

# THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, NOVEMBER 1, 1911

Number Twelve

## KILGEN & SON WORK IS OPENED AT TULSA

### CHARLES GALLOWAY PLAYS

**Three-Manual in First Presbyterian Made by Well Known St. Louis Firm and Dedicated by Famous St. Louis Musician.**

Charles Galloway of St. Louis presided at the opening of an organ built by George Kilgen & Son of that city for the First Presbyterian church of Tulsa, Okla., giving a brilliant concert the evening of Sept. 28. This is a three-manual organ of twenty-eight speaking stops, eleven couplers and 1,730 pipes. The specification follows:

#### GREAT ORGAN.

- Feet.
- 16 Double Open Diapason, 73 pipes.
  - 8 Open Diapason, 73 pipes.
  - 8 Viol d'Gamba, 73 pipes.
  - 8 Doppel Flute, 73 pipes.
  - 4 Flute d'Amour, 73 pipes.
  - 4 Octave, 73 pipes.
  - 2 Super Octave, 73 pipes.
  - 8 Trumpet, 73 pipes.

#### SWELL ORGAN.

- Feet.
- 16 Bourdon, 61 pipes.
  - 8 Open Diapason, 61 pipes.
  - 8 Viol d'Orchestre, 61 pipes.
  - 8 Vox Celestes, 49 pipes.
  - 8 Vox Angeles, 61 pipes.
  - 8 Stopped Diapason, 61 pipes.
  - 4 Flute Harmonique, 61 pipes.
  - 3 rks. Dolce Cornet, 183 pipes.
  - 8 Cornopean, 61 pipes.
  - 8 Oboe, 61 pipes.

#### CHOIR ORGAN.

(In Separate Swell Box.)

- Feet.
- 8 Violin Diapason, 61 pipes.
  - 8 Dulciana, 61 pipes.
  - 8 Concert Flute, 61 pipes.
  - 4 Wald Flute, 61 pipes.
  - 8 Clarinet, 49 pipes.

#### PEDAL ORGAN.

- Feet.
- 16 Double Open Diapason, 30 pipes.
  - 16 Bourdon, 42 pipes.
  - 16 Lieblich Gedacht (from No. 9), 30 pipes.
  - 8 Bass Flute (from No. 26), 30 pipes.

**COUPLERS.**—29. Swell to Great Unison 8. 30. Swell to Choir Unison 8. 31. Choir to Great Unison 8. 32. Great to Pedal Unison 8. 33. Swell to Pedal Unison 8. 34. Choir to Pedal Unison 8. 35. Great to Great, Super Octave 4. 36. Swell to Swell, Super Octave 4. 37. Swell to Swell, Sub Octave 16. 38. Great to Great, Sub Octave 16. 39. Choir to Choir, Sub Octave 16.

Note.—No. 37 and No. 38 operate from great manual also, when swell to great unison is drawn.

**MECHANICAL ACCESSORIES.**—40. Tremolo, Swell Organ. 41. Tremolo, Choir Organ. 42. Wind Indicator. 43. Crescendo Indicator.

**PEDAL MOVEMENTS** (Adjustable at the Keyboards).—1. Great to Pedal, Forte Combination (adjustable). 2. Great to Pedal, Piano Combination (adjustable). 3. Swell to Pedal, Forte Combination (adjustable). 4. Swell and Pedal, Mezzo Combination (adjustable). 5. Swell and Pedal, Piano Combination (adjustable). 6. Reversible Pedal to operate Great to Pedal Coupler. 7. Balanced Swell Pedal. 8. Balanced Choir Pedal. 9. Balanced Crescendo and Diminuendo Pedal.

Mr. Galloway played a programme which included among other numbers an Introduction and Theme with Variations by Hesse, the Caprice in B flat, Guilman; the Rhapsodie Catalane, by Joseph Bonnet, dedicated to Mr. Galloway, and the Meditation by D'Evry.

## CASAVANTS TO ENTER U. S.

**Noted Canadian Builders Will Erect Branch at South Haven, Mich.**

Interesting news from South Haven, Mich., is to the effect that a branch of the factory of Casavant Brothers of St. Hyacinthe, Quebec, will be built in the Michigan town. Casavant Brothers will thus be better able to compete for contracts in the United States, where their fame as first-class builders has spread rapidly. The South Haven board of trade is arranging for the erection of the factory, which will be ready for occupancy Jan. 1, 1912.

J. E. Pepin will be the superintendent of the South Haven factory, and Philip Sheridan will be the manager. Mr. Pepin has been in charge of the Montreal branch of Casavant Brothers, which will be closed, and Mr. Sheridan until a few months ago was stationed in Chicago for the company, where he made the acquaintance of organists in this section. He is at South Haven now, superintending the construction of the plant. On a visit to Chicago ten days ago he informed THE DIAPASON of the new plans.

When completed, the Casavant branch will be one of the most modern factories in the United States, equipped with every approved labor-saving device.

## LONG LIST OF HALL & CO.

**Organs Under Construction at New Haven, Conn., for Many Places**

Business is excellent with H. Hall & Co., of New Haven, Conn. They have organs under construction as follows:

Two electric organs of twenty-four stops each for the Masonic Temple, Portland, Maine.

A three-manual electric organ for Grace Cathedral, Topeka, Kansas.

Two-manual electric organ of thirty stops for the Second Presbyterian church, Princeton, N. J.

Two-manual tubular pneumatic organs for the following churches: St. Anthony's, New Haven; English Lutheran, New Haven; St. John's Episcopal, North Haven; Universalist church, Norwich, Conn., and St. John's Episcopal, Worcester, Mass.

## SHIP ORGAN TO THE EAST

**Hillgreen, Lane & Co. Build for a Wealthy Massachusetts Home.**

Hillgreen, Lane & Co. have shipped an organ which was installed in the home of a wealthy resident of Quincy, Mass., Oct. 19. The same day an organ of their construction was dedicated in Gethsemane Lutheran church at Worcester, Mass. This active firm has just sent two organs to Detroit. One of them is in the new Columbia theater.

Clarence Eddy gave a recital on a Hillgreen-Lane organ at Alliance, Ohio, last month, and expressed great admiration for the tone and workmanship of the instrument.

## J. T. AUSTIN IN CHICAGO

**President of Company, With O. Marshall, at Evanston Opening**

John T. Austin, president, and O. Marshall, western representative, of the Austin Company, were in Chicago for a few days in connection with the dedication of the magnificent organ in the new First Methodist church of Evanston, which occurred Oct. 19. Both men were justly pleased with the enthusiasm this instrument aroused in Chicago musical circles. At the dedicatory recital by Mrs. Katherine Howard Ward, organist of the church for a number of years, several hundred people were unable to obtain admittance to the edifice. Mr. Austin met a number of organists and others before his return east and was told before his departure by many experts that another example of decided merit had been added to the notable organs of the United States in the completion of his company's work at Evanston.

Trinity Methodist is the latest church of Atlanta, Ga., to decide that it must have an Austin organ. The old instrument will be rebuilt into a modern three-manual and echo organ. Charles A. Sheldon is the organist of the church and his ideas are incorporated in the design. The organ will have fifty speaking stops and 2,614 pipes.

