

THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

CHICAGO, FEBRUARY 1, 1912

Number Three

CASAVANT FACTORY IS READY FOR WORK

NEW PLANT AT SOUTH HAVEN

Michigan Town Across Lake From Chicago Site of Branch of Canadian Builders, to Serve Demand in United States.

An event of decided interest to organ builders and organists is the completion of the new plant of Casavant Brothers at South Haven, Mich. This factory is to be a branch of the main works at St. Hyacinthe, Quebec, which have sent out many noteworthy organs to all parts of the dominion and to the United States as well.

The object in building in the United States is to take care of the growing demand for Casavant instruments on this side of the border. As South Haven is almost directly across the lake from Chicago the situation selected is believed to be exceptionally advantageous.

Work at the new plant will be begun in February and announcement of its completion is made in a handsomely engraved card sent out by this firm. Philip Sheridan, who for some time represented Casavant Brothers in Chicago, is the business manager of the South Haven branch and the superintendent is J. E. Pepin, who was in charge of the Montreal office.

The new building is of white brick, with hard pressed brick front, and is L-shaped, one section being 163 by 50 feet, of two stories, and the other 116 by 50 feet, mostly three stories high. A large two-story brick shed with a heating plant will be added next summer. An erecting room 50 by 40 by 40 feet has been provided, besides large and well isolated voicing-rooms. The metal pipe-makers have a separate building, as well as the boiler and forge rooms. A sprinkler system is being installed, in addition to elevators and a traveling crane, vaults and everything modern in machinery, with individual motors.

The factory has its own side track, a large lumber yard and space to enlarge the present plant to five times its dimensions.

J. C. Casavant says he cannot help but contrast this model plant with the beginning of the main factory at St. Hyacinthe. This was in 1849, when the father of the present owners built a structure, 30 by 40 feet, with one room, which served alike as wood and metal shop, erecting room, office and everything else. The same little factory is still a part of the St. Hyacinthe plant, which has grown until it covers 100,000 square feet of floor space.

THE DIAPASON wishes the new factory the best of success, as few men have done for the organ building profession more than have the Casavants.

Middelschulte At Aurora

Wilhelm Middelschulte of Chicago gave a recital Jan. 9 at the First Presbyterian Church of Aurora, Ill.

BUILD FOR PRINCETON, N. J.

H. Hall & Co. Constructing Electric Organ, Gift of Citizen

Following is the specification of an electric organ H. Hall & Co. are building for the Second Presbyterian Church, Princeton, N. J., the gift of C. S. Robinson of that town:

GREAT ORGAN.

- 16 ft. Bourdon, 61 pipes.
- 8 ft. First Open Diapason, 61 pipes.
- 8 ft. Second Open Diapason, 61 pipes.
- 8 ft. Gamba, 61 pipes.
- 8 ft. Spitz Flute, 61 pipes.
- 8 ft. Dulciana, 61 pipes.
- 8 ft. Doppel Flute, 61 pipes.
- 4 ft. Octave, 61 pipes.
- 4 ft. Flute d'Amour, 61 pipes.
- 8 ft. Tuba (on heavy wind), 61 pipes.

SWELL ORGAN.

- 16 ft. Lieblich Gedacht, 73 pipes.
- 8 ft. Open Diapason, 73 pipes.
- 8 ft. Salicional, 73 pipes.
- 8 ft. Viole d'Orchestre, 73 pipes.
- 8 ft. Viole Celeste, 61 pipes.
- 8 ft. Stopped Diapason, 73 pipes.
- 8 ft. Aeoline, 73 pipes.
- 4 ft. Flute Harmonic, 73 pipes.
- 3 rk. Dolce Cornet, 183 pipes.
- 2 ft. Flautino, 61 pipes.
- 8 ft. Cornopean, 73 pipes.
- 8 ft. Oboe, 73 pipes.

PEDAL ORGAN.

- 16 ft. Open Diapason, 32 notes.
- 16 ft. Dulciana, 32 notes.
- 16 ft. Bourdon, 32 notes.
- 16 ft. Lieblich Gedacht, 32 notes.
- 16 ft. Violone, 32 notes.
- 8 ft. Flute, 32 notes.
- 8 ft. Violoncello, 32 notes.

COUPLERS—Swell to great unison. Swell to great sub. Swell to great super. Great to great super. Swell Sub. Swell Super. Swell unison off. Swell to pedal. Great to pedal.

COMBINATIONS—Five pistons operating great organ stops. Six pistons operating swell organ stops. Three pistons operating pedal organ stops.

ACCESSORIES—Balanced swell pedal. Balanced crescendo pedal. Reversible great to pedal. Full organ pedal. Swell tremolo. Wind indicator. Crescendo indicator.

Wind is furnished by a 5 horse power electric motor and Kinetic blower.

ORGAN FOR HIGH SCHOOL

Glee Club Inspires W. L. Austin To Make Philadelphia Gift

William L. Austin, chairman of the board of directors of the Baldwin Locomotive Works, made an address to the faculty and pupils of the Boys' Central High School at Philadelphia, in the course of which he declared his intention of presenting the school with a pipe organ.

Mr. Austin is an alumnus of the school and has always been an active worker in the promotion of its welfare. He visited the school, according to his own story, with the intention of inspecting the building as a former student. He was called upon to make an address, after the students' glee club had sung, and the students believe that their singing in the morning assembly inspired Mr. Austin's gift.

McIntyre in Chautauqua Work

A handsome piece of advertising literature which has reached THE DIAPASON dwells upon the work outside his church by Edwin Vaile McIntyre, the new organist of the First Presbyterian church of Oklahoma City. Mr. McIntyre is to be busy this season conducting choral classes at Chautauqua sessions and giving winter courses of organ recitals and musical lectures.

DEDICATION DAY IS FEB. 6

Great Skinner Organ at Kansas City Will Be Opened by Kreiser

The magnificent organ in the Grand Avenue Methodist Church of Kansas City, Mo., will be dedicated Feb. 6 with a concert by Edward Kreiser, whose fame, unlike that of the prophets, is great in his home city.

This organ was built by the Ernest M. Skinner Company of Boston and was assembled by Messrs. Atkins and Goodman, who recently finished the organ in the Cathedral of St. John the Divine, in New York City. Mr. Skinner spent a number of days on the scene looking over the work.

This organ, which is electro-pneumatic, consists of four manuals, with sixty-five speaking stops, besides twenty-two couplers and twenty-six piston and pedal combinations, all adjustable at the console and visibly moving the stop-knobs. Nine of the stops are duplexed. Mr. Skinner expects it to equal, if not surpass, the orchestral effects and the rich, sonorous diapason tone produced in the beautiful cathedral organ. The contract price was over \$20,000.

A complete specification of this organ was published in THE DIAPASON of Sept. 1, 1911.

ADDITION COSTING \$150,000

Hope-Jones Organ Business Leads to Big Extension of Plant.

The Rudolph Wurlitzer Company last month completed an extension of its plant at North Tonawanda, N. Y., costing \$150,000. This addition was put in hand to accommodate the Hope-Jones organ work and includes an assembling room forty feet in height. Concrete construction has been adopted throughout, for floors, roofs and walls.

Already the great new shops are crowded and talk of further extension has begun. The plant now accommodates over 500 hands.

CLOSE LARGE CONTRACTS

Hann-Wangerin-Weickhardt Company Adds to Its Business

Contracts made in the last few days by the Hann-Wangerin-Weickhardt Company of Milwaukee include three organs, as follows:

- Christian Church, Greenfield, Ind., two-manual.
- Holy Angels' Church, West Bend, Wis., two-manual.
- St. Casimir's Church, Posen, Mich., two-manual.

The total cost of the three organs amounts to \$9,000. The work is to be completed between now and May 1.

