

THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, MAY 1, 1911

Number Six

KIMBALL WORK DEDICATED

FORTY-FIVE SPEAKING STOPS IN NEW PITTSBURG ORGAN

Sixteen-Foot Contra-Salicional a Feature at SS. Peter and Paul Church
—Formally Opened by William K. Steiner.

William K. Steiner formally opened the new Kimball organ in SS. Peter and Paul's Church, Pittsburg, April 9. The organ has forty-five speaking stops. A feature is a 16-foot contra-salicional, a stop hitherto said to be practically unknown. There is also a thirty-two note chime, set in a separate swell box. The three rank echo aetheria, the only mixture in the organ, is the softest stop. The program follows:

Part I.

"Thè Brook" Dethier
Andante Seraphique.....Debat Ponsier
Scherzo, "The Fairies".....Vierne
Prelude from "The Deluge".....
.....Saint-Saens
In Paradisum—Fiat Lux.....Dubois

Part II.

Good Friday Spell from "Parsifal"
.....Wagner
Pictures from the Life of Christ
.....Malling
Gethsemane. Golgotha. Mary at
the Cross. Easter Morn.
From the Symphonic Poem, "Life"
.....Nichol
Resurrection. Paradise.
CanzonettaSteiner
Meditation from "Thais".....Massenet
Fugue from Ninety-fourth Psalm...
.....Reubke
Following is the scheme of this organ:

GREAT (Open Chest)

- Feet
1. 16 Open Diapason.
 2. 8 Open Diapason.
 3. 8 Bell Diapason.
 4. 8 Gamba.
 5. 8 Gemshorn.
 6. 8 Dulciana.
 7. 8 Doppel Flute.
 8. 4 Octave.
 9. 4 Forest Flute.
 10. 16 Tuba.
 11. 8 Trumpet.

CHOIR (Enclosed)

1. 16 Contra Salicional.
2. 8 French Diapason.
3. 8 Salicional.
4. 8 Viola d'Amour.
5. 8 Dolce.
6. 8 Concert Flute.
7. 8 Fern Horn.
8. 8 Quintadena.
9. 4 Flute Octaviente.
10. 2 Piccolo Harmonique.
11. 8 Clarinet.

Tubular Chimes.

(In a separate swell box in Choir)

Choir Tremolo.

SWELL (Enclosed)

1. 16 Bourdon.
2. 8 Horn Diapason.
3. 8 Violin Diapason.
4. 8 Violoncello.
5. 8 Viola d'Orchestra.
6. 8 Aeoline.
7. 8 Vox Celeste.
8. 8 Stopped Flute.
9. 4 Celestina.
10. 4 Flauto Traverso.
11. 2 Flageolette.
12. 3 Echo Aetheria.
13. 16 Contra Fagotto.
14. 8 Cornopean.

(Continued on page 2.)

ALEXANDRE GUILMANT

MASTER OF THE ORGAN



*à mon cher élève et excellent ami W. C. Carl,
Souvenir,
Alex. Guilmant
Septembre 1910*

DEDICATION AT FREEPORT

Professor Donley Opens Bennett Organ in Second Presbyterian.

The Bennett organ installed in the Second Presbyterian Church of Freeport, Ill., by the Bennett Company, was opened April 11, with a recital by Professor William H. Donley, of Indianapolis. He played the following numbers:

Overture, "Zampa".....Herold
"Reve Angelique".....Rubinstein
Sonata in D minor.....Maily
1—Allegro Maestoso 2—Andante.
a. Burlesca e melodia.....Baldwin
b. Christmas Pastorale.....Harker
c. HumoreskeDvorak
Assyrian March, "Tone Poem".....
.....Botting
a. Serenata Napolitana.....Seeböck
b. EvensongJohnston
Fantasie, "Tannhauser".....
.....Wagner-Morgan

A complete description of this organ was published in THE DIAPASON several months ago.

WIRSCHING WINS PRAISES

LETTER OF ORGANIST PAYS A HIGH TRIBUTE TO TONE

Salem, Ohio, Church Has New Instrument—Three-Manual Being Installed at Reading, Pa., Besides Other Orders.

At the factory of the Wirsching Company, Salem, Ohio, special pride is taken these days in an organ placed in Salem, at the Methodist Episcopal church. The scheme of this organ follows:

GREAT ORGAN.

1. 8 ft. Open Diapason—Metal 61 pipes.
2. 8 ft. Clarabella—Wood 61 pipes.
3. 8 ft. Viola di Gamba—Metal 61 pipes.
4. 8 ft. Dulciana—Metal 61 pipes.
5. 4 ft. Flute d'amour—Metal 61 pipes.
6. 4 ft. Gemshorn—Metal 61 pipes.
(Stops 2 to 6 enclosed in Swell-Box)

SWELL ORGAN.

7. 16 ft. Bordone dolce—Wood 61 pipes.
8. 8 ft. Principale minore—Metal 61 pipes.
9. 8 ft. Bordone amabile—Wood 61 pipes.
10. 8 ft. Violoncello—Metal 61 pipes.
11. 8 ft. Vox Angelica—Metal 61 pipes.
12. 4 ft. Flute harmonique—Metal 61 pipes.
13. 4 ft. Violine—Metal 61 pipes.
14. 8 ft. Oboe—Reed 61 pipes.

PEDAL ORGAN.

15. 16 ft. Sub-Bass—Wood 42 pipes.
16. 16 ft. Lieblich Gedacht—From No. 7 30 pipes.
17. 8 ft. Flauto basso—From No. 15 30 pipes.

COUPLERS—1, Swell to Great, Unison; 2, Swell to Great, Octaves; 3, Swell to Great, Sub Octaves; 4, Great Octaves; 5, Swell to Pedal; 6, Great to Pedal; 7, Swell Octaves; 8, Swell Sub Octaves; 9, Swell to Pedal Octaves; 10, Swell Unison Release.

ACCESSORIES—1, Tremolo; 2, Motor Starter.

COMBINATION PISTONS—Great, 1, 2, 3, 0. Swell, 1, 2, 3, 0.

PEDAL MOVEMENTS—1, Great to Pedal, Reversible; 2, Sforzando; 3, Balanced Great Pedal; 4, Balanced Swell Pedal; 5, Crescendo Pedal.

A self-player completes the equipment. An eminent organist wrote as follows to Mr. Wirsching concerning this organ:

"Dear Mr. Wirsching: I wish to write and tell you of the pleasure, not unmixed with surprise, I felt when I came to try your new organ in the Methodist Episcopal church in your town. For the last eighteen years, during my residence in England, I have heard many hundreds of fine organs, the best that British builders produce, and I have had unusual opportunities for testing them. This instrument of yours was the first of your build I had played, and naturally my mental comparisons with those of the English instruments were stringent and severe. To tell the truth, I expected something fairly passable—no more. I will now confess I underrated your abilities, and I apologize for my doubts.