Wilhelm Middelschulte will play at the dedication of a \$5,000 two-manual Austin organ in St. Patrick's Catholic church at Decatur, Ill., Nov. 12.

## BIG ORGAN FOR DENVER

**Kimball Company Closes \$10,000 Contract with Cathedral.**

Denver, Colo., Oct. 4.—The new Immaculate Conception cathedral is to have a \$10,000 pipe organ. The Kimball company of Chicago has the contract, which was closed last week by the Rev. Hugh McMenamin when he went east. The organ will be one of the most beautiful in Denver. It is to be made along lines designed by C. M. Marks, the cathedral organist.

## Dedication at Hartford, Conn.

A four-manual organ built by Ernest M. Skinner was dedicated Oct. 6 in the Asylum Hill Congregational Church of Hartford, Conn., by Edwin Arthur Kraft of Trinity Cathedral, Cleveland, assisted by Miss Christine Miller, contralto, of Pittsburgh. Mr. Kraft played a program of great variety and excellent balance. The organ received high praise from all who heard it, as is expected from Skinner organs.

## Open a Hinners Organ.

The Hinners Company has installed an organ in the Congregational Church of Lancaster, Wis. It was opened Sept. 19 by Frank W. Van Dusen of the American Conservatory of Music in Chicago.

An Estey organ of two manuals was dedicated Oct. 15 in St. Andrew's M. E. church at New Haven, Conn.

## ACROSS CONTINENT ON TOUR FOR GUILD

### REPORT BY WARDEN WRIGHT

**Four Chapters of A. G. O. Organized and Others Visited in Journey of 8,285 Miles from New York to Los Angeles.**

Frank Wright, warden of the American Guild of Organists, has made his official report on the long summer trip he took through the west and northwest for the purpose of establishing new chapters of that organization. He says in part:

"At the request of the dean of the Southern California chapter, you authorized me to go to Los Angeles to conduct the first examination of the chapter. To justify the expense of such a long journey, I started a campaign of chapter organization, extending the work of the guild in the western states. In this I was so successful as amply to justify the expenditure of both time and money. Four new chapters were organized and examinations were held at Los Angeles, Cal., Portland, Ore., and Seattle, Wash. I reached New York July 13, after having traveled 8,285 miles. \* \* \*

"The foregoing is a bare outline of the work you sent me to do—a work that has carried the extension of the A. G. O. from the Rockies to the Pacific coast, and from Los Angeles to British Columbia, and produced results fully commensurate with the expense and fatigue involved. Even if it had resulted in nothing more than a fraternal visit of the east to the west, great benefits would have accrued. The fact that you sent the warden across the continent had a stimulating effect on the organists in widely separated sections that will continue to encourage them to work for the highest standards of musicianship. A profound impression was also made on the warden, who had the privilege and opportunity to meet so many members of the profession and to gather ideas from others who are not less experienced. Everywhere he met with the most enthusiastic response, which was most refreshing and encouraging.

"All through the west there are splendid organists, first-class musicians, who are working for the highest standards. These welcomed the guild as representative of all for which they are striving, and are looking to those who guide the destinies of this organization and are holding them responsible for its success. The council must realize the importance of this organization and the responsibility that rests on them in upholding the standards and dignity of the guild—a dignity that we have had almost thrust upon us by those who realize the great possibilities of the future.

"A few of the council knew that the warden was starting on a journey that would produce results. Some thought

that he was going on a pleasure trip, but none—not even he—realized the importance of the undertaking. To the men in the west the warden was an ambassador from an organization of international importance. Everything was done to facilitate the work he was trying to do, everything was done for his pleasure that time permitted, and every effort was made to establish the new chapters, with that optimistic enthusiasm that is so characteristic of the west. When a man will travel 1,000 miles each way to attend the inauguration of the nearest chapter, it shows a measure of this enthusiasm, and a realizing sense of what the guild means to those who become associated with it.

"The warden wishes to impress upon the council that grave responsibilities are resting upon them. They were assumed at the organization of the guild. By virtue of the charter and incorporation the officers and council are legally responsible to the state of New York for all the work done by this organization in any part of this country or Canada. The chief responsibility that we have assumed lies in the maintenance of the standard of the examinations. All over the country there are musicians, experienced in work of examinations, who are watching with jealous care the maintenance of the high standard as set by the examination papers, and who are ready to condemn any carelessness or lack of ability in preparation of the tests, or lack of dignity in the method of conducting the examinations."

**RECORD OF 1,600 ORGANS**

**New Hutchings Literature Illustrates the Company's Work.**

Noteworthy as a work of art and therefore doubly valuable as an advertisement is the new literature of the Hutchings Organ Company of Boston. It consists of a number of leaflets illustrating the best known organs constructed by that company, and is handsomely printed. Over 1,600 organs bear testimony to the labors of Mr. Hutchings and his business associates.

One statement in the literature mentioned is this:

"If the pipe organ is the greatest of musical instruments, it is also the most delicate, the most complicated, and, to the uninitiated at least, the most mysterious and marvelous. The pipes, the stops, the air chests, the valves all have secrets which are revealed only to the careful student of organ construction. He learns that pipes, to give pure, rich tones, must be thick, heavy and firm; that the mere number of stops is no indication of an organ's resources, and that an instrument with twenty-five stops is often better than one with fifty. He discovers that the air supply should be based on careful mathematical calculation, and that unless the valves fit with absolute nicety, the virtue of an otherwise good organ will be entirely taken away."

Among the organs pictured and whose specifications are given are those of Symphony Hall, Boston; the Rogers Memorial Church at Fairhaven, Mass.; the Madison Square Presbyterian Church and the First Church of Christ, Scientist, New York, and the First Presbyterian Church of Pittsburgh.

**VANCOUVER ORGAN OPENED BY DUNKLEY**

**WAS BUILT BY HOPE-JONES**

**Beecher Memorial in Christ Church of That City Has Five Swell Boxes and Seventeen Stops, Extended as Required.**

Vancouver, B. C., Oct. 4.—Formal opening of the new Beecher Memorial organ in Christ Church, which was built by Mr. Hope-Jones and dedicated a month ago by the Bishop

flat, Lemare; Sonata in the style of Handel, Wolstenholme; Largo from "The New World" Symphony, Dvorak; "The Curfew," Horsman; Caprice, Wolstenholme; Fugue in G minor, Bach; Prelude to "Lohengrin," Wagner; Pilgrims' Chorus, Wagner; Fire Music from "Die Walkure," Wagner; Angels' Serenade, Braga; Toccata from Fifth Symphony, Widor. The choir also sang several anthems.

In his mastery of the great organ Mr. Dunkley was able to bring forth every shade of tone color.

The Christ Church organ contains seventeen stops, extended as re-

pipes; viole celeste, 85 pipes; viole d'amour, 97 pipes; unda maris, 73 pipes. The brass department contains the tuba mirabilis of 85 pipes, and the echo box, at the other end of the church, contains: Vox humana, 61 pipes, and cathedral chimes, 25 notes.