To Purchase \$5,000 Memorial

Manchester, N. H., Jan. 8.—Mrs. George B. Chandler has authorized the expenditure of \$5,000 for a new organ for Grace Episcopal church. The gift will be a memorial to Mrs. Chandler's mother, Mrs. Benjamin F. Martin, who died several months ago.

DAY OF DEDICATION EVENT AT SYRACUSE

HUTCHINGS ORGAN IS OPENED

Alvah C. Fredenburgh Presides at Keyboard of \$10,600 Instrument, With Echo and Chimes, in May Memorial Church.

Syracuse, N. Y., Jan. 5.—The Hutchings organ placed in May Memorial Church at a cost of \$10,600 was dedicated with a recital last night, when Alvah C. Fredenburgh presented an excellent program, assisted by Professor Ernest Mahr, cellist, and Mrs. Margaret Ryder Kanar and Professor Reginald Billin, vocalists. The echo organ and cathedral chimes were used for the first time on this occasion. The organ program follows:

Sonata Op 148, Fugue in D minor (five voices), Rheinberger.

"Consolation," Liszt.

Toccata and Fugue in D minor, Bach.

"Ave Maria," Gounod.

Grand Chorus Dialogue, Gigout.

"The Curfew" (Chimes), Horsman.

Overture to "William Tell," Rossini.

Nocturne (for solo stops), Frysinger.

Vorspiel to "Lohengrin," Wagner.

Mr. Fredenburgh, who is the regular organist of the church, is highly praised in the reviews in all the Syracuse papers for his excellent performance.

The organ was installed by the Hutchings Organ Company of Boston.

It has a detached keydesk and a complete echo organ, with a set of twenty cathedral chimes. The instrument is designed to meet the special acoustic conditions of the auditorium. From the remote position of the echo organ in the extreme west end of the church charming results are obtained, allowing the organist great scope in the contrasted use of the more delicate tone colors.

Following is the scheme of stops:

GREAT ORGAN.

- 1. 16 ft. Diapason, 61 pipes.
- 2. 8 ft. Diapason, 61 pipes.
- 3. 8 ft. Gross Flute, 61 pipes.
- 4. 8 ft. Gamba, 61 pipes.
- 5. 8 ft. Dulcissimo, 61 pipes.
- 6. 4 ft. Octave, 61 pipes.

SWELL ORGAN (Enclosed in a swell-box.)

- 7. 16 ft. Bourdon, 61 pipes.
- 8. 8 ft. Diapason Phonnon, 61 pipes.
- 9. 8 ft. Gedackt, 61 pipes.
- 10. 8 ft. Viol d'Orchestre, 61 pipes.
- 11. 8 ft. Vox Celestis, 49 pipes.
- 12. 8 ft. Aeoline, 61 pipes.
- 13. 4 ft. Violina, 61 pipes.
- 14. 4 ft. Traverse Flute, 61 pipes.
- 15. 8 ft. Corno d'Amour, 61 pipes.

Tremolo.

CHOIR ORGAN (Enclosed in a swell-box.)

- 16. 8 ft. Dulciana, 61 pipes.
- 17. 8 ft. Melodia, 61 pipes.
- 18. 4 ft. Flute d'Amour, 61 pipes.
- 19. 8 ft. Clarinet, 61 pipes.

Tremolo.

ECHO ORGAN.

(Enclosed in a special room over the auditorium ceiling.)

- 20. 8 ft. Wald Flute, 61 pipes.
- 21. 8 ft. Muted Viol, 61 pipes.
- 22. 8 ft. Unda Maris, 49 pipes.

- 23. 4 ft. Rohr Flute, 61 pipes.
- 24. 8 ft. Vox Humana, 61 pipes.
- 25. Chimes, 20 notes.
Tremolo.

- PEDAL ORGAN (Augmented.)
- 26. 16 ft. Diapason, 30 notes.
 - 27. 16 ft. Bourdon, 30 notes.
 - 28. 16 ft. Lieblich Gedacht (from No. 7) 30 notes.
 - 29. 8 ft. Octave, 30 notes.
 - 30. 8 ft. Bass Flute, 30 notes.

- COUPLERS—31. Swell to Great. 32. Swell to Great, 4 feet. 33. Swell to Great, 16 feet. 34. Swell to Swell, 4 feet. 35. Swell to Swell, 16 feet. 36. Swell to Choir. 37. Swell to Pedal. 38. Choir to Great. 39. Choir to Great, 16 feet. 40. Choir to Pedal. 41. Great to Pedal. 42. Echo to Swell. 43. Echo to Choir. 44. Echo to Pedal. 45. Echo to Echo, 4 feet. 46. Echo to Echo, 16 feet. 47. Echo on, Great off.

- COMBINATIONS—1, 2, 3, 0. Operating on Great and Pedal. 1, 2, 3, 4, 0. Operating on Swell and Pedal. 1, 2, 0. Operating on Choir and Pedal. 1, 2, 3, 4, 0. Operating on Entire Organ. Pistons Indicate Automatically. General Release. Pedal Release.

- PEDALS, ETC.—1. Great to Pedal Reversible. 2. Sforzando (Full Organ). 3. Balanced Crescendo. 4. Balanced Swell. 5. Balanced Choir. 6. Balanced Echo. 7. Combination Indicator. 8. Crescendo Indicator. 9. Combination Recorder.

This is one of the first instruments built with the "Hutchings Perfect Wind Chest." This chest is the result of an exhaustive study of all the forms of wind chests built in this country and Europe.

WINS PACKER CONTRACT

Austin Company Builds Brooklyn Organ—Designed by Woodman

The contract for the three-manual organ for Packer Institute, Brooklyn, has been given to the Austin company. This makes a large family of instruments placed by the Austins in Brooklyn during the last four years. These include the four-manual organs in the Lafayette Avenue Presbyterian church, where John Hyatt Brewer is organist, and the four-manual in the auditorium of the Brooklyn Academy of Arts and Sciences.

The Packer Institute organ will have about thirty-six stops and will be of three manuals. It will have unusual luxuries in voicing—such as celestes on both metal and wood registers, and the strings particularly well represented, with a capable family of reeds. R. Huntington Woodman, director of music at the institute, and a well known composer and organist, drew the specifications. He has chosen to use instead of the usual carillons a set of steel bars with resonators, the tone being like that of the orchestral celesta, the mellow golden tones of which cannot be appreciated except on hearing. Mr. Woodman will probably be followed in his idea, it is predicted, by many organists who appreciate the tonal beauty of the celesta, the fact that its range of notes is wider than the carillons and the further fact that it can be perfectly tuned.

The Austin company also has received a contract for rebuilding and enlarging the organ in the historic Christ church, Savannah, Ga. This church was built a half century before the Revolution and it was here that Charles Wesley preached as an Episcopal clergyman. The new organ will be three-manual, thirty-six registers, and the specification includes besides the string stops at unison pitch a four-foot and sixteen foot string and a sixteen foot reed in the swell. The organ will remain in the west gallery, but the console will be in the chancel, where the choir also is located.

CHICAGO CONTRACT GOES TO SCHUELKE

WILL BUILD \$15,000 ORGAN

Holy Innocents Church Closes Deal With Milwaukee Organs—Forty-One Speaking Stops and Colored Tablet System.