"The organ is a doubt beauty, and in every respect will bear comparison with any organ of its size I ever heard. The movement leaves nothing to be desired. It is prompt and quicker in reiteration than the fastest finger. But it is the tone which is so lovely. You have achieved the supreme art of building up. Every stop has its exquisite individual qual-

BIG ORGAN FOR TORONTO

Casavant Brothers to Build Magnificent Instrument There.

Casavant Brothers, of St. Hyacinthe, P. Q., have been awarded the contract to build the organ for the new St. Paul's Episcopal Church, Toronto. This instrument will be the largest organ in Canada, and in many respects will be in the front rank of the world's finest organs.

The contract price is \$30,000, which does not include extensive case work. It is the highest priced contract ever signed in Canada for a church organ, and was won by the Casavant firm through the organs they have erected in Toronto and neighborhood during the last few years. This organ will have 100 speaking stops and many other features new in Canadian organ equipment.

At Jacksonville, Fla., the Grand Theater has a new organ of 600 pipes, the only one in a Florida theater.

ity, while all blend into one grand whole. This test is the most severe that can possibly be placed on any artist-voicer, and it was possessed by only one other man I ever knew—that great immortal, the late 'Father' Willis of London."

In addition to this, the Wirsching Company's men are installing a three-manual organ (divided) in Calvary Reformed church, Reading, Pa., finished April 30. The church ordered originally a \$4,000 organ and kept adding and ordering more until the price reaches \$6,000. The company recently has received orders for new organs for the Central Christian church, Terre Haute, Ind.; the Third Reformed church, Grand Rapids, Mich., and the First Church of Christ, Scientist, Indianapolis, Ind., and with other orders on hand has work for many months.

Within the last few days Mr. Wirsching has received two more orders for church organs—one for Grace Evangelical Lutheran Church, Youngstown, Ohio, and the other for St. Kieran's Roman Catholic Church, Pittsburg, Pa., making in all \$11,000 worth of orders received in one week.

OAK PARK SCHOOL PLAN.

Room Made for Organ and Friends Offer to Contribute.

An organ is expected to be installed soon by the Oak Park, Ill., high school. In answer to an inquiry by The Diapason, Principal John Calvin Hanna writes:

"We are building a north wing which will contain our auditorium, and in the construction of this room a place has been made for setting a pipe organ. We hope to have it some day. The board of education has taken no steps toward purchasing an organ, but we are hoping that friends will come forward and buy it for us. Many have already expressed a desire to contribute to that end, but the matter is in an elementary condition."

MUST PEDAL WITH ONE FOOT.

M. A. Endress, organist of St. John's church, Cincinnati, slipped while out walking and broke his right ankle. The accident occurred at an unfortunate time, on Good Friday, and with elaborate Easter services coming on.

DES MOINES ORGANIST DIES.

Charles L. Keeler, for more than twenty years organist of the First Methodist Church of Des Moines, Iowa, died in that city a week ago. He was born Dec. 4, 1849, at Tarrytown, N. Y., and had lived in Des Moines thirty-five years.

ORGAN SUFFERS IN FIRE.

The \$12,000 organ in the Second Church of Christ, Scientist, of Minneapolis, Minn., was slightly damaged by fire April 3.

ALEXANDER M'CABE DEAD.

Alexander McCabe, organist of SS. Peter and Paul Cathedral at Providence, R. I., died last week at the age of 51 years.

ORGOBLO AT THE ODEON.

An electric orgoblo has been installed for the big organ in the Odeon Theater of Savannah, Ga. The instrument breathed with its new lungs for the first time April 11.

KIMBALL WORK IS PLACED

(Continued from page 1.)

- 15. 8 Orchestral Oboe.
 - 16. 8 Vox Humana.
- (In a separate swell box in Swell)
Vox Humana Tremolo.
Swell Tremolo.

PEDAL.

- 1. 32 Contra Bourdon.
- 2. 16 Open Diapason.
- 3. 16 Violone.
- 4. 16 Bourdon.
- 5. 16 Lieblich Gedacht.
- 6. 8 Flute.

TWENTY-FOUR COUPLERS—Swell to Great, 16, 8, 4 feet; Choir to Great, 16, 8 feet; Pedal to Great, 8 feet; Great to Swell, 8 feet; Choir to Swell, 8 feet; Great to Choir, 8 feet; Swell to Choir, 16, 8, 4 feet; Swell to Swell, 16, 4 feet; Great to Great, 4 feet; Choir to Choir, 16 feet; Swell to Pedal, 8, 4 feet; Great to Pedal, 8, 4 feet; Choir to Pedal, 8, 4 feet; Pedals at Octaves; Diapente.

MECHANICAL ACCESSORIES—Nineteen Adjustable Pistons: 7 Swell, 6 Great, 6 Choir; six Pedals operating Pedal stops only; three Reversible pedals; two pedals operating Couplers only; one Piano Pedal affecting Pedals only; one Pedal operating Chime dampers; Sforzando Pedal, Crescendo Pedal; Divisible Coupling Pedal, Special Vox Humana Pedal, Balanced Pedals to Swell, Choir and Climes.

FOLLOW TRENTON PLAN

Another High School Organ For New Jersey Contemplated.

Paterson, N. J., April 4.—A meeting was held last night in the Arts and Crafts rooms at the Colt building by the members of all the special committees who are working hard to raise the money to be used for the purchase of a pipe organ for the new high school auditorium.

It was decided that within a week a canvas shall be started among all the graduates of the high school. Considerable literature and letters, with post cards, will be distributed for the purpose of raising the balance of the money.

NEW PITTSBURG SERIES.

Charles Heinroth, director of music and organist of Carnegie Institute, Pittsburg, resumed his series of organ recitals April 15, having interrupted them to give a course of lectures on music. The organ program for April 15 follows:
Overture for a Church Festival....
.....Nicolaï
Good Friday Spell from "Parsifal"....
.....Wagner
Final Chorus, "Slumber, Beloved,"
from St. Matthew Passion....Bach
"Fruehlingsrauschen"Sinding
Sonata, "The Ninety-fourth Psalm"
.....Reubke

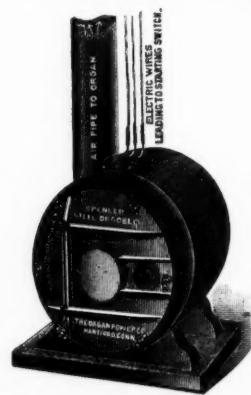
OKLAHOMA ORGAN OPENED.

The new \$15,000 organ in the Presbyterian Church of Oklahoma City was dedicated with special services April 13 and 14. Edwin Vaile McIntyre of St. Louis, Mo., presided at the instrument, and was assisted in the program by his wife, who is a soprano soloist, and by a well-drilled chorus. The dedicatory exercises for the church building, which is new, were held Easter Sunday. The organ contains several unusual features. It is equipped with a player attachment, and there is an echo organ.

