

THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, OCTOBER 1, 1911

Number Eleven

HOMES OF THE RICH KEEP BUILDER BUSY

ORGANS IN GREAT DEMAND

Instruments Bought by Wealthy Men and New Field for Organists Subject of Article in the New York Times.

To his many enjoyments the wealthy man of New York and its suburbs now adds what only a prince of affairs could possess. He gets music at his own fireside for which the Midases of any other day than this would have longed in vain. On his personal staff he places a new and highly paid expert. Into his house, regardless of cost, he builds a private organ, having it designed so that it will be a beautiful piece of accoration as well as a musical instrument. The new expert on his staff is the private organist he must have. Thus a fresh musical honor has been created. So says an interesting article in the New York Times of Sept. 17, from which the following excerpts are quoted:

The day long ago passed when the private organ of churchly excellence and dignity was a rarity, an object of comment and surprise. Such an instrument has become an almost necessary equipment of the great American mansion. New York and its surrounding country colonies have at least 200 of them, and possibly nearer 300 in the great homes of people of riches and fashion.

The successful American is a music lover. He tempers the hard, dry, perplexing, prosaic details of his complicated daily affairs with the best harmonies the world of sound can furnish. From these he goes to the next day's work refreshed. There are innumerable private organ recitals in the stately homes of New York of which only small circles of intimate friends ever hear. Once installed, the private organ in a rich man's "castle" is never allowed to become a mere decorative ornament.

The organ in ex-Senator W. A. Clark's house is the most recent large one. Andrew Carnegie has one in his Fifth Avenue residence. At the country home of John D. Rockefeller, at Pocantico Hills, stands another. The mansion of Charles M. Schwab at the foot of Riverside drive has a vast one as the real chef d'oeuvre of its interior. The console is in a chapel that opens directly on the landing of the grand staircase. This organ cost \$45,000. In the house of Frederick G. Bourne, on his estate at Oakdale on the south shore of Long Island, has been built what authorities say is the largest private organ in the world. Its cost is supposed to have been well toward a hundred thousand dollars.

Investments like these show the enthusiasm of men and women of means, and make evident also the brilliant new field that is opening more and

CLOSES MANY CONTRACTS

E. V. Clarke Stops in Chicago on Successful Trip for Moller.

E. V. Clarke, who represents M. P. Moller wherever there is a demand for a pipe organ, visited Chicago last week after an especially successful business trip in the central states, on which he reported to THE DIAPASON that he found Moller organs to be in greater demand than perhaps ever before. During the month of September Mr. Clarke closed contracts with the following:

First Methodist Church, Oxford, N. Y.; two-manual.

Zion Lutheran Church, Cobleskill, N. Y.; two-manual.

Temple Israel, Akron, Ohio; two-manual.

St. Paul's Evangelical Lutheran Church, Upper Sandusky, Ohio; two-manual.

Broadway-Wilson Theater, Cleveland, Ohio; two-manual.

Other recent sales by Mr. Clarke include organs for the following churches:

First Methodist, Lexington, Neb.
Episcopal Cathedral, Okmulgee, Okla.

First Methodist, Hyndman, Pa.
Grace Lutheran, Elkhart, Ind.
St. Augustine's Roman Catholic, Rochester, N. Y.

Grace Methodist, Rochester, N. Y.
On a number of these organs Mr. Clarke has been invited to play the inaugural recitals.

Mr. Clarke is an organist as well as an enthusiastic salesman, and his trips never fail to bear fruit.

WORK IN A FAMOUS FANE

Hutchings to Rebuild Organ in Little Church Around the Corner.

The Hutchings Company has just been given a contract to rebuild the organ in the Church of the Transfiguration, New York City. This is one of the best-known churches in America, and is commonly known as "The Little Church Around the Corner." The Boston builders are to install a new movable keydesk and electric action in place of the present tracker action. The organ contains thirty-nine stops, and was built about twenty years ago. The Hutchings Company is also to install a new chantry organ in the west end.

Hutchings has built a large number of echo, antiphonal and celestial organs, and they have uniformly turned out to be successful.

Stanford Organ Restored

The \$15,000 pipe organ which used to delight all who attended the services in the Stanford Memorial Church in California and which had been silent since the disaster in 1906 brought that structure tumbling down in ruins, is soon to be heard again. It has been removed from its storage quarters and is being set up in the assembly hall of the university, on the outer quadrangle.

ISSUE REMARKABLE LIST

Austins Show Record of Organs Built in Little Over Decade

The Austin Organ Company of Hartford, Conn., has just issued a list of its organs by states and showing where the instruments are located, as to churches, residences and concert halls. As a record of little more than a decade, it is a marvelous showing and will be interesting to organ players and organ lovers.

This company has just received the contract for an organ for Christ Episcopal church, Reading, Pa., Diocese of Bethlehem. When this instrument is installed the Austin company will have its organs in four of the six leading churches and many smaller ones of this diocese—a territory which seven years ago it had scarcely entered.

The surprising thing about the Austin list of organs is the prevalence of four-manual and large three-manual organs, though with two manuals of limited number of stops they have by diversified use of scales and pressures made small organs do the ensemble work of large ones. A well-known organist now playing one of these new two-manual organs writes: "It has only eighteen stops, but in individualized voicing and full tonal power it sounds like an instrument of forty stops." It is precisely in such skill as this that the Austins have made their name famous.

GOOD AS FOREIGN WORK

American Diapasons Praised by Dr. Ward After Canadian Trip

Dr. John McE. Ward, president of the American Organ Players' Club, which recently celebrated its twenty-first anniversary, has just returned from a Canadian trip made for the purpose of examining critically the work of the Canadian organ builders.

Dr. Ward heard and played many organs during this tour, including two of the largest in the Dominion, and says that the work of the better class builders in the United States is as good as and in many respects superior to the foreign makes. He writes to THE DIAPASON:

"Much talk is heard of the English diapason being so superior to its counterpart in the States. This is true in many instruments built in previous decades, but is not so at the present time. There are quite as pure-toned diapasons in the States now as can be found in any of the English makes."

Opens Bates & Culley Organ

Dr. John McE. Ward gave the inaugural recital at St. Paul's Evangelical Lutheran church, Doylestown, Pa., on Sept. 4, on the new two-manual Bates & Culley organ. Dr. Ward played the following numbers:

Fantasia on two familiar hymn tunes, Buck; Allegretto, Wolstenholme; Death of Ase ("Peer Gynt" suite), Grieg; Largo, Handel; "Spring Song," Mendelssohn; Fugue in C Minor, Bach; Bridal Song, Rogers; Cantilene, Matthews; Humoresque, Dvorak; Grand Offertoire, "St. Cecilia," No. 2, Batiste.

MARKED PROGRESS IN OKLAHOMA CITY

EXAMPLE IN BAPTIST TEMPLE

Bennett Company Moves \$12,000 Organ to New Edifice and Makes Many Additions to It, Including Solo and Echo

Marked progress in the matter of organs by the churches of Oklahoma City is a subject of comment among musicians in that section. Many excellent organs have been installed recently, one of them being the large instrument built for the Baptist White Temple.

The cost of this organ was over \$12,000. The location of the temple proved to be not satisfactory because of noise of street cars and a better location was secured and the temple sold to the Masons. A magnificent church is in process of construction and will be nearly completed this year. The church had an opportunity to sell the organ with the temple, but as it considered it had the best organ in town, it desired to retain it and put it in the new church.

The accompanying specifications show this instrument with many additions to it, such as the solo and echo organs and 32-foot open on the pedal. In order to make the change it is necessary to have a new console and a new case to fit the new conditions. The organ when complete will be probably the largest in the state. The contract for this work has been awarded to the Bennett Organ Company.

Following is the scheme of stops:

GREAT ORGAN.