Holy Innocents Church of Chicago has made a contract with the William Schuelke Organ Company of Milwaukee to build a \$15,000 organ for the new church, which will be completed by Easter, by which time the organ also will be ready. The Rev. Father J. Zinerzowski placed the contract. The organ will have three manuals and pedal, forty-one speaking stops, fourteen couplers, and the tablet system will be used throughout and will be placed above the swell manual. Colored tablets will be used for the string stops, diapasons, reeds, flutes and couplers. Wind pressure will be from six to ten inches. The case will be twenty-eight feet wide by thirty-six feet high. The largest scales will be used for the diapason stops. Following is the specification:

- GREAT ORGAN
- 1. 16 ft. Open Diapason (All Open), 73 pipes.
 - 2. 8 ft. Open Diapason (All Open), 73 pipes.
 - 3. 8 ft. Viola Di Gamba (All Open), 73 pipes.
 - 4. 8 ft. Lieblich Gedackt, 73 pipes.
 - 5. 8 ft. Gemshorn, 73 pipes.
 - 6. 4 ft. Octave, 73 pipes.
 - 7. 4 ft. Flute D'Amour, 61 pipes.
 - 8. 2 1/2 ft. Nasard, 61 pipes.
 - 9. 2 ft. Super Octave, 61 pipes.
 - 10. 8 ft. Clarinet, 73 pipes.
 - 11. 8 ft. Double Flute, high pressure, 73 pipes.
 - 12. 8 ft. Tuba Mirabilis, high pressure, 73 pipes.
 - 13. 8 ft. Gross Gedackt, high pressure, 73 pipes.
 - 14. Mixture, 4 rks., 244 pipes.
- SWELL ORGAN
- 15. 16 ft. Bourdon, 73 pipes.
 - 16. 8 ft. Geigen Principal (all open), 73 pipes.
 - 17. 8 ft. Dolce or Dulciana (all open), 73 pipes.
 - 18. 8 ft. Hohlfloete, 73 pipes.
 - 19. 8 ft. Salicional (all open), 73 pipes.
 - 20. 8 ft. Vox Humana, 73 pipes.
 - 21. 8 ft. Quintatone, 73 pipes.
 - 22. 4 ft. Fugara, 61 pipes.
 - 23. 4 ft. Flauto Dolce, 61 pipes.
 - 24. 8 ft. Oboe, 73 pipes.
- CHOIR ORGAN
- 25. 8 ft. Horn Principal (all open), 73 pipes.
 - 26. 8 ft. Viola (all open), 73 pipes.
 - 27. 8 ft. Aeoline (all open), 73 pipes.
 - 28. 8 ft. Vox Celeste, 2nd C to C, 49 pipes.
 - 29. 8 ft. Concert Flute, 73 pipes.
 - 30. 8 ft. Tibia, 73 pipes.
 - 31. 4 ft. Traverso Floete, 61 pipes.
 - 32. Dolce Cornet, 4 rks., 244 pipes.
 - 33. 8 ft. Nacht Horn, 73 pipes.
 - 34. 8 ft. Trumpet, 73 pipes.

- PEDAL ORGAN
- 35. 16 ft. Contra Bass or Open Diapason, No. 4, 30 pipes.
 - 36. 16 ft. Violon, 30 pipes.
 - 37. 16 ft. Subbass, 30 pipes.
 - 38. 16 ft. Stentorphone Bass or Open Diapason No. 1, 30 pipes.
 - 39. 16 ft. Trumpet, metal, 30 pipes.
 - 40. 8 ft. Octave Bass, wood, 30 pipes.
 - 41. 8 ft. Violoncello, wood, 30 pipes.

- COUPLERS—1. Swell to Great. 2. Swell to Great Super. 3. Swell to Great Sub. 4. Great to Great Super. 5. Great to Great Sub. 6. Swell to Swell Super. 7. Choir to Choir Super. 8. Choir to Great. 9. Swell to Choir. 10. Swell to Pedal. 11. Great to Pedal. 12. Choir to Pedal. 13. Swell to Swell Sub. 14. Choir to Choir Sub.

- ACCESSORIES—15. Piano Pedal for second and third Manuals. 16. Tremolo for Swell Manual. 17. Free Combination for entire organ. 18. General Crescendo. 19. Swell Pedal for third Manual. 20. Wind Indicator. 21. Crescendo Indicator. 22. Electric Fan Blower.

- COMBINATION PISTONS—1. Full Organ. 2. Forte without reeds. 3. Forte.

- 4. Mezzo Forte. 5. Piano. 6. Pianissimo. 7. Off. 8. Off on other side. 9. Suitable Bass Great. 10. Suitable Bass Swell. 11. Suitable Bass Choir. 12. Suitable Bass All Off. 13. Adjustable Combination On. 14. Adjustable Combination Off.

The Schuelke Company has shipped the following organs during the last few months: St. John's Lutheran Church, Mayville, Wis., fourteen stops; Kilbourn Lodge, Masonic Temple, Milwaukee, sixteen stops; Orpheum theater, St. Joseph, Mo., eighteen stops, and one set of chimes; Alhambra theater, Milwaukee, Wis., fourteen stops and one set of chimes; Butterfly theater, Milwaukee, twenty stops and one set of chimes. The company has orders for organs booked for ten theaters in the middle west. In the last four months it has had a force working throughout the night and now employs throughout the day thirty-five skilled men.

WILL RESUME BUILDING

E. W. Lane is Installing Machinery in Waltham, Mass., Factory.

Waltham, Mass., Jan. 15.—Ex-Alderman Emory W. Lane is to resume church organ building in his former factory on upper Main street. The Hutchings Organ Company occupied the building for several years, securing the business from Mr. Lane, but is now in a temporary building at Clematis Brook, where it is erecting a large concrete building. Since the Hutchings Company vacated his premises, Mr. Lane has been busy fitting them up for the resumption of business under his old management. Mr. Lane is already employing several men, an electric motor has been installed and other equipment is being put up as fast as possible. There is every indication that the actual manufacture of organs will begin in a short time.

Hix Opens Illinois Organ

Ralph Mason Hix, of Waterloo, Iowa, played at the dedication Jan. 16 of a two-manual organ costing \$2,500, which was built by the Burlington Organ Company for the new first Presbyterian Church of Sandwich, Ill.

Mr. Hix gave the following varied and interesting program:

- Part 1.—Sonata in E Flat, Buck.
- Part 2.—Allegretto in C (Wedding march), Guilman; Meditation and Prayer, Guilman; Marche Funebre et Chant Seraphique, Guilman; Paraphrase on a Theme from Handel's "Judas Maccabaeus," ("See the Conquering Hero Comes"), Guilman.
- Part 3.—Intermezzo. "Cavalleria Rusticana, Mascagni; Intermezzo, "Pagliacci," Leoncavallo; Introduction, Act III, "Lohengrin," Wagner; Introduction, Act III, "Lakme," Delibes; Romanza, Act III, "Tannhaeuser," Wagner; Overture, "Poet and Peasant," Suppe.
- Part 4.—"Entree dans le Style Classique," Pierne; Andantino in D Flat, Lemare; "A Springtime Sketch," Brewer; Humoreske, Dvorak; Hallelujah Chorus ("Messiah"), Handel.

BUILT BY BATES & CULLEY

Dr. Ward Plays Inaugural Recital at Philadelphia Church

John McE. Ward gave the inaugural recital Dec. 12 on a Bates & Culley two-manual organ in the First Presbyterian church of Kensington, Philadelphia.

Dr. Ward drew up the specifications, which include a tuba on the great that is a rarity in instruments of this size. The whole organ is on seven-inch wind pressure. The action is pneumatic and there are nine combination levers of a new design. Tilting tablets are used in place of stops.

DR. WARD HONORED ON DAY OF JUBILEE

TWENTY-FIVE YEARS AT POST

Gifts For Philadelphia Organist From Church, Sunday School and Choir on Anniversary Which Makes a Record

The tenure of office of the average church organist is seldom above ten or fifteen years, which makes remarkable the case at St. Mark's Lutheran church, Philadelphia, whose organist, Dr. John McE. Ward, has just completed twenty-five years of service, being absent only four or five times during this period, due to unavoidable causes. To commemorate the event, the Sunday school at its Christmas festival presented to Dr. Ward a life-size Carrara marble bust of Richard Wagner. The superintendent in an appropriate address said: "None could excel the record of the organist for fidelity and promptitude. He has never missed a Christmas festival and his absences on other occasions were so few as to be well nigh none. The fidelity thus shown has won for him the admiration of the school, who desire to express their appreciation of his work. We assure him that the intrinsic value of their gift is far outweighed by the love and esteem of its donors."