FARMERS DO GOOD WORK.

Several of the well-to-do farmers of St. James, S. D., came to Yankton with their lumber wagons April 14 and carried back with them the new pipe organ which was to be installed in the St. James church.

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.

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HARTFORD, CONN.

This is Our Idea of
A Good Pipe Organ

Diapasons—deep, rich and full—with a **reserve power** which shall eliminate shallowness or harshness.

Characteristic voicing and tone regulating of such quality that each pipe sounded alone is grateful to the ear, and a blending that suggests union rather than mixing.

An action combining lightness, elasticity, promptness and a responsiveness **that can be felt**, with simplicity and reliability.

A general impression of Tonal, Mechanical and Architectural dignity, efficiency and consistency with its purpose and environments.

If these ideas appeal to you let us get together for mutual benefit.

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PHONE WEST 1765

THE LIFE OF A GREAT MASTER

Felix Alexandre Guilmant, as Musician, Teacher and Man—A Biography and Appreciation.

By WILLIAM C. CARL

Expressions of sympathy from all parts of America testify to the love and esteem felt for the dean of French organists, Felix Alexandre Guilmant, who passed away at his villa in Meudon, France, March 30, after a brief illness.

No other organist ever won the affection of the American people as did this genial and wholesouled man. Guilmant had a wonderful personality. His audiences felt it before a note had been played. His pupils loved him as a father and now live to further the principles and methods which he did so much to impart. The French musicians have long called him "Pere Guilmant," while he was always happy when his pupils would address him as "Cher Maitre."

Guilmant was born at Boulogne-Sur-Mer March 12, 1837. His talent began to show itself at an early age, and although discouraged at first, he was soon permitted to study seriously. Jean Baptiste Guilmant, his father, who for nearly fifty years was organist of St. Nicholas at Boulogne, was his first teacher. Later he went to Gustavo Carulli for harmony and Jacques Lemmens for the organ at the Brussels Conservatory.

At 12 years of age he began to substitute for his father, at 16 he became organist at St. Joseph's, Boulogne, and began composing organ music, a solemn mass being performed at St. Nicholas when Guilmant was only 18 years old. Other works followed in rapid succession and in 1857, at the age of 20, he received the appointment of choir-master of St. Nicholas, conductor of a local musical society and teacher in the Boulogne Conservatory.

Guilmant was 25 when he first appeared in Paris, playing his Marche Religieuse on the theme "Lift Up Your Heads," from "The Messiah," at the inauguration of the grand organ at St. Sulpice. This famous march was dedicated to Thalberg when he visited him at Boulogne. It is said that Thalberg claimed his salvation was certain, as his name was on Guilmant's march, which the angels must eternally preserve for their triumphs in heaven.

In 1871 Guilmant took up his residence in Paris. His remarkable playing at the inauguration of the grand organ at Notre Dame (for which he wrote his famous Marche Funebre et Chant Seraphique) caused his appointment as organist of La Trinite (1871), succeeding Chauvet, remaining there for thirty years and retiring ten years ago.

Guilmant's international renown dated from the Paris Exposition in 1878, where he gave his famous concerts at the Trocadero and demonstrated that the organ was a solo as well as a church instrument. Thousands flocked to hear his remarkable virtuosity and the concertos of Handel played with orchestral accompaniment. Following the exposition these concerts, arranged by his devoted

wife, continued annually and were attended by enormous audiences.

His repertory was large and comprehensive, including all schools of organ music. Guilmant was a disciple of Bach. He said:

"My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him. If all music, excepting Bach's, were to be destroyed music still would be preserved."

For a long time he played annually the entire organ works of Bach for the Count de Chambrun, who was an ardent admirer of the cantor of Leipzig.

Who of those privileged to hear him will forget his clean-cut touch, the magnificent underlying pulsation, the steady, rhythmic beat, and his artistic phrasing? Even up to the time of his death his playing was marked with the same certainty and vigor as years ago. Guilmant always remained in his prime. His method of living, never exhibiting undue haste, and with the most congenial surroundings, was largely accountable for it.

Marvelous as was his work at the organ, Guilmant, without doubt, will be remembered and will take his place in history for his improvisations. In his extempore playing he stood alone. For twenty years he studied the subject diligently. Neither his father nor M. Lemmens, who taught him, could begin to compete with his wonderful art, which everywhere held audiences spell-bound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue, was without equal. His improvisations always were in perfect form, the character of the theme never was lost to sight, and the whole was perfectly rounded and finished.

Guilmant was a prolific composer and wrote rapidly. His organ pieces number in the hundreds and include eight sonatas, the first and last arranged for organ and orchestra. He wrote three masses, the Ariane Symphony for orchestra, solo, chorus and organ; "Quam Dilecta (psalm 84); "Christus Vincit"; "Come Unto me"; Magnificat; Nunc Dimittis; many motets; choruses and solos and pieces for the violin, cello, flute and other instruments. Of late much time was devoted to the editing of the works of French composers of the Sixteenth and Seventeenth Centuries ("Les Archives des Maitres d'Orgues") and thus preserving music of past centuries which otherwise would have been lost to the world.

The complete violin works of Leclair were edited by him, as well as several of the cantatas by Bach. Mr. Guilmant's father, who lived to the age of 97, would frequently go to the Bibliotheque Nationale in Paris and copy entire books of music and then present them to his son. Many of

these compositions are included in "Les Archives." The manuscripts of his father were so well written, even at the age of 94, that Mr. Guilmant would take the greatest pride in showing them to his friends.

Guilmant never wavered in his devotion to the highest interests of music, and was one of the most forceful, inspiring influences to awaken dignity of musical sentiment in France. For years he was president of The Schola Cantorum, where he devoted one day each week to teaching the higher forms of ecclesiastical music and all as a labor of love. In 1896 he was appointed professor of the organ at the Conservatoire (succeeding Cesar Franck), and remained there until his death. His organ classes were the most successful ever held in this famous institution. For years he had his studio in the Rue de Clichy, Paris, only a few steps from La Trinite. The organ, a one-manual, was made by his father and used by him during his early studies. The wood, over a hundred years old, was a perfect specimen from the forests near Boulogne. Although the instrument possessed only four stops, it would show up one's faults more than the large organs of modern build. Later he installed a large three-manual Cavaille-Coll organ in the new music-room in his villa at Meudon. From that time the Paris studio was abandoned and his students gladly followed him to Meudon.

As a professor Guilmant was very strict. Nothing escaped his attention and he would insist upon the smallest details. He would always ask if the point in question was thoroughly understood before passing on. He often said: "Never play a note that does not sing, and when you compose, make each of the inner parts sing as well as the soprano." Frequently at La Trinite when he would be waiting to play the next number of the mass, he would call attention

to the music before him and say: "See how beautifully it is written, contrary motion always, and the inner parts musical: Write your exercises in the same way."