1. 16 ft. Diapason, metal, 61 pipes.
2. 8 ft. Diapason, metal, 61 pipes.
3. 8 ft. Grosse Floete, wood, 61 pipes.
4. 8 ft. Gamba, metal, 61 pipes.
5. 8 ft. Spitz Floete, metal, 61 pipes.
6. 8 ft. Doppel Floete, wood, 61 pipes.
7. 4 ft. Octave, metal, 61 pipes.
8. 4 ft. Hohl Floete, wood, 61 pipes.
9. Quint Mixture, metal, 122 pipes.
10. 8 ft. Trumpet, metal, 61 pipes.

SWELL ORGAN.

11. 16 ft. Bourdon, wood, 73 pipes.
12. 8 ft. Diapason, metal, 73 pipes.
13. 8 ft. Flauto Major, wood, 73 pipes.
14. 8 ft. Stopped Diapason, wood, 73 pipes.
15. 8 ft. Salicional, metal, 73 pipes.
16. 8 ft. Voix Celeste, metal, 73 pipes.
17. 8 ft. Aeoline, metal, 73 pipes.
18. 4 ft. Flauto Traverso, wood, 73 pipes.
19. 4 ft. Violina, metal, 73 pipes.
20. Dulca Cornet, metal, 183 pipes.
21. 8 ft. Cornopaeon, metal, 73 pipes.
22. 8 ft. Oboe, metal, 73 pipes.
23. 8 ft. Vox Humana, metal, 61 pipes.

CHOIR ORGAN (In a Swell Box).

24. 8 ft. Geigen Principal, metal, 73 pipes.
25. 8 ft. Melodia, wood, 73 pipes.
26. 8 ft. Genshorn, metal, 73 pipes.
27. 8 ft. Viola, metal, 73 pipes.
28. 4 ft. Rohr Flute, wood & metal, 73 pipes.
29. 2 ft. Flageolet, metal, 61 pipes.
30. 8 ft. Clarinet, metal, 73 pipes.
31. 20 ft. Tube Chimes (played from choir keyboard, located in Echo Organ).

SOLO ORGAN (In a Swell Box).

32. 8 ft. Stentorphone, metal, 73 pipes.
33. 16 ft. Tuba Profunda, metal.
34. 8 ft. Tuba Mirabilis, metal, 85 pipes.
35. 4 ft. Tuba Clarion, metal.

ECHO ORGAN (In a Swell Box).

- (Played from Solo Organ).
36. 8 ft. Concert Flute, wood, 61 pipes.
 37. 8 ft. Dolce, metal, 61 pipes.

- 38. 8 ft. Unda Maris, metal, 61 pipes.
- 39. 4 ft. Flauto Traverso, wood and metal, 61 pipes.
- 40. 8 ft. Vox Humana, metal, 61 pipes.
- 41. 8 ft. Cor Anglais, metal, 61 pipes.

PEDAL ORGAN (Augmented).

- 42. 32 ft. Double Diapason, wood, 32 pipes.
- 43. 32 ft. Resultant Bass, wood, 32 pipes.
- 44. 16 ft. Diapason, wood, 32 pipes.
- 45. 16 ft. Violone, wood, 32 pipes.
- 46. 16 ft. Bourdon, wood, 32 pipes.
- 47. 16 ft. Lieblich Gedackt, wood, 32 pipes.
- 48. 8 ft. Flute, wood, 32 pipes.
- 49. 8 ft. Violoncello, metal, 32 pipes.
- 50. 8 ft. Gedackt, wood, 32 pipes.
- 51. 16 ft. Trombone, wood, 32 pipes.

COUPLERS—Great to Pedal. Swell to Pedal. Choir to Pedal. Solo to Pedal. Echo to Pedal. Great to Pedal, 4 feet. Swell to Swell, 4 feet. Swell to Great, 4 feet. Solo to Great, 4 feet. Swell to Choir, 4 feet. Swell to Great, 8 feet. Choir to Great, 8 feet. Solo to Great, 8 feet. Echo to Swell, 8 feet. Swell to Choir, 8 feet. Swell to Swell, 16 feet. Choir to Choir, 16 feet. Swell to Great, 16 feet. Choir to Great, 16 feet. Swell Unison, off. All Couplers, on. All Couplers, off. Compound Couplers, off.

COMBINATION PISTONS—Adjustable.—Four for Great and Pedal, one release; five for Swell and Pedal, one release; three for Choir and Pedal, one release; two for Echo and Pedal, one release.

PEDAL MOVEMENTS—Balanced Swell Pedal. Balanced Choir and Solo Pedal. Balanced Echo Pedal. Balanced Crescendo Pedal. Sforzando Pedal. Reversible Great to Pedal.

ACCESSORIES—Swell Tremolo. Choir Tremolo. Echo Tremolo. Registering System.

The action is electric and there is an Orgoblo blowing plant, with an electric generator connected to the Orgoblo. The wind pressure is four, six and fifteen inches. Universal wind chests are used.

PRAISES PIERCE REEDS

G. Waring Stebbins Writes High Commendation to Pipe Makers

The following spontaneous letter of commendation from a prominent organist, has been received by the Samuel Pierce Organ Pipe Company of Reading, Mass., whose long years of work have earned it a record for excellence known to all pipe purchasers:

"Samuel Pierce Pipe Organ Co.: Gentlemen—It is my pleasure to report that the reeds which you furnished for my organ are very satisfactory. I think I have never heard more beautiful reeds on the pressures which we have available.

"The great tuba is certainly one of the best of the modern type of smooth tubas of which I have any knowledge, while the cor anglais and vox humana are exquisite examples of modern reed work. So far they have remained admirably in tune with only very slight care, and retain the evenness for which they are so remarkable.

"Thanking you for your careful attention to all the details of our work. Yours very truly,

"G. WARING STEBBINS."

Close Contract With Estey

Virden, Ill., Sept. 10.—At a meeting of the special committee appointed to purchase a pipe organ for the new Presbyterian church, the committee closed a contract with the Estey Organ Company of Brattleboro, Vt. The contract price was \$2,000. The organ is to be in Virden by Dec. 15. The selection of the instrument was unanimous.

Opening Recital at Colfax, Wash.

Colfax, Wash., Sept. 2.—The first recital on the new pipe organ at the Methodist Episcopal church was given last week. Professor Reinhart of Buffalo, N. Y., gave a brilliant program. Prof. Reinhart has been engaged as organist.

GATHERS MATERIAL FOR GUILMANT BOOK

DR. CARL IS BUSY ON MEMOIRS

Noted French Organists Play for Little or Nothing—Strong Argument Against the Free Recital—European Notes.

William C. Carl has returned to New York after his three months' trip in Europe and has entered upon the season's work, which promises to be full of activity for this busy organist.

While abroad Dr. Carl spent some time visiting the family of the late Alexandre Guilmant in the beautiful villa at Meudon, France, and collected a vast amount of interesting and valuable material for the Guilmant memoirs which he is writing. Reproductions of paintings, etchings, manuscripts and photographs known only to the family were secured. Mr. Guilmant saved all his programmes and press notices, and these were arranged by himself into volumes, of which there are about twenty. The library is without doubt the largest and most nearly complete ever gathered by an organist. Mr. Guilmant left several manuscripts for Dr. Carl, who also brings with him several volumes from the library. These include the complete works of Jacques Lemmens (M. Guilmant's instructor) and J. L. Krebs. The Guilmant family will reside in the villa until the end of the present year, and then it will be offered for sale or rental.

The Cavaille-Coll organ, built under M. Guilmant's personal supervision and according to his plans, is an instrument of exceptional merit. Why cannot some philanthropic American be interested in bringing it to America? The tone is superb, and the instrument is thoroughly up to date, besides possessing the charm of having been in the possession of the dean of French organists.