At the church service the following Sunday, Wilson Lobach, president of the trustees, in a laudatory speech, presented, in the name of the church council, a beautifully engrossed set of resolutions, as follows:

"Inasmuch as our organist, Dr. John McE. Ward, completes twenty-five years of service Jan. 1, 1912, be it resolved that the church council desires to give expression of its appreciation for the services rendered to our congregation during a period of twenty-five years. We bear testimony to the faithfulness and cheerfulness with which he performed his duties in the church and Sunday school, as well as to his accomplishments as a skillful musician and leader in his vocation."

Accompanying this was a handsome check from the members of the congregation.

The choir, not to be outdone, arranged a surprise party at Dr. Ward's home on the following evening. The familiar strains of "Adeste Fideles" roused the neighborhood to the fact that the entire choir was on the walk offering homage to its leader. Merriment and a huge feast followed, broken by only one speech, that of the oldest member of the choir, who offered Dr. Ward in the name of the choir, and as a token of affection for him, a silver loving cup eighteen inches in height and inscribed thus:

Presented to
JOHN McE. WARD
in honor of his Twenty-Fifth Anniversary as Organist and Choirmaster of St. Mark's Evangelical Lutheran Church by the Choir.
1887-1912

Dr. Ward has been playing for thirty-seven years, the first ten of which he was organist of the historic Christ Church. He is a member of numerous musical organizations and president of the American Organ Players' Club.

CAN'T HOLD CROWDS AT NASHVILLE, TENN.

WHOLE CITY ENTHUSIASTIC

F. Arthur Henkel Plays Under Auspices of Art Association to Sunday Afternoon Audiences Too Large for Church

From the Nashville, Tenn., Banner the following significant statements are quoted:

"The free organ recitals at Christ Church continue to grow in interest as the music-loving element of Nashville becomes more thoroughly acquainted with their meaning and with the character of music presented. Yesterday the audience was so large that the building could not begin to seat the crowd, and even the demand for standing room was exhausted. Every denomination is represented at these recitals, which are not sectional, but are designed to give the music-lovers of Nashville an opportunity of hearing the very best without money and without price, and at the same time to provide a Sunday afternoon entertainment of the highest possible standard. Thus while emphasizing the truth that 'Music is the precious gift of God' at the same time providing an opportunity for studying it 'with reverence, with humility and with diligence, in order to catch and drink in the spirit of love which it breathes, and which is of God and leads to God.'"

At the recital in question F. Arthur Henkel played the following:
 Prayer Kistler
 Hebrew melody Franz
 Invocation Guilmant

Exaltation Foerster
 Meditation from "Thais" Massenet
 Romanze Schmitz
 Piece Heroique Franck
 "Balada" Guell
 Intermezzo dramatico Kuhn
 "It has been the endeavor of Mr. Henkel and the musicians associated with him to make these recitals of such a high grade of music that the finer instincts of the people would be reached," says the Nashville Banner of Jan. 15. "That the enterprise has been a success is more than a certainty. Every once in a while there is announced a request program, and the quality of the music asked for proves in the best way how Nashville has progressed in such matters."

AUSTIN RECORD IN 1911

Last Year Exceeds Banner Year Of 1910—Busy 1912 Beginning

The Austin Organ Company claimed in 1910 the largest record of output ever achieved by an organ firm, but the figures for 1911 will go beyond this and information from the factory is that 1912 opens with contracts already booked equal to nearly half the 1911 business. The mammoth Portland, Me., organ is to be opened soon and is expected to cause a sensation in the organ world. It will be visited by a delegation of New York and Boston organists and experts.

Action by Canadian Organists

London, Ont., Jan. 2.—At a meeting of the council of the Canadian Guild of Organists today it was decided to oppose vigorously the extension of the American Guild and to establish in Canada the national organization. It was also decided to publish an official organ and to fold the annual meeting in Toronto in September.

DEALS BY ERIE CONCERN

Tellers-Sommerhof Company is at Work on Number of Organs

The Tellers-Sommerhof Company of Erie, Pa., is building an organ for St. Jacob's Evangelical Church of Buffalo, N. Y., and I. A. Tellers has just closed the contract for an organ for St. Joseph's Cathedral, La Crosse, Wis. This company also has the contract for a three-manual organ for Holy Trinity Church of New Orleans, La., as well as orders for Tyrone, Pa., and Gilbertville, Iowa. W. A. Sommerhof has been in Buffalo for the last three weeks overhauling the three-manual organ in St. Louis Church.

Closes Three Contracts

To open the new year Edward V. Clarke closed contracts for M. P. Moller with the First Presbyterian church of Clyde, Ohio, the United States Theater of Cleveland and the Swedenborgian church of Laporte, Ind., for two-manual organs. The last-named is to be the third Moller organ for Laporte in recent years.

Still another contract closed by Mr. Clarke is for a \$5,000 organ in the Presbyterian church of Mount Vernon, Ohio.

Dr. Falk At Manistee, Mich.

Dr. Louis Falk gave a recital last month at Guardian Angels' church, Manistee, Mich., where his playing at the dedication of the organ was so well received that a return engagement was the result. Among Dr. Falk's numbers were Volkmar's "The Last Judgment," "Fiat Lux" and "In Paradisum," by Dubois, and Bach's Toccata in F.

Miss Deal Plays the "Messiah"

Miss Alice R. Deal of Chicago presided at the organ in the performance of the "Messiah" at Ripon, Wis., Jan. 19, under the auspices of the School of Music of Ripon College.

Rules for Space in Churches

Will A. Watkin of Dallas, Texas, believes that comparatively few architects realize the space required for pipe organs. He says that his own experience demonstrates that seldom is enough room allowed.

Mr. Watkin writes to THE DIAPASON: An architect of a leading Texas church not many years ago left a space about six by twelve feet for organ and choir. It developed, too late to remedy matters, that he had in mind a reed organ of about the size of an upright piano. This architect's oversight cost this church about \$600, and a most unsatisfactory organ and choir plan.

A church with a seating capacity of 500 should assign a floor space not less than eight feet in depth by twelve or fourteen feet in width, and a height over the organ of not less than fourteen feet. A church with a seating capacity of 1,000 should give an organ space ten feet in depth by at least eighteen feet in width, with a uniform height over the organ of not less than eighteen feet. A church with a seating capacity of 1,500 or 2,000 should assign for the organ space not less than twelve feet in depth by twenty-two to twenty-four feet in width, and a height of not less than twenty-two feet. These general dimensions can safely be followed by architects, but it must be understood that the dimensions do not include any choir space.

Fortunate is it where an organ chamber can be arranged with the sides and rear wall without any openings. Organs keep in order and stand in tune much better where they are best protected from draughts or sudden changes of temperature. The greater number of large churches have specially constructed organ chambers for the instruments. A small two-manual pipe organ weighs about two and a half tons, and there are church organs in Texas weighing seven tons. Organ floors should be well supported by being solidly built, for there should be no vibration incident to the pumping of the instrument by hand or engine.

REFERRING to the Magnificent MOLLER ORGAN in Euclid Avenue Presbyterian Church, Cleveland, Ohio, Mr. Charles E. Clemens, the well known concert organist, writes: "Our Organ is a remarkable instrument and it is difficult to adequately express my satisfaction. Its beautiful and magnificent tones are an incentive to rehearsal and an inspiration in performance."

Mr. James H. Rogers, eminent organist and composer: "Where is there a better Organ?"

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THE DIAPASON

A Monthly Journal devoted to the Organ
CHICAGO, FEBRUARY 1, 1912.