Guilmant was practical and thoroughly up-to-date. As a virtuoso he was in great demand and made frequent trips to Germany, Russia, Italy, Spain, Austria, Hungary and England, where he had played before Queen Victoria at Windsor Castle. He first came to America in 1893, on invitation of the commissioners of the world's fair, Chicago, and made a tour afterward. He returned in 1898 for a second tour, and again, for a series of forty concerts, at the St. Louis exposition in 1904, with a tour of twenty-four concerts afterward. The influence and importance of these visits probably can never be fully estimated. From his first appearances in Chicago organ-playing began to take on a new aspect and it has steadily grown up to the present high standards demanded and maintained in this country. He enforced the value of form and beauty of musical expression; the order of perfect rhythm, accentuation and poise.

In Madame Guilmant he had a sympathetic and loving wife. All his European tours and concerts and the seances at the Villa Guilmant were organized by her. He is survived by three daughters and one son, Felix, an artist.

Several years ago the American students of the master formed the Guilmant Club, to perpetuate his memory.

Mr. Guilmant was a chevalier of the Legion of Honor; commander of the Order of St. Gregory; professor of the organ at the Paris Conservatoire; professor at the Schola Cantorum; president of the Guilmant Organ School, New York; organist of the Trocadero, Paris; and Doctor of Music, University of Manchester, England.

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COMPLETE ORGAN

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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WORLD FIGURE GONE.

For many years Guilmanth has held in the popular imagination the highest rank of any contemporary organist. He has been to the world at large the head and front of the organ profession. With his passing we who are associated with that profession join with the world at large in a tender tribute to his greatness and to his humanity. We remember especially Guilmanth, the man, and mourn the loss of a great personality, which has stamped its beneficent imprint in- radically upon the hearts of the present generation.

THE DIAPASON is so fortunate as to be able to present an intimate sketch of M. Guilmanth from the pen of his favorite pupil, William C. Carl of New York, and a portrait which was the last taken of the master.

CONCAVE PEDAL BOARD.

It is, of course, unreasonable to expect too great a degree of standardization in the art of organ building in the United States, as the industry, though it has taken tremendous strides in the last decade or two, is still relatively young. We do believe, however, that the time is close at hand when the concave radiating pedal board will receive the same recognition among organ builders as it has received among organists, and its use in all organs, large or small, will be specified as a matter of course.

There is no more reason why organists should be compelled to take the unnecessary exercise demanded by a flat pedal board than there is for them to be obliged to pound down organ keys six inches wide with a mallet, after the mediaeval fashion. We speak feelingly. We play an organ with a flat pedal board.

BUNLETS

Don't offer an excuse for failure to "deliver the goods"; it won't be accepted.

Nothing is quite as effective for general disorganization purposes, in office or factory, as an ingrowing grouch.

Why doth the busy Organ Man Improve each shining minute, Building Organs all the day? Because there's GLORY in it.

When he is ready to retire, With locks so scant and hoary, He finds it hard to trade for food That little hard-earned glory.

Why don't he ask a living price? He'd surely not regret it.

Because he knows that if he should, Some other firm would get it.

And so it seems if we want pay For work and wood and leather, We'd better agitate the theme Of "LET'S ALL GET TOGETHER."

Noting the ingratitude of others is acknowledging a selfish motive.

Do your desires produce assets or liabilities?

Do you feel like starting something? Remember cheerfulness is infectious. Try it and see.

THE LAY OF THE AMATEUR.

Cypher, cypher little key, How I wonder where you be; If I could your neck I'd wring; Guess I'll tighten up your spring.

Jake says: "When I was a kid they used to tell me that the reason there was no dirt around a chipmunk's hole was because he began at the bottom of the hole and dug up. I've seen a good many pipe organs since then built the same way."

A pneumatic action that works only when the conditions are favorable is not so much. A clock that doesn't go is right twice a day.

TRIBUTE TO GUILMANT.

(From Musical America.)

The passing of the venerable French organist, Alexandre Guilmanth, serves to emphasize anew the great debt under which he has held lovers of organ music. The enormous increase in popularity of the instrument during recent years is not one of the least noteworthy features of the musical development of this country, and being that much of the grandest in musical art has been produced for the organ as its medium of interpretation there is every reason to be proud of the welcome which has been tendered the great organists on their tours throughout the land. It is thanks to Guilmanth and to his many and able pupils that the organ has attained its present popularity in America. He it was who first introduced here the French style of playing, a style that has now almost totally superseded the heavy English one which prevailed exclusively before. This beneficial reform was consummated by the American tour of Guilmanth, even though the influence of the new manner made itself felt before this took place. Guilmanth's great mastery is frankly acknowledged by the greatest organists of today, and at least one composition of his is generally sure to figure on their recital program.

TWO BENNETT CONTRACTS.

Two contracts were made by the Bennett Company the week after Easter, at the close of a busy winter. One is for an organ at Spokane, Wash., and the other for a two-manual of twelve speaking stops in the First Methodist church of Ludington, Mich.

The Austin, (Minn.) Transcript says that the Lutheran Church of that city is planning to install a pipe organ the coming summer, and will build an organ chamber to accommodate the instrument.

RECEIVE CARNEGIE GIFTS

Noted Philanthropist Continues to Give to Organ Funds.

Andrew Carnegie has notified the pastor of the Delaware Avenue Baptist Church, Wilmington, Del., that he will give \$1,500 toward the fund for the proposed pipe organ, to be erected in the church this spring at a cost of \$5,000.

News comes from Fond du Lac, Wis., that Mr. Carnegie has offered to give \$750 toward the purchase of an organ for the Friedens Kirche. The congregation has raised enough money to purchase an organ for about \$1,800, this amount to include Mr. Carnegie's gift.

At the dedication of the pipe organ in the new Christian Church of Marion, Ind., February 21, it was announced that the last payment of \$1,300 on the organ had been made by the retired steel magnate.

Members of St. Mark's Lutheran Church at Wapakoneta, Ohio, are making arrangements to install a pipe organ in their church. Mr. Carnegie has given \$800 to the fund.

The Coursin Street M. E. church of McKeesport, Pa., has received assurance from Mr. Carnegie that he will give \$1,100 toward the payment for a new organ.

The \$2,500 organ in the Third Presbyterian Church of New Albany, Ky., was dedicated with special services Easter Day. Mr. Carnegie gave half of the amount subscribed.

The pastor of the First Baptist Church of Patchogue, L. I., has received word that Mr. Carnegie will make a gift to the new church in the form of an organ to cost upward of \$1,250. The church building was dedicated Sunday, April 9.

ESTEY ORGAN DEDICATED.