The organ has seventy-seven stops, for drawing upon the foregoing stops at various degrees of pitch above the four manuals and the pedals, and there are a large number of couplers in addition. The seventeen stops which comprise the organ as a unit are so drawn upon that the manuals retain the characteristics usually associated with their respective names, orchestral (or choir), great, swell and solo. There is an adequate selection from each department for the pedal organ.

**ESTEY BUSINESS IS HEAVY**

**Philadelphia Office Makes a Number of Organ Contracts.**

Philadelphia, Oct. 18.—D. E. Woolley, manager of the Estey house, has done well this month in the pipe organ business, having taken contracts from the Fairhill Baptist church, the Evangelical Lutheran Church of the Resurrection, the Mission of St. Vincent de Paul of Germantown, and the First United Evangelical church of Williamsport, Pa. The company is erecting a fine organ in the Widener Memorial Home for Crippled Children.

The Estey company is receiving flattering testimonials as to the satisfaction given by its organs, one of the most recent being received from a committee from the Cheltenham Avenue Methodist Episcopal church, which reads as follows:

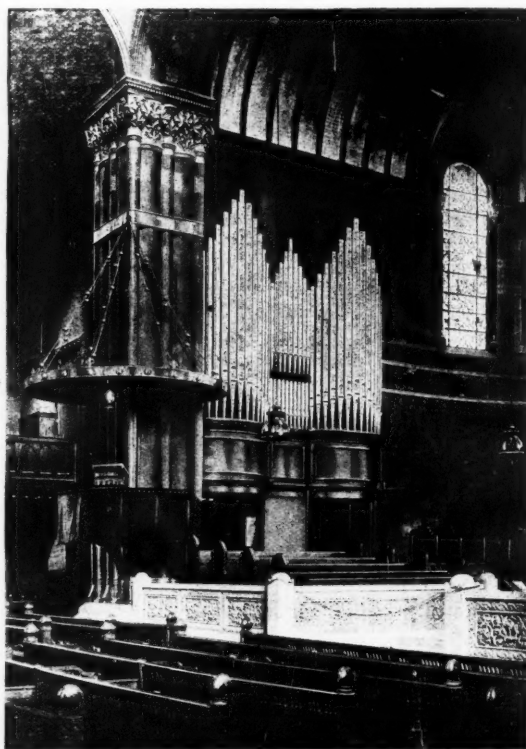
"Regarding the pipe organ which you have placed in our church, we have nothing but words of commendation, not alone for the fine instrument, but the manner in which it was installed. It fits in well with the architectural scheme of our church, and our members are justly proud of it. We would not hesitate for a moment to refer to you any one who may be looking for an organ."

**SELF-PLAYER A FEATURE**

**South Bend, Ind., Masonic Temple to Have Memorial Organ.**

E. V. Clarke closed a deal Oct. 8 for M. P. Moller for the Edward B. Reynolds memorial organ, to be placed in the Masonic Temple at South Bend, Ind., at a cost of \$5,000. The organ is to be equipped with a Moller self-player and patent solo device. The console will be detached and extended. There are to be two manuals and twenty-one speaking stops.

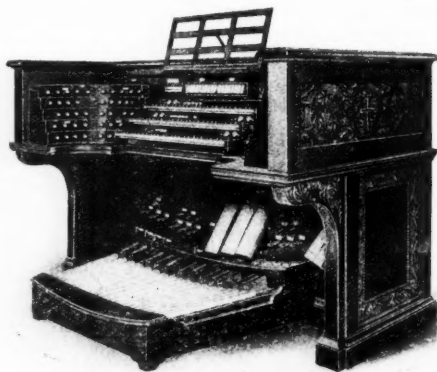
This organ is the gift of Mrs. Jeanette B. Reynolds.



**HUTCHINGS ORGAN IN TRINITY CHURCH, BOSTON.**

of New Westminster, was celebrated last night with a recital given by the organist, Ferdinand Dunkley, F. R. C. O., F. A. G. O. In the audience were nearly all the organists and mu-

quired and distributed in five swell boxes: Foundation, wood-wind string, brass and echo. The foundation box contains: Tibia plena, 77 pipes; tibia clausa, 85 pipes; diapason



**CONSOLE OF ORGAN IN TRINITY, BOSTON.**

sicians of the city. Many also were present from Victoria and Seattle.

The following programme, which covered a wide range and gave the player an opportunity of displaying the resources of the organ, was presented: Prelude, Andantino in D

phonon, 61 pipes. The wood-wind box contains concert flute, 85 pipes; chimney flute, 97 pipes; corneopon, 73 pipes; clarinet, 61 pipes; orchestral oboe, 85 pipes; vox humana, 61 pipes. The string box contains violin diapason, 73 pipes; viole d'orchestre, 85

**Your Pipe Organ**

Is your pipe organ ready for use at all times, or do you have to rely on a boy to pump? If your present blowing plant or organ is not working satisfactorily, let me quote you price for installing a guaranteed practical blower, or for putting the instrument in first-class condition. I do all work pertaining to Organ Building and repairing. Sales Agent of Spencer Steel "Orgoblos" for Chicago and vicinity.

**James Topp, 225 S. Wabash Ave., Chicago**

**NOTABLE ORGAN AS COLLEGE MEMORIAL**

**MOLLER BUILDS FOR KNOX**

**Central Congregational Church, Galesburg, Ill., Will Have Four-Manual with Remarkable System of Couplers.**

Central Congregational Church at Galesburg, Ill., is to have the Knox College memorial organ, the gift of the alumni of that institution. This four-manual instrument is being built by M. P. Moller, the contract having been won by Edward V. Clarke, Mr. Moller's representative. This is to be one of the largest organs in the central west.

Following is the complete scheme of stops:

**GREAT ORGAN.**  
(4½ inch wind pressure.)

- Feet.
- 1. 16 Bourdon (large).
  - 2. 8 First Open Diapason (40).
  - 3. 8 Second Open Diapason (44).
  - 4. 8 Gamba.
  - 5. 8 Doppel Floete.
  - 6. 8 Gemshorn (special).
  - 7. 4 Octave.
  - 8. 4 Flute Harmonique.
  - 9. 16 Tuba Major.
  - 10. 8 Tuba Mirabilis. } From solo organ.
  - 11. 4 Tuba Clarion. } 15 inch wind.

Stops, 4, 5, 6 and 8 enclosed in choir swell box.

**SWELL ORGAN.**  
(5 inch wind pressure.)

- Feet.
- 12. 16 Bourdon.
  - 13. 8 Open Diapason (42).
  - 14. 8 Stopped Diapason.
  - 15. 8 Aeoline.
  - 16. 8 Voix Celestes.
  - 17. 8 Salicional.
  - 18. 8 Quintadena.
  - 19. 4 Flauto Traverso.
  - 20. 4 Fugara.
  - 21. 2 Flautina.
  - 22. 3 rks. Dolce Cornet.
  - 23. 8 Cornopean (8 inch wind).
  - 24. 8 Oboe and Bassoon.
  - 25. 8 Vox Humana.