Dr. Carl reports that church music in France remains unchanged. The organists, and several of them include such men as Widor, Gigout, Tournemire, Bonnet, Dallier and Quef, play for little or nothing. The most active at the present time is Joseph Bonnet, organist of St. Eustache, who replaces Guilmant as organist of the Conservatoire concerts. Mr. Bonnet is a prolific writer and will concertize this season in Germany, England, Russia, Spain, Belgium, Austria and France. It will be of interest to know that he is writing a sonata for organ, his previous efforts being confined to smaller works for the instrument.

Dr. Carl spent some time in Rome, and was twice invited to the Vatican. He met Maestro Perosi and had excellent opportunities to hear the famous Sistine Chapel choir and study musical conditions both at the Vatican and in Rome.

At the Augusteo, a concert hall seating 5,000, a modern organ is being built by Bossi. This will be the first time a thoroughly modern concert instrument will be available in the city.

In Lucerne, after attending one of the daily organ recitals at the cathedral, Dr. Carl writes: "I was more than ever impressed with the idea that some measures should be taken to abolish the free organ recital, now becoming so prevalent in America. In Europe they are patronized largely

by Americans who willingly pay any price to attend. Why should they not do the same when at home? The task of preparing and playing an interesting program is by no means an easy one. It requires both time and ability. Pianists and vocalists would not think of such a thing as free performances. I believe a reform can be accomplished if our leading men will insist upon it, and present the matter in the right light to the churches in which they individually play and are interested. I hope the present season will see that the free organ recital is a thing of the past."

A fitting memorial to M. Guilmant is being agitated in Paris. The committee has already been formed, and includes most of the prominent artists in France, as well as many from other countries. M. Felix Guilmant has asked Dr. Carl to assume charge of the part America will take, and a committee soon will be formed here. The plan is to erect a monument and place it in front of the Trocadero in Paris, where Guilmant for many years gave his famous series of concerts.

Henry B. Danforth Dead.

Henry B. Danforth, for thirty-five years a church organist and musical instructor in New York, died in September of heart disease at the home of his daughter, Mrs. J. Watson Davis, 307 Lincoln Road, Flatbush. He was born at Princeton, Mass., seventy-three years ago. He was organist of St. Stephen's Church, in East Twenty-eighth street, and later at St. Teresa's Church, Henry and Rutgers streets, and the Church of the Holy Innocents, West Thirty-seventh street, where he played his last service, last Easter Sunday. He was taken ill immediately thereafter. In nearly all of his time of service as organist in these churches Mr. Danforth taught music to the Franciscan nuns at Peekskill and the Ursuline nuns at

New Rochelle, and also taught in many churches and academies in New York.

FOR LINCOLN CATHEDRAL

Latest Bennett Contracts Include \$6,000 Organ in Nebraska

The Bennett Company has been awarded the contract for a \$6,000 organ in the Catholic cathedral of Lincoln, Neb., and the contract for a \$3,500 organ for the Lutheran Church of Washington, Ill.

PORTLAND TO GET ORGAN

Oregon City Decides on Expenditure of \$35,000 in Auditorium

The Portland (Ore.) Auditorium Commission has decided to build a public auditorium of the size demanded by Portland people and with room for what it promises shall be the most magnificent pipe organ in the United States. If there isn't enough money for the auditorium as it should be in the bond issue of \$600,000, the people will be asked to provide more money.

It is expected that the cost of the building without furnishings will be between \$400,000 and \$450,000, that furnishings will cost \$25,000 to \$30,000, that the organ will cost \$35,000 and the extra land from \$60,000 to \$100,000.

A. O. Anderson at Hutchinson.

Albert O. Anderson gave his first recital in the First Presbyterian Church of Hutchinson, Kan., Sept. 1, playing the following numbers: "Pomp and Circumstance".....Elgar
Fugue, E flat (St. Anne's).....Bach
Sonata, D Minor.....Rheinberger
Offertoire.....Galleotti
"In Paradisum".....Dubois
"Le Soir".....Bossi
Larghetto ("New World Symphony").....Dvorak
Humoreske.....Dvorak
Legende.....Wieniawski
Adagio and Scherzo (Fifth Sonata).....Guilmant

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**ORGAN IN EVANSTON
SOON TO BE OPENED**

FOUR MANUAL BY AUSTINS

High Wind Pressures for Solo and Other Selected Stops—Mrs. Katherine Howard Ward Will Give Opening Concert.

The large organ built for the First Methodist Episcopal Church of Evanston, Ill., by the Austin Company soon will be ready for use. The instrument promises to be one of the most effective organs in the middle west. It is a four-manual organ, in which are embodied all modern improvements in action and voicing. High wind pressures are used for the solo and other selected stops. The church is a magnificent one, designed by Messrs. Talmadge & Watson, architects, who also designed the organ case.

The instrument is admirably placed, and magnificent tonal results are obtained. The organ has a detached console, placed in a convenient position in the choir loft, with electric action throughout. The wind is furnished by a 10 horse-power electric blower, furnishing two wind pressures.

Following are the complete specifications of the instrument:

GREAT ORGAN.

1. 16 ft. Major Diapason, 61 pipes, metal.
2. 8 ft. First Open Diapason, 61 pipes, metal.
3. 8 ft. Second Open Diapason, 61 pipes, metal.
4. 4 ft. Octave, 61 pipes, metal.

5. 2-2-3 ft. Octave Quint, 61 pipes, metal.
6. 2 ft. Super Octave, 61 pipes, metal. (Enclosed Section).
7. 8 ft. Violoncello, 61 pipes, metal.
8. 8 ft. Gemshorn, 61 pipes, metal.
9. 8 ft. Doppel Flute, 61 pipes, wood.
10. 8 ft. Clarabella, 61 pipes, wood.
11. 4 ft. Harmonic Flute, 61 pipes, metal.
12. 8 ft. Trumpet, 61 pipes, reed.

13. Swell to Great. 14. Swell to Great Sub. 15. Swell to Great Octave. 16. Choir to Great. 17. Choir to Great Sub. 18. Choir to Great Octave. 19. Solo to Great Unison. 20. Solo to Great Octave.
- 21-26. Six adjustable composition pistons to control Great stops and couplers.

SWELL ORGAN.

27. 16 ft. Bourdon, 73 pipes, wood.
28. 8 ft. Open Diapason, 73 pipes, metal.
29. 8 ft. Flute Harmonic, 73 pipes, metal.
30. 8 ft. Stopped Diapason, 73 pipes, wood.
31. 8 ft. Viole d'Orchestra, new, 73 pipes, tin.
32. 8 ft. Viole Celeste, new, 61 pipes, tin.
33. 8 ft. Echo Salicional, 73 pipes, tin.
34. 4 ft. Fugara, 73 pipes, metal.
35. 4 ft. Flauto Traverso, 73 pipes, wood.
36. 2 ft. Flageolet, 61 pipes, metal.
37. 3 ranks. Dolce Cornet, 183 pipes, metal.
38. 16 ft. Contra Fagotto, 73 pipes, reed.
39. 8 ft. Cornopean, 73 pipes, reed.
40. 8 ft. Oboe, 73 pipes, reed.
41. 8 ft. Vox Humana (on special chest with valve tremolo, new, 61 pipes, reed).

42. Tremulant.
43. Swell Sub. 44. Swell Unison, off.
45. Swell Octave.
- 46-51. Six adjustable composition pistons to control Swell stops and couplers.

CHOIR ORGAN.

52. 16 ft. Contra Gamba (5-inch wind), 73 pipes, metal.
53. 8 ft. Open Diapason, 73 pipes, metal.
54. 8 ft. Dulciana, 73 pipes, metal.
55. 8 ft. Unda Maris, 61 pipes, metal.
56. 8 ft. Concert Flute, 73 pipes, wood.
57. 8 ft. Quintadena, 73 pipes, metal.
58. 4 ft. Violina, 73 pipes, metal.
59. 4 ft. Rohr Floete, 73 pipes, wood.
60. 2 ft. Harmonic Piccolo, 61 pipes, metal.
61. 8 ft. Clarinet, 73 pipes, reed.
62. Tremulant.
63. Choir Sub. 64. Choir Unison, off.