The opening recital on the new Estey organ in the Church of the Prince of Peace, Baltimore, Md., was given by Loraine Holloway the evening of April 6. The program:

- Second Sonata Mendelssohn
- Allegretto Grazioso... F. W. Holloway
- Gondola Song Lohr
- Suite Gothique Boellmann
- April Song Macbeth
- Berceuse in G..... Gounod
- "At the Fountain"..... Scholtz
- War March of the Priests.....
- Mendelssohn

LAST OF ANDREWS' SERIES.

The 350th organ recital and last of the series of 1911 at the Church of the Divine Paternity, New York, was given April 6 by J. Warren Andrews, assisted by Mrs. Martha Clodius, soprano; Ray C. Nagel, organist, and the Weber Quartet, consisting of R. D. Armour and W. M. Jones, tenors, and M. B. Barnes and F. A. Thomas, basses. Mr. Andrews' numbers were Rheinberger's Sonata, op. 98; Guilmanth's Prayer in F; Thomas' Gavotte from "Mignon," and Thiele's Concert Piece in C Minor.

IN MEMORY OF GUILMANT.

William C. Carl's one hundred and forty-first organ recital in the Old First Presbyterian Church of New York April 10 was devoted to the memory of Guilmanth and Mr. Carl played works of the French master, opening with the Marche Religieuse and closing with Marche Funebre et Chant Seraphique.

LISZT ORGAN AN ISSUE

Question of Duty on Instrument 3 Parts American and 1 German.

New York, April 6.—Herbert A. Smith, an Englishman, who of late has lived in Detroit and who recently purchased Liszt's organ, arrived in New York last week on the Amerika. He left the organ at his father's house in Leeds, but intends to bring it to America as soon as certain details about the customs can be arranged.

The organ, which the famous composer used at Weimar, was originally an American instrument, made by Clough & Warren sixty years ago according to the specifications of Liszt himself. The instrument was often played by Liszt, Schumann and Rubinstein, and it is said to have been used during the rehearsals for "Lohengrin," the first performance of which took place under Liszt's direction in Weimar in 1850.

From Liszt the organ passed to the Princess Wittgenstein, who presented it to the Weimar organist, Gottschlag, from whose family it was purchased by the present owner.

There is a question involved as to the matter of duty. The organ has been slightly altered and fitted with a new keyboard since it left America. Either the American customs officials must let the organ in free, on the ground that it is an American-made article, or else, imposing a duty, they must proclaim it foreign-made. As a matter of fact, it is three parts American and one part German.

Mr. Smith said that he had received an offer from a museum in Austria-Hungary for the instrument, but that he preferred to sell it in this country, if possible, as the organ is American. It is possible, however, that it will leave England only to go back to the European continent.

WILL DUPLICATE ORGAN.

Kimball Company Allows \$2,000 on Burned Iowa Instrument.

The handsome new \$5,000 pipe organ in the First M. E. church, of Waterloo, Iowa, which was destroyed by fire the day the church was to be dedicated, will be duplicated by the W. W. Kimball Company, of Chicago, and the new instrument will be installed by Oct 1. The organ was not insured by the church, and though not yet accepted, the loss fell upon it rather than upon the builder. The company allowed \$2,000, however, making the price of the new instrument \$3,000. The gift of \$1,500 by Andrew Carnegie thus is saved for the organ fund.

TRUETTE AT SYMPHONY HALL.

Everett E. Truette gave a recital on the Symphony Hall organ, Boston, Mass., April 20. The organ is a Hutchings instrument. The program: Bach.....Toccatina in F Handel..... Recitative and Allegro from Concerto in B flat.

Widor..... Adagio from Sixth Organ Symphony Guilmanth.....Sonata in C minor, No 5 Foote.....Nocturne in B minor Hollins.....Concert Rondo Wolstenholme.....The Answer Thiele.....Concert Satz in E flat minor

The Estey Company is to build a \$2,000 organ for the Congregational Church of River Falls, Wis.

ACTIVITIES OF THE ORGANISTS

WESTERN CHAPTER DINES

American Guild of Organists Holds Its Annual Meeting.

Monday evening, April 17, the Western Chapter of the American Guild of Organists met at dinner in the Savage room of the Kuntz-Remmler restaurant, Chicago.

The speaker of the evening was Frank T. Milner, who gave an interesting talk on the mammoth organ of Sidney, New South Wales. Mr. Milner was able to show some of the original letters written by the committee of the town council, with the report of the committee to the council, illustrating the method and care exercised by the municipality in the selection of an organ. The Sidney organ contains 115 stops and has five manuals.

Officers were elected as follows: Dean, Arthur Dunham; Sub-Dean, William E. Zeuch; Secretary, Allen W. Bogen; Treasurer, Effie E. Murdock.

LAST OF FAIRCLOUGH SERIES.

George Herbert Fairclough, organist of the Church of St. John the Evangelist, St. Paul, Minn., gave the fifth and last of a series of organ recitals on April 5. The program follows:

- Overture—"Euryanthe".....Von Weber (Transcribed by S. P. Warren.)
- Andante from the Fifth Symphony..... Beethoven (Transcribed by W. T. Best.)
- "The Swan"..... Saint-Saens (Transcribed by Guilmant.)
- Prelude to "Parsifal".....Wagner (Transcribed by E. H. Lemare.)
- Marche Funebre et Chant Seraphique..... Guilmant
- "Abide With Me"..... Liddle
- "To a Wild Rose"..... Edward MacDowell
- "At An Old Trysting Place"..... Edward MacDowell (From the Woodland Sketches.)
- "Evening Star"..... Wagner
- "Chorus of Pilgrims" (from "Tannhaeuser")..... Wagner (Transcribed by Clarence Eddy.)

CASPAR KOCH'S RECITALS.

Caspar Koch of Pittsburg, organist at Carnegie Music Hall, North Side, is meeting with big success at his Sunday afternoon recitals. In commemoration of the death of Felix Alexandre Guilmant he played that master's famous "Funeral March." The composition was played by the composer himself in Pittsburg on the occasion of the organ recital given by him in the North Side Hall in October, 1893.

PLAYS AMERICAN WORKS.

Works of American composers made up the program for the organ recital by Judson Waldo Mather, organist and choirmaster of the First Presbyterian Church of Spokane, Wash., in that church March 26. The composers represented were Homer N. Bartlett, Harry Rowe Shelley, John Hyatt Brewer, Judson W. Mather, Arthur Foote, James H. Rogers, Dudley Buck, Edward MacDowell, Ralph Kinder and Ernest R. Kroeger.

CHANGES AMONG ORGANISTS.

Waldo A. McCracken, formerly organist of the Methodist Church of Millbury, Mass., resigned his position to become organist of the First Congregational Church of that city April 1. He takes the place of Alvan J. Winter, resigned.

R. Rudland Bode, recently of St. Andrew's Cathedral, Honolulu, has been secured as organist of the Episcopal Church of the Holy Communion, St. Louis, Mo. The post to which Mr. Bode comes was filled for many years by Alfred G. Robyn of New York, the noted composer.

