no color, shade or tint of tone that cannot be produced upon it.


"Tracy Y. Cannon, one of Mr. McClellan's assistant organists, is a son of the late George Q. Cannon, for many years a delegate in Congress, and a grandson of Brigham Young. He was born in Salt Lake City in 1879, passed through the public schools and was graduated at the University of Utah. During his childhood he studied music with local instructors and when he was only 16 years old he was appointed chorister of one of the Mormon ward churches. After graduating from the university he studied harmony and counterpoint at Ann Arbor for two years with Dr. A. A. Stanley and was three years in London and three years in Berlin, where he studied the piano with Alberto Johas, and composition with Walter Meyrowitz. In Paris he studied the organ with Alexandre Guilmant and orchestration with Albert Roussel, and returned to Salt Lake City last November to accept the position of organist in the First Congregational Church of that city. He was appointed assistant organist at the tabernacle in April, 1909, and gives two recitals each week. Mr. Cannon has composed a number of songs, hymns and anthems.


"Edward P. Kimball, another of Mr. McClellan's assistants, is a grandson of Heber C. Kimball, one of the organizers of the Mormon church, whose name is closely linked with that of Joseph Smith and Brigham Young, and his maternal grandmother was one of that famous band who made the journey from Missouri to Utah on foot, pushing all their earthly belongings before them in handcarts. He is also organist of the First Methodist Church of Salt Lake City, and is director of music at the Latter Day Saints' University. For ten years he has assisted Mr. McClellan in his numerous musical enterprises, acting as assistant director and accompanist for the Salt Lake Opera Company, the Salt Lake Choral Society and other musical organizations."


HIS STOPS TO BE ENDOWED

Organist Was to Play Them When the Donor Requested Him to Do So.

At a choir concert given in aid of the organ improvement fund of a suburban church the program contained the specification of the "proposed improved organ," together with a novel bait for catching donations to the fund. Here it is:







"These stops are new, and cost approximately as follows: Clarion, \$35; horn, \$75; vox celeste, \$45; harmonic flute, \$30; forest flute, \$35; vox humana, \$50.

"The name of the donor of any one of these stops, together with a description of the gift, will be recorded upon a plate affixed to the organ front, and the organist shall be expected to play, at all reasonable times, upon a particular stop when required to do so by the donor thereof."

It may be assumed that the "forest flute" was a wooden stop. During the evening the vicar was announced to "discourse upon the scheme for the improvement of the organ." In so doing he used his own vox humana, doubtless speaking in clarion tones until he came to a full stop.—London Musical Times.

OLD HARVARD ORGAN SHOWN.

In the year 1805 an organ was made in London by William Gray, New Road, Fitzroy Square, and was placed in the Chapel of Harvard College, Cambridge, Mass., where it was used constantly until 1858; when it was removed to give place to a new one. At that time the poet Longfellow desired to obtain the old one for his residence because of its historical associations, but the case was too high for his room. It was then purchased by the

Congregational Church of Alfred, Me., where it was used steadily for forty-nine years, but a new organ was placed in the church last year and the old one has been sent to a wareroom in Boston, where it will be on exhibition. It has one manual, with eight stops. The case is of mahogany, with glass panels ornamented in gold on the front and ends.



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HAVE MODEL IN HARRIS HALL

WORK OF THE BENNETT CO. WINS ORGANISTS' ADMIRATION

Banker's Gift to Methodist Episcopal Church in Chicago Has Large Two-Manual With Admirable Selection of Stops.

Harris Hall chapel, the new building presented to the Chicago Missionary Training school of the Methodist Episcopal church by Norman W. Harris, the Chicago and New York banker, has installed the latest work of the Bennett Organ Company to be placed in this city. It is considered one of the best and most representative instruments of this company, and the admiration it has aroused has been the source of satisfaction to Mr. R. J. Bennett, president of the growing Rock Island, Ill., concern, and to Mr. La Motte Wells, the Chicago representative, whose popularity among organists does much in a business way to supplement the mechanical and artistic pre-eminence of Mr. Bennett.

