

# THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, APRIL 1, 1911

Number Five

## MONSTER FOR PORTLAND, ME.

**SCHEME OF CITY HALL ORGAN  
TO BE READY NEXT SEPTEMBER**

**Main Air Chest Fifty-Eight Feet Long,  
and Thirty-Horse Power Motor Re-  
quired—Wonderful Features  
of Austin Instrument.**

The Diapason has just received an exceedingly interesting specification—that for the instrument the Austin company is building for the city hall at Portland, Me., mention of which was made in the February issue, when the contract was awarded.

This organ is to be completed some time in September, and is to be furnished with a movable console with 75 feet of free cable. The console will be placed in the orchestra pit, except for organ recitals, when it will be placed in any convenient position on the stage.

The contra bombarde, 32 feet and 16 feet, on the pedal, are to be on 25-inch wind pressure, as is also the tuba magna, 8 foot, in the solo. The remainder of the solo organ will be on 15-inch wind pressure. The rest of the organ, with the exception of the echo, will be on 10-inch wind, the echo organ being on 5-inch wind, placed in the ceiling of the auditorium.

The organ proper is to be placed on the stage in the rear. The main air chest, which contains the 10-inch wind pressure, will be 58 feet long—large enough to serve a banquet in, if necessary. The instrument will be blown by a 30 horse power motor. The action will be electro-pneumatic throughout.

Here is the complete scheme of stops:

### GREAT ORGAN.

1. Sub Bourdon, 32 ft., 61 pipes, wood.
2. Bourdon, 16 ft., 61 pipes, wood.
3. Violone Dolce, 16 ft., 61 pipes, metal.
4. First Open Diapason, 8 ft., 61 pipes, metal.
5. Second Open Diapason, 8 ft., 61 pipes, metal.
6. Third Open Diapason, 8 ft., 61 pipes, metal.
7. Violoncello, 8 ft., 61 pipes, wood.
8. Gemshorn, 8 ft., 61 pipes, metal.
9. Doppel Flute, 8 ft., 61 pipes, wood.
10. Clarabella, 8 ft., 61 pipes, wood.
11. Octave, 4 ft., 61 pipes, metal.
12. Hohl Floete, 4 ft., 61 pipes, wood.
13. Octave Quint, 3 ft., 61 pipes, metal.
14. Super Octave, 2 ft., 61 pipes, metal.
15. Double Trumpet, 16 ft., 61 pipes, reed.
16. Trumpet, 8 ft., 61 pipes, reed.
17. Clarion, 4 ft., 61 pipes, reed.
18. Cathedral Chimes (enclosed in Solo Box). \*Enclosed in Orchestral Box.
19. Swell to great.
20. Swell to great sub.
21. Swell to great octave.
22. Orchestral to great.
23. Orchestral to great sub.
24. Orchestral to great octave.
25. Solo and echo to great unison.
26. Solo and echo to great super.
- 27-34. Eight adjustable composition pistons to control great stops and couplers.

### SWELL ORGAN.

35. Quintaton, 16 ft., 73 pipes, wood.
36. Diapason Phanon, 8 ft., 73 pipes, metal.
37. Horn Diapason, 8 ft., 73 pipes, metal.
38. Viol d'Gamba, 8 ft., 73 pipes, metal.
39. Rohr Floete, 8 ft., 73 pipes, wood.
40. Flauto Dolce, 8 ft., 73 pipes, wood.
41. Unda Maris, 8 ft., 61 pipes, wood.
42. Muted Viole, 8 ft., 73 pipes, metal.
43. Principal, 4 ft., 73 pipes, metal.
44. Harmonic Flute, 4 ft., 73 pipes, metal.
45. Flautino, 3 ft., 61 pipes, metal.
46. Mixture, 3 and 4 ranks.

(Continued on Page Three)

## WORK OF BATES & CULLEY

Atlantic City, N. J., instrument is Opened by John McE. Ward.

The inaugural recital on the new Bates & Culley organ in the First Presbyterian church of Atlantic City, N. J., was given by Dr. John McE. Ward, of St. Mark's Lutheran church, Philadelphia, assisted by the choir of the Atlantic City church. The scheme of the two-manual organ, which is highly admired by those who have played on it, follows:

### GREAT ORGAN.

1. 8-ft. Open Diapason, metal, 61 pipes.
2. 8-ft. Dulciana, metal, 61 pipes.
3. 8-ft. Viola di Gamba, metal, 61 pipes.
4. 8-ft. Melodia, wood, 61 pipes.
5. 4-ft. Octave, metal, 61 pipes.
6. 4-ft. Rohr Flute, wood and metal, 61 pipes.

### SWELL ORGAN.

7. 16-ft. Bourdon, wood, 61 pipes.
8. 8-ft. Open Diapason, metal, 61 pipes.
9. 8-ft. Salicional, metal, 61 pipes.
10. 8-ft. Acoustic, metal, 61 pipes.
11. 8-ft. Vox Caelis, metal, 49 pipes.
12. 8-ft. Stopped Diapason, wood, 61 pipes.
13. 4-ft. Flute Harmonique, metal, 61 pipes.
14. 8-ft. Oboe—Reeds, metal, 61 pipes.
15. 8-ft. Cornopean—Reeds, metal, 61 pipes.

### PEDAL ORGAN (Augmented).

16. 16-ft. Open Diapason, wood, 30 pipes.
17. 16-ft. Bourdon, wood, 42 pipes.
18. 8-ft. Flute, wood, 30 notes.

No. 18 taken from No. 17 and played without use of coupler.

### COUPLERS.

19. Great to Pedal.
20. Swell to Pedal.
21. Swell to Great.
22. Swell Super to Great.
23. Swell Sub to Great.
24. Great Super to Great.

### ACCESSORIES.

25. Electric Motor and Blower.
26. Motor Starter.
27. Grand Crescendo Indicator.
28. Swell Tremolo.

**PEDAL MOVEMENTS**—Five combination movements, adjustable; visibly affect stops. All affect suitable Pedal stops; Mezzo and Piano movements double acting. 29. Forte to Great Organ. 30. Piano to Great Organ. 31. Forte to Swell Organ. 32. Mezzo to Swell Organ. 33. Piano to Swell Organ. 34. Great to Pedal Reversible. 35. Swell to Pedal Reversible. 36. Balanced Swell Expression Pedal. 37. Sforzando Pedal (full organ) locked down. 38. Balanced Grand Crescendo Pedal.

The location of this organ is unusual, it being placed in two chambers on the gallery level in the front part of the auditorium, without display pipes. The great and pedal sections are in the west and the swell in the east chamber. The console is movable. The entire action is electro-pneumatic.

## KINETIC OFFICE IN CHICAGO

**E. N. Johnson Manager of Branch in the Monadnock Building.**

E. N. Johnson is manager of the new office of the Kinetic Engineering Company of Philadelphia, which has been opened in the Monadnock building in Chicago. The great growth in organ building and the consequent demand for blowing apparatus in the central west made necessary the opening of a branch office, from which business in this part of the country receives attention.

### ESTEY DEAL AT DES MOINES.

The contract for a pipe organ for the First Presbyterian church at Des Moines, Iowa, was signed by the pipe organ committee with the Estey Organ company, and the instrument will be installed the latter part of May.

## EDDY HAS RECORD HOUSES

Plays to Several \$1,000 Audiences on New Organs in the Northwest.

Clarence Eddy writes to The Diapason that he has had a busy month on his western tour. The concerts by Mr. Eddy have been exceedingly successful and in several instances he has played to \$1,000 houses, which is a record for organ recitals.