65. Choir Octave. 66. Swell to Choir Sub. 67. Swell to Choir Unison. 68. Swell to Choir Octave. 69. Solo to Choir Unison.
- 70-75. Six adjustable composition pistons to control Choir stops and couplers.

SOLO ORGAN (10-Inch Wind).

76. 8 ft. Flauto Major (Pedal Open ext. on open chest), 73 pipes, wood.
77. 8 ft. Grand Diapason, 73 pipes, metal.
78. 8 ft. Gross Gamba, 73 pipes, metal.
79. 4 ft. Flute Overtre, 73 pipes, wood.
80. 16 ft. Tuba Profunda.
81. 8 ft. Harmonic Tuba, 85 pipes, reed.
82. 4 ft. Harmonic Clarion.
83. 8 ft. Orchestral Oboe, 73 pipes, reed.
84. Chimes, 20 tubes.
85. Tremulant.
85. Solo Sub. 86. Solo Unison, off. 87. Solo Octave.
- 88-93. Six adjustable composition pistons to control Solo stops and couplers.

PEDAL ORGAN (Augmented).

94. 32 ft. Magnaton (new, 10-inch wind), 32 notes, metal.
95. 16 ft. Open Diapason (10-inch wind), 32 notes, wood.
96. 16 ft. Violone (5-inch wind), 32 notes, wood.
97. 16 ft. Bourdon (5-inch wind), 32 notes, wood.
98. 16 ft. Contra Viole (from Choir), 32 notes, metal.
99. 16 ft. Lieblich Gedacht (from Swell), 32 notes, wood.
100. 10-2-3 ft. Gross Quint (from Bourdon), 32 notes, wood.
101. 8 ft. Violoncello (from Violone), 32 notes, wood and metal.
102. 8 ft. Gross Flute (from Open), 32 notes, wood.
103. 16 ft. Tuba Profunda (from Solo), 32 notes, reed.
104. 8 ft. Tuba (from Solo), 32 notes, reed.
105. Swell to Pedal. 106. Swell to Pedal Octave. 107. Great to Pedal. 108. Choir to Pedal. 109. Solo to Pedal.
- 110-113. Four adjustable composition pedals to control Pedal stops and couplers.
- ACCESSORY—114. Balanced Crescendo Pedal, adjustable, not moving registers. 115. Balanced Swell Pedal. 116. Balanced Choir Pedal. 117. Balanced Solo Pedal. 118. Great to Pedal, Reversible. 119. Solo to

Great, Reversible. 120. Sforzando Pedal.

Sunday, Oct. 15, is the date set for the first use of this organ and an opening recital will be given Oct. 19 by Mrs. Katherine Howard Ward, the organist of the church.

SCHUELKE REPORTS WORK

Several Organs Installed in Milwaukee—Large One in Chicago.

Max Schuelke, president and general manager of the William Schuelke Organ Company, has closed contracts for several pipe organs. Among those recently installed is one for the American theater with automatic player, Milwaukee, one for the Princess theater, Milwaukee, and others in Perseverance Church, Milwaukee, and Schenuit Conservatory of Music, Milwaukee. The company is building an organ for the Lexington theater with an automatic player, and one for the Butterfly theater, Milwaukee, and a three-manual of forty-one speaking stops for the Holy Innocents Church, Chicago.

Professor Williamson of Milwaukee will give a recital on the large organ built by the William Schuelke Company, at St. Alphonsus Church, New Orleans, La. This is a three-manual tubular pneumatic, with forty speaking stops. The concert is to be Oct. 26.

C. G. Wedertz a Benedict.

C. Gordon Wedertz married Miss Mary Schnabel of this city at Michigan City, Ind., about Sept. 15. Mr. and Mrs. Wedertz are now at home in this city, and he has resumed his chair as teacher of organ in the Chicago Musical College.

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THE DIAPASON

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TRIBUTE TO CHICAGOAN

In a special cable dispatch to the Chicago Daily News, telling of a remarkable orchestral concert at Dortmund, Germany, is chronicled a strong tribute to three Chicago musicians—Wilhelm Middelschulte, the organist; Frederick Stock, the conductor, and Bernard Ziehn, the theorist. Of this trio Ziehn is the least known to the musical public, although by the initiated he is ranked among the greatest of modern theorists. Stock every day is adding to his musical stature as conductor and composer, and is becoming increasingly popular both at home and abroad.

But Middelschulte is the man in whom this paper is especially interested and in whose triumph it takes special pride. Accustomed as we are to his tremendous feats at the organ in Orchestra Hall, realizing as we do that we possess one of the Titans of the musical world, it is nevertheless a source of keen satisfaction that our appreciation is substantiated by the hearty and whole-souled acceptance of Middelschulte by the German public and the German press. This satisfaction is no whit diminished by the consideration of Middelschulte's German ancestry. He belongs to Chicago and to America, and we rejoice as fellow-townsmen and fellow-countrymen that he receives in the "Fatherland" the recognition which is his due.

HE DIDN'T PLAY BASEBALL

Filippo Capocci, one of the great organists of the present generation, died late in July in Rome. To organists everywhere he is known for the merit of his compositions. In the Eternal City he ranked for years as one of the leading masters of the organ. Yet no daily newspaper in the United States, so far as THE DIAPASON has been able to discover, published so much as the briefest notice of his passing.

Almost as glaring was the way in which the death of Alexandre Guilmant a few months ago was treated. The majority of the leading newspapers of the large cities printed ridiculously brief obituaries or not a line.

But then, organists do not play for advertising. If they do, we advise them to play baseball.

Select W. W. Boutelle.

Officials of Calvary Episcopal Church at Memphis, Tenn., have announced the engagement of Professor Walter W. Boutelle as choirmaster and organist to succeed R. Jefferson Hall, who resigned several months ago. Prof. Boutelle is one of the best known of Memphis' musicians and for many years was organist of St. Peter's Catholic Church.

BUILD IN HOMES OF RICH.

(Continued from page 1)

more each day to organists that are highly skilled and resourceful. To the modern millionaire many times over, with a feature of this kind in his house, the additional expense of securing good talent amounts to nothing, and he competes for the best. Up in Massachusetts all this summer one of the most celebrated of New York's organists has been staying simply for the purpose of playing on the superb organ in the country house of one of New York's chief magnates. The private organist is Archer Gibson, and the magnate Henry C. Frick, whose country residence is at Pride's Crossing.

The Frick organ is one of the most magnificent house organs built, and has an extraordinarily good setting. It is worth Mr. Frick's while to retain the noted performer he has engaged to practice on the instrument and be ready to play for him whenever the New Yorker of many affairs wishes. Archer Gibson was also Charles M. Schwab's organist from the time the great Schwab organ was installed.

One organist of New York has the record of being regularly retained by three prominent men. This organist is Harry Rowe Shelley of the Fifth Avenue Baptist Church. He is the private organist of John D. Rockefeller, William K. Vanderbilt, Jr., and E. C. Converse of the Steel Corporation. Mr. Shelley also plays for Louis C. Tiffany, who has the distinction of possessing two superb organs, one in the highly artistic studio of his city home at Seventy-second street and Madison avenue, and the other in his country house at Cold Spring Harbor. Shelley was organist of Plymouth Church in Brooklyn when the famous Henry Ward Beecher was alive.

Only one of all the private organists of New York, so far as the stories go, plays by appointment in the early morning. This is Walter C. Gale, Andrew Carnegie's organist. His task is to arrive promptly at an appointed hour each morning and play while the ironmaster is taking his bath and dressing. No one else seems to care to begin the day by being soothed and charmed. To Mr. Carnegie this organ playing before he is fairly awake is the height of luxury and comfort.