**CHOIR ORGAN.**  
(4½ inch wind pressure.)

- Feet.
- 26. 16 Dulciana.
  - 27. 8 Geigen Principal.
  - 28. 8 Melodia.
  - 29. 8 Unda Maris.
  - 30. 8 Dulciana.
  - 31. 4 Violina.
  - 32. 4 Flute D'Amour.
  - 33. 2 Flageolet.
  - 34. 8 Clarinet.
  - 35. 8 Orchestral Oboe.

**SOLO ORGAN.**  
(8 inch wind pressure.)  
(To be enclosed in swell box.)

- Feet.
- 36. 8 Stentorphone (36).

- 37. 8 Gross Flute.
- 38. 8 Viole D'Orchestre (two ranks special).
- 39. 16 Tuba Major.
- 40. 8 Tuba Mirabilis. } 15 inch wind.
- 41. 4 Tuba Clarion. } (6 inch wind.)

**PEDAL ORGAN.**  
(6 inch wind.)

- Feet.
- 42. 32 Sub Bourdon (regular).
  - 43. 16 Open Diapason (extra large).
  - 44. 16 Violone.
  - 45. 16 Bourdon (from 42).
  - 46. 16 Lieblich Gedacht (from 12).
  - 47. 16 Dulciana (from 26).
  - 48. 8 Octave (from 43).
  - 49. 8 Flauto Dolce (from 42).
  - 50. 8 Violoncello (from 44).
  - 51. 16 Ophicleide.
  - 52. 8 Tuba. } from solo organ.
  - 53. 4 Clarion. }

There are twenty-four couplers and a total of thirty-one mechanical stops, operated by tilting tablets. Adjustable combinations moving the knobs are operated by pistons placed under the manuals, as well as by corresponding pedal pistons. There are five of these for the swell and pedal stops, four for the great and pedal, four each affecting choir, solo and pedal stops, and two affecting full organ. In addition to these, there are four special combination pistons, for all strings, all diapasons, all wood winds and all reeds, respectively. The action is electric.

**OPENS NEW JERSEY ORGAN**

**John McE. Ward Plays on Bates & Culley Instrument at Wenonah.**

John McE. Ward, concert organist of Philadelphia, played the dedicatory program on the new Bates & Culley organ in the lately enlarged Methodist church at Wenonah, N. J. Dr. Ward, who is president of the American Organ Players' Club, played a program which gave intense enjoyment to an audience which filled the church.

The organ, containing some of the finest voicing heard in this locality, was beautifully demonstrated, unfolding the many contrasting tone colors and combinations. The program contained the following:

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

**TORONTO CASAVANT PLEASES ORGANIST**

**SCHEME OF THE INSTRUMENT**

**Dr. T. Alexander Davies Plays Work of Canadian Firm Installed in St. James' Square Presbyterian Church.**

Dr. T. Alexander Davies rejoices in the new Casavant organ in the St. James' Square Presbyterian Church of Toronto. This is one of the best achievements of the St. Hyacinthe, Quebec, firm. The specification follows:

**GREAT ORGAN.**

- Feet.
- 1. 8 Open Diapason.
  - 2. 8 Doppel Flute.
  - 3. 8 Dolce.
  - 4. 4 Harmonic Flute.
  - 5. 4 Principal.
  - 6. 2 Twelfth.
  - 7. 2 Fifteenth.
  - 8. 8 Trumpet.

**SWELL ORGAN.**

- Feet.
- 9. 16 Bourdon.
  - 10. 8 Geigen Principal.
  - 11. 8 Stopped Diapason.
  - 12. 8 Viol di Gamba.
  - 13. 8 Vox Celeste.
  - 14. 4 Flauto Traverso.
  - 15. 4 Violina.
  - 16. 2 Piccolo.
  - 17. 3 rks. Dolce Mixture.
  - 18. 8 Cornopean.
  - 19. 8 Oboe.

**CHOIR ORGAN.**

- (Enclosed in a swell box.)  
Feet.
- 20. 8 Dolcissimo.
  - 21. 8 Dulciana.
  - 22. 8 Melodia.
  - 23. 8 Open Diapason.
  - 24. 4 Wald Flute.
  - 25. 4 Gemshorn.
  - 26. 8 Clarinet.

**SOLO ORGAN.**  
(No keyboard. Enclosed in the Choir Swell box.)

- Feet.
- 27. 8 Viol d'Orchestre.
  - 28. 8 Grosse Flute.
  - 29. 8 Tuba.
  - 30. 8 Cor Anglais.
  - 31. 8 Vox Humana.
  - 32. Aeolian Harp.

**PEDAL ORGAN.**

- Feet.
- 33. 32 Sub-Bass (resultant).
  - 34. 16 Double Open (metal).
  - 35. 16 Bourdon.
  - 36. 16 Gedacht (swell Bourdon).
  - 37. 8 Octave Gedacht (Bourdon).
  - 38. 8 Cello.
  - 39. 16 Trombone.

**COMBINATION PISTONS.**—Three adjustable thumb screws to great. Four adjustable thumb screws to swell. Four adjustable thumb pistons to choir. Two adjustable thumb pistons to solo. Two adjustable thumb pistons to pedal. Two adjustable thumb pistons, acting on all stops and couplers.

**REVERSIBLE THUMB PISTONS.**—Swell to Great. Swell to Choir. Solo On.

**FOOT PISTONS.**—Foot Piston Adjuster. Solo on. Swell off, reversible. Swell on, reversible. Great to Pedal, reversible. Full organ, reversible. Two foot pistons, acting on all stops and couplers, adjustable.

**BALANCED PEDALS.**—Swell Pedal to Swell. Swell Pedal to Solo Choir. Crescendo Pedal.

The detached console casing is made of quarter-cut oak and interior mahogany. There is an electric action throughout, keys being provided with the builder's patent release action. Wind pressures are: Great and swell, three and a half inches; choir, five inches; solo, ten inches. The organ was installed late in August.

**Two Openings by Fairclough**

George H. Fairclough of St. Paul was engaged for two new organ openings in October, one at the Atlantic Congregational church, St. Paul, and the other at the Pre-byterian church in Hastings, Minn.

ESTABLISHED IN 1846

# ESTEY ORGAN COMPANY

PIPE ORGAN BUILDERS

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# THE DIAPASON

A Monthly Journal devoted to the Organ

CHICAGO, NOVEMBER 1, 1911.

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Subscribers failing to receive the paper promptly will confer a favor on the publisher and assure immediate rectification of any error by reporting the fact to the office of The Diapason.

## NOW FOR THE THIRD YEAR

With this issue THE DIAPASON closes its second year and will enter upon the third twelve-month full of hope and aspirations. The world—that is, the small but select world over which it can spread—has treated this publication with great generosity, though it has not overwhelmed it with wealth. Such as it has it has given bounteously, and of that bounty the best part cannot be purchased with money. We feel that the organ builders and organists have been with us and we cannot but note the rising tide on which organ music and organ construction have been borne in the last few years. The demand for the instrument has been growing in public buildings and homes in a measure that Johann Sebastian Bach hardly could have dreamed, and the modern methods of building are being perfected in a way to give joy to every one who has the welfare of the king o instruments at heart.