Professor A. C. Elmer, organist of the Church of St. Matthew the Apostle, has been appointed musical conductor of the Belleville Kronthal, a vocal and instrumental organization of Belleville, Mo., entering upon its thirty-fifth year.

William A. Goldsworthy, organist and choirmaster of St. Ann's Church, Brooklyn, has resigned to become organist of St. Andrew's Church, New York.

Albert Reeves Norton leaves the Bloomingdale Reformed Church of New York, May 1, to become organist and choirmaster of the Reformed Church on the Heights, Brooklyn. Mr. Norton formerly was organist of Simpson M. E. Church, Brooklyn.

KELLER DEDICATES ORGAN.

Walter Keller of Chicago presided at the dedication of the M. M. Towle memorial organ in the First Methodist church of Hammond, Ind., April 4. Mr. Keller had the assistance of the church choir of twenty-five voices. The program:

- Allegro con brio, from Sonata, Op. 22.....Dudley Buck
- Fugue, C Minor.....Bach
- (a) Melodie.....Massenet
- (b) Largo.....Handel
- Chorus—"O, Lord, Our Governor".....Gadsby
- Allegro Quasi Marcia.....Rossetter G. Cole
- (a) Romanza.....Walter Keller
- (b) Minuet (Style Louis XIV).....Shelley
- Chorus—"Fear Not, O Israel".....Spicker

Choir. Transcription of "Onward Christian Soldiers".....Whitney

Torchlight March.....Guilmant

An organ built by Hillgreen, Lane & Co. for the Boston Street Methodist Episcopal church of Lynn, Mass., was exhibited to the public for the first time on the evening of April 19, with J. Warren Andrews, of the Church of the Divine Paternity, New York City, at the console.

EDDY RECITAL A SUCCESS

W. S. B. Mathews Speaks in Glowing Terms of Denver Concert.

The following excerpt from a criticism by W. S. B. Mathews, in a Denver newspaper dated April 3, will be of interest to the many admirers of Clarence Eddy:

"Members of the large audience that heard Clarence Eddy's concert last evening at Grace M. E. Church may please themselves this morning by reflecting, if they care to do so, that they heard in this recital one of the most nearly complete summaries of first-class organ playing they are ever likely to hear.

"The writer speaks from knowledge. Thirty-seven years ago he wrote a notice of Eddy's first recital in Chicago—a recital which was a revelation to the organists present. For the young man of 23 or so, fresh from the teaching of August Haupt in Berlin, the best master of strict organ playing of the last half century, turned over a new leaf in American music. He was then a virtuoso of higher rank than any of us had ever heard before, and he signalized his appearance by bringing to our notice a number of wonderful organ compositions whose severity and enormous difficulty had prevented their being played by anybody in this country."

Then there is a summary of the Denver program, and the criticism concludes: "The recital contained nearly all styles of organ music, and the farther it went the warmer the audience grew."

In reference to the Grace Church organ a line may be quoted from Z. W. More of Akron, Colo.: "The writer was not present at the recital (Mr. Eddy's), but some years ago had the pleasure of being the organist in charge of the instrument. It is a Roosevelt, with three manuals and pedal, having thirty-four full speaking stops, and is a delight."

GATTY SELLARS IN INDIANA.

Gatty Sellars, the English organist touring America, gave a recital on the organ of All Souls' Unitarian Church, Indianapolis, April 18. Mr. Sellars included in his program a number of original descriptive pieces which proved delightful to both musicians and laymen.



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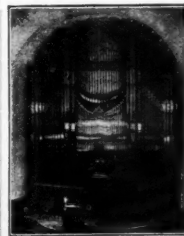
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ORGAN AT HOTEL STATLER

HOPE-JONES PLACES UNIT ORCHESTRA AT BUFFALO

Twenty Sets of Tone Producers Provided, With Two Movable Consoles, One in Restaurant and Other in Banquet Hall.

The Hope-Jones Organ Department of the Rudolph Wurlitzer Company has installed an organ at the Hotel Statler, Buffalo, N. Y. The instrument is styled "The Hope-Jones Unit Orchestra," and cost \$15,000. Herbert A. Houze, organist of the First Presbyterian Church of South Bend, Ind., presided at the console the opening week, toward the end of March.

In the unit orchestra are twenty sets of tone producers, as follows: Seven percussions, one diaphone, seven cymbals, five flues, besides four drums and a triangle. There are two movable consoles, one in the restaurant and the other in the banquet hall. Connections are made by means of a flexible electric cable. All contacts are made between rubbing surfaces of pure silver, to assure reliability in the action. Each of the keyboards is fitted with double touch. The different orchestra choirs are grouped on the keyboards—on one keyboard the strings, on another the woodwind, on another the brass, etc. Each of the orchestral families is under expressive control. The instrument is capable of a volume of tone rivaling a large pipe-organ in dignity and power, as well as of the softest pianissimo, while the possibilities of tone color and contrast are many.

The advantage claimed for the Unit Orchestra over the usual hotel orchestra lies in the fact that whole choirs of the various orchestral families are available, instead of being represented by a single instrument, or at most two or three instruments, of each family, and that this much wider range of orchestral possibilities is under the expressive control of a single musician.

YOUTH'S DOLLAR START

It Forms Nucleus for the Organ Fund of a Missouri Church.

Don Hanley, of Shelbina, Mo., has donated \$1, being his entire savings, as the initial subscription toward a new organ for the Christian church of that city. Since its inception the fund has grown rapidly. The congregation evidently is averse to letting Don start anything that they can't finish.

AT MONTREAL CATHEDRAL

The following programme was given by W. Lynwood Farnham, organist of Christ Church Cathedral, Montreal, Que., Sunday afternoon, March 25:

- 1—Marche Religieuse, Opus 107 (F major).....Saint-Saens
- 2—Cantabile (Symphony No. VI.).....Widor
- 3—Sonata No. VI (F. minor).....Rheinberger
- Prelude—Allegro non troppo, Andante, Introduction and Fugue.
- 4—Violin Sonata in A major..Handel (Miss Edith Wade.)
- 5—Pastorale, Opus 19 (E major).....Cesar Franck
- 6—Toccata and Fugue in E major.....Bach

OPENS A KENOSHA ORGAN.

Vogelpohl & Spaeth Work Dedicated by Edgar Nelson at Recital.