Along with these men who are so strong in their profession that the rich have sought them out is Homer Norris of St. George's Church on Stuyvesant Square. In a sense Mr. Norris is to be king of the private organ organists of New York. He is not retained by some multi-millionaire to make music for him, but a multi-millionaire—no one else than J. Pierpont Morgan—is building a country house and private organ for this musician's exclusive use. The house is at Greenwood Lake, and the instrument will cost not far from \$20,000.

William C. Carl of the First Presbyterian Church has presided at the keyboard of probably more private organs than any other man in New York and is one of the few men who have the title of "Doctor of Music." Another man who has won one of these prizes is Arthur Scott Brook, who has been chosen as ex-Senator Clark's private organist and will play on the new instrument that occupies

the place of honor in the main picture gallery of the big Clark house.

The builders of these private organs have one great advantage. They are practically unlimited as to price. When a church organ is to be built there is usually active competition for it, and dollars count. But without exception the man who is having a costly organ installed cares little for a few thousand dollars more or less. He wants a great instrument that his friends will admire and that musicians will praise.

But the great organs of New York have by no means been fully noted yet. Those of Louis C. Tiffany have been just casually mentioned. That in Mr. Tiffany's city home is built into a studio forty-five feet high. The acoustics here are remarkable, and the unusual surroundings give the instrument peculiar charm.

Another famous studio organ is a little farther downtown, in the building at Sixth avenue and Fortieth street. It is in the studio of Archibald A. Anderson, and its superb setting has made it noted among New York organs. Out at his country home at Morristown Otto Kahn has a handsome organ, and at Convent Station, near by, is another important one in the residence of the late H. McK. Twombly. The Whitney mansion on Fifth avenue has still another of these big organs of New York in its splendid ballroom. Joseph H. Choate has one, on which his daughter, Miss Mabel Choate, frequently plays.

Other owners of note are Joseph Pulitzer, George R. Sheldon, Herbert L. Pratt of Brooklyn, and Harold I. Pratt, who has built an organ into his new home at Glen Cove, L. I.; George E. Penniman, August Belmont, whose private organ was one of the first constructed; Frank Seymour Hastings and William D. Sloan.

Loving Cup for H. H. Darby.

A silver loving cup was presented Sept. 15 to Henry H. Darby, who has resigned as organist of Christ Church Cathedral at St. Louis to go to Cleveland, Ohio. The donors were Bert Condes, Will Wood, Clarence Conde, Claude Ricketts, W. J. Wood, Frank Wood, Edwin Freegard, William Freegard, Linn Paine, Charles Wendover and Louis Feldman, who, in 1887, were members of the first choir conducted by Mr. Darby. The cup is about a foot high, on an ebony base, and elegantly inscribed.

New Music.

Finale-Fugue, Albert Renaud (Oliver Ditson Company, Boston.). A brilliant fugue movement ends in a majestic march. Recommended as excellently adapted for postlude.

On the Mountains, Albert Renaud (Oliver Ditson Company). A pastorate of quaint beauty and showing the charming style of this organ composer.

Second Toccata in C Minor, James H. Rogers (Oliver Ditson Company). A bright allegro movement, with some intricate technique, marks this latest work of a prolific and most capable American writer.

Cannon Ends Vacation.

Tracy Y. Cannon, organist of the First Congregational Church of Salt Lake City, has returned from a summer outing in American Fork Canyon and resumed his work Sept. 3.

FOR GUIDE TO THE TUNER

Correspondent Suggests Pneumatic System Blue Prints

Indianapolis, Ind., Sept. 16.—Editor of THE DIAPASON: I want to mention two things that I should like to suggest to organ builders:

First, that in case of pneumatic systems a very lucid copy—blue print, perhaps—should be placed in some convenient place in every organ so that a tuner and repairer could readily become acquainted with the system without pulling the organ to pieces.

Second, I would suggest that the pressure of bellows be stamped, or in some way indicated on same, especially in the case of hand-blown organs. I have several times found that the blower of an organ, having learned that less weight meant less labor, had removed a part, even as much as or more than half, and no means was at hand of determining the original weight or pressure and no time to communicate with builder.

Very truly yours,
HENRY GARDNER.

4,000 HEAR THE RECITAL

C. A. Sheldon, Jr., Plays at Dedication in Atlanta Tabernacle

Atlanta, Ga., Sept. 13.—More than 4,000 people at the new Baptist Tabernacle last night listened for an hour to the organ just completed in the beautiful sanctuary. The occasion was the dedication of the new Austin four-manual and an eloquent address by the Rev. G. Campbell Morgan, the eminent English divine.

Charles A. Sheldon, Jr., the organist, arranged a program for the dedication admirably suited for displaying the qualities of the instrument. In his dedicatory address Mr. Morgan said the magnificent instrument was devoted to the work of God. The speaker said he knew little about the technique of music, but he paid eloquent tribute to the genius of the organist. After Dr. Morgan had made his address Dr. Len G. Broughton, acting for the members of the choir, presented Mr. and Mrs. Sheldon with a handsome silver dish, as a token of their appreciation of the talents of the two artists.

New Post for J. F. Frysinger

Lincoln, Neb., Sept. 2.—The University School of Music in Lincoln announces the engagement of J. Frank Frysinger as organist. He has just relinquished the position of director of music at the Woman's College, Frederick, Md. Mr. Frysinger's compositions have been found this season upon the programs of the following eminent organists: Clarence Eddy, W. Wolstenholme, Ralph Kinder, Dr. William C. Carl, Samuel A. Baldwin, W. Ray Burroughs and others. He was official organist at the Jamestown Exposition and has concertized through the east.

Gift for Norfolk Organist.

Norfolk, Va., Aug. 1.—Walter Edward Howe, organist of old St. Paul's church, at the close of the morning services Sunday was presented with a handsome mahogany table, 150 years old, by the choir. The gift was in honor of the marriage of Mr. Howe, which will take place in Massachusetts. Mrs. Frank Anthony Walke, choir mother, made the presentation speech, extending the felicitations of her fellow members.

ACTIVITIES OF THE ORGANISTS

SALT LAKE GENIUS DEAD

Moroni B. Gillespie Was Third Assistant Tabernacle Organist.

Death, from typhoid fever, Sept. 6 claimed one of the most promising of Salt Lake's young musicians, Moroni B. Gillespie, third assistant organist at the Tabernacle.

Mr. Gillespie was only 19 years old. He was an accomplished pianist, and was assistant teacher in the studio of Alfred Best. Professor Evan Stephens, Professor J. J. McClellan and Professor Best were concerned in the development of the talents which promised much for him.

In 1908 Mr. Gillespie won the prize for pipe organ playing at the last Esteddifod held in the Tabernacle. Daniel Protheroe at that time lavished praise upon the young man for the ability he displayed. He was appointed third assistant organist at the Tabernacle last May.

For some time Mr. Gillespie had been accompanist to Professor Best, and besides being assistant teacher in Professor Best's studio, he frequently taught in the studio of Professor McClellan during the latter's absence from the city.

SPRAGUE VISITS EUROPE

Toledo Organist is Making Interesting Tour of Continent

Herbert Foster Sprague, choirmaster and organist at Trinity church, Toledo, Ohio, gives an interesting account of his travels in Europe and his impressions of cities, people, art and above all, the operas and church music which he hears in all the European centers.

Mr. Sprague was given a four months' leave of absence for the purpose of studying the methods of the best church choirs in the old world, and besides visiting all the great cathedrals and other places of worship in England and other countries, he is taking a special musical course under William Shakespeare, the great London voice teacher.

Since leaving home Mr. Sprague has visited Paris, Brussels, Bruges and Antwerp, Amsterdam and The Hague, where he reveled in Dutch paintings, windmills and mottled cows. Then he went to London, where he settled down to the real work which took him abroad.