S. E. GRUENSTEIN, PUBLISHER

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

Address all communications to THE DIAPASON, 520 West Monroe Street, Chicago. Telephone, Franklin 1102.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in issue for following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

TOO OLD AT 40? WELL!

The discussion in a contemporary of the question whether the organist is too old at 40 has aroused the London Musical Times to a sensible editorial in which it makes the assertion that the man beyond the 40-mark has many advantages, especially in personality, over his younger rival. It points also to the seeming disposition among the English clergy to prefer the very youthful musician and to push the man of maturer years into the background.

But what use is there in discussing such a question? Does anyone in this country say the organist of 40 is too old? If so, about all the answer he deserves is a pitying smile. When men above 60 years can do the work that is done in this day on the organ, to argue that anyone is "too old" at 40 impresses us as ridiculous. No doubt many of the most talented and capable performers are below 40, but none would be more ready than they to affirm that their conferees lose nothing on reaching the two-score mark and that they themselves expect to improve rather than to deteriorate when they have passed it.

WOE TO THE UNPOPULAR!

Some people tell us that the English are the best organ builders. Others tell us the French can teach us most about how to play the organ. Still others say the Germans are the real thing as organ composers. But if you wish to know how to treat the organist go to the Slav. This was shown at Philadelphia New Year's Day, when four enthusiastic, strong-minded and strong armed gentlemen drove the organist of St. Matthew's Slavic Catholic Church, whose harmonies displeased them, from the edifice, and in doing so nearly frightened the life out of the pastor, a man of 75 years, who championed the one who suddenly decided to flee from the keyboard to safety outside the sanctuary.

Rudolph Loskat is the unfortunate artist who seems to have made the wrong impression on a part of his critical congregation. According to a reliable Philadelphia paper the attack took place just as Father Uhlyarick had completed his sermon. The four men ordered the organist to leave, and because he did not get out quickly he was seized and a threat was made to throw him over the rail of the balcony.

A fierce struggle followed between the organist and his assailants, and the organist left the church, and one of the four who had attacked him knocked the priest down and started to throw him over the balcony, but he fought

himself loose. He was painfully injured when his head struck a railing.

A call to the South Side police station was sent in, but the affair was over before the arrival of the police.

The trouble arose because Father Uhlyarick had refused to employ another organist in the place of Loskat at the demand of the four men.

Actors can be hissed off the stage or bombarded with vegetables. Egg showers are the lot of the unpopular singer in certain places. Why not, then, have a fitting way to show the church organist gently that his best efforts are none too good? Let the malefactor be beaten up!

GIVES CORNELL CONCERT

Raymond Willever, Assistant To Edward F. Johnston, in Recital

Raymond Willever, assistant to Edward F. Johnston at Cornell University, gave an interesting recital on the Skinner concert organ at the university Dec. 13. The program included the following numbers: Prelude and Fugue in D minor, Bach; Meditation, Kinder; Minuet, Handel; "At Dusk" (new), W. G. Ross; Toccata, Fumagalli; "The Sandman," Allen-Eddy; Festive March, Smart.

Though just out of his teens, Mr. Willever, in addition to his connection with the university, is organist of the Episcopal Church of Ithaca, and has spent the last two years in the factory of the Ernest M. Skinner Company in Boston, so that he thoroughly understands his instrument from the mechanical standpoint as well as the artistic.

Arthur Davis Recital Series

Arthur Davis, organist and master of the choristers of Christ Church Cathedral, St. Louis, is giving a series of popular organ recitals in the cathedral. The second one came Dec. 10 and was devoted to Christmas music. The program follows:

- Fantasia on "Adeste Fideles".....Grison
- Pastoral Symphony from "The Christmas Oratorio".....Bach
- Christmas Offertorium.....Lemmens
- Weihnachts pastorale.....Merkel
- Christmas Fantasy on old English Carols.....Best

Organists Apollo Club Lights

An event in which two Chicago organists showed their greatness was the performance of the "Messiah" by the Apollo Club of Chicago at the Auditorium Christmas and New Year weeks. Mr. Wild's work as director of the club is adding to his fame from season to season, and the support he receives at the organ from Arthur Dunham is another illustration of that gentleman's musicianship. A third Chicago organist contributing to the success of this club is Carl D. Kinsey of the Oak Park First Congregational church, who is the manager of the organization.

Twenty Recitals On House Organ

A series of twenty recitals is being given by Edward Kreiser on the \$20,000 Aeolian organ in the home of J. L. Loose at Kansas City, Mo. This noteworthy instrument is one of the largest and best built by the Aeolian Company in the homes of men of wealth throughout the country. Mr. Kreiser's recitals are heard by guests of the owner of the organ, who include the social leaders and musicians of the city.

Gift To Two Rivers Church

Two Rivers, Wis., Jan. 8.—Grace Congregational church of this city, which last year erected a handsome edifice, received a Christmas gift of a \$2,500 pipe organ from J. E. Hamilton of the Hamilton Manufacturing Company of this city. The organ will be shipped and installed at once.

NEW FIELD OPENED FOR ABLE ORGANIST

WAY TO SUPPRESS THE "FAKE"

Robert Hope-Jones Calls Attention To Great Demand Just Beginning for Men To Play in the Large Hotels and Theaters

To the Editor of THE DIAPASON. Dear sir:—Your amusing reference in the January issue of THE DIAPASON to an organ builder having been asked to supply a "fake organist" to play an instrument in a theater provokes laughter. It also suggests thought.

The organ is about to take the place of the orchestra in hundreds of theaters, hotels and amusement resorts. How are we to assure that it shall be properly presented to the public as a refined and artistic musical instrument? How are we to suppress the "fake organist," keep him out of the theaters and supply in his place gifted musicians ready to play artistically as possible such music as the people like, and gradually to elevate the popular taste?

This question has been much in mind for the last two or three years and its solution presents a greater problem than any that has before fallen in my way.

The chief difficulties seem to be, first to persuade young organists and pianists (musicians of genius and artistic temperament) that they can render great service to the world and to themselves by devoting their attention to this opening field, and then to convince these men that the art is a new one and requires serious and patient study before success can be achieved.

As to the reality and importance of the field: Hardly an issue of THE DIAPASON fails to record the completion of one or more new organs in theaters, to be used in conjunction with other instruments. The New Amsterdam, one of New York's largest and finest houses, has just acquired such an organ. The Cort Theater, Chicago, this month brings into use its "Hope-Jones Unit Orchestra," a three-manual organ which is to take the place of the orchestral players and render their services unnecessary. Many other cities are following close on Chicago's heels. The Theatrical Producing Managers' Association took the matter under advisement and favorable opinions were formed. The president expressed his decision to have one of the new instruments, instead of the customary orchestra, in his New York theater.

A single firm of organ builders has signed contracts to supply theater instruments to the value of one and three-quarter million dollars and other firms also have orders in hand. Best of all, the standard of work will be upheld and the vast majority of the organs placed in theaters and amusement halls will be costly works of art. Powerful interests have gotten together and have decided to exclude all but the very best.

A similar movement is active in the hotel field. The Great Northern Hotel, Chicago, has for many years enjoyed its pipe organ; the Astor Hotel, New York, and others followed suit. Mr. Statler in his hotel at Buffalo was the first to adopt the "one man orchestra," discharge his musicians and rely solely upon an organ for furnishing the music for formal dances in the ball room, for banquets and for the daily entertainment of his guests in the restaurant and dining room. The Hotel Martiniere, New York, and a long list of others are following his lead as quickly as the unit orchestras can be built.

Should not consideration of facts like these lead some of our most talented young musicians to seek distinction in this fruitful field now coming into view?

As a church organist of many years' standing, I realize to the full the satisfaction of giving high help and enjoyment through one's music. I can but feel, however, that there are some of your readers who might be happier

giving high enjoyment and help to the larger number attending theaters, hotels or concerts. The latter occupation is certainly more remunerative. Theaters and hotels pay their organists from \$2,500 to over \$5,000 a year and there are more openings than men fitted to fill them. Until serious musicians come forward for this work in larger numbers, how can the "fake organist" be suppressed?