At Helena and Bozeman, Mont., Mr. Eddy played to capacity houses and a large audience greeted him in the Masonic Temple at Fargo, N. D., under the auspices of the Arab Patrol El Zagal Temple. This organ is a new one of two manuals by the Estey company. In Spokane, Wash., he played a very effective three manual Estey organ in the First Presbyterian Church. Next Mr. Eddy played a new two-manual Austin organ in the First M. E. Church at Mitchell, S. D.

April 3 he will open a large new Bennett organ in the First Presbyterian Church at Salt Lake City, and then will follow other engagements in Utah, Colorado, Kansas, Missouri, etc. Mr. Eddy is well booked up to the end of May.

In Kansas City, Mo., he will open soon a large four-manual Steere & Son organ in the First Church of Christ, Scientist.

## BURNED ON DEDICATION DAY

Waterloo, Iowa, Instrument Is Destroyed and Its Donor Dies.

Waterloo, Ia., March 5.—Today, which had been planned as a day of celebration by the congregation of the First Methodist church, proved to be a disastrous Sunday. Fire, originating in the choir loft at 1:15 o'clock this morning, destroyed the \$5,000 pipe organ and damaged the \$75,000 church, which has just been completed, to the extent of \$15,000. While the services were held this afternoon at the opera house and Bishop William Quayle of Oklahoma City made the principal address, Mrs. E. T. Phillips, who gave the organ, died at her home not knowing of the fire which damaged the church, for the erection of which she gave much of her time and money.

The dedicatory services have been postponed until the organ can be replaced and the interior of the church redecorated. It is expected that this work will be completed within two months.

## DEATH OF CURTIS A. BARRY

Well-Known Chicago Organist Passes Away at Evanston.

A wide circle of friends was grieved to hear of the death of Curtis A. Barry, which occurred in Evanston. Mr. Barry was an organist of great ability and his untimely passing is a severe loss to local musical interests. His last position was in the First Presbyterian Church of Evanston.

### FOR LOUISVILLE CHURCH.

Henry Pilcher's Sons are building an organ for the Union Methodist Church of Louisville, Ky.

## DESIGNS MODERN FEATURES

**JOHN Q. EVERSON WILL HAVE  
THEM IN PITTSBURGH CHURCH**

**First Baptist Organ, Under Construction by M. P. Moller, Has Novel Chime Effect, Swell Box and Crescendo Pedal.**

John Q. Everson, the organ expert, is enthusiastic over an organ M. P. Moller is building for the First Baptist Church of Pittsburgh. He expects to have an instrument that will supply all the volume and variety any organist could desire. Among the new features are what is declared to be a greatly improved crescendo pedal, swell chambers on a new plan and a new chime effect.

Following is the specification:

### PEDAL ORGAN.

- 32 ft. Open Diapason, wood.
- 16 ft. Open Diapason, wood.
- 16 ft. Bourdon, wood.
- 16 ft. Tuba (15-inch wind), reeds.
- 16 ft. Violone, wood or metal.
- 16 ft. Dulciana, metal.
- 16 ft. Open Diapason, metal.
- 8 ft. Stentorphone (15-inch wind), metal.
- 8 ft. Gross Flute, wood.
- 8 ft. Cello, metal.
- 16 ft. Lieblich Gedacht, wood.

### GREAT ORGAN.

- 16 ft. Open Diapason, metal.
- 8 ft. Open Diapason, metal.
- 8 ft. Stentorphone, metal.
- 16 and 8 ft. Tuba Sonora, reeds.
- 8 ft. Gross Flute, wood.
- 8 ft. Gamba, metal.
- 8 ft. Gemshorn, metal.
- 4 ft. Octave, metal.
- 4 ft. Flute Harmonique, metal.
- 4 ft. Clarion, reeds.

### CHOIR ORGAN.

- 16 ft. Dulciana, metal.
- 8 ft. Open Diapason, metal.
- 8 ft. Melodia, wood.
- 8 ft. Unda Maris, metal.
- 8 ft. Clarinet, reeds.
- 4 ft. Flute d'Amour, wood.
- 2 ft. Piccolo, metal.

### SWELL ORGAN (73-note chests).

- 16 ft. Bourdon, wood.
- 8 ft. Open Diapason, metal.
- 8 ft. Stopped Diapason, wood.
- 8 ft. Salicional, metal.
- 8 ft. Quintadena, metal.
- 8 ft. Vox Caelis, metal.
- 8 ft. Saxophone, reeds.
- 8 ft. Cornopean, reeds.
- 8 ft. Oboe, reeds.
- 8 ft. Vox Humana, reeds.
- 4 ft. Traverse Flute, wood.
- 5 Ranks Mixture, metal.

An unusual feature is a separate console with combination pistons, available from within the pulpit and played from there, but not seen. The swell chambers are double, filled in with mineral wool and lined with tinplate. There are no corners in the chambers, as they are all curved to a radius of twenty-four inches. The chime effect is the invention of Mr. Everson, who is organist of the church.

### STARTS FUND FOR ORGAN.

The Rev. J. William Carson, pastor of the Congregational church of Colorado Springs, has received a check for \$100 from V. P. Whitmore of Rochester, N. Y., to start the fund for a church organ for the chapel in Manitou, Colo. A campaign has been started to secure the remainder of the necessary amount from friends of the church.

**BENNETT WORK IS FINISHED**

**CHURCH AT SALT LAKE CITY  
TO OPEN NEW ORGAN APRIL 3**

**Three-Manual Instrument Has Seventy-  
Three Notes to Each Speaking  
Stop, Departing from the  
Standard of Sixty-One.**

A three-manual organ costing \$8,500 has been installed in the First Presbyterian Church of Salt Lake City, Utah, by the Bennett Company. There are thirty speaking stops and fifteen couplers—all operated by latest model oscillating tablets, thus doing away with the draw-stop system—and eleven accessory combinations. It has been arranged to open the organ formally on the evening of Monday, April 3, with Clarence Eddy at the console.

One notable feature of the instrument is the extended registers, every stop covering seventy-three pipes, instead of sixty-one, an arrangement claimed to be of exceptional service in performance, breaks experienced heretofore in coupling manuals being thus obviated. The specifications are as follows:

**Great Organ**—First diapason, second diapason, gemshorn, gamba, dopple flute, 8 ft.; hohl flute, octave, 4 ft.

**Swell Organ**—Bourdon, 16 ft.; open diapason, stopped diapason, salicional, voix celeste, aeoline, cornepean, oboe, vox humana, 8 ft.; violina, traverse flute, 4 ft., the vox humana being in a separate box.

**Choir Organ**—Geigen principal, concert flute, dulciana, viol d'gamba, clarinet, 8 ft.; flute d'amour, 4 ft.; piccolo harmonique, 2 ft.

**Pedal Organ**—Bourdon, open diapason, dulciana, 16 ft.; flute, violoncello, 8 ft.

An organ for the Presbyterian church of Farmington, Ill., has been ordered from the Bennett Company. It will cost about \$2,600.

**DEDICATED BY E. E. TRUETTE**

**Hutchings' Work in Leyden Congrega-  
tional Church, Brookline.**

Everett E. Truette gave the inaugural recital March 22 on the organ in the Leyden Congregational Church of Brookline, Mass., built by the Hutchings Organ Company. This is a two-manual organ of remarkable variety, whose scheme follows:

**Great Organ**—Open diapason, 16 ft.; open diapason, melodia, dulciana, 8 ft.; flute d'amour, octave, 4 ft.; twelfth, 2 2/3 ft.; fifteenth, 2 ft.; trumpet, 8 ft.