As for THE DIAPASON, it is a very small stop, but with the couplers that the co-operating organists can put on and the high pressures that the builders can add it can go on doing its share to make the organ better known to its friends, and to strangers as well. We are happy to be able to say that both circulation and advertising patronage have grown remarkably in the last year, and all without the adoption of methods that cheapen journalism.

## FROM A REAL WELL-WISHER

Pride's Crossing, Mass., Sept. 22. Editor of THE DIAPASON:—"Diapason" is far from being the limitation of organ tone color. In most of our organs it is the vilest tone in the outfit (thanks to zinc and bad scales—lack of wind, etc).

These three defects can be safely guarded against in the case of THE DIAPASON:

1. By substituting "coin of the realm" for zinc (I enclose my share in stamps).

2. Your "scales" may be tested by carefully weighing all your statements.

3. Your advertising man can make up for any "lack of wind."

Trusting that your paper may run the "whole gamut" (Dia-Pason) of success, and grow fat on its lean provider of organists and church mice (to both of which increasing prosperity), I am,

Cordially yours,

ARCHER GIBSON.

## IMPROVISING A FEATURE

John Hyatt Brewer Shows Possibilities by Playing Solo Stops

John Hyatt Brewer gave the opening recital on a three-manual Austin organ in the First Presbyterian church of Bloomfield, N. J., Oct. 17. A feature of Mr. Brewer's program, at the close of the rendition of numbers by Mendelssohn, Bach, Guil-mant, Dubois and others, was an improvisation on the solo stops, which served to show not only the tonal possibilities of the organ, but the pronounced virtuosity of Mr. Brewer. The improvisation was on the open diapason, the gamba, the grossc floete, the viole d'orchestre, the unda maris, the viole celestis, the clarinet, the flute d'amour, the tuba harmonic, crescendo, full organ and echoes, and the vox humana, ending with the chimes in "The Echo Bells," a new composition by Mr. Brewer.

## BIG WIND HITS CHICAGO

Orgoblo in Full Action Exhibited by James Topp at His Office.

A strong breeze noticeable in Wash-ash avenue for several weeks has been traced to the headquarters of James Topp, the organ expert, who has been making good use of an Orgoblo in his show window. The machine is in full action, and has drawn crowds to see the wonders of the modern way of blowing organs. The Orgoblo is complete and runs just as it would if it were doing its intended work—only an organ at the other end is lacking.

Mr. Topp is displaying this Spencer blower for the benefit of those in Chicago who do not already know the advantages of the Orgoblo, which he represents in this vicinity, and reports that the demand for these machines is increasing constantly.

## Prize Anthem Competition

The annual competition for the Clemson gold medal (value \$50) and an additional prize of \$50, given by the H. W. Gray Company, is announced under the same conditions as formerly. The competition is open to all musicians residing in the United States and Canada, whether members of the A. G. O. or not. The conditions of the competition are:

Prizes will be awarded to the composer of the best anthem submitted provided that it is of sufficient all-round excellence. The text may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo). The manuscripts, signed with a non-de plume or motto and with the same inscription upon a sealed envelope containing the author's name and address, must be sent to S. Lewis Elmer, 48 Seventh avenue, Brooklyn, N. Y., not later than Dec. 1, 1911. The successful composition becomes the absolute property of the guild, and shall be published by the H. W. Gray Co. The adjudicators will be Walter J. Clemson, M.A., A.G.O.; R. Huntington Woodman, F.A.G.O., and Samuel A. Baldwin, F. A. G. O.

## Buy a Wirsching Organ.

Grand Rapids, Mich., Sept. 17.—The Third Reformed Church, of which the Rev. Albert Vanderberg is pastor has purchased a \$2,500 pipe organ. The organ is the work of the Wirsching Company, Salem, Ohio.

## PITTSBURGH GAINS FAME WITH ORGANS

PEOPLE MAKE JUST BOAST

Two Decades of Recitals in North Side Hall and More than Fifteen Years in Carnegie Institute, the Pride of Steel City.

(From the Pittsburgh Gazette-Times.)

If, after more than two decades of organ recitals in the North Side Carnegie Music hall, and the more than a decade and a half of recitals in the music hall of the Carnegie Institute of Pittsburgh, the seasoned Pittsburgher is unable to answer the question of the sojourning stranger as to where one may pass a pleasant and profitable Sunday afternoon in the city of iron and steel, the seasoned Pittsburgher has been neglecting opportunities for exquisite enjoyment—opportunities such as few, if any communities in the United States possess.

It is doubtful whether in this country there is a finer organ, one covering a wider range of harmony, than the one in Carnegie Institute. Charles Heinroth, organist of Carnegie Institute, spent the summer in Europe. Like the needle to the pole, he went directly to the great organs of England, played upon them, and found none so satisfactory in every respect as the great instrument from which he charms symphonies on Saturday evenings and Sunday afternoons.

Carnegie Music Hall on the North Side is the first of the gifts of Andrew Carnegie to the people. In two decades the art of organ building has progressed and in the more recent years by leaps and bounds. The music hall organ is as good as ever, but there are better ones now. The touch of its master, Caspar P. Koch, organist at the North Side Music Hall for about seven years, brings out all the possible beauties of its tonal effects.

The great organ in the music hall of the Carnegie Institute is a development. The original organ was designed by Frederick Archer, the first organist, and was built in accordance with his specifications and under his supervision. When completed it was as it is again, a masterpiece of the organ builder's art, up to the minute Art is not fossilized. It progresses. In time there were other organs to rival this one built for Archer. So Edwin H. Lemare, who succeeded Mr. Archer, had it remodeled. And Mr. Lemare's successor, the present organist, secured Mr. Carnegie's consent to have it rebuilt. It is now an instrument to which men of other cities and other lands make pilgrimages.

So many of us are most impressed by values stated in money terms that perhaps there is no surer way to convey a full idea of the quality of the organ at the Carnegie Music Hall in Oakland than by saying that it could not be duplicated now for less than \$35,000.

A musical instrument of such quality needs to make it complete a martyr to music, who has fed on music, who has lived on music, and it has one in Charles Heinroth. He was selected for his place after a competition extending over two years, beginning with the retirement of Mr. Lemare. He is a born New Yorker. His predecessors were foreign-born, and came from abroad to be organists at Carnegie Music Hall. Mr.

Heinroth studied at the National Conservatory at New York and afterward at Munich. While at Munich he was offered the place of organist of the Church of the Ascension of New York City. He accepted, and also became teacher of harmony and counterpoint at the National Conservatory. He held these places for eleven years. In addition, he became organist at the Temple Bethel of New York. The three places he resigned to come to Pittsburgh, recognizing here a field and opportunity unsurpassed. His fitness was demonstrated in the two years' competition, and his service has justified expectation.

Mr. Koch, organist of the North Side Carnegie Music Hall, was born in Germany, but came to America in childhood. He has been a Pittsburgher for years. The German appears on earth, we are often told, with music as a natural part of his being. Mr. Koch was not an exception. He studied under Professor Singelburger of Milwaukee, a man of high repute among musical people and a composer for and player upon the organ. He completed his musical studies in Berlin and Munich.