ST. LOUIS ORGANIST QUILTS

Edwin Vaile McIntyre Accepts Call from Oklahoma City

Edwin Vaile McIntyre, organist of the Compton Hill Congregational church, St. Louis, has accepted a call to the First Presbyterian church of Oklahoma City. Mr. McIntyre has officiated at some of the leading churches of St. Louis, including the First Presbyterian, the Second Baptist, the Church of the Messiah and Temple Israel.

Ernest A. Simon Returns

Ernest Arthur Simon, organist of Christ Church Cathedral at Louisville, Ky., returned home Sept. 26 after a European trip in which he visited cathedrals and heard choirs from England to Italy.

SECURES NEW ORGANIST TO OPEN THREE ORGANS

Temple Beth El at Detroit, Mich., Engages Abram Ray Tyler

Boris L. Ganapol, musical director at Temple Beth El, Detroit, Mich., is announcing the engagement of Abram Ray Tyler, as permanent organist. The Saturday services began early in September and Sunday services will begin the latter part of October. Mr. Ganapol will introduce a changed ritual for the Sunday services. The ritual is comparatively new and is modern in style. During the winter several organ and song recitals are planned.

The Ganapol School of Musical Art has engaged Mr. Tyler as head of its organ and theoretical departments. Mr. Tyler, after holding prominent positions in New York and Brooklyn, was director of music at Beloit College for nine years.

FAIRBOURN TO NEW POST

Leaves St. Mark's at Seattle for Methodist Protestant Church

Edwin Fairbourn, for the last five years identified with the best musical effort of St. Mark's church, Seattle, Wash., has resigned that position and begun his duties as organist of the First Methodist Protestant church.

Mr. Fairbourn has had a long and useful career as a musician, being assistant organist at York Minster before coming to this country. He is an associate of the Royal College of Organists of England and is also identified with the Washington chapter of the American Guild of Organists, recently established in Seattle. He went to St. Mark's from England.

G. A. Thornton Returns Home.

G. A. Thornton, organist at St. Clement's Church, St. Paul, Minn., has returned from an extended visit in England and Ireland, where he devoted much time to the study of services in the greater cathedrals. September 11 he played several organ numbers at a program given in the cathedral at Faribault, Minn.

Takes Post at Butte, Mont.

Morton Jarvis, who has been organist and choirmaster of the Church of the Incarnation at Great Falls, Mont., for some time, goes on Oct. 1 to Butte, where he will be organist and choirmaster of one of the churches.

Hix Gives Iowa Concert

Ralph Mason Hix, the Waterloo, Iowa, organist, gave a recital at Central Church of Christ in Marshalltown, Iowa, Sept. 18. He was assisted by Carl F. Steckelberg, violinist.

Edwin Arthur Kraft Has Important October Engagements.

Edwin Arthur Kraft, F. A. G. O., has been engaged to open the following new organs during the first week in October:

Oct. 2—South Presbyterian Church, Syracuse, N. Y. (Opening recital on the new three-manual Austin Organ.)

Oct. 4—North Congregational Church, Haverhill, Mass. (Opening recital on the new three-manual Austin organ.)

Oct. 6—Asylum Hill Congregational Church, Hartford, Conn. (Opening recital on the new four-manual Skinner organ.)

JOSEPH MISCHKA IS DEAD

Well-Known Buffalo Organist and School Music Chief

Professor Joseph Mischka, one of Buffalo's prominent organists, and for a number of years supervisor of music in the public schools of the city, died Aug. 28 in that city.

Professor Mischka's career was interesting. It began when he was 7 years old. He received his early education in the public schools of Buffalo and at the parochial school of St. Louis church. When 12 years old he graduated and found employment with Blodgett & Bradley, music dealers. At 15 he became organist of the North Presbyterian Sunday School and later organist of the Calvary Presbyterian church. Then he went to the Westminster church as organist and afterward to the old Unitarian church.

In 1887 he became director of the Vocal Society of Buffalo. From 1880-87 he was organist of St. Paul's church. He became a teacher of music in the Buffalo State Normal school in 1873. For forty years Professor Mischka was organist of the Temple Beth Zion.

Last Columbia Recital.

William J. Kraft gave the last organ recital of the summer session in the chapel of Columbia University Aug. 10.

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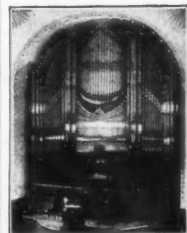
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ACTIVITIES OF THE ORGANISTS

PROGRAM BUILDING EDUCATES PUBLIC

ART OF PROF. J. J. McCLELLAN

How Taste Has Been Advanced and Organ Made Popular by Recitals Since 1900 in Salt Lake City Tabernacle.

One of the most interesting papers at the recent Ocean Grove convention of the National Association of Organists was that on "Program Building for the Masses," by Professor John J. McClellan of Salt Lake City. As organist of the great organ in the famous Mormon Tabernacle, Mr. McClellan has played to more varied and cosmopolitan audiences than perhaps any other organist in this country during his career there, which began in 1900. He said in part:

"When I played the first organ recital the program included Guilman's Third Organ Sonata and Bach's Toccata and Fugue in D Minor; also several small numbers by Lemare, Widor, Batiste, etc., and an old melody, 'Annie Laurie,' arranged by myself. There was barely a ripple of applause as Bach's noble number was concluded. Some applause came for Guilman's beautiful C Minor Sonata. More appreciation was given Lemare's 'Romanza' and Batiste's old 'Communion in G' got an encore. It remained for the old melody 'Annie Laurie'—arranged as a solo for baritone on our superb vox humana, the chorus being taken up the second time as a male chorus—to get a positive demonstration. It had to be repeated, and yet the applause continued.

"While appreciating the applause, as all artists do, I was, nevertheless, irritated beyond expression to realize that the poorest effort of the day had won the ovation. How to change this condition became the chief concern. I established a rule that no applause should be given at Tabernacle organ recitals, but this rule was broken every time an old melody was given, or some tender 'andante' or 'meditation' employing soft solo, vox celeste or vox humana stops was played.

"I kept up playing the big, standard organ works, some of which made some people get up and try to break down the doors to get out (we lock doors for all recitals after giving people a warning notice), and some of which would cause some unfortunately unmusical souls, who had got in out of curiosity rather than a desire to hear music, to groan and cry for a tune. A jolly old Kansas tourist told the custodian one day: 'That feller who plays that 'er organ might spare hisself a lot of trouble in playing them way up pieces and play some more trines and please a hull lot o' people a hull lot more.'

"However, during the same year we had requests for the preludes to 'Die Meistersinger,' 'Lohengrin' and 'Tristan,' overtures to 'Tannhaeuser,' 'Oberon,' 'Der Freischuetz,' sonatas by Guilman and Merkel, symphonies by Widor and a number of Bach chorales and fugues.

"In addition to giving the best standard numbers, we added to the

programs good arrangements of such numbers as 'The Lost Chord' (Sullivan), 'The Wanderer' (Schubert), pieces by Nevin and MacDowell, Lemare's andantino, pastorale, nocturne, etc., offertories of Batiste and Wely, selections from 'Faust,' 'Lohengrin,' 'Tannhaeuser,' 'Martha,' 'Hoffman's Tales,' 'Butterfly,' 'The Bohemian Girl,' etc., leading up to the organ writing of Lemare, Wolstenholme, Chauvet, Dubois, Parker, Lemaigre, Widor, Franck, Guilman, Mendelssohn, Merkel, Handel and Bach, choosing carefully a varied program and a short one, until now, after twelve years of earnest effort, during the last five of which I have had the loyal assistance of two worthy young artists, E. P. Kimball and Tracy Y. Cannon, assistant Tabernacle organists, who have consistently followed the plan of those first six years of pioneering in organ music in the west, our standard numbers are the most appreciated, and we have cause to believe that the desire to hear the best in organ music, varied by some lighter moods, is strong in Salt Lake City.