In the Harris Hall organ the console is detached and placed at the left of the entrance, the organ proper being built in the south gallery of the building. The selection of stops and several of the unique features may be judged from the specification, which follows:

GREAT ORGAN, 12 NOTE CHESTS.

1. 8 ft. Open Diapason
2. 8 ft. Dulciana
3. 8 ft. Melodia
4. 8 ft. Spitzflöte
5. 8 ft. Gamba
6. 8 ft. Viol d'Amour
7. 4 ft. Octave
8. 4 ft. Flute d'Amour

SWELL ORGAN, 12 NOTE CHESTS.

9. 16 ft. Bourdon
10. 8 ft. Open Diapason
11. 8 ft. Stopped Diapason
12. 8 ft. French Horn
13. 8 ft. Sallcional
14. 4 ft. Aroline
15. 8 ft. Voix Celeste
16. 4 ft. Flute Harmonique
17. 2 ft. Flautina
18. 4 ft. Cornopian
19. 4 ft. Oboe
20. 8 ft. Vox Humana (in separate box)

PEDAL ORGAN, 20 NOTE CHESTS (Augmented)

21. 16 ft. Open Diapason
22. 16 ft. Bourdon
23. 16 ft. Lieblich Gedeckt
24. 8 ft. Grosse Flöte
25. 8 ft. Flute

COUPLERS—1. Great to Pedal. 2. Swell to Pedal. 3. Great to Great 4 ft. 4. Swell to Swell 4 ft. 5. Swell to Great 4 ft. 6. Swell to Great 8 ft. 7. Swell to Great 16 ft. 8. Swell to Swell 16 ft. 9. Swell Unison "off".

ADJUSTABLE COMBINATIONS (adjusted from the bench)—Three and release to Great and Pedal. Five and release to Swell and Pedal. General release. Organist's registration indicator system of dials.

PEDAL MOVEMENTS—Balanced Swell Pedal. Crescendo Pedal. Riscando Pedal. Reversible Great to Pedal.

ACCESSORIES—Swell Tremolo. Wind Indicator. Crescendo Indicator. Motor Control. Organ Bench.

Mr. Wells has shown this organ to a number of organists as a model. Harris Chapel is at Indiana avenue and East Fiftieth street, Chicago.

BEETHOVEN ORGAN CONSOLE.

The console of the organ in the Minoriten church at Bonn, on which Beethoven used to play, is preserved in the museum at Bonn. It has two manuals, on which the keys are the reverse in color of the organs of today. The stops, of which there are about a dozen, are in a most awkward position, at least as high as the player's head and in no apparent order. One wonders what some of those who grumble at a stiff tracker action, or a somewhat unusual arrangement of stops, pedals or pistons, would say had they to play on such an instrument. Yet the players in those days managed to produce fine music from their instruments.

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NEW ORGANIST TO CHICAGO

John W. Norton of Dubuque for St. James' Episcopal Church.

The vestry of St. James' Episcopal Church, Chicago, has elected John W. Norton of Dubuque, Iowa, organist and choirmaster. Mr. Norton for some time held a similar position in St. John's Episcopal Church, Dubuque. The post at St. James' is considered one of the best in the country. Thirty-five applications were received, from all parts of the world. The place was made vacant by the departure of Clarence Dickinson for New York.

"Mr. Norton," said Rector James S. Stone, "is a thoroughly capable man. The position of choirmaster is an important one in St. James', as the choir is large—fifty-six men and boys—and the services are impressive. We received applications from Germany and other European countries."

BIG ORGAN FOR MILWAUKEE

Instrument Costing \$25,000 to be Placed in New Auditorium.

Milwaukee, Wis., Nov. 27.—The large Milwaukee Auditorium is to have a new organ costing \$25,000. This announcement was made by Secretary C. E. Sammond of the Auditorium company at the recent meeting of the Westminster Civic league in the Park Place Methodist church.

