

THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

CHICAGO, NOVEMBER 1, 1912

Number Twelve

CONCERTS ABROAD BY MIDDELSCHULTE

CHICAGO ORGANIST RETURNS

Appears in Berlin, Dortmund and Zurich and Is Honored by Leading Musicians—Plays for M. Widor in Paris.

Wilhelm Middelschulte returned to Chicago last week after a tour during the summer in Germany and Switzerland and a number of organ concerts in the musical centers of Europe. Mr. Middelschulte was received with the greatest enthusiasm by musicians abroad and the press notices of his playing show the high place given him among the leading organists of the world. While on his travels he took occasion to obtain for THE DIAPASON the specifications of several of the noted organs of Germany, and these will be published in the issue for December.

Aug. 10 Mr. Middelschulte played in the Kaiser Wilhelm Memorial Church at Berlin, with the German organist, Walter Fischer. Sept. 17 he gave a recital on the organ built by Kuhn of Genoa in the Kirche Enge at Zurich, Switzerland. This, he reports, is a very powerful and beautifully voiced instrument. The following day he visited the Einsiedeln Monastery, four hours' ride from Zurich, and played on a unique old organ divided into three parts. Altogether this monastery has seven organs in its various buildings. Peter Joseph Staub, the organist, a skillful improviser, uses modern church music, and not exclusively the Gregorian. The musical library here is immense and contains orchestral as well as church music.

Sept. 27 Mr. Middelschulte appeared in the Bluethersaal in Berlin, playing on an organ built by Walcker, and was honored by the presence of the most distinguished musicians of the capital, including Busoni, Spiering, Petrie, Friedlaender and others. A recital on the four-manual Walcker organ in the Reinoldi Church of Dortmund was given Sept. 30, and Oct. 3 the Chicago organist played again at the Kaiser Wilhelm Memorial Church in Berlin.

Mr. Middelschulte was honored in being invited Oct. 7 by his excellency, Count von Hochberg, protector of the Silesian music festivals and "Intendant" of the Royal Opera of Berlin, to play the organ for him privately. He gave works by Bach, Handel, Mendelssohn and Liszt, and one of his own compositions. Two days later he was soloist of the Goerlitz festival, where he found an organ of excellent quality, of four manuals and echo, built by Sauer. These festivals have a national reputation.

The day before his departure from Paris, Oct. 11, Mr. Middelschulte met Charles Marie Widor and played for him. Mr. Widor also played for his guest and Mr. Middelschulte marveled, he writes, at his wonderful improvisation. At M. Widor's request the Chicago visitor played his own transcription of Busoni's "Fantasia Contrapuntistica," and Widor expressed his intention of giving this work in public.

Mr. Middelschulte's program at the Reinoldi Church in Dortmund included: Concerto, Handel; Fantasia and Fugue in A minor, and Largo from the Fifth Organ Sonata, Bach; Fantasia Contrapuntistica, Busoni; Andante from the F minor Symphony, Mozart; Perpetuum Mobile and Passacaglia in D minor, Middelschulte.

A bequest of \$2,000 has been made to the First Parish and Congregational Society of Stoneham, Mass., for an organ.



MOLLER ORGAN IN HOME OF DAVID H. MORRIS, NEW YORK.

CHANGE IN STEERE COMPANY

C. F. Chadwick Becomes President—Van Wart Superintendent.

Springfield, Mass., Oct. 16.—The majority interest in the J. W. Steere & Son Organ Company of this city has passed out of the hands of the Steere family in which it has been for forty-five years. The company has elected new officers as follows: President, Charles F. Chadwick; vice-president, Harry G. Fisk; treasurer, George O. Kingsbury, who also constitute the board of directors. The officers they succeeded are Charles C. Spellman, president; Mrs. E. A. Bliss, sister of the late J. W. Steere, vice-president, and Fred R. Steere, son of the founder of the business, treasurer and general manager. A large stock interest in the company, which is capitalized for \$50,000, is held by Mr. Steere's widow, who lives in St. Louis.

Mr. Chadwick has been associated with the Steere Company for six years as general sales manager, previous to which time he was western representative of the Hutchings-Votey Organ Company of Boston, with offices at Chicago. Mr. Kingsbury has been with the M. Steinert & Sons Company of Boston for the last ten years. Harry F. Van Wart, one of the best-known expert organ builders, will continue to be the general superintendent of the plant.

Cleveland Opening Service.