Let no ambitious musician feel that playing the Hope-Jones Unit Orchestra in high class theaters and hotels will, by imposing but small tax upon his abilities, tell against his advancement in the art. The very reverse is the case. His present attainments may suffice to give him fame in the present day concert organ recital or in church service, but he will have to work hard, and hard indeed, before he can attain distinction in this larger field. The difficulties are so great and the level of artistry is so high that I advise none but young men of exceptional energy and determination, backed by undoubted musical talent and high technique, to attempt the task.

Old habits of organ playing have to be uprooted and new and revolutionary methods adopted in their place. The double touch and pizzicato touch on both manuals and pedals have to be so thoroughly mastered that expression from fingers and feet flows as naturally as when playing the piano. New tone colors have to be studied and an entirely new art of blending them acquired.

It is a mistake to think that the public desires "rag-time," or a really low class of music. Herbert Alvin Houze, who played at the Statler Hotel, Buffalo, for three months last summer, kept accurate note of the name of every one of the hundred pieces a week specially asked for by guests. He reports the following result:

- High class music, instrumental and vocal, 27 per cent. (Much of it written by the greatest masters.)
- Grand opera, 25 per cent.
- Comic opera and popular songs, 42 per cent.
- Ragtime, 6 per cent.

I venture to say that if our organists will but study and well play to the people the music they ask for, with the greatest skill that they can command, the standard of popular taste will soon rise.

Faithfully yours,
ROBT. HOPE-JONES.

FREAKS IN ORGAN BUILDING

In an exhaustive work on "Organs and Organ Building," by C. A. Edwards of London, are described some strange organs. Mention is made of one in which keys, pipes, case and even bellows were made of alabaster. Another had a case covered with angels, animals and heads. The angels had trumpets which they raised to their lips. Others played on bells and kettle-drums. One angel larger than the others soared above and beat time with a baton. As though this were not enough, there was a firmament over the organ, furnished with a moving sun and moon, and with jingling stars (called cymbal stars). There were also nightingales and cuckoos and eagles that flapped their wings. Unfortunately, Edwards' authority, one named Seidel, who was organist in Breslau at the beginning of the eighteenth century, does not tell where this wonderful organ was.

At Saintes, France, a certain Father Julian built an organ the pipes of which were made of pasteboard. One is said to have been built in Paris the pipes of which were made of playing cards.

A writer in the Etude has seen a set of pipes, one of pasteboard, one of wood, one of metal and one lined with cloth, all of which sound exactly alike. They are the work of the great acoustician Koenig of Paris. His object was to show that the tone quality of a pipe was a matter of voicing, not of material used in making. The pipe thus runs counter to the immemorial belief of organ builders that the tone quality was dependent largely upon the choice of the material of which the pipe was made.

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ACTIVITIES OF THE ORGANISTS

WIT FLOWS AT LUNCHEON

New Year's Gathering of the Guild in New York a Happy Event

New York, Jan. 2.—Harmony was defined yesterday by Mark Andrews as "the relation existing between two prima donnas in the same opera house." Mark Andrews is the organist of St. Luke's Church, Montclair, N. J., a well known composer and the "poet laureate" of the American Guild of Organists, which held its annual New Year's luncheon at the Hotel Gerard. He called a fugue "a musical construction in which one theme or voice chases another, while the audience chases each other out of the door," and declared that there were even a few organists so dead to the dignity of their profession, so dull to its higher influence, as to prefer Wurzburger to Rheinberger.

Mr. Andrews then spoke of the uplifting educational power of the American Guild of Organists, which gave, he said, good music to people unable to afford symphonic concerts.

More than fifty members of the guild attended the luncheon at which speeches were made also by Dr. J. C. Marks, Warden Frank Wright, J. J. Miller, Dr. Garrett Smith, S. Lewis Elmer and John Hyatt Brewer, who told the eight commandments of the organists' creed, warning his brother members never to defy the minister and always to give a heavy pedal to the outbursts from the choir's bass.

Warden Wright said that nine new chapters had been added to the guild in the last year, making a total of eighteen besides headquarters, and bringing the total membership up to approximately fifteen hundred. By all the speakers the good work done by the guild in recent months was acclaimed.

HAS AN AUDIENCE OF 2,300

Holland's Detroit Recitals Draw More Than Church Can Hold

At the last two recitals given by Prof. J. W. Holland on the Stevens four-manual electric organ in the Woodward Avenue Presbyterian church of Detroit there assembled audiences one of 2,300 and the other of 1,000. At the first recital the church was crowded and hundreds could not gain admittance. This goes to show that with proper organization and an interesting program organ recitals can be made successful. The first collection realized nearly \$250.

At Sherwood Memorial Service

At a memorial service for William H. Sherwood at Muskogee, Okla., Jan. 7 S. B. Gamble played the chorale and prayer from Boellmann's "Gothic Suite" and the fourth St. Cecilia Offertory by Batiste.

Dethier Plays at Newton, Mass.

The first of a series of organ recitals was given at the Eliot Church, Newton, Mass., Jan. 18 by Gaston M. Dethier of New York.

MASON SLADE IN BUFFALO

Performance of Chicago Man at Convention Hall Highly Praised

Mason Slade, organist and choir-master of St. Andrew's Church, Chicago, was the soloist at Convention Hall, Buffalo, Dec. 31, and "one whose playing may be classed with that of the most artistic and successful soloists of the free organ recital series," as the Buffalo Express said in reviewing the performance.

"Opening with the Finale from Mendelssohn's fourth organ sonata, Mr. Slade's program ranged through compositions by Guilman, Handel, Dudley Buck, d'Evry and one original number, a fuguetta, in which he showed his scholarly training and knowledge."

This paper adds: "Clean, clear manual and pedal technique, dexterity in registering, good taste and the refined and musical interpretation which is a hallmark of the Guilman pupils all were present in his playing. He secured some unusual effects by his ingenious combinations of stops, a notable instance being certain passages in the excerpts from the Guilman seventh sonata, where the distant tones seemed to float down from the blue sky or echo faintly from the mountain peaks which adorned the back of the stage."

Clarence Dickinson in Boston

A recital was given at King's Chapel, Boston, Dec. 13 by Clarence Dickinson, organist and choir-master of the Brick Presbyterian Church and Temple Beth-El, New York. The program included the following: Fantasia in F sharp minor, Bubeck; Trio, Krebs; Fugue in D, Bach; Discant on the chorale, "Rejoice Beloved," Duets; variations on two themes by Bach, Liszt; Prayer in F, Guilman; Minuet, Seeboeck; Berceuse, Dickinson; Rhapsodie Guerriere, Sinding.

At St. Paul's Chapel, Columbia University, New York, Mr. Dickinson played Jan. 11 in the fifth series of free recitals and gave the following numbers:

Pastoral Sonata, Rheinberger; Waldweben, Wagner; Toccata, LeFroid de Mereaux; Canon, Schumann; Meditation, Bubeck; Berceuse, Ijinsky; Evocation a la Chapelle Sixtine, Liszt; Finale from Symphony I, Vierne; Prayer, Guilman; Norwegian War Rhapsody, Sinding.

Clarence Reynolds Marries

Clarence Reynolds, organist at the Ocean Grove Auditorium, who has been playing the "Storm" at the Baptist Temple, Philadelphia, for several weeks, returned to that city Jan. 18 with Margery Green of White Plains, N. Y., as his bride. It is estimated that Mr. Reynolds has played the "Storm" at Ocean Grove to over a million people.

Houze Goes To Statler Hotel

H. A. Houze, formerly organist and choir director of the First Presbyterian church, South Bend, Ind., has gone to Buffalo, N. Y., where he has accepted the position of organist in the Statler hotel.