Mr. Sammond said the money for the organ was being raised through private subscription. Of the sum needed \$15,000, he said, had been subscribed in \$1,000 amounts. The organ will be in readiness next spring, before the season for grand opera.

In addition to the organ fund Mr. Sammond said the directors of the Auditorium, which is the stockholders' company, have received \$10,000 from Miss Elizabeth Plankinton to be used as they saw fit and \$20,000 from others to be used in the same way, making, when the organ fund is completed, \$55,000 in gifts. The \$10,000 given by Miss Plankinton, as a memorial for her father, was divided, \$6,000 going toward the organ and \$4,000 for decorations. The \$20,000 gift still is in the hands of the directors.

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ANNOUNCEMENT

The first issue of THE DIAPASON, a publication devoted to the pipe organ, its construction and development and those engaged in its advancement, will appear December 1. THE DIAPASON will be published in Chicago once a month. It will contain news of organ construction and chronicle events of interest concerning builders and their work, noting impartially and comprehensively items in the field of organ building, and other information of interest to the builder, the organist and the church. Besides serving as a medium of communication among organ factors, it is intended to be of special service to the organist or church committee desiring information as to the latest improvements and activities in the organ world and their importance.

Although the construction of the king of musical instruments has been brought nearer perfection in the United States than in any other country during recent years, there is no professional or trade journal recording exclusively the doings in this important field. To meet this need is to be the mission of THE DIAPASON. To make it successful at the start and to assure an extensive circulation among those outside the trade whom it is intended to reach, the early and hearty co-operation of all builders is necessary. It is requested that information be mailed as to every contract closed, with the specification and descriptive details of each instrument made, as well as all other news developments in the factories. Liberal advertising support is invited, but is in no sense necessary to the fair treatment of news.

THE DIAPASON,
Room 55, Auditorium Bldg., Chicago

Subscription rate, 50 cents a year, in advance.

TONE VARIETY IN THE SMALL PIPE ORGANS DIFFERS MUCH

Possibilities Determined Largely by Specifications and Arrangement—Cases Which Illustrate Point.

There is a great difference in very small organs, says Everett E. Truette in an interesting article in the November Etude. On some of the smallest organs the organist can produce a variety of effects which are admirable, but on some other small organs the performer is at his wits' end to find any pleasing soft combinations. He must either use the stops individually or play forte with all the stops.

Some time ago the writer was called upon to give two recitals on two very small organs, Mr. Truette continues. One organ had only five distinct manual stops, and the other organ had seven manual stops. On the first organ it was possible to render a varied program of organ music, including a Gullmant sonata and compositions by Smart, Dubois, Wolstenholme and Clausmann, with pleasing effect. On the other organ no composition of the program except the Bach f#g#e sounded well.

The specification of the first organ was:

GREAT ORGAN.	
Open diapason	3 feet.
Stopped diapason	3 "
Sallicional	3 "
Flute harmonic	4 "
SWELL ORGAN.	
Sallicional	3 feet.
Aeoline	3 "
Stopped diapason	3 "
Flute harmonic	4 "

The pedal organ had bourdon and gedacht. There were the usual unison manual and pedal couplers and, in addition, 16 and 4-foot couplers on the swell. The wind-chest of the swell organ was constructed on the "duplex" system, which made it possible to play three of the stops from either the great or the swell keyboard.

The voicing of the stops was admirable, and it was possible to obtain a large number of varied combinations. For example, one could use the dulciana in the great for accompaniments and arrange numerous solo combinations on the swell. One could draw the sallicional and flute on the swell for solo and use the stopped diapason on the great for accompaniment; or the stopped diapason and flute on the swell for solo and the sallicional on the great for accompaniment; or, again, the stopped diapason and flute with 16-foot coupler on the swell and the stopped diapason and flute without the coupler on the great; or the sallicional and the flute with 4-foot coupler on the swell and the stopped diapason for accompaniment on the great, and so on to about twenty different soft combinations, for solo and accompaniment.