Pittsburgh, a magnificent city in so many other respects, has good reason to boast that it was the first city in the United States to have organ recitals "free to the people;" that it has given them longer than any other city and continuously, and that it gives entertainment of this nature that cannot be excelled anywhere on earth.

## Tribute to Middelschulte.

(From the Berlin Signale.)

In Dortmund's Rinoldi Church stands the finest and largest organ of Germany, and on this instrument played a master the like of whom does not exist in Germany. His name is Middelschulte, and he is the organist of the Thomas Orchestra of Chicago. "Master of counterpoint" he is called by another great artist. How much cause have we to envy Chicago about this man! The thirty-second organ concert had a program which well deserved a seven hours' journey to hear. It was as follows:

Passacaglia, D minor...Middelschulte  
"Sinfonia Contrapunctistica" (first performance).....Busoni  
Adagio from C minor symphony (first performance in Europe).....  
.....Stock  
Fantasia and fugue on the choral "Ad nos ad salutarem undam" (scored by Hugo Kaun).....Liszt  
Curiously, the program was more or less identified with America, although all the participating artists came originally from Europe. Aside from his organ playing Middelschulte as composer demands our unqualified admiration. He is a man pure as a child, but strong as a lion. As true artist he certainly deserves a position in the first rank. Middelschulte will probably be heard more extensively in Germany next season, and there will be no small sensation.

## Honor Milwaukee Organist

Bernard Maier celebrated his twenty-fifth anniversary as organist of St. Anthony's Catholic church, Fourth avenue and Mitchell street, Milwaukee, Sunday afternoon, Oct. 15. The choir of the church arranged a special concert given in the school hall.

## ACTIVITIES OF THE ORGANISTS

### AMERICANS PLACED FIRST

#### Organ Players' Club Gives Them Representation in Recitals.

The American Organ Players' Club of Philadelphia has issued its plans for the coming season. In a circular letter by its president, Dr. John McE. Ward, the following meritorious points are to be enlarged upon:

1. An American composer must be represented on each program played. Club members preferred.

2. Special effort is to be made in the composition and preparation of the works chosen for performance, so that the best possible rendition may be secured.

Recitals are given weekly from November to April, on Saturday afternoons in the various churches of the members of the club, who give much thought and care to the preparation of the programs, which are invariably representative selections of high class organ literature.

Several general meetings of the club are held during the season, at which essays on subjects pertaining to the organist's vocation are read and discussed. These are followed by a musicale and refreshments, which gives opportunity to the members to meet other musical people and exchange thoughts.

### BALDWIN GIVES RECITALS

#### Fall and Winter Series at City College, New York, Is Opened.

The fall and winter season of free organ recitals at the College of the City of New York was resumed last month in the great hall of the college building by Professor Samuel A. Baldwin of the department of music. He presented the following program: Toccata in F, Bach; Andante con moto from Fifth Symphony, Beethoven; Sonata No. 7, Guilman; Chant Seraphique, Lemare; Elfes, Bonnet; Berceuse, Shelley, and Overture to "Tannhauser," Wagner.

Professor Baldwin said he would present many notable compositions by composers whose names are new in organ literature. As in other years, the programs will contain the masterpieces of organ music, and these will be played frequently, to familiarize the public with them.

#### J. Norris Hering Gives Series.

J. Norris Hering gave the first of a series of recitals at Christ Protestant Episcopal Church, Baltimore, Oct. 1. The program included "Torchlight March," by Guilman; Fugue in G minor on the name of Bach, by Schumann, and the introduction to the first movement of the Suite in D minor, by Arthur Foote.

#### Takes Allentown Position

Rudolph Trinkle, who has been the assistant organist at St. Peter's Lutheran Church, Allentown, Pa., for several months, has been chosen to succeed A. Milton Charles, as organist, the latter retiring on account of ill-health. Although only 18 years old, the new organist has made an enviable record as an artist. He has been a student under Prof. John F. Birmelin.

### TALI E. MORGAN RESIGNS

#### Relinquishes Office in Organists' Association and Club.

Tali Esen Morgan has severed his official connection with the National Association of Organists because of his increasing duties as president of the Tali Esen Morgan Correspondence School of Music. His resignation as national superintendent of the N. A. O. was accepted by the national executive committee at a meeting held at the home of Dr. J. Christopher Marks, at New York.

Mr. Morgan held that since the election of Nicholas De Vore as national secretary the office of national superintendent was unnecessary, as Mr. De Vore was both able and willing to attend to all the correspondence. The headquarters of the association will be at Mr. De Vore's home, 41 Madison street, Brooklyn.

#### Many Recitals at Toledo.

Toledo organists are to give their audiences choice recitals this year. C. Max Ecker is to give a recital before the Musical Art Society, in addition to his regular concert work. Herbert Fester Sprague, who has returned from London, will continue his monthly recitals at Trinity. Leon F. Doine, in addition to his work at St. Mark's, will dispense organ music to the masses at the Columbia Theater, where they have installed for him a \$4,000 organ. Samuel D. Cushing will be another recitalist.

### Mather Lectures to Women

Spokane, Wash., Oct. 10.—The music department of the Spokane Woman's club launched its year's work with a lecture and organ recital, given by Judson W. Mather, organist at the First Presbyterian church, in the auditorium of that edifice yesterday afternoon. The department is to get a general view of music in accordance with the course of study mapped out by the national federation of music and the lecture on the organ was accompanied by illustrations with pipes and instrumental solos by Mr. Mather, who began with the organ in the early ages when the bellows were of sheepskins and the results rivaled the calliope of today.

#### Series by Hamlin Hunt

Hamlin Hunt has been giving a series of four organ recitals at Plymouth Congregational church, St. Paul, beginning Oct. 9. The recitals took place on four successive Monday evenings. Several novelties were heard, among them a manuscript sonata by J. Victor Bergquist, a Minneapolis composer. The composition is in three movements. The Plymouth organ is second largest in the city, and is a four-manual instrument.

#### Marshall Bidwell Changes.

Marshall Bidwell has resigned as organist of the Congregational Church of Stockbridge, Mass., to become organist of St. Stephen's Church at Great Barrington. He will be succeeded at Stockbridge by Laura Seeley.

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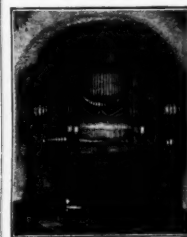
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**ACTIVITIES OF THE ORGANISTS**

**ORGANIST PRIEST RESIGNS**

**Washington Musician Leaves St. Paul's Episcopal Church**

Washington, D. C., Sept. 4.—Edgar Priest, organist, has resigned his position at St. Paul's Episcopal church to give his time entirely to his duties as organist, choirmaster and instructor at the Cathedral of St. Peter and St. Paul. His chief charge will be the school for boys of this institution, which has greatly increased in the last few years. Few organists in this city have done more to popularize the organ as a concert instrument than Mr. Priest.

**Guilmant School at Work**

William C. Carl has made several trips since his return from abroad, but is in New York for the season, and at the Guilmant Organ School daily to receive new students. The enrollment is large and includes students from all parts of the country. The other members of the faculty returned from their vacations ready to take up the work Oct. 10, the opening day of the fall term. The faculty includes, besides Dr. Carl, Clement R. Gale, Warren R. Hedden, Howard Duffield, D.D., Thomas Whitney Curlette, Gustav Schlette and Henry Seymour Schweitzer, in addition to the lecturers.