**Swell Organ**—Bourdon (bass and treble), 16 ft.; open diapason, salicional, viol d'orchestre, aeoline, stopped diapason, vox celestis, 8 ft.; traverse flute, violina, 4 ft.; flautino, 2 ft.; oboe, 8 ft.; tremolo.

**Pedal Organ (augmented)**—Open diapason, bourdon, 16 ft.; flute (from No. 21), gedacht (from No. 22), 8 ft.

Mr. Truette played the following numbers:

- Andante in D.....Hollins
- Into Paradise.....Dubois
- Funeral March and Song of Seraphs.....Guilmant
- .....Guilmant
- Finale from Sonata in D Minor.....
- .....Guilmant
- Vorspiel to "Parsifal".....Wagner
- "The Answer" (By request).....
- .....Wolstenholme
- Fantasia on a Welsh March.....Best

**ANOTHER FOR KANSAS CITY**

**Steele & Son Place Four-Manual in  
Christian Science Church.**

Another large organ for Kansas City and the Southwest! This time J. W. Steele & Son of Springfield, Mass., are the builders. It is a four-manual, being installed in the First Church of Christ, Scientist, in the Missouri city, and is expected to be the delight of organists and music lovers of that place. Here is its specification:

**Great Organ (six-inch wind, 10 stops)**—Diapason, 16 ft.; first diapason, second diapason, gemshorn, gamba, gross flute, 8 ft.; octave, hohl flute, 4 ft.; super octave, 2 ft.; trumpet, 8 ft.

**Swell Organ (six-inch wind, 14 stops)**—Bourdon, 16 ft.; diapason, salicional, aeoline, viol d'orchestre, vox celestis, stopped flute, 8 ft.; violina, harmonic flute, 4 ft.; flautino, 2 ft.; solo mixture, 3 rks.; contra pesaune, 16 ft.; cornepean, oboe, 8 ft.

**Choir Organ (five-inch wind; 10 stops in a swell box)**—Contra viol, 16 ft.; English diapason, dulciana, unda maris, concert flute, quinquadena, 8 ft.; fugara, flute d'amour, 4 ft.; piccolo, 2 ft.; clarinet, 8 ft.

**Echo Organ (five-inch wind; six stops in a swell box)**—Muted viol, viol celeste, rein flute, 8 ft.; rohr flute, 4 ft.; vox humana, 8 ft. Cathedral chimes, 20 notes. Tenor to e 2.

**Pedal Organ (augmented; five-inch wind, 10 stops)**—Resultant bass, 32 ft.; open diapason (8-in. wind), bourdon (5-in. wind), violone (5-in. wind), lieblich gedacht, contra viol, 16 ft.; octave (8-in. wind), flute (5-in. wind), violoncello, 8 ft.; trombone (8-in. wind), 16 ft.

All the couplers are to be operated by oscillating tablets. The total number of speaking stops is fifty and there are 2,629 pipes. The action is electro-pneumatic. The echo organ will be in a tower opposite the main organ. A seven and a half-horsepower Orgoblo will furnish the wind for this instrument.

**APOLLO CLUB HONORS MR. WILD.**

March 6 was the fiftieth anniversary of the birth of Harrison M. Wild, the musician whom Chicago delights to honor, and at the rehearsal of the Apollo Club, which occurred in the evening, he was made the recipient of a mark of special esteem from the choral body which he has directed with signal success.

This testimonial was in the form of a beautiful Venetian scene, painted by Gruber, the Chicago artist, and it was purchased with a fund which was made up through subscriptions from members of the club. It was inscribed:

"Presented to Harrison M. Wild by the Apollo Musical Club as a token of affection and esteem."

The presentation speech was made by Charles Lowry, vice-president of the club, and Mr. Wild responded in a happy way.

**SERIES BY WALTER KNODLE.**

Walter St. Clare Knodle, organist and choirmaster of the Church of the Incarnation, Philadelphia, is giving his fifth annual series of free Lenten organ recitals Saturday afternoons. Mr. Knodle is assisted each week by a singer and his programs represent the best in the field of organ music.

**HINNERS ORGAN FINISHED.**

An organ costing \$2,500 has been erected by the Hinners company in the Presbyterian church of Newman, Ill.

**H. HALL & CO.**

NEW HAVEN, CONN.

*Builders of*

Electric and Tubular Pneumatic

**Pipe Organs**

for Church, Hall or Residence

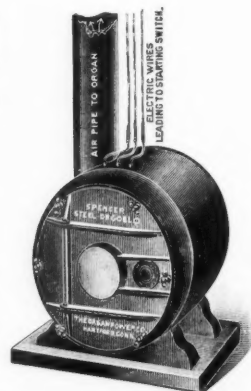
We solicit your inquiries and investigations, confident in the knowledge that our instruments combine all useful features of modern voicing and construction.

**SKILLFUL WORKMANSHIP, PERFECT MECHANISM and HIGH-CLASS FINISH**

BOOKLET ON REQUEST

**The Steel  
"Orgoblo"**

is in a class by itself in that it is the only metal-constructed, highly-efficient, silent, turbine organ blower on the market. Made by a concern of over seventeen years' experience in the organ-blowing specialty. Over 2,000 sold in the past five years, operating instruments from the smallest reed organs to the largest, high-pressure pipe organs in the world.



**The Organ Power Company**  
HARTFORD, CONN.

**BIG DAY AT THE 'OLD FIRST' MONSTER FOR PORTLAND, ME.**

**WILLIAM C. CARL'S NINETEENTH ANNIVERSARY IN THIS CHURCH**

Has Given 139 Free Recitals on New York Organ and Many Compositions Have Been Written for These Famous Concerts.

March 12 was a noteworthy day at the Old First Presbyterian Church of New York, at Fifth avenue and Twelfth street, for it was the nineteenth anniversary of the appointment of William C. Carl as its organist and musical director.

On this occasion Professor Carl played among his numbers as a prelude a new Offertory by Renaud, dedicated to him, and as a postlude "Meditation," by Vrethblad. In the evening the numbers included the prelude "Sonata in C Minor," Salome; Psalm 84, "Quam Dilecta," Guilmant; the offertory, "Ecce Panis," Guilmant, and the postlude, Marche Solennelle, de la Tombelle.

Professor Carl came to this church direct from his student days in Paris under Alexandre Guilmant. When he came to the Old First Church organ recitals in New York City were given at rare intervals. The series which he opened in March, 1892, was attended by immense audiences from the start, and this has continued up to the present time. Mr. Carl has given 139 of these recitals. Many composers, both foreign and American, have written works especially for these recitals, which have been played here for the first time.

The organ in the Old First was comparatively new at the time of Professor Carl's arrival. Previous to that the church possessed a modest tuning fork, so averse was the congregation to music and the idea of having an organ installed. At the present time there are two fine instruments, and the musical part of the service is elaborate.

**GALVESTON DEAL IS CLOSED**

Organ for First Baptist Church to be Made by Estey Company.

Galveston, Tex., March 5.—The contract for the pipe organ to be installed in the First Baptist Church of Galveston has been let, according to an announcement made by E. N. Sanctuary, a member of the committee appointed to attend to the contemplated improvements. The Estey Organ Company of Brattleboro, Vt., is the firm to which the contract was awarded, and the business negotiations were carried on by B. F. Pettit, the Dallas representative of the firm. The organ, which is to be constructed especially for the church, is to arrive in Galveston in June, and it is hoped that it will be in operation by July 1, or the latter part of the month, at the latest. The cost of the organ is to be \$3,750.