The specification of the other organ was:

GREAT ORGAN.	
Open diapason	3 feet.
Dulciana	3 "
Octave	4 "

SWELL ORGAN.	
Bourdon	36 feet.
Open diapason	3 "
Stopped diapason	3 "
Sallicional	3 "

The pedal organ contained only a bourdon and there were the usual unison manual and pedal couplers. On this organ the dulciana was voiced somewhat stringy, which detracted much from its utility as an accompaniment stop. The sallicional was voiced very softly to answer for the softest stop, in place of an aeolian. The stopped diapason was rather loud, and in combination with the sallicional the latter stop could not be distinguished at all. The only soft combination in the whole organ that was at all pleasing was the bourdon and sallicional, playing an octave higher than the music was written. This second organ was somewhat louder in the full organ than the first-mentioned.

As both organs were by the same builder, there was no difference in the quality of the materials or the workmanship. Both were small because the churches had too little money or space for larger ones. The causes of the great difference in the two organs were the specifications and the voicing.

In the second organ the bourdon and open diapason of the swell required as much room and cost as much as four other stops which could have been substituted. These four other stops would have been more useful and would have given a great variety of soft combinations. It is true that the bourdon and open diapason give volume and solidity to the tone of the full organ, but the soft combinations would have been used three times as often as the full organ, and the substitutes would have given considerable volume to the full organ, besides giving such variety of combinations. Again, in the great organ the absence of any stop between the dulciana and the open diapason prevented a gradation of tone on that manual. The octave made the full organ more brilliant, but had no other use.

The value of the bourdon and open diapason in the swell and the octave in the great, in organs a little larger, should not be underestimated, but in very small organs, when these stops take the place of other and more useful stops, the result is far from satisfactory.

SIX HELP RUSSIAN ORGANIST.
Though the Greek church recognizes no instrumental music, the organ gets some attention in the land of the czar. Not long ago the professor of the organ at one of the principal Russian conservatories gave an organ recital. He had, it seems, six attendants—an organ blower, a second blower as assistant in case of need, a man to turn the music, two men (one on each side) to manipulate the stops, and an attendant to hold a lantern at his feet to throw a light on the pedals. It is clear that organ recital playing is still in its infancy in the czar's dominions, if this performance is to be taken as illustrative.

ACHIEVEMENTS OF CENTURY

BARCKHOFF NAME PROMINENT FOR JUST ONE HUNDRED YEARS

Fifty Years Ago the First Organ Was Sent from Germany to Chile and Since that Time 2,500 Have Been Erected in U. S.

It is now 100 years since the first Barckhoff organ was built and fifty years since the first instrument of this make was erected in America, having been sent from Germany to Copiapo, Chile. The instrument was very elaborate, the front elevation alone costing several thousand dollars. Thereafter a large number of organs were sent to South America.

In 1865 the first Barckhoff organ was built in the United States, since which time, without interruption, there have been erected in all parts of the country more than 2,500, ranging in price from \$750 to \$10,000. A circular just issued from the Barckhoff works at Pomeroy, Ohio, says:

"Our facilities for manufacturing church organs are unexcelled. We are entirely independent of supply houses, as we manufacture from raw material all parts that enter into the construction of an organ, thus en-

abling us to build a superior organ at a minimum cost.

"The working force is made up of the best and most experienced body of men known in Europe and the United States, which is largely responsible for the fact that the Barckhoff organ stands pre-eminent."

AUDITORIUM ORGAN STAYS

Rumors that Famous One Would Make Way Before Opera Are Denied.

Rumors current in Chicago that the great Auditorium organ was to be torn out in the process of remodeling the building for the grand opera company are denied authoritatively by John C. Shaffer, promoter of the opera.

"Nothing of the sort has been contemplated," said Mr. Shaffer. "The organ will remain in place and may be enlarged."

Clarence Eddy, who dedicated the organ and who gave a recital on it Nov. 21, expressed great satisfaction when told that it was not to be torn out.

"At the time the organ was built by Frank Roosevelt," he said, "it was one of the five largest in the world. Every artist in America and Europe knows about the Auditorium organ."

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