The new pipe organ in the First Swedish Baptist church at Kenosha, Wis., built by Vogelpohl & Spaeth, New Ulm, Minn., was dedicated March 31, and the following program was rendered by Edgar Nelson:

- Overture—"Stradella".....Flotow
 - Prelude and Fugue, G. Major.....Mendelssohn
 - Edgar Nelson.
 - Solo—"It Is Enough".....Mendelssohn
 - John Rankl.
 - Organ Numbers—(a) March of the Magi.....Dubois
 - (b) "The Swan".....Saint-Saens
 - (c) Oriental Sketch.....Arthur Bird
 - (d) Allegro, Fourth Concerto.....Dubois
 - Edgar Nelson.
 - Vocal—(a) "Die Ehre Gottes in der Natur".....Beethoven
 - (b) "Songs My Mother Taught Me".....Dvorak
 - (c) "Song of Penitence".....Beethoven
 - John Rankl.
 - Organ Numbers—(a) Largo..Handel
 - (b) Hymn of Nuns..Lefebure-Wely
 - (c) St. Cecelia Offertory No. 2.....Batiste
- The same company is completing a pipe organ for the Evangelical Lutheran St. Paul's church at Truman, Minn. The factory also has a number of other contracts on hand.

SALT LAKE SEASON OPEN.

Organ Recitals Given Daily Draw Big Crowds of Tourists.

Organ recitals for the summer season began April 17 in the tabernacle at Salt Lake City. The program was given by Assistant Organist Tracy Y. Cannon. This year the recitals will begin at 11 o'clock in the forenoon instead of at noon. The recitals are given mostly for the benefit of tourists who pass through the city, but are attended by a large number of Salt Lake people as well. The entertainments, in the height of the tourist season, not infrequently attract audiences of 3,500 to 4,000. The cost is borne by the first presidency of the Mormon church, and there is no charge for admission.

CLOSE TEMPLE CONTRACT.

Congregation B'nai Jehudah, Kansas City, to Have Austin Organ.

O. Marshall, manager of the Kansas City office of the Austin company, has closed a contract with the Congregation B'nai Jehudah in Kansas City for a three manual organ, with echo prepared for, to cost \$10,300. This makes the fifth organ placed in Kansas City by the Austin company, three of them costing \$10,000 and over.

ADDS ORGAN DEPARTMENT.

Schenuit Conservatory of Music, Milwaukee, Wis., has added an organ department to its curriculum. The conservatory is in the Alhambra Theater building on Grand avenue. A department for the study of orchestral instruments also has been started, an office and waiting room provided, and in general a policy of expansion has been adopted to meet the growing musical needs of the city.

TRAGEDY OF APRIL FOOL DAY

EDWARD DUNCAN JARDINE, CHICAGO, COMMITS SUICIDE

Last Male Member of Famous Family of Organ Builders in United States, Employed by Kimball Co., Dies at Seattle.

Edward Duncan Jardine, the last male descendant of the famous Jardine family of organ builders, committed suicide by shooting in a Seattle hotel April 1, referring to his act as an "April fool joke" in a note found in his room.

Mr. Jardine, who was only 38 years old, was an expert organ builder, and a musician of talent. He had been employed by the W. W. Kimball Company for the last ten years, and was regarded by them as one of their confidential men. Mr. Jardine was assistant manager of the pipe organ department and went to Seattle to install an organ in the First Methodist Church of that city.

Frank T. Milner, manager of the organ department, commenting on Jardine's untimely death, said: "We trusted him completely. He was a man of great ability. He was of a sunny and kindly disposition, and when he left here he had no worries." Jardine's father was a partner in

the firm of Jardine brothers, organ builders, with headquarters in New York. The firm went out of business fifteen years ago. His uncles, in Manchester, England, are still in the business, but Edward Jardine was the last male member of the family in America. His only surviving relative in this country is a sister, Mrs. Thomas C. Devoe of Long Island.

OF PERSONAL INTEREST

Mr. George Weickhardt, vice president of the Hann-Wangerin-Weickhardt Company, of Milwaukee, has been in Chicago several times in the last few weeks installing an organ in a North Side church. Mr. Weickhardt is one of the best-posted geniuses in his profession in the United States, and despite the high requirements for durability and artistic workmanship by the German organists they find in him the man to fill their wants, as his busy factory indicates.

C. A. Lane, of Hillgreen & Lane, Alliance, Ohio, has been making a trip through the west productive of excellent business results. Mr. Lane is a literary man as well as an organ builder, and undoubtedly one of the most versatile men in his profession.

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SCHOOL ORGAN IS OPENED

DEDICATION DAY FOR HIGH SCHOOL INSTRUMENT

M. P. Moller, the Builder of Two-Manual, With Player Attachment, Which Marks Advance in Public Educational System.

The dedication of the new organ in the auditorium of the High School of Trenton, N. J., took place April 11, on the tenth anniversary of the erection of the present high school building. The dedicatory program was given on the morning of Tuesday, and a public recital the same evening. Wednesday morning the organ was formally presented to the board of education by the principal of the High School, William A. Wetzel, and was accepted by the board.

The organ is equipped with a solo player attachment. The builder is M. P. Moller, Hagerstown, Md. The specification follows:

GREAT ORGAN.

1. 8-ft. First Open Diapason, metal, 61 pipes.
 2. 8-ft. Second Open Diapason, metal, 61 pipes.
 3. 8-ft. Viola d'Gamba, metal, 61 pipes.
 4. 8-ft. Dulciana, metal, 61 pipes.
 5. 8-ft. Doppel Floete, wood, 61 pipes.
 6. 8-ft. Melodia, wood, 61 pipes.
 7. 4-ft. Octave, metal, 61 pipes.
 8. 4-ft. Flute d'Amour, wood and metal, 61 pipes.
 9. 8-ft Trumpet, reeds, 61 pipes.
- All stops in Great Organ excepting Nos. 1 and 2 to be enclosed in swell box.

SWELL ORGAN.

10. 16-ft. Bourdon, wood, 61 pipes.
11. 8-ft. Open Diapason—scale 42, metal, 61 pipes.
12. 8-ft. Stopped Diapason, wood, 61 pipes.
13. 8-ft. Salicional—softly voiced, metal, 61 pipes.
14. 8-ft. Viole d'Orchestre, metal, 61 pipes.
15. 8-ft. Voix Celeste, metal, 49 pipes.
16. 4-ft. Gemshorn, metal, 61 pipes.
17. 4-ft. Flute Harmonique, metal, 61 pipes.
18. 2-ft. Flageolet, metal, 61 pipes.
19. 8-ft. Cornopean, reeds, 61 pipes.
20. 8-ft. Oboe, reeds, 61 pipes.

PEDAL ORGAN.

21. 16-ft. Open Diapason, wood, 42 pipes.
22. 16-ft. Bourdon, wood, 42 pipes.
23. 16-ft. Lieblich Gedacht, 30 notes.
24. 8-ft. Octave, 30 notes.
25. 8-ft. Flute, 30 notes.
26. 4-ft. Violoncello, 30 notes.

COUPLERS—1, Great to Pedal; 2, Swell to Pedal; 3, Swell to Great; 4, Swell to Great 4'; 5, Swell to Great 16'; 6, Great 4'; 7, Great 16'; 8, Swell 4'; 9, Swell 16'; 10, Great to Swell.