**GREEN BAY FIRE LOSS.**

In a fire which destroyed St. John's Catholic Church at Green Bay, Wis., the pipe organ was destroyed March 13. The loss on the instrument alone is placed at \$2,000.

**MEMONINEE ORGAN BURNED.**

A comparatively new \$5,000 organ in the Presbyterian church at Menominee, Mich., was destroyed when the church was burned late in February.

(Continued from Page One)

- 47. Contra Fagotto, 16 ft., 73 pipes, reed.
- 48. Cornopean, 8 ft., 73 pipes, reed.
- 49. Oboe, 8 ft., 73 pipes, reed.
- 50. Vox Humana, 8 ft., 61 pipes, reed.
- 51. Tremulant.
- 52. Swell sub.
- 53. Swell unison off.
- 54. Swell octave.
- 55. Solo to swell unison.
- 56-63. Eight adjustable composition pistons to control Swell stops and couplers.

**ORCHESTRAL ORGAN.**

- 64. Contra Viole, 16 ft., 73 pipes, metal.
- 65. Geigen Principal, 8 ft., 73 pipes, metal.
- 66. Concert Flute, 8 ft., 73 pipes, wood.
- 67. Dulciana, 8 ft., 73 pipes, metal.
- 68. Viole d'Orchestre, 8 ft., 73 pipes, tin.
- 69. Viole Celeste, 8 ft., 73 pipes, tin.
- 70. Vox Scraphique, 8 ft., 61 pipes, metal.
- 71. Quijadaena, 8 ft., 73 pipes, metal.
- 72. Flute d'Amour, 4 ft., 73 pipes, w. and m.
- 73. Flageolet, 2 ft., 61 pipes, metal.
- 74. French Horn, 8 ft., 73 pipes, reed.
- 75. Clarinet, 8 ft., 73 pipes, reed.
- 76. Cor Anglais, 8 ft., 73 pipes, reed.
- 77. Orchestral sub.
- 78. Orchestral unison off.
- 79. Orchestral octave.
- 80. Swell to orchestral sub.
- 81. Swell to orchestral unison.
- 82. Swell to orchestral octave.
- 83. Solo and echo to orchestral unison, sub and super.
- 84-91. Eight adjustable composition pistons to control orchestral stops and couplers.

**SOLO ORGAN.**

- 92. Violone (pedal extended), Open Chests, 16 ft., 73 pipes, wood.
- 93. Flauto Major (pedal extended), Open Chests, 8 ft., 73 pipes, wood.
- 94. Grand Diapason (enclosed), 8 ft., 73 pipes, metal.
- 95. Gross Gamba (enclosed), 8 ft., 73 pipes, metal.
- 96. Gamba Celeste (enclosed), 8 ft., 73 pipes, metal.
- 97. Flute Overté (enclosed), 4 ft., 73 pipes, wood.
- 98. Concert Piccolo (enclosed), 2 ft., 61 pipes, metal.
- 99. Tuba Profunda (enclosed), 2 ft., 61 pipes, metal.
- 99. Tuba Profunda (enclosed), 16 ft., 85 pipes, reed.
- 100. Harmonic Tuba (enclosed), 8 ft., 85 pipes, reed.
- 101. Tuba Clarion (enclosed), 4 ft., 85 pipes, reed.
- 102. Orchestral Oboe (enclosed), 8 ft., 73 pipes, reed.
- 103. Tuba Magna, Open Chest, 8 ft., 73 pipes, reed.

**ECHO ORGAN (in roof).**

- 104. Cor de Nuit, 8 ft., 73 pipes, wood.
- 105. Gedacht, 8 ft., 73 pipes, wood.
- 106. Viole Aetheria, 8 ft., 73 pipes, metal.
- 107. Vox Angelica, 8 ft., 61 pipes, metal.
- 108. Fern Flute, 4 ft., 73 pipes, wood.
- 109. Echo Cornet, 3 ranks, 183 pipes, metal.
- 110. Vox Humana, 8 ft., 61 pipes, reed.
- 111. Harp, 49 notes.
- 112. Tremulant.
- 113. Solo and echo sub.
- 114. Solo and echo unison off.
- 115. Solo and echo octave.
- 116. Solo "on"; echo "off."
- 117. Echo "on"; solo "off."
- 118. Solo and echo "on."
- 119. Great to solo unison.
- 120-127. Eight adjustable composition pistons to control solo and echo stops and couplers.

**PEDAL ORGAN (Augmented).**

- 128. Contra Magnaton, 32 ft., 32 notes, metal.
- 129. Contra Bourdon, 32 ft., 32 notes, wood.
- 130. Magnaton, 16 ft., 32 notes, metal.
- 131. Open Diapason, 16 ft., 32 notes, wood.
- 132. Violone, 16 ft., 32 notes, wood.
- 133. Dulciana (from Great), 16 ft., 32 notes, metal.
- 134. First Bourdon, 16 ft., 32 notes, wood.
- 135. Second Bourdon, 16 ft., 32 notes, wood.
- 136. Contra Viole, 16 ft., 32 notes, metal.
- 137. Lieblich Gedacht (from Echo), 16 ft., 32 notes, wood.
- 138. Gross Quint, 10 2-3 ft., 32 notes, wood.
- 139. Gross Flute, 8 ft., 32 notes, wood.
- 140. Flauto Dolce, 8 ft., 32 notes, w. and m.
- 141. Violoncello, 8 ft., 32 notes, w. and m.
- 142. Octave Flute, 4 ft., 32 notes, wood.
- 143. Contra Bombarde (25-inch wind), 32 ft., 32 notes, reed.
- 144. Bombarde (25-inch wind), 16 ft., 32 notes, reed.
- 145. Tuba Profunda (from Solo enclosed), 16 ft., 32 notes, reed.
- 146. Harmonic Tuba (from Solo enclosed), 8 ft., 32 notes, reed.

- 147. Tuba Clarion (from Solo enclosed), 4 ft., 32 notes, reed.
  - 148. Contra Fagotto (from Swell), 16 ft., 32 notes, reed.
  - 149. Swell to pedal.
  - 150. Swell to pedal octave.
  - 151. Great to pedal.
  - 152. Orchestral to pedal.
  - 153. Solo and echo to pedal.
  - 154. Solo and echo to pedal octave.
  - 155-160. Six adjustable composition pedals to control Pedal stops and couplers.
- ACCESSORY.**
- 161. Balanced crescendo pedal, adjustable, not moving registers.
  - 162. Balanced swell pedal.
  - 163. Balanced orchestral pedal.
  - 164. Balanced solo and echo pedal.
  - 165. Great to pedal, reversible.
  - 166. Solo and echo to great, reversible.
  - 167. Sforzando pedal.

At the opening there will be recitals every night for a week at least.

**MUCH WORK FOR ONE FIRM**

**Ernest M. Skinner Company Announces Long List of Large Organs.**

The Ernest M. Skinner Company announces organs under construction as follows:

- Kansas City, Mo.—Grand Avenue M. E. Church; large four-manual.
- Williamstown, Mass.—Williams College, Sumner Salter, organist; large four-manual.
- Hartford, Conn.—Asylum Congregational Church, F. F. Laubin, organist; large four-manual.
- Scranton, Pa.—Mount St. Mary's Seminary; three-manual.
- Washington, D. C.—St. Peter and Paul's Cathedral; four-manual.
- New York City—Church of Holy Communion, Scott Wheeler, organist; four-manual.
- Cambridge, Mass.—Andover Theological Seminary; three-manual.

**TOWER CHIMES FROM GREAT**

Novel Plan in Organ Dedicated by W. H. Donley at Charleston.