"Each Saturday noon we give a request program and people are invited on the printed program issued every day during the week to send in their choice of numbers to the organist up to Thursday night. The requests are generally for good standard music.

"To perform programs where only the ear is to be tickled, where there is no demand upon the intellectuality and emotions of the listener, is the height of charlatanism. It is about as vile and bad as to hear an organist, devoid of anything and everything but a poor old lonesome technic, roam through two hours of Bach, Mendelssohn, Franck, Merkel, Rheinberger or Guilman with no message to deliver and nothing of contrast in music a bit lighter on his program. And wouldn't it be fine to know that occasionally the big organist would use the foot swells and not give all his attention to the pedals with his feet?

"The progress we have made in Salt Lake is, I believe, worth noting. Before the recitals began and for a few years after we had four pipe organs in all Utah. Two of these were fine instruments, and two were poor, small affairs. Now we have ten organs in Salt Lake City worth \$185,000. Provo has a beautiful organ worth \$12,000. Ogden boasts a splendid instrument worth \$11,500 and a small one worth \$4,000. Logan has a big organ that cost \$12,000. Lehi has an organ worth \$5,000 in her tabernacle. Two leading theaters of Salt Lake City are figuring on complete organs in their places and one hotel will, most likely, put in an organ soon."

Donley Goes to Seattle

W. H. Donley, organist of the First Presbyterian Church of Indianapolis, has resigned to become organist of the First Methodist Church of Seattle, Wash. There he will play the new Kimball organ designed by him and installed recently. Mr. Donley is well-known as an organ architect and has opened a large number of organs in all parts of the United States.

TWO EVANSTON CHANGES

Elias A. Bredin Goes to First Presbyterian Church.

Elias A. Bredin has resigned his position as organist and choirmaster of St. Luke's Episcopal Church, Evanston, to accept the position of organist of the First Presbyterian Church of that city.

Gerald Stewart has been elected organist and choirmaster of St. Luke's Church, to succeed Mr. Bredin. Mr. Stewart leaves a similar position at Watertown, N. Y., which he filled very successfully.

Dean Lutkin Has Returned

Peter C. Lutkin, dean of the School of Music of Northwestern University at Evanston, and head of its organ department, has returned from Europe, where, with Mrs. Lutkin, he passed a summer of travel in Scandinavia and England. An interesting experience in London was meeting Sir George Martin, organist of St. Paul's Cathedral. The last service before the choir vacation was heard. Sir George conducted Dean Lutkin and his wife through the crypt of the cathedral and through the famous St. Paul's choir, where the boys have a playground on the roof, netted in so that there is an opportunity for playing cricket.

Miss Murdock in New Place.

Miss Effie Murdock has accepted the position of organist at the People's Liberal Church in Englewood, and will begin a series of Sunday evening organ recitals in November.

LIGHT FOR THE LAYMAN

E. N. Johnson Explains the Organ in New Kinetic Literature.

E. N. Johnson, Chicago representative of the Kinetic Engineering Company, has written and published an interesting circular entitled "Pipe Organs Explained: A Description of Pipe Organs with Special Reference to their Blowing Apparatus." The paper begins:

"To the layman's eye the pipe organ seems to be a complicated piece of mechanism, and it is true that in its highest development, as brought about in recent years, it is; but we think the general details of organs can be simplified so that those wishing to equip an organ with a Kinetic blower can answer our questions, enabling us to determine wind requirements of organ, and hence the proper sized blower."

Then follows a brief but clear description of the component parts of an organ—pipes, action and bellows—together with a simple method of determining wind pressure. The last page of the circular is a blank to be filled out by anyone interested in the purchase of a fan-blower. The meaning of the questions is made clear by the preceding treatise.

The circular makes interesting reading for a layman, quite apart from its practical bearing. Mr. Johnson is to be congratulated on an excellent bit of work.

Recital Series by Biggs.

An organ recital will be given on the last Sunday of each month at 4:30 o'clock in Westminster Presbyterian Church, at Detroit, by the organist, Richard Keys Biggs. The first recital of the series occurred on the afternoon of Sept. 24.



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FOUR-MANUAL FOR WORCESTER CHURCH

WORK OF J. W. STEERE & SON

Piedmont Congregational to Have Modern Instrument—Other Important Work by Springfield, Mass., Builders.

J. W. Steere & Son are rebuilding the organ in the Piedmont Congregational church of Worcester, Mass., into a four-manual with electric action and blower and detached console. The scheme of stops follows:

- GREAT ORGAN (Six-Inch Wind).**
- 1. 16 ft. Diapason (Interchangeable with Pedal).
 - 2. 16 ft. Bourdon (Interchangeable with pedal).
 - 3. 8 ft. First Diapason.
 - 4. 8 ft. Second Diapason.
 - 5. 8 ft. Gemshorn.
 - 6. 8 ft. Gross Flote.
 - 7. 4 ft. Octave.
 - 8. 4 ft. Flute.
 - 9. 16 ft. Ophicleide } 85 Notes.
 - 10. 8 ft. Tuba } 15 Inch Wind.
 - 11. 4 ft. Clarion }
 - 12. Twenty Notes, Cathedral Chimes (Tenor A to e2) Deagans, to be placed in echo organ chamber, but played from great manual and solo manual.
- Nos. 9, 10 and 11 to be placed in Choir Swell-box.

- SWELL ORGAN (Six-Inch Wind).**
- 13. 16 ft. Bourdon.
 - 14. 8 ft. Diapason.
 - 15. 8 ft. Salcional.
 - 16. 8 ft. Aeoline.
 - 17. 8 ft. Voix Celeste (With No. 15).
 - 18. 8 ft. Gedacht.
 - 19. 4 ft. Octave.
 - 20. 4 ft. Flute.
 - 21. 4 ft. Violina.
 - 22. 2 ft. Flautino.
 - 23. 3 Rks. Solo Mixture.
 - 24. 16 ft. Fagotto.
 - 25. 8 ft. Cornopean.
 - 26. 8 ft. Oboe.
 - 27. 4 ft. Clarion.
 - Tremolo (Draw stop).

- CHOIR ORGAN (Six-Inch Wind).**
- 28. 16 ft. Gamba.
 - 29. 8 ft. Diapason.
 - 30. 8 ft. Dulciana.
 - 31. 8 ft. Unda Maris (With No. 30).
 - 32. 8 ft. Quintadena.
 - 33. 8 ft. Melodia.
 - 34. 4 ft. Flute.
 - 35. 2 ft. Piccolo.
 - 36. 8 ft. Clarinet.
 - 37. 8 ft. Orchestral Oboe.
 - 38. Celesta (Tenor C to c4).
 - Tremolo (Draw stop).
 - 1 Extra draw stop.

- SOLO ORGAN (Ten-Inch Wind).**
In a Swell Box.
- 39. 8 ft. Stentorphone.
 - 40. 8 ft. Viol d' Orchestre.
 - 41. 8 ft. Dulcet (with No. 40).
 - 42. 8 ft. Clarabella or Concert Flute.
 - 43. 4 ft. Rohr Floete.
 - 44. 16 ft. Ophicleide (From No. 9).
 - 45. 8 ft. Tuba (From No. 10).
 - 46. 4 ft. Clarion (From No. 11).
 - 47. 8 ft. Vox Humana (In separate box inside swell box).
 - Tremolo (Draw stop).

- ECHO ORGAN (Ten-Inch Wind).**
Interchangeable with Solo Organ.
- 48. 8 ft. Stentorphone.
 - 49. 8 ft. Viol d' Orchestre.
 - 50. 8 ft. Dulcet (With No. 49).
 - 51. 8 ft. Concert Flute.
 - 52. 4 ft. Rohr Flote.
 - 53. 8 ft. Vox Humana.
 - Tremolo (Draw stop).
 - 1 Extra draw stop.