ORGANIZE AT NASHVILLE

City's Organists Meet to Form Branch of National Association

An organization of the organists of Nashville, Tenn., was formed at a meeting held Jan. 17 at the Y. W. C. A. building. F. Arthur Henkel, state president of the National Association of Organists for Tennessee, was elected temporary chairman and Miss Katherine Morris was elected secretary. Plans were made for a large organization of all active organists in the city. It was announced that the national president, Clarence Eddy, would be in Nashville Feb. 2, on which date he will play at Belmont college.

Those present at the meeting were O. D. Allen, of McKendree; Mrs. Clarence Sutherland, West End Methodist; Miss Nannie Dodd, Central Baptist; Miss Hattie Paschal, First Church of Christ, Scientist; E. H. Bacon, director at blind school; Miss Katherine Morris, Broadway Presbyterian.

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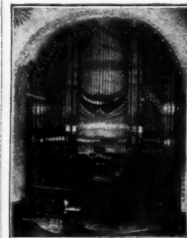
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ACTIVITIES OF THE ORGANISTS

EDDY PLAYS IN HARTFORD NOTABLE SERIES AT YALE

Concert Given on New Skinner Organ in Asylum Hill Church

The new organ built by Ernest M. Skinner for the Asylum Hill Congregational church of Hartford, Conn., had as the performer at its latest concert, Jan. 19, Clarence Eddy, who was ably assisted by Mrs Eddy, contralto of the Mount Morris Baptist church of New York. Mr. Eddy played his own Festival Prelude and Fantasia on "Old Hundred," Baldwin's Sonata in C minor, the vespers to the "Meistersinger" and two new compositions—a Berceuse by Kate Ockleston Lipka and a Wedding March by Giuseppe Ferrata.

Mr. Eddy's latest concert dates include the following:

- Jan. 26—Baptist Tabernacle, Atlanta, Ga.
- Jan. 29—Tours Synagogue, New Orleans.
- Jan. 30—Third Presbyterian church, New Orleans.
- Jan. 31—First Presbyterian church, Montgomery, Ala.
- Feb. 2—Belmont College, Nashville, Tenn.
- Feb. 16—Trinity M. E. Church, Urbana, Ill.
- Feb. 27—First Presbyterian church, Pottsville, Pa.
- March 1—Christian Church, Fulton Mo.

School Gives Novel Series

A series of free, popular organ recitals has been planned and was begun Jan. 8 in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York. These recitals will be given each Monday evening during the season, by the advanced students and members of the alumni association of the Guilman Organ School. Each of the recitalists will be a pupil of Dr. William C. Carl, the director of the school, and organist and musical director of the Old First church. It has been the idea of the Rev. Dr. Howard Duffield, pastor of the "Old First," to have the organ played one hour each week in order that those who wish to hear the instrument may have an opportunity of doing so.

The recitalists for the four Monday evenings of February will be:

- Feb. 5.—Kate Elizabeth Fox, F. A. G. O.
 - Feb. 18.—Mary Adelaide Liscom, A. A. G. O.
 - Feb. 19.—Grace Leeds Darnell, Mus. Bac., F. A. G. O.
 - Feb. 26.—Wesley Ray Burroughs.
- Each is a post-graduate of the Guilman Organ School.

Milwaukee Organists Change

Professor Harry F. Schenuit, for the last seven years organist and choir-master of St. John's cathedral, Milwaukee, has resigned to accept a similar position at the Grand Avenue Congregational church, succeeding Clarence E. Shepard. In addition to his regular duties, Mr. Schenuit will give a series of popular-priced recitals, at which prominent vocalists and members of the regular quartet are to appear. Mr. Schenuit will assume his new duties Feb. 1. Mr. Shepard, who had been at the Grand Avenue Congregational church for three years, has resigned to take the position at the new Congregational church at Oshkosh, where he superintended the designing of the Casavant organ.

Professor Jepson Plays At University in January and February

Professor Harry Benjamin Jepson is giving a noteworthy series of afternoon recitals in Woolsey Hall at Yale University during January and February. This is the seventy-fifth series at the university. Jan. 9 he played the following:

- Joseph Renner—Praeludium, Op. 56, No. 1.
- Vierne—Andante, from First Organ Symphony, Op. 14.
- William Y. Webb—Intermezzo.
- Widor—Two movements from the Symphonie Romane, Op. 73. I. Moderato. II. Choral.
- Ludwig Schmidthauer—Scherzo.
- Bizet—Agnus Dei.
- Gigout—Grand Chœur Dialogue.

Immediately following the series by Professor Jepson additional recitals by visiting organists have been arranged for the remaining five Monday afternoons in the winter term. As heretofore admission to single recitals of the series is 10 cents. Season tickets for the thirteen recitals are \$1.

Play at Brooklyn Lectures

The Brooklyn Institute of Arts and Sciences has been giving several series of lectures on sacred or religious topics, preceding each lecture with an organ recital of fifteen or twenty minutes. S. Lewis Elmer, Frank Wright, Scott Wheeler, William Armour Thayer, R. Huntington Woodman, G. Waring Stebbins and John Hyatt Brewer have played or are to play during the season. The lectures are held either in music hall, Academy of Music, or in the Lafayette Avenue Presbyterian Church, both containing four-manual Austin organs.

J. J. Miller's Fifty-fifth Recital

Playing at Christ Church, Norfolk, Va., Jan. 16, at his fifty-fifth recital, J. J. Miller, A. G. O., played the following:

- Pomp and Circumstance..... Elgar
- Serenade..... Gounod
- Prelude to "Tristan und Isolde"..... Wagner
- "The Question, "The Answer"..... Wolstenholme
- Largo from "Xerxes"..... Handel
- Epithalamium (Wedding Hymn)
- Evensong..... Woodman
- Fantasia on Church Chimes.. Harriss

Wedertz Contemplates Tour

C. Gordon Wedertz, who has been organist and choir-master of St. Bartholomew's Episcopal church, Englewood, for the last seven years is planning a concert tour of the Pacific coast in the spring. He was the conductor for the recent memorial services held by the Elks in Chicago, and every season plans and conducts musical entertainments, from recitals to operas, for various fraternal organizations and musical clubs.

Maryland Organists Meet

Maryland Chapter of the American Guild of Organists held its monthly meeting at the Florestan Club, Baltimore, Jan. 8. John C. Bowerman, organist and choir-master at St. John's church, Waverly, addressed the chapter on "Bells and Bell Lore" and the use of bells in connection with the service and the organ.

James T. Quarles' Recital

James T. Quarles gave the following in the Lindell Avenue Methodist program at his third recital Jan. 30 Church of St. Louis:

- Passacaglia, Bach; First Suite, Borowski; Fantasia, Opus 101, Saint-Saens; Reverie, Faulkes; Meditation, Sturges; Marcia Festiva, Bossi.

Many Dates for February

Edwin Arthur Kraft, who is making an extensive tour of this country, and opening new organs, has booked the following recitals for February:

- Feb. 8—North Baptist Church, Detroit, Mich.
- Feb. 13—First Presbyterian Church, Sheridan, Wyo.
- Feb. 15—Methodist church, Lexington, Neb.
- Feb. 16—Trinity M. E. Church, Grand Island, Neb.
- Feb. 20—First M. E. Church, Calumet, Mich.
- Feb. 22—Christian Church, Terre Haute, Ind.
- Feb. 26—United Brethren Church, Canton, Ohio.

Mrs. Orcutt To Glencoe

Mrs. Grace Leach Orcutt, who was organist at Grace Methodist Church, has removed to Hubbard Woods, Ill., and has accepted the position of organist at the new Union Church at Glencoe.