Indianapolis, Ind., March 4.—W. H. Donley, organist of the First Presbyterian church of this city, was in Charleston, W. Va., this week to play the inaugural recital on a new organ which he designed there in the First Methodist Episcopal church. This was the second recital he has given there in a month. A novel feature of the organ is the control from the great organ keyboard, by electric power, of the tower chimes, which are placed in the main tower, 120 feet distant.

The program rendered was as follows:

- Sonata in D Minor.....Maily
- Burlesca e Melodia.....Baldwin
- Berceuse.....Beaumont-Donley
- a. Fugue in D.....Guilmant
- b. Humoreske.....Dvorak
- Christmas Pastorale.....Harker
- a. Serenata Napolitana.....Seebeck
- b. Even Song.....Johnston
- Overture, "Semiramis".....Rossini

**FOR AUCKLAND TOWN HALL.**

The town hall, Auckland, New Zealand, is to possess an organ of which the dominion will have reason to be proud. The work is in the hands of Norman & Beard, who are building the instrument from the design of E. H. Lemare.

**WALTER KELLER TO PRESIDE.**

A \$2,500 organ is being erected by Henry Pilcher's Sons in the First Methodist Church of Hammond, Ind. It will be dedicated April 6 with a concert by Walter Keller, the well-known Chicago organist.

**The BENNETT Pipe Organ**

Tubular and Electro-Pneumatic construction of the most effective and reliable type.

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One of the best equipped organ factories in the U. S. Our organs can be found in nearly every State in the Union.

**HINNERS BUILDING MEMORIAL.**

The Hinners Organ Company of Pekin, Ill., will build a memorial organ for the United Presbyterian Church of Paxton, Ill. It is in memory of William Moffett Wilson, for many years a member of the official board of the church.

**TALLMAN ORGAN DEDICATED.**

Trinity Reformed Church, Plainfield, N. J., opened a new organ built by the Tallman Organ Company of Brooklyn, N. Y., March 12. Organist Arthur L. Titsworth played. It is a two-manual organ with 1,481 pipes.

**ROGERS TO GIVE TWO CONCERTS.**

Frederic Rogers on April 11 will play the inaugural organ recital at Plymouth Congregational Church at Chillicothe, Ill., and May 8 he will give a recital at the Plymouth Congregational Church of Toledo, Ohio.

**OPENED BY FREDERICK MAXSON.**

The new organ at the Second Methodist church of Millville, Pa., was dedicated by Professor Frederick Maxson of Philadelphia, March 1.

**Wanted**

Competent and Energetic Foreman or Superintendent for Pipe Organ Factory.

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## THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

CHICAGO, APRIL 1, 1911

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## NOTICE TO READERS OF THE DIAPASON

All old subscribers to this paper who have not paid their subscriptions for the year in advance, and any who have been receiving the paper and are desirous of continuing as readers, will confer a favor on the publisher by remitting the subscription price promptly to this office. Under the postal regulations, which are strict on this point, papers are not permitted to be sent unless payment has been made in advance, and no issue henceforth will be mailed to those not on our lists as regular subscribers.

## AWAKENING IN SCHOOLS

Trenton, N. J., is about to have its high school organ. This valuable addition to the equipment, notice of which appeared in *The Diapason* several months ago, at the time of the letting of the contract, is expected to serve as an example to many other high schools in the country and perhaps will lead to a partial cure for the lack of musical training which marks general education in the United States.

William A. Wetzel, the principal of the Trenton high school, is one of the up-to-date trainers of youth who realize that one ignorant of music in every form is not possessed of all the essentials even of secondary schooling and that inability to master the technicalities of instrumental or vocal performance is not an excuse for lack of the slightest acquaintance with the history of music and a training sufficient to appreciate performances by others.

With the object of obtaining a conception of what the Trenton school authorities contemplated doing with the organ *The Diapason* wrote to the principal, and it is pleased to give Mr. Wetzel's own words, which it wishes could be placed into the hands of all educators, in colleges and elementary schools. Mr. Wetzel writes:

"The organ which is about to be installed in our high school is to have the automatic player attachment. Our purpose in securing this organ is to develop a taste for music, just as in our work in English we aim to develop a liking for good literature.

"We have many foreigners in our city who have often had occasion to lament the fact that there is not in this country the same opportunity for hearing good music as in their home country. We hope, in the course of time, to raise the tone of music appreciation in our city with this organ. We expect to give what one might call illustrated lectures in music, and in the four years which a pupil will spend in our school we expect to make the pupil thoroughly acquainted with the very best music.

"It is also a part of our program to have evening recitals which shall be free to the public. I have in mind on one occasion, for example, to try to get out the Hungarians of the city, on another evening the Italians, etc.

"I should add that the money for this organ has been raised entirely by the pupils themselves."

The work of Mr. Wetzel and his co-workers certainly should go down in the history of the American schools, and we hope he will preach his common-sense plan as to spreading appreciation of things musical wherever teachers gather.

## AN IDEAL AMONG ORGANISTS

It is a pleasure to record the honor paid by one of the most useful musical organizations in Chicago to the man who is its guiding spirit and who has done what few have done for organ music in the United States. The fiftieth anniversary of the birth of Harrison M. Wild called attention to a life that graces the musical profession, promotes its standard in a great city and adds to its dignity more than the profession perhaps realizes.

Mr. Wild has given a score or more years to the organ in Chicago and at the same time has been active in the direction of the leading choral clubs.

His personality has been impressed upon more young performers than perhaps that of any other organist now in the city, and although his musical activity has been of the kind flourishing without much advertisement, he will be remembered for many generations beyond the present. As a factor in the services of one of the largest churches such an organist yields as much influence in a religious way as many of the most eloquent clergymen, we dare say, and as a preceptor his influence is equal to that of the greatest educators of the country.

The *Diapason* hopes for Mr. Wild at least another fifty years of his useful life.

## BUNNLETS

Keep moving. Don't be a puddle; be a stream.

Willie had two organ pipes,  
The kind that's known as "flue."  
He put them on the mantel clock  
And made a fine cuck-oo.

When Willie grew up he desired  
A fortune big as Morgan's,  
So, with his clock experience,  
He now is building organs.

Sticking postage stamps upon return envelopes and postals overworks the pastor's teakettle. Use stamped cards and envelopes.

The commission fiend could be handled much better by an association.

One good name on the dotted line is worth a hundred promises.

The Seven Ages of the Organ Builder:  
1. Knows more than the superintendent.

2. Going to revolutionize the business.
3. Self-satisfied.
4. Willing to learn.
5. Anxious to learn.
6. Discouraged. Life too short to learn.
7. Begins to learn.

The broad, expansive, continuous practice of intelligent utilization is growth-compelling.

Mr. Attendant, come hold the keys,  
The tuner is ready to lay the C's.  
Where's the little boy that blows with such zest?

Why, he's carving his name on the pedal chest.

Suspicion is the seed of realization.

## SAINT-SAENS TELLS STORY

Camille Saint-Saens gives an interesting reminiscence in a Paris paper in the course of which he reverts to the days when he was organist at the Madeleine. He writes:

"At that time the report had been spread that I was a strict, austere musician; the people were led to believe that I would never play anything but fugues and they were so concerned about it that one day a young woman came to me just before her wedding and implored me not to play the organ at all during the marriage ceremony. One of the priests of the church also held me up for a harangue one day—he pointed out that the congregation of the Madeleine was made up predominantly of wealthy people who frequently attended the opera and whose 'musical habits' I must respect. I replied that I should have played Opera Comique music if I had heard in the chancel the merry conversations that, at that time, as it happened, were being spoken and sung at that theater."