**Gatty Sellars in Canada**

Gatty Sellars, organist, and William Short, the king's trumpeter, after various troubles with the customs authorities at New York and Halifax over Mr. Short's trumpet, have begun their tour of Canada and the United States. The Canadian tour includes concerts in thirty-four cities. In Ottawa, Quebec, Peterborough and St. John the critics were impressed by the performances.

**Donley Plays Before Departure**

Before leaving for his new post at Seattle, Professor W. H. Donley, late of Indianapolis, gave recitals at Fairmont, W. Va., on the new Moller organ in the First M. E. Church; at Bay City, Mich., on the new organ in the German Lutheran Church, and at Elyria, Ohio, on a new \$2,600 instrument in St. John's Lutheran Church.

**Harvey B. Gaul's Church Work.**

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, has begun his second season of half-hour organ recitals before regular services, which proved popular last year. His offerings consisted of such numbers as Prelude to Suite, Max Reger; "The Little Shepherd," Debussy, and "Marche Religieuse," Wagner.

**Series at Akron, Ohio**

The first of a series of "Seven Short Organ Recitals" by John B. Norton, F. A. G. O., on the third Sunday of each month, after the 7:30 o'clock services, was given at St. Paul's, Akron, Ohio, Sunday evening, Oct. 15.

**Plays at Charleston Church**

Cornelius M. Estill, organist of the Baptist Temple at Charleston, W. Va., gave the first of a series of monthly recitals which began Oct. 5 in St. John's church of that city.

**WILKINS IS AT ROANOKE**

**Leaves His Memphis Position to Teach in Virginia College**

After several months' work at Memphis, Tenn., as organist and choirmaster at Calvary Episcopal Church, Gaston Otey Wilkins has gone to Roanoke, Va., where he has accepted the position as head of the music department at Virginia College. Roanoke is near Mr. Wilkins' boyhood home.

During the time Mr. Wilkins was in Memphis he made scores of friends who regretted to see him leave. Mr. Wilkins felt, however, that his new work would be more satisfactory and offered better opportunities than church positions.

**Edward Kreiser Program**

At his one hundred and thirty-fourth recital in the Independence Boulevard Christian Church at Kansas City, Edward Kreiser on Oct. 8 played the following, showing his versatility and devotion to the new as well as the old of the best organ works:

- Bouree in B minor..... Bach
- Kol Nidrei.....Max Bruch
- First Symphony, Opus 20. A. Maquaire
- Chanson de Joie (Song of Joy).....R. G. Hailing
- "La Fille aux Cheveux de Lin".....Debussy
- Ballet.....Debussy
- Waldweben ("Siegfried").....Wagner

**Crowds Hear New Organ.**

Professor J. W. Holland, organist of the new Stevens four-manual organ in the North Woodward Presbyterian Church of Detroit, gave recitals on it every Sunday through the summer. He had the church nearly full on each occasion. Prof. Holland has issued a request for suggestion of pieces desired by any member of the audience, which he includes in his program the following Sunday. It is interesting to note the numbers favored, his most popular composers being: Guilmant, Lemare, Batiste and Widor.

**Maxson Presides at Opening**

Frederick Maxson, F. A. G. O., gave the opening recital in the First Lutheran Church of Millfinburg, Pa., Sept. 14. He played:

- Introduction and Allegro (First Sonata).....Guilmant
- Evensong.....Johnston
- March, from Suite.....Rogers
- Spring Song.....Hollins
- Grand Choeur in G.....Faulkes
- Largo.....Handel
- Variations on a Scotch Air.....Buck
- Cradle Song (new).....Maxson
- Concert Overture in C.....Hollins

**Engages Edna V. Wachtler**

The conservatory of Sac City (Iowa) Institute has secured Miss Edna V. Wachtler as voice and organ teacher. Miss Wachtler holds a bachelor's degree from Bush Temple conservatory, Chicago; studied interpretation under Julie Rive-King, pipe organ under Edgar A. Nelson of Chicago, and held the position of organist in a Masonic Temple, Chicago for a year. For the last two years she has been doing private teaching in Chicago.

**M'CLELLAN A STRONG AID**

**Organist as Support in Mormon Tabernacle Choir Concerts.**

John J. McClellan is showing the value of an excellent accompanist to a chorus leader in the trip the Mormon Tabernacle Choir, under Evan Stephens, is making. The famous choir appeared in Orchestra Hall, Chicago, Oct. 26, on its way to the irrigation exposition in New York. Mr. McClellan delighted the audience not only with his organ support of the singers, but played in his magnetic and accurate style Widor's Toccata in F and Lemare's Andantino, responding to an encore with the Wagner Pilgrims' Chorus. After the concert he renewed many old Chicago acquaintances.

**Frank S. De Wire Recital**

Frank Sanford De Wire, at his vesper recital in St. Luke's Episcopal Church at Jamestown, N. Y., played a program of virile classics, including Dubois' Toccata in G, the C minor Prelude and Fugue by Bach and Rheinberger's Pastoral Sonata.

**Honor for Eric Delamarter**

Eric Delamarter, organist of the New England Congregational Church of Chicago, has been elected director of the Musical Art Society, to succeed Frederick Stock. This is the post held by Clarence Dickinson until his departure for New York.

**Ancient Harvard Organ Is Used**

Clergymen and laymen of Boston and vicinity, including Bishop Lawrence and President Lowell of Harvard University, were speakers in Sanders Theater at Harvard at the historical meeting which concluded the celebration of the 150th anniversary of Christ church. An interesting feature was the singing of a psalm, of which each verse was lined off, in accordance with the old method. An ancient pipe organ—one of the first in the country—was used for the accompaniment. This instrument, which was built in 1805 by William Gray of London, was formerly in University Hall, when the Harvard College chapel was in the large room now used for faculty meetings.

**Silent Memorial Organ.**

The magnificent memorial pipe organ in the Brooklyn Music Hall will receive barely more than incidental use, so far as any plans have so far materialized, to the everlasting shame of all concerned and in spite of eloquent protests from all sides. The organ was the one which was used at the Jamestown exposition, and was presented to the people of Brooklyn by the Frothingham estate.—Musical America.

Miss Minnie Callaghan has accepted the position of organist at St. Patrick's Church, Dubuque, Iowa, to succeed Miss Esther Flynn, who resigned because of the increase in her teaching work.

T. J. Parry, one of the city's well known young musicians, has been engaged as organist and choir director for Trinity Episcopal church, at New Castle, Pa. Mr. Parry succeeds Ralph J. Thomas.

**ORGANISTS!**

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The latest achievement of the Austins is the completion of a good-sized pipe organ under the stage of the New Amsterdam Theater of New York city—generally acknowledged to be the handsomest theater in the metropolis of America. The organ numbers only twenty-odd registers, but the wind pressure employed is ten inches throughout, and some large scales are used, so that the tone is pervading. As one sits in the body of the house he is puzzled to know whence the sound comes. It seems at one time to come from the top of the proscenium arch and then it seems to issue from the wings. The hearer would be likely to think of every place except the right one. The mystery of location adds to the charm, and the full tonality, and several of the independent registers, are of great beauty—especially the vox humana, which beguiles one into the belief that actual voices are heard.