Gumprecht Back in Washington
Professor Armand Gumprecht, organist and choir-master of the archdiocese of Baltimore, has returned to Washington and taken up his duties as choir director at St. Mary's Catholic Church. Well known in Washington and Baltimore, Professor Gumprecht has added several masterpieces to the music of the church, and has been associated with several of the most prominent choirs in the archdiocese.

Change by Arthur H. Turner

After having been for twelve years organist and musical director at the church of the Unity at Springfield, Mass., Arthur H. Turner will take charge of the music at Trinity Methodist church April 1. In addition to the regular quartet of the church Mr. Turner plans to organize a chorus choir of sixty voices and make a feature of the choral work at Trinity.

Dr. Sleeper Visits St. Louis

Dr. H. D. Sleeper, head of the music department of Smith College, gave an organ recital in Graham Memorial Chapel at St. Louis Dec. 31. Members of the Smith College Club were special guests.

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First Columbia Program

The first organ recital by the department of music of Columbia University, New York, in Earl Hall, introduced F. Clinton Lee as organist and Mona Downs, soprano, and Albert A. Wiederhold, bass baritone, as soloists. The program included d'Ervy's "Canzone Della Sera," Smart's "Festive" March, F. Rossi's (1045) "Ah, Rendimi" from "Mitrana," Belairs' "Epic Ode," Elgar's "Chanson de Nuit," Bach's Toccata and Fugue, D Minor, Beethoven's "Bitte," Rubner's "Moonlight Night," Parker's "Christmas Song" and Mendelssohn's Sonata No. 1.

Charles E. Clemens' Numbers

Charles E. Clemens, organist of the Euclid Avenue Presbyterian church, Cleveland, Ohio, played at his December organ recitals among other numbers Bach's Fantasy and Fugue in G Minor, the andante with variations from the Beethoven Septet, Tschai-kowsky's Romance in F Minor, Hol-lins' Concert Overture in C, Wagner's "Evening Star," from "Tannhaeuser" and the Vorspiel and Liebestod from "Tristan und Isolde." At the Christ-mas day service the musical numbers contained the Pastoral Symphony from the "Messiah," and "The Holy Night," Dudley Buck.

Ohio Chapter A. G. O. Recital

Under the auspices of the Ohio Chapter of the American Guild of Organists, Edwin Arthur Krait, F. A. G. O., gave the following program Jan. 3 in Trinity Cathedral at Cleveland: Fantasic Sonata (Op 21), Neuhoff; Melody, Tschai-kowsky; Christmas, Dethier; Toccata, Rogers; Overture to "Die Meistersinger," Wagner; Can-tabile, Jongen; Meditation, Sturges; Adagio Espressivo, Andrews; Inter-mezzo, Bonnet; Memory's Hour, Sil-ver; Marche, op 7, Barie.

At the Topeka Auditorium

Arrangements have been made by a number of Topeka business men for a series of Sunday organ recitals at the Auditorium. The first was given Jan.

7 and the second a week later. Dwight H. Seymour, organist of the First Baptist church, who went to Topeka recently, gives the concerts.

Carnegie Institute Program

Charles Heinroth, director of music and organist of Carnegie Institute, Pittsburgh, gave the following program at the free organ recital Jan. 6: "Vorspiel" and "Liebestod," from "Tristan und Isolde".....Wagner "Trauemerei".....Schumann "Invitation to the Dance"....Weber Theme and variations.....Thiele Prelude and fugue in A minor..Bach Andante Cantabile from Fifth Symphony.....Tschai-kowsky Toccata from Fifth Symphony.Widor

Koch Plays Christmas Music

Caspar P. Koch's 920th free recital at the North Side Carnegie Hall in Pittsburgh Dec. 24 was marked by the following program of excellent Christ-mas music: Overture, Pastoral Symphony and Hallelujah Chorus, from "The Mes-siah," Handel. Two Christmas Offertories, Lem-mens and Guilmant. "The Holy Night," Buck. March of the Magi Kings. Dubois.

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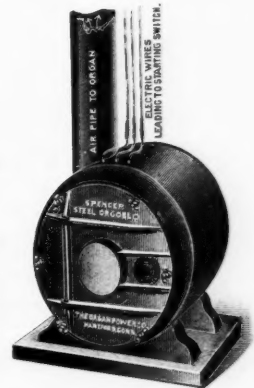
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AMID FLUES AND REEDS

The dedication of the Austin organ in the city hall at Portland, Maine, the gift of Cyrus H. K. Curtis, the publisher, has not been definitely arranged, but will take place soon. The report in THE DIAPASON January 1 that Gatty Sellars had been engaged to give the delicate recital is found to be incorrect.

W. Gay T. Jewell writes to THE DIAPASON that he has received instructions from the pastor of a church to proceed with an organ proposition to cost about \$4,000, and he invites builders to submit specifications and estimates to him, addressing him at 1520 Cooper street, Missoula, Mont.

Henry W. Worley, the Columbus, Ohio, builder, has issued an instructive booklet on the proper care of the pipe organ, including a chapter on blowing apparatus and a number of testimonials by organists of Columbus and other places of which any builder would have reason to be proud.

Ernest M. Skinner is to place another organ at Toledo, Trinity Episcopal church having ordered an additional instrument for its chapel. The new organ will be a small one, in contrast to the one costing \$16,000 placed by Mr. Skinner in the edifice about a year ago.

The first recital on the new organ given by Andrew Carnegie and Frank M. Joyce was given Dec. 27, at Joyce church, Minneapolis. Professor H. S. Woodruff and Boyce Mintener presided at the organ, and Mrs. W. N. Porteous and Mrs. Frances Vincent Coveny sang.

The organ in St. Mary's church, at Alton, Ill., was damaged Christmas morning when the sexton, in ringing the bell, dislodged a fifty-pound clock weight in the belfry, and it fell through the floor and smashed the keyboard.

An organ costing \$4,500 was dedicated in the First Lutheran church of Springfield, Ohio, January 7. It was bought by John W. Bookwalter in memory of his wife. Howard Grant presided at the keyboard.

In remembrance of a concert he heard two years ago in the Collegiate Church of St. Nicholas at Fribourg, J. Pierpont Morgan has sent \$700 to the church to be used in the purchase of a new organ.

Andrew Carnegie has contributed half the cost of an organ for Emmanuel church in Rock Creek township, Wells county, Ind.

As a memorial to her husband, Lewis C. Chamberlain, Mrs. Alice Chamberlain has

given to the congregation of the West Walnut Street Church of Christ, at Portland, Ind., a pipe organ to cost \$3,000.

Henry Reinisch, of Grand Rapids, Mich., has closed a contract with the Sacred Heart church of Toledo, Ohio, for an organ to cost \$6,000.

Ottawa, Ill., reports that its new Crescent theater has a \$10,000 pipe organ as a special feature. The theater was opened Dec. 26.

The new Empress theater at Oklahoma City has as organist for the new \$10,000 Kimball organ Professor C. E. Legg.

The Presbyterian church of Fremont, Ohio, has made a contract with M. P. Moller for an organ to cost \$1,800.

Rock Hill (S. C.) A. R. P. church has received an organ from M. P. Moller's factory which cost \$2,150.

E. E. Palm, of Reading Pa., is to install an organ Feb. 1 in Faith Reformed church, of his home city.

Edward Kreiser gave a recital on the organ in the First M. E. church of Anthony, Kan., Dec. 19.

Observes Tenth Anniversary

D. Merrick Scott gave an organ recital at the First Methodist Episcopal church of Baltimore Nov. 21, in celebration of his tenth anniversary as organist of the church and of Goucher college.

Extract from a Letter Recently Received:

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(Signed) I. PEARSON,"

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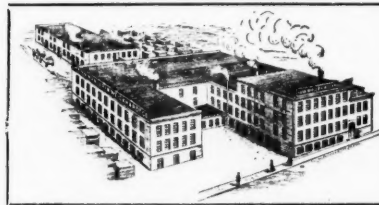
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