At the informal opening of the new sixty-stop four-manual Austin organ in Calvary Presbyterian Church, Cleveland, W. T. Upton, of Oberlin, subdean of the Ohio Chapter, A. G. O., played the following program at the close of the regular vesper service Sunday, Oct. 20: Fantasia and Finale, from Sonata in B minor, Rheinberger; Intermezzo, J. H. Rogers; Evening Song, Bairstow; Canonetta, Mark Andrews; Largo, from "New World Symphony," Dvorak; "Waldweben," Wagner.

THREE MANUALS AND ECHO

Equipment of Felgemaker Organ in Wichita—Kreiser Plays.

Three manuals and an echo organ compose the new Felgemaker instrument in the First Presbyterian church of Wichita, Kan. This is the second large organ in that city to be completed within a month. Edward Kreiser of Kansas City gave the opening recital Oct. 16, and played: Toccata and Fugue in D minor, Bach; Andante, known as the "Clock" movement, Haydn; Largo, Handel; First Suite, Felix Borowski; Humoresque, Dvorak; Concert Caprice, Kreiser; Shadow Song (from "Dinorah"), Meyerbeer; Menuetto in A, Boccherini; Evening Bells and Cradle Song (new), Macfarlane; Grand Fantasia on themes from "Tannhaeuser," Wagner.

Miss Augusta J. Foster, formerly of London, has been engaged as organist of this church. She has resigned as organist of Grace Presbyterian church.

New Work by Hillgreen, Lane & Co.

Organs are in transit from the factory of Hillgreen, Lane & Co., at Alliance, Ohio, or being installed by them for St. Paul's Swedish Lutheran church, Chicago; two theaters at Dallas, Tex.; Zion Norwegian Lutheran church, Duluth, Minn.; the Russell Street Presbyterian church, Nashville, Tenn.; Union Hebrew College, Cincinnati, and the Evangelical Lutheran church, Denver.

Estey Has New Power Plant.

The Estey Organ Company, Brattleboro, Vt., has placed in operation the new electric power plant recently erected and said to be one of the finest in the country. The plant is in a brick building 100 by 50 feet, separated from the rest of the factory, and is sufficient to supply power for the factory at all times and provide a liberal margin of excess.

SIMPLIFIED ACTION A BIG NEW FEATURE

LARGE ORGAN AT ANN ARBOR

Hutchings Company Building a Four-Manual for University—Specification Is by Professor Albert A. Stanley.

An organ of four manuals and echo for the University of Michigan, to be placed in the Hill Auditorium, is the fortieth organ by the Hutchings Organ Company for American schools and colleges and will be one of the largest concert organs in the country. Professor Albert A. Stanley has had entire charge of the specification and arrangements for the new organ. He has made a study of the noted organs in both America and Europe, and the specification has been carefully thought out, keeping in mind the latest ideas in organ building.

Particular attention is called to the number of manual foundation stops of sixteen and eight foot pitch. Mixtures have been used to a very limited extent.

The new simplified electric action which will be used permits the use of a cable only about one-third as large as was necessary in the older forms of electric action. This simplified electric action is said by experts to be of the most scientific and practical description, unique in its powers of repetition and reliability under all thermometric and barometric conditions.

The coupler and combination actions each occupy a small space, giving much more speaking and breathing room for the pipes, thus aiding in producing better tonal effects. The amount of wiring has been greatly reduced, leaving only small trunk lines running to the different divisions of the organ. The entire action occupies much less space than in any previous system.

To insure reliability, the full organ contacts are made of phosphor bronze ribbon wire five-sixths of an inch in width and have a rubbing contact of not less than one-sixteenth of an inch. These are all enclosed in dust-proof hardwood cases to protect them from injury. They are so arranged as always to be in perfect alignment and never permit of one stop or coupler coming on before another.

This new action is not so much a revolutionary invention—although it does completely change the method of construction—as it is the result and direct outgrowth of fifty years' careful work and study. While it is probably true that no organist can exceed a repetition of more than fifteen or twenty a second with his hands, it is also true that he can easily feel the difference between an action which is capable of a repetition of fifty a second and one which will repeat 100 times a second, even if the ear fails to hear the repetition. The extreme rapidity of this new simplified action gives the organist, it is claimed, a feeling of absolute control of the organ, which is due entirely to the extreme promptness in response. This is much the same as if he had hold of the valves at the feet of the pipes.