Saint-Saens clings to the belief that the best organ compositions, like the best speeches, are those that originated as improvisations. Naturally, just as there are bad speakers, there must be bad organists, too.

"During the twenty years that I played the organ at the Madeleine I almost always improvised, giving free rein to my imagination, and those hours belong among the greatest joys of my existence," he says.

## OF PERSONAL INTEREST

Frank Milner, head of the organ department at Kimball's, personally conducted a number of the organ pupils of Miss Effie E. Murdock through the Kimball factory one day last month, imparting to them much useful and interesting knowledge on matters pertaining to organ construction.

Charles F. Chadwick of J. W. Steere & Son was in Chicago this month on his way west, making contracts for new organs.

James Topp of Chicago has been taking down the organ in the Presbyterian church at Grand Forks, N. D., as it is to be stored until the new church edifice is finished.

Alexander Pirie, formerly in charge of the music at St. Mary's Cathedral, Edinburgh, Scotland, has been chosen choirmaster of St. Stephen's Episcopal Church at Colorado Springs, Colo. He took charge of the work March 15.

Herman H. Fleer has been elected organist and choir director of the Shady-side Presbyterian Church, Pittsburg, at a salary of \$1,500 a year and will take charge May 1, succeeding William H. Oetting, who has been organist and director for many years. Mr. Freer is at present organist and director of the choir of Trinity Lutheran Church, North Side.

## TOPEKA ORGAN REPAIRED.

Thorough repairs have been made on the organ in the Topeka Auditorium by the W. W. Kimball Company and the organ has been reopened.

Ten speaking stops are in an organ M. P. Moller has installed in the Methodist church at Quitman Ga.

## PIANO VERSUS THE ORGAN

[By H. H. Statham in "The Organ: Its Position in Musical Art."]

Unlike the pianist, who has an instrument that is closely in touch with his own nervous organization, which will alter the power and the quality of its tone in obedience to his touch on the keys, the organ player sits before a keyboard by which he can only control and set in action a complicated mechanism which produces the effects he wishes, but produces them by a process which is one remove, as we may say, from his own nervous organization, and on which he can impress nothing directly as the immediate result of any delicacy or individuality of touch. He may strike the keys hard or softly; they will only give the quality and the power which the prepared mechanism of the stops allows.

That is one reason why the best and most accomplished organ playing seldom arouses that excitement in an audience which is aroused by brilliant execution on the pianoforte; without the audience exactly knowing why, it is felt that the performance is less of a display of personal nerve and emotion on the part of the player than is the case with pianoforte playing. Added to this, of course, is the fact that organ playing, and the kind of music most suited to the organ, appeals less to the emotional element in an audience and more to the intellectual and reflective element.

But if the organ, in comparison with the pianoforte, has limitations in regard to expression, it has the advantage over the latter of a far greater range of power, from the faintest pianissimo to the "thunder-music," as Tennyson called it, which shakes a great building; and it has also the invaluable power, in harmonic progressions, of sustaining a note as long as may be required without any diminution of its intensity. Hence it is really the only instrument on which full effect can be given to passages where a discord is formed by a note sustained from a preceding chord; and progressions of prepared and resolved chords in slow time, which on the pianoforte can only be, as it were, inadequately sketched out, are heard on the organ in all their fulness and completeness.

This sustaining power of the organ is nowhere more grandly illustrated than in the holding on of one long note on the pedals through many bars, as Bach sometimes delights to use it; working downward by a series of figured passages till he comes to the low note, tonic or dominant, as the case may be, on which he elects to rest, and then proceeding deliberately to build upon it through half a page or more, as on a firm and rock-like foundation.

## MUSICIAN'S LIFE AT \$30,000.

The value of the life of a musician who is 46 years old and who earns \$75 a week is \$30,000, according to a decision of the appellate division of the Supreme court of New York, returned last week. The verdict was in favor of the widow of Samuel Zucker, who was killed by a Third Avenue car in December, 1898. It was testified by Victor Herbert and others that the musician was a pianist and violinist of high standing and ability.

## HOPE, ARK., IN MARKET.

At Hope, Ark., the First Presbyterian Church is to purchase an organ costing about \$2,000.

70577

# ACTIVITIES OF THE ORGANISTS

## MANY WILL HEAR DICKINSON

**Engaged for Three Important Recitals to Be Given This Month.**

Clarence Dickinson, organist and choir-master of the Brick Church and Temple Beth-El, New York, has been engaged for three recitals this month—one at Yale University, one on the new Austin organ in St. Luke's Church, New York, and the third on the new Moller organ in the Spring Street Presbyterian Church, New York.

Mr. Dickinson's services devoted to the compositions of one writer have been attracting much attention. These have included Palestrina, Bach, Handel, Schubert, Mendelssohn, Liszt, Brahms, Saint-Saens and Tchaikowsky and others by Mozart, Marcello and Hugo Wolf. The Tchaikowsky program of Feb. 19 included four of his a cappella motets—"Hymn to the Trinity," "O Praise Ye God," "Thee Will I Love" and the "Pater Noster"—his "Light Celestial" and "Legende" having been sung at a previous Tchaikowsky service. The organ numbers were the "Chanson sans Paroles" and the allegro con grazia from the Symphony Pathetique.

## FIRST MINNESOTA SERVICE

**Fairclough Gives Recital and A. G. O. Members Sit Down to Supper.**

G. H. Fairclough presided at the first public service of the Minnesota chapter of the A. G. O. in the Episcopal church of St. John the Evangelist at St. Paul March 15. At 5 p. m. Mr. Fairclough gave a recital. After the recital the visiting organists and a large party of organists, professional guests and friends from St. Paul sat down to supper in the guild room of the church. They returned to the nave at 7:45 p. m. to hear the service, given by Mr. Fairclough's large vested choir of men and boys. Stanley R. Avery, organist and choir-master of St. Mark's Church, Minneapolis, played as a prelude MacMaster's Pastorale.

## PROF. G. W. WALTER IS DEAD

**Widely-Known Organist, for Many Years a Resident of Washington.**

Professor George W. Walter, a resident of Washington for many years, and one of the most widely-known organists, died at his residence, 1730 New York avenue northwest, March 11.

Dr. Walter was the organist at All Souls' Church, and also for the Washington Hebrew Congregation at the Eighth Street Temple. He had been the organist at the Hebrew temple for more than twenty years and was the one who designed and secured the big organ for the temple.

Professor Walter was about 60 years old. One daughter, Mrs. Schafer, and a sister, both of Washington, survive him.

## TO PLAY ANDREWS' WORKS.

A musical service of special interest will be given in St. James' M. E. Church, New York, the last Sunday evening in April. Mark Andrews, F. R. C. O., F. A. G. O., will assist his friend Chester H. Beebe, organist of the church, at the organ, and the musical part of the service will be devoted to the compositions of Mr. Andrews.

## PROGRAM BY M'CLELLAN.

Professor John J. McClellan of the Salt Lake City Tabernacle, assisted by Llewellyn Jones, tenor, gave the following program at Trinity M. E. Church in Denver March 7:

- "Oberon" overture.....Weber
- (a) "The Secret".....Gauthier
- (b) Communion in G.....Batiste
- (c) "Romanza".....Lemare
- Toccata and fugue (D minor)....Bach
- (a) Serenade, "The Morning of the Year".....Cadman
- (b) "Greeting".....Speaks
- (c) "Lift Thine Eyes".....Logan Llewellyn Jones.
- (a) "Träumerei".....Schumann
- (b) Intermezzo.....Callaerts
- "Lohengrin" prelude.....Wagner
- Excerpts from "Mignon".....Thomas
- Andantino.....Lemare
- (a) "A Burden".....Ronald
- (b) "Noon and Night".....Hayley
- (c) "Three".....Aylward Llewellyn Jones.