UNISON SEPARATIONS — 11, Great Unison Off; 12, Swell Unison Off; 13, Pedal Unison Off.

MECHANICALS—14, Swell Tremulant, Wind Indicator, Crescendo Indicator.

Six adjustable combinations are operated by pistons placed under the respective manuals and by corresponding pedal pistons.

Francis Cuyler Van Dyck, Jr., presided at the organ at the dedicatory services. At the Tuesday morning program, Mr. Van Dyck played a Bach Fugue in D, Allegretto by Mendelssohn, Andante Cantabile by Tschai-kowsky, and Toccata in F by Widor. Rubinstein's Melody in F, Gillet's "Loin du Bal," and Meyerbeer's Coronation March from "The Prophet," were given with the player attachment. The high school chorus and orchestra also took part in the dedicatory service.

COMPANY ENLARGES PLANT.

The Farrand Organ Company, of Detroit, Mich., has let the contract for a two-story factory addition to the Otis Cement Construction Company.

HONOR PROPHET AT HOME

M. P. Moller Builds Large Organ for Home Town, Hagerstown, Md.

In Hagerstown, Md., the middle of March was signalized by the dedication of the large new church building of Trinity Evangelical Lutheran Church, and the proportionately imposing pipe organ therein. The organ was dedicated March 20, and dedicatory services were held for the church building March 16 to 20. The organ was installed by M. P. Moller, whose work was thus generosely recognized by his fellow townsmen. The new instrument easily takes rank among the largest and finest in the state.

The great and choir organs, with the heavier stops of the pedal, are placed in a recess at the left of the chancel, and the swell and soft pedal stops are in an elevated chamber at the right. The console is on the choir platform in the transept, at a considerable distance from the organ.

The draw-stops are arranged in vertical jambs, and draw at an angle of 45 degrees. The couplers are operated by tablets above the swell manual. An unusual mechanical feature is a device by which any desired combination piston may be locked at will and remain unaffected by the pressing of other pistons which ordinarily would release it.

The specifications of the organ in detail are:

GREAT ORGAN.

1. 16-ft. Double Open Diapason, wood and metal, 61 pipes.
2. 8-ft. First Open Diapason, metal 61 pipes.
3. 8-ft. Second Open Diapason, metal 61 pipes.
4. 8-ft. Doppel Floete, wood, 61 pipes.
5. 8-ft. Melodia, wood, 61 pipes.
6. 4-ft. Octave, metal, 61 pipes.
7. 4-ft. Flute Harmonique, metal, 61 pipes.
8. 2-ft. Super Octave, metal, 61 pipes.
9. 8-ft. Trumpet, reeds, 61 pipes.

SWELL ORGAN.

10. 16-ft. Bourdon, wood, 73 pipes.
11. 8-ft. Open Diapason, metal, 73 pipes.
12. 8-ft. Lieblich Gedacht, wood, 73 pipes.
13. 8-ft. Viole d'Orchestre, metal, 73 pipes.
14. 8-ft. Voix Celestes, metal, 61 pipes.
15. 8-ft. Aeoline, metal, 73 pipes.
16. 4-ft. Principal, metal, 73 pipes.
17. 4-ft. Flauto Traverso, wood and metal, 73 pipes.
18. 2-ft. Piccolo, metal, 61 pipes.
19. 3 ranks Mixture, metal, 219 pipes.
20. 8-ft. Cornopean, reeds, 61 pipes.
21. 8-ft. Oboe and Bassoon, reeds, 61 pipes.
22. 8-ft. Vox Humana, reeds, 61 pipes.

CHOIR ORGAN.

23. 8-ft. Viola di Gamba, metal, 61 pipes.
24. 8-ft. Geigen Principal, metal, 61 pipes.
25. 8-ft. Concert Flute, wood, 61 pipes.
26. 8-ft. Dulciana, metal, 61 pipes.
27. 8-ft. Unda Maris, metal, 49 pipes.
28. 4-ft. Flute d'Amour, wood and metal, 61 pipes.
29. 8-ft. Clarinet, reeds, 61 pipes.
30. Chimes, 20 bells.

PEDAL ORGAN.

31. 16-ft. Open Diapason, wood, 42 pipes.
32. 16-ft. Bourdon, wood, 42 pipes.
33. 16-ft. Violon, from No. 1, 30 notes.
34. 16-ft. Lieblich Gedacht, from No. 10, 30 notes.
35. 10 2-3-ft. Quint, from No. 32, 30 notes.
36. 8-ft. Octave Bass, from No. 30, 30 notes.
37. 8-ft. Violoncello, from No. 23, 30 notes.
38. 8-ft. Dolce Flute, from No. 32, 30 notes.

COUPLERS (Tilting Tables).

- 39, Great to Pedal; 40, Swell to Pedal; 41, Choir to Pedal; 42, Swell to Pedal, 4-ft.; 43, Great to Pedal, 4-ft.; 44, Swell to Great; 45, Swell to Great, 4-ft.; 46, Swell to Great, 16-ft.; 47, Choir to Great; 48, Choir to Great, 4-ft.; 49, Choir to Great, 16-ft.; 50, Great, 4-ft.; 51, Choir, 4-ft.; 52, Choir, 16-ft.; 53, Swell to Choir; 54, Swell, 4-ft.; 55, Swell, 16-ft.; 56, Choir to Swell; 57, Compound Coupler Cancel.

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ORGAN PERFECT FOR SOLO

Eddy Makes Comment on Its Progress as a Concert Instrument.

During his recent stay in Denver Clarence Eddy made the following remarks on the organ situation from the point of view of the concert organist:

"The organ used to be thought an instrument designed wholly for church use and principally for sacred music, but that idea is rapidly passing away. The organ is not only becoming popular for concert work, but also for home music. Many of our millionaires have installed costly pipe organs in their residences. Andrew Carnegie, for instance, has a pipe organ that cost \$30,000 in his home and Charles M. Schwab, the steel magnate, recently installed one at a cost of \$75,000. Senator Clark has one in his New York home costing \$30,000.

"Organ building in America has been carried to a high degree of perfection. We have some of the most splendid instruments in the world, among others the chapel organ in the City College of New York, which was given by Levi P. Morton and cost \$50,000; the organ in the Atlanta Auditorium, which cost \$50,000; the organ in the Chicago Auditorium, which cost \$50,000, and the organ in the Mormon Tabernacle at Salt Lake City.

"The Americans are learning to discriminate between what is good and what is poor in organ music and in the instruments. They have developed a fine sense of the tonal quality of organs."

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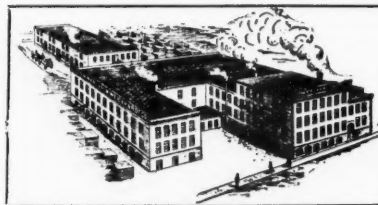
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