The Austin company has won a contract for a large instrument running well into five figures for St. Paul's Episcopal church, Burlington, Vt. This organ will be one of the largest three-manuals ever constructed, the swell containing fifteen stops and other parts being in proportion. The organ is a gift to the

church, and the Austins were given carte blanche as to the registrative scheme and the voicing. It is rare nowadays when organ firms are not interfered with and often to their disadvantage by a scheme on which some one insists. With builders of the first rank, it is usually safer to give them their own way as to balance, blend and ensemble of voices. But personal preferences as to certain more delicate stops may be indulged, provided it does not interfere with the general weight and poise of the tonal scheme.

The magnificent organ for the city hall of Portland, Me., has been completed and awaiting shipment for some time in the Austin factory. The delay has been caused by the failure of the contractor to have the auditorium ready for the instrument, and the Austin people prefer not to take risks from dampness or violent changes of temperature while the organ is being installed. This instrument, already described in detail in THE DIAPASON, will be one of the notable organs of the world, both as regards size and registrative scheme. The folder issued by the manufacturers giving the specification in detail can be had for the asking, and it will serve as a guide to any one interested in the building of a large organ.

**Frank Van Dusen's Season.**

Frank Van Dusen opened his season of recitals with a program at Willow Point October 24, and one at Darlington Oct. 25. Late in the month he played the opening program on a new Felgemaker organ at Sheridan, Wyo.

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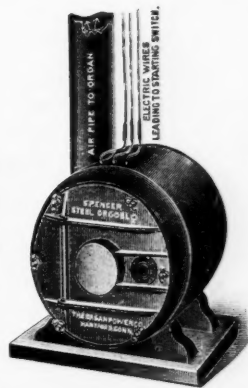
**ORDERS FOR 4 ORGANS**

THE HILLGREEN-LANE ORGAN COMPANY HAD THE BIGGEST DAY IN THE HISTORY OF THE PLANT YESTERDAY. THEY BOOKED ORDERS FOR FOUR PIPE ORGANS, THREE TO GO TO NEWCASTLE, PA., AND THE FOURTH TO PITTSBURG. BEFORE THESE ORDERS WERE RECEIVED THE COMPANY WAS WORKING OVERTIME TO MEET THE DEMANDS FOR ITS OUTPUT.—FROM THE ALLIANCE (OHIO) DAILY LEADER OF SEPTEMBER 28TH, 1911.

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**AMID FLUES AND REEDS**

An organ costing \$2,200 has been installed at St. Francis Xavier's church at Cresson, Pa.

The Hinners Company has installed an organ in the last month in the Methodist church at Negaunee, Mich.

M. Wainwright of Cincinnati has overhauled the organ in the First Presbyterian Church at Findlay, Ohio.

The Austin organ in the Bartlesville, Okla., Presbyterian church, was installed last month.

The large concert organ at the Peabody Conservatory of Music, Baltimore, has been renovated and many improvements added.

Plymouth Congregational church at Scranton, Pa., has given the W. W. Kimball Company an order for an organ to cost \$2,000.

Henry Pilcher's Sons of Louisville have won the contract for an organ to cost \$2,300 in the new Methodist church at St. Marys, Ohio.

An organ of 850 pipes, built by M. P. Moller, was dedicated in St. Matthew's Lutheran church at Augusta, Ga., by Robert J. Watson, the organist.

A large Hope-Jones organ has been placed in the Elks' home on West Forty-third street, New York. Clarence Reynolds played at the first public trial, Sept. 19.

The \$3,500 organ in the Second Reformed church at Zeeland, Mich., was dedicated Oct. 20 with a recital by Louis P. McKay of Grand Rapids. Peter J. Smith has been engaged as the regular organist.

Frank T. Milner of the W. W. Kimball Company has been unanimously elected by the council of the A. G. O. as an honorary associate, in recognition of his interest in the advancement of the work of this organization.

St. Paul's Episcopal Church at Beoit, Wis., has ordered a Kimball pipe organ. The new instrument is about twice the size of the one now in use and was purchased at a cost of about \$3,000. It will be installed at once.

Wilhelm Middelschulte presided at the opening of an Austin organ in Trinity Methodist church at Champaign, Ill., Oct. 13. The organ has nineteen speaking stops and thirty-two couplers and accessories. The instrument cost \$5,000.

A Kimball organ which cost \$5,000 was dedicated Oct. 10 in the new Methodist Episcopal church, South, at San Diego, Cal. Professor Demorest was at the keyboard. The organ has 780 pipes and a Kinetic blower is attached.

Arthur S. Williams of Detroit, who completed his musical studies at Leipzig, Germany, rendered an organ program on the recently reconstructed instrument in St. Peter's Catholic Church, Fort Wayne, Ind., Oct. 8. Professor F. Binder of Fort Wayne, rendered one selection and directed the choir.

October 12 Gustave Dinklage opened

the new organ presented to Rowland Hall at Salt Lake City by Col. E. A. Wall. The organ was built by M. P. Moller of Hagerstown, Md. It has eight stops in the great, nine in the swell and three in the pedal, and contains 1,067 pipes. Mr. Dinklage has been engaged as organist for the year.

Two organs built by the Ernest M. Skinner Company for the Grand Avenue M. E. Church of Kansas City are being installed. One, a \$25,000 instrument, was described in a recent issue of THE DIAPASON. Regarding the selection of an organist for this church there is some uncertainty. A number of prominent musicians are being considered by the committee which will decide this matter.

**OPENED BY MACFARLANE**

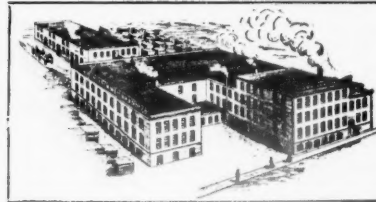
**Plays at Dedication of Austin Three-Manual at Newark, N. J.**

Will C. Macfarlane, of St. Thomas' church, New York, presided at the inaugural recital on a three-manual Austin organ in the Park Presbyterian church, of Newark, N. J., Oct. 4. The organ has 1,440 pipes.

Mr. Macfarlane's program included Boellmann's Suite Gothique, Haydn's "Clock Movement," Bach's Prelude and Fugue in A minor, the gavotte from Thomas' "Mignon," the Prayer and Cradle Song by Guilman, the Toccata from Widor's Fifth Symphony, Dvorak's "Humoreske," Handel's Largo, the Pilgrim's chorus, song to the Evening Star, and march from Wagner's "Tannhaeuser," and a trio of Mr. Macfarlane's compositions—a "Spring Song," a "Reverie" and a "Scherzo."

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¶ "Organ and organist seem to me the finest combination I have heard on the American side of the Atlantic."

¶ This rather chimes in with Director Hertz, who, after hearing this organ as a support in certain of his opera presentations in Atlanta last season, said:

¶ "Ah, that organ! It is the most wonderful thing I ever heard."

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