Toccata, from "Sixth Organ Symphony".....Widor

- (a) March from "Tannhäuser".....Wagner
- (b) "Pilgrim's Chorus" from "Tannhäuser".....Wagner

A correspondent writes that this recital was a great success, arousing keen appreciation of the skill of the great player. An audience of at least eight hundred gave him close attention and received each number with abundant applause.

It is not as widely known as it should be that Denver is the possessor of the third largest Roosevelt organ in existence, his two larger ones being in the Garden City (Long Island) Cathedral of the Protestant Episcopal Church and in the Auditorium, Chicago. The Denver organ has sixty-eight full registers of pipes, four manuals and pedal, without a borrowed pipe, and that marvel, a thirty-two-foot open pedal stop whose lowest pipe gives the tone, when sounded alone, and is not, as is so frequent, a mere sound of rushing wind.

## DR. RONFORT'S NEW POSITION.

Dr. Gustave Ronfort of the Cosmopolitan Conservatory, Chicago, who has a national reputation as an operatic conductor, has been appointed organist and choir-master of Our Lady of Sorrows Church and is reorganizing the music there. This is one of the enviable positions in the city and under Dr. Ronfort undoubtedly will be developed with signal success. This position was filled by Samuel B. Garton, the successful manager of the Chicago Choir Bureau.

## CHANGES OF ORGANISTS.

Mrs. Kate Elizabeth Fox has resigned as organist and choir director of the First Presbyterian church at Morristown, N. J., to take a similar position at the Church of the Redeemer. Mrs. Fox will assume her new position May 1, when Sidney A. Baldwin, the present director, will leave. The First Presbyterian church has secured W. Ralph Cox of New York as Mrs. Fox's successor.

## LECTURES BY MR. HEINROTH

Handel is the Subject of First of a Course of Six at Pittsburg.

Charles Heinroth, director of music and organist of Carnegie institute, Pittsburg, is giving a series of six lectures in Carnegie Music hall. Following the custom of previous years these lectures take the place of the free organ recital the Saturday evenings during Lent, and will be musically illustrated by pianoforte as well as organ selections.

The lectures are free to the public and of great value to students of music as well as to laymen. The subject for the first lecture was "George Frederic Handel," and the following numbers were used to illustrate the lecture: Allegro from "Cuckoo and Nightingale," organ concerto; air and variations, "The Harmonious Blacksmith" (piano); largo from "Xerxes;" Gigue from Suite in F (piano); prelude and fugue in F minor; Pastoral symphony and hallelujah chorus from "The Messiah."

The lecture subjects are: March 11, "Dances, Ancient and Modern;" March 18, "Franz Schubert;" March 25, "The Pianoforte and Its Literature;" April 1, "Contemporary English Composers;" April 8, "Wagner's "Tristan and Isolde."

## LENTEN SERIES BY WILKINS.

During the Lenten season free organ recitals are given at Calvary Episcopal church, Memphis, Tenn., under the direction of Gaston Otey Wilkins, organist and choir-master. The recitals begin each Thursday afternoon at 4:30 o'clock. The director will be assisted by Miss Louise Mangum. The following was the initial program:

- Pastorale.....Lemare
- Andante from Violin Sonata..Beethoven
- Pastoral Suite for Organ.....Gaston Otey Wilkins
- (a) The Sheep Upon a Thousand Hills.
- (b) The Shepherd's Flute.
- (c) The Shepherd's Good Night.

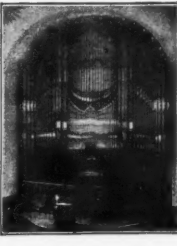
March from "Athalia".....Mendelssohn  
Gaston Otey Wilkins.  
"Abide With Me".....Metcalf  
"O Divine Redeemer".....Gounod  
"Now the Day is Over".....Johnson  
Miss Louise Mangum.

## CHANGES AT HARTFORD, CONN.

Wyllis B. Waterman of Hartford, Conn., has been made organist of the South Church in that city, succeeding E. F. Laubin May 1. Mr. Laubin goes to the Asylum Hill Congregational Church.

## CHANGES AT BALTIMORE.

William H. Orem has been appointed organist of St. Paul's Reformed Church in Baltimore and Edwin H. Yearley has been appointed organist of the Fourth Baptist Church. Both are pupils of D. Merrick Scott, organist of the First Methodist Episcopal Church and Goucher College.



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\*\*\*\*\*  
\* **"RECENT DEVELOPMENTS IN ORGAN BUILDING."** \*  
\* is the title of the Lecture recently delivered to the National Association of Organ Builders, by Mr. Robert Hope-Jones. \*  
\* A paragraph from this interesting lecture follows. Complete lecture will be mailed free on request. \*  
\* This organ (the Hope-Jones "unit organ" contains the thinnest and most pungent orchestral oboe ever made and perhaps the keenest strings, and you have all heard how perfectly its various tones unite. \*  
\* I recall with a smile, how one listener to the keen strings in my organ at St. Luke's Montclair, N. J., first condemned the strings as utterly unmusical and impossible of blend. \*  
\* Some months later spoke of them as agreeable when the swell box was closed, but unpleasant when open—and some months later still, had the nearest imitation procurable inserted in an organ in which he was interested. \*  
\* Send your name and address for complete lecture. Address, \*  
\* **MR. ROBERT HOPE-JONES,** \*  
\* North Tonawanda, N. Y., or \*  
\* Hope-Jones Organ Dept. \*  
\* **THE RUDOLPH WURLITZER CO.** \*  
\* 25 West 32nd Street, New York City. \*  
\* Note:—To the influence of Hope-Jones may be traced ninety per cent. of the improvement in the modern Organ." Miller, "Recent Revolution in Organ Building." \*  
\* See also Groves' "Dictionary of Music and Musicians," Weigwood's "Dictionary of Organ Stops," Hinton's "Organ Construction," Matthews' Handbook of Organ, etc." \*  
\*\*\*\*\*

## E. C. MORRIS PLAYS IN SERIES.

The twentieth recital of the fourth series by the American Guild of Organists was given March 2 at Brooklyn, N. Y., before a large and appreciative audience in Grace Presbyterian church, Jefferson and Stuyvesant avenues. Aided by Francis A. Weismann, tenor soloist at All Souls' church, Flatbush, and Mrs. Pearl Benham, contralto of St. James' Methodist church, Manhattan, Organist Eugene C. Morris held his audience interested throughout. Before the season is ended fourteen more recitals will take place, many of them in Manhattan.

## ALLEN W. BOGEN IN IOWA.

Allen W. Bogen of Chicago gave a recital at Waterloo, Iowa, early in March. The recital, intended as the dedication of the burned organ in the First M. E. Church, was held in the First Congregational Church, which was offered for the purpose.

## RECITAL BY T. W. MUSGROVE.

Thomas W. Musgrove, organist and pianist, gave an organ recital at Brenau College Conservatory of Music, Gainesville, Ga., Sunday afternoon, March 5. This recital was one of a series during the season at the college. The program contained the overture to Handel's "Samson," Elgar's Elevation, the Handel Concerto in G Minor, two numbers by Guilmant and the Chopin "Marche Funebre." Mr. Musgrove was assisted by George A. Rogers, who sang several solos, including two from Haydn's "Creation."