- PEDAL ORGAN, AUGMENTED (Six-Inch Wind).**
- 54. 32 ft. Bourdon.
 - 55. 16 ft. First Diapason (8-inch wind).
 - 56. 16 ft. Second Diapason (From No. 1).
 - 57. 16 ft. First Bourdon.
 - 58. 16 ft. Second Bourdon (From No. 13).
 - 59. 16 ft. Gamba (From No. 28).
 - 60. 16 ft. Echo Gedacht.
 - 61. 10 2-3 ft. Quint (From No. 57).
 - 62. 8 ft. Octave (From No. 55).

- 63. 8 ft. Gedacht (From No. 57).
- 64. 8 ft. Violoncello (From No. 28).
- 65. 16 ft. Ophicleide (From No. 9).
- 66. 8 ft. Tuba (From No. 10).
- 67. 4 ft. Clarion (From No. 11).
- Fifteen-inch wind.

This company is also installing a large organ, with console across the chancel from the organ, in Christ Episcopal Church at Springfield, Mass. It is building a two-manual electric pneumatic organ of twenty-two stops for the High Street Universalist Church, Pawtucket, R. I. This is a memorial instrument given by Le Roy Fales of Pawtucket, R. I. in memory of his father and mother.

A ten-stop two-manual tubular pneumatic organ for the Congregational Church, South Amherst, Mass., and a thirteen-stop two-manual, tubular pneumatic organ, for the M. E. Church of Canisteo, N. Y., also are to be completed before next Christmas.

WILD OPENS IOWA ORGAN

Gives Concert at Waterloo, Where Burned One Is Replaced.

Before an audience of 1,000 people, Harrison M. Wild gave the opening concert last month on the organ in the First M. E. Church of Waterloo, Iowa, built by the W. W. Kimball Company, to replace the one destroyed by fire on the day it was to be dedicated. Mr. Wild played the following:

- Grand Chorus in E Flat....Guilmant
- Largo.....Handel
- Grand Offertoire, Opus 8.....Batiste
- From Cradle to Grave.
- (a) Cradle Song.....Godard
- (b) Wedding March..Mendelssohn
- (c) Funeral March.....Chopin
- "Mignon" Gavotte.....Thomas
- Spring Song.....Mendelssohn
- Andantino.....Lemare
- "Tannhaeuser" March.....Wagner
- Pastorale.....Wachs
- Overture, "William Tell"....Rossini

Following is the specification of the organ:

- GREAT ORGAN.**
- Feet.
 - 16 Open Diapason.
 - 8 Open Diapason.
 - 4 Principal.
 - 8 Gamba.
 - 8 Melodia.
 - 8 Dulciana.
 - 8 Double Flute.
 - 8 Trumpet.
 - (From the Swell).
 - 8 Oboe.
 - 8 Vox Humana.
 - V. H. Tremolo.

- SWELL ORGAN.**
- Feet.
 - 16 Bourdon and Bass.
 - 8 Open Diapason.
 - 8 Stopped Diapason
 - 4 Harmonic Flute
 - 8 Aeoline.
 - 8 Voix Celeste.
 - 8 Salcional.
 - 8 Quintadena.
 - 8 Oboe.
 - (Also played from Gedacht).
 - 8 Cornopean.
 - 8 Vox Humana.
 - (In second box).
 - V. H. Tremolo.

- PEDAL ORGAN.**
- Feet.
 - 16 Double Open Diapason.
 - 16 Bourdon.
 - 16 Lieblich Gedacht.
 - 8 Flute.

Mr. Wild was emphatic in his admiration of the instrument. Ralph M. Hix is the permanent organist.

Organist Beyer Resigns.

J. H. Beyer, organist of St. Martin's Church at Milwaukee for the last twenty-seven years, has resigned. He has also been instructor in the church school.

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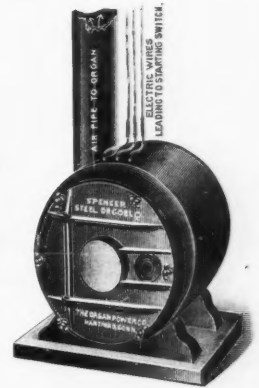
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AMID FLUES AND REEDS

J. C. Deagan, the well-known maker of organ chimes, of Chicago, has been traveling in Europe with Mrs. Deagan.

At the Ellsworth (Ill.) Methodist church a new organ was opened Aug. 31, with a recital by Prof. Brase of Lindsborg, Kan.

A Moller organ in the Lutheran Church of Millinburg, Pa., was dedicated Sept. 14 by Frederick Maxson of Philadelphia.

The Austin Company is rebuilding the organ of Christ Episcopal Church, Reading, Pa., and the instrument is to be finished late in October.

F. Arthur Henkel gave the opening recital Sept. 14 on a Pilcher organ of eighteen stops in the Lebanon Presbyterian Church of Nashville, Tenn.

The Cincinnati Conservatory of Music has just closed a contract for an organ to be placed soon. The department is under the control of Professor Karl O. Staps.

Professor Renwick of the University School of Music gave the opening recital early in September on the Estey organ in the Methodist church of Hastings, Mich.

The Hook-Hastings Company of Boston is building a large organ for the First Christian Church of Louisville, Ky. It has taken the old organ as part payment.

The Felgemaker Company has finished rebuilding the organ of Trinity M. E. Church at Lafayette, Ind., at a cost of \$2,100. A Kinetic blower has been installed.

What is said to be the largest organ at San Antonio, Texas, was heard for the first time Sept. 15, in the First Baptist Church. The organ was built by the Kimball Company. Oscar J. Fox gave the recital.

Hamlin Hunt gave recitals Sept. 28 and 29 on a new Felgemaker organ in the First Congregational Church of Fargo, N. D. This instrument has two manuals, seventeen speaking stops and nine couplers. There are 1,010 pipes.

M. P. Moller has placed an organ of 1,000 pipes in the Lexington (Neb.) Methodist Church. Professor Benjamin Stanley of Omaha gave the opening recital. Andrew Carnegie contributed one-half the price of the instrument.

Hugo E. Stabl, who represents the Hann-Wangerin-Weickhardt Company in the west, writes from Kansas City that he has had the busiest summer and fall he ever has known. He closed the contract last month for an organ at Anthony, Kan., with the Methodist church and expects soon to go on an extended trip through Kansas and Oklahoma.

M. P. Moller of Hagerstown, Md., and his son, M. P. Moller, Jr., were passengers returning from Europe on

the liner Olympic, the largest steamer on the seas, when that vessel was in collision with a British cruiser soon after leaving Southampton Sept. 20. None of those aboard the Olympic was injured, but all were delayed in reaching home.

Topp on North Dakota Trip.

James Topp will go to Grand Forks, N. D., early in October to erect in the new edifice of the First Presbyterian church a three-manual Hutchings-Votey organ, which stood in the old church. This instrument was built in 1904 with the view to being placed in the new building when the latter should be finished. The organ has twenty-seven speaking stops.

Kreiser Recital Every Sunday

Among Edward Kreiser's engagements in the late summer was the opening of an organ at Durant, Okla. He will resume his recitals in the Independence Boulevard Christian Church at Kansas City in October, playing every Sunday afternoon, instead of on alternate Sundays, as in past years. He gave a brief recital before the evening service each week in September.

Otis Bigelow's New Store

Otis Bigelow, who represents the Estey Organ Company, has taken new warerooms at 215 South Wabash avenue, Chicago. He now possesses far greater facilities for doing business than in the former restricted floor at 207 Wabash avenue. A large Estey pipe organ occupies a prominent place in the new warerooms.

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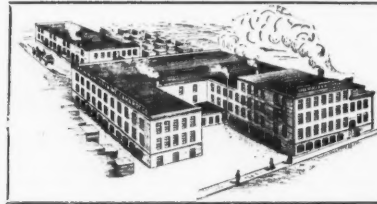
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