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**COLUMBUS BEING EDUCATED**

**LARGE ORGAN IN HALL LEADS TO INSTALLATION OF OTHERS**

**Custodian of Concert Instrument Shows That It Receives Much Use, After All—Miners Aroused to Enthusiasm.**

Eric, Pa., March 2.—To the Editor of The Diapason: You no doubt recall an editorial in a recent number of The Diapason, referring to the large concert organ that we placed about two years ago in Soldiers and Sailors' hall, Columbus, Ohio. The article mentioned especially the fact that the organ was silent at various times and asked the question why it was not used more. The criticism probably grew out of an article that was published before yours in one of the Columbus papers.

We took the liberty of calling the attention of the custodian of the organ to your editorial and suggested that an explanation from her would be a good thing. She immediately answered our letter and said that she had no objection to your using any or all of her answer in your paper. We herewith quote liberally from her letter, and hope that you will be able to make use of at least some of her remarks in justice to the organ. She will have no objection to your using her name as well as her words. She writes as follows:

"The truth is that the organ is used much more than an average of once a week. Our music club uses it every month, and someone is practicing there almost every day. The Oratorio Society doesn't use it because it has the Theodore Thomas Orchestra and the organ console is covered to make room for the orchestra and chorus.

"The only reason why this beautiful organ is not used more often is because the use of Memorial Hall is not free to the people, although I, as custodian, have never refused the use of the organ to any local or visiting organist. Our music club members are devoted to the organ, and it is used at every members' concert with the greatest satisfaction. The organ was greatly desired by the local committee of the Chapman-Alexander meetings and they who composed the committee were loud in their protests when it was found that Mr. Alexander refused to use the organ because his plans were all set to the piano, and it would inconvenience him to change them, as he introduces songs spontaneously at times and an organist could not work with him unless accustomed to his style of recital.

"Another reason why this splendid organ has not been used oftener is because so many churches have built new organs since this one was projected. The organ talk caused much enthusiasm and the new organs which were begun after this was on the way—one of which outstripped it in being finished—were Broad Street M. E. Church, First Christian Church, Trinity Episcopal, St. John's Evangelical and several smaller organs, and two or three rebuilt. This gave the churches an opportunity to have their own recitals with artists, which we had expected always to have in Memorial Hall.

"In the whole history there has been nothing like the stimulation and inspiration of this Memorial Hall organ. In the last three years we have had Eddy twice, Middelschulte, Lemare, Rogers, Staps, Andrews, Craft and several

others against two or three in as many years previously. Plans are being made to include Dethier, Archer and Wolle before the season is over. Neddermeyer's Sunday night concerts made frequent use of the Memorial Hall, Miss Jessie Crane, organist, who, by the way, is often called upon to play there.

"A National Society of Miners met there for two weeks and the committee secured Miss Crane to play several times. The custodian of the hall informed me that the men and officers were delighted with it and gave Miss Crane a rising vote of thanks for the beautiful music she gave them, besides paying her for her services. There has been some suggestion that we change the action to electro, but we will certainly not do it as long as it is as satisfactory as at present.

"It is hard to say why our editor wrote the original article. He declared to me that it was written just because he had heard so many people say they wanted to hear the organ oftener, and he thought that such an article might stir people up to have more organ music. Had all the above churches not secured new organs of their own, all their recitals would probably have been given on the Memorial Hall organ."

The above quotations are signed by Ella May Smith, custodian of the organ in Soldiers and Sailors' hall, Columbus, Ohio. We hope you will use at least the best part of the above letter, especially as no one is able to explain its use or disuse better than its custodian. Yours truly,

A. B. FELGEMAKER ORGAN CO.,  
per W. B. Lowry.

**PLACED BY HILLGREEN-LANE.**

Hillgreen, Lane & Co. of Alliance, Ohio, have just installed an organ in the Swedish Lutheran Church of Aledo, Ill.


**PRESENTS ORGAN TO CHURCH.**

Captain R. W. Leonard and wife have given an organ to St. Thomas' Church at St. Catharines, Ont. It cost over \$5,000.

**KINETIC BLOWER IS USED.**

The Felgemaker organ, rebuilt at Lafayette, Ind., in Trinity M. E. Church, is blown with a Kinetic blower of the latest design.

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**HINTS BY DR. W. H. RICHARDS.**

Organists received a few hints at a recent meeting in London of the Incorporated Society of Musicians. One speaker, Dr. W. H. Richards, is quoted by the Musical Observer as saying, in discussing anthem preludes:

"There ought to be no rambling on with handfuls of notes. The music ought to be rhythmic and in time. The prelude to the anthem is generally too long. Lengthy improvisations should be left to the exceptionally gifted.

"Accompaniments to old church music should always be in the legato style. Anything in the nature of a choppy style should be avoided. A young man was once asked to play an organ accompaniment 'as if he were accompany one of the ten commandments.' He played in a staccato style, and when asked why he did so, he said: 'I was accompanying the eighth commandment, "Thou shalt not steal," and I was indicating light fingers.'"

**HOUZE AT RICHMOND, IND.**

Herbert Alvin Houze of South Bend, Ind., gave a recital March 6 at the First Presbyterian church of Richmond, Ind. Mrs. Hazel Geake of Fort Wayne, soprano, assisted Mr. Houze.

**SHIPMAN PLANT DESTROYED.**

High Point, N. C., March 10.—The entire plant of the Shipman Organ Company was destroyed by fire this morning, causing a loss of over \$50,000. The fire was started from a hot box in the engine room and spread so quickly that many of the employes had narrow escapes. Stella Carmickle, her exit cut off by flames, jumped from the third story of the building into a tree, from which she was rescued by firemen. She was only slightly injured. The insurance was \$28,000.

**TWO THOUSAND INVITED.**

The Kimball organ in the Glenwood Mission Inn at Riverside, Cal., was dedicated Feb. 27 by Professor J. J. McClellan of Salt Lake City. Two thousand invitations to the recital were issued by Frank A. Miller, proprietor of the hotel.

**NEW COMPOSITION BY KIMBALL.**

Edward P. Kimball, assistant organist at the Tabernacle at Salt Lake City, has completed a new serenade, "La Coquette," a bright and interesting composition which will be given a hearing by the public shortly.

**GIVES ADVICE TO PASTORS.**

"A pastor should be a musician. "A pastor should go to choir practice. "A pastor should 'boss' the choir."

These were rules set down for ministers by Dr. Daniel Protheroe of Central Church in an address before the Chicago Methodist preachers' meeting in the First Methodist Church. The choir usually is managed by a committee of business men, who know nothing about music, he said.

"If the pastor doesn't know anything about music, he ought to," said the speaker.

**HEINROTH PITTSBURG CONCERT.**

Director Charles Heinroth gave the following program in Carnegie Music Hall at Pittsburg at one of his recitals last month:

- Overture to "Sakuntala".....Goldmark
- Prayer and Cradle Song.....Guilmant
- Toccata in C major.....Bach
- I. Toccata. II. Adagio. III. Fugue.
- Funeral March from "Die Gotterdammerung" .....
- Wagner
- Andante from Symphony No. 5 (Reformation) .....
- Mendelssohn
- Sonata in A minor, Op. 17.....
- .....Mark Andrews
- I. Molto maestoso. II. Adagio.
- III. Alla marcia.

**PLAYS AT GRAND RAPIDS.**

Professor George W. Andrews of Oberlin College gave a recital in the Park Congregational Church at Grand Rapids, Mich., March 30.

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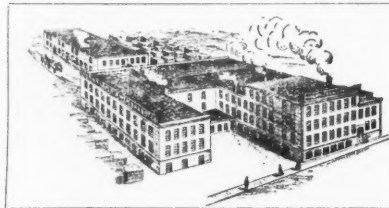
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