The specification of the organ follows:

- | | GREAT ORGAN. |
|-----|--|
| 1. | 16 ft. Double Open Diapason, 61 pipes. |
| 2. | 8 ft. First Diapason, 61 pipes. |
| 3. | 8 ft. Second Diapason, 61 pipes. |
| 4. | 8 ft. Third Diapason, 61 pipes. |
| 5. | 8 ft. Gemshorn, 61 pipes. |
| 6. | 8 ft. Viol d'Gamba, 61 pipes. |
| 7. | 8 ft. Principal Flute, 61 pipes. |
| 8. | 8 ft. Gross Flute, 61 pipes. |
| 9. | 4 ft. Octave, 61 pipes. |
| 10. | 4 ft. Hohl Flute, 61 pipes. |
| 11. | 2 1/2 ft. Twelfth, 61 pipes. |
| 12. | 2 ft. Fifteenth, 61 pipes. |
| 13. | 3 rks. Mixture, 183 pipes. Not on |

- Crescendo or Full Organ Pedal.
 14. 16 ft. Great Tuba, 61 pipes.
 15. Resultant Harp, 122 notes.
 16. 8 ft. Trumpet, 61 pipes.
 17. 4 ft. Clarion, 61 pipes.
 Nos. 5, 7, 9, 10, 11, 12, 13, 14, 16, 17 enclosed in swell box.
- SWELL ORGAN.**
 18. 16 ft. Bour Ion (split knob), 61 pipes.
 19. 8 ft. Diapason, 61 pipes.
 20. 8 ft. Viola Diapason, 61 pipes.
 21. 8 ft. Sallcional, 61 pipes.
 22. 8 ft. Aeoline, 61 pipes.
 23. 8 ft. Vox Celestis, 49 pipes.
 24. 8 ft. Stopped Diapason, 61 pipes.
 25. 8 ft. Quintadena, 61 pipes.
 26. 4 ft. Octave, 61 pipes.
 27. 8 ft. Tibia Clausa, 61 pipes.
 28. 4 ft. Flute or Sallcet, 61 pipes.
 29. 4 ft. Flute Harmonique, 61 pipes.
 30. 2 ft. Flautino, 61 pipes.
 31. 3 rks. Solo Mixture, 183 pipes.
 32. 16 ft. Contra Fagotto, 61 pipes.
 33. 8 ft. Cornopean, 61 pipes.
 34. 8 ft. Oboe, 61 pipes.
 35. 8 ft. Vox Humana (in special box with tremolo), 61 pipes.

- CHOIR ORGAN (Enclosed in a Swell Box).**
 36. 16 ft. Contra Gamba, 61 pipes.
 37. 8 ft. Diapason, 61 pipes.
 38. 8 ft. Viola, 61 pipes.
 39. 8 ft. Diapason, 61 pipes.
 40. 8 ft. Melodia, 61 pipes.
 41. 8 ft. Clarabella, 61 pipes.
 42. 4 ft. Fugara, 61 pipes.
 43. 4 ft. Flute d'Amour, 61 pipes.
 44. 2 ft. Piccolo Harmonique, 61 pipes.
 45. 8 ft. Cor Anglais, 61 pipes.
 46. 8 ft. Clarinet Tremolo, 61 pipes.

- SOLO ORGAN (Enclosed in a Swell Box).**
 47. 8 ft. Stentorphone, 61 pipes.
 48. 8 ft. Philomela, 61 pipes.
 49. 8 ft. Melophone, 61 pipes.
 50. 8 ft. Gamba, 61 pipes.
 51. 16 ft. Tuba Major, 61 pipes.
 52. 8 ft. Tuba Mirabilis, 61 pipes.
 53. 8 ft. Gamba Celeste, 49 pipes.
 54. 4 ft. Octave, 61 pipes.

- ECHO ORGAN (Enclosed in a Swell Box).**
 55. 8 ft. Gedackt, 61 pipes.
 56. 8 ft. Unda Maris, 61 pipes.
 57. 8 ft. Muted Viol, 61 pipes.
 58. 8 ft. Vox Humana, 61 pipes.
 59. Cathedral Chimes, 20 notes.

- Tremolo**
PEDAL ORGAN.
 60. 32 ft. Double Open Diapason, 32 pipes.
 61. 16 ft. Open Diapason, 32 pipes.
 62. 16 ft. Violone, 32 pipes.
 63. 16 ft. Open Diapason, 32 pipes.
 64. 16 ft. Bourdon, 32 pipes.
 65. 10 1/2 ft. Quint, 32 pipes.
 66. 8 ft. Violoncello, 32 pipes.
 67. 8 ft. Flute, 32 pipes.
 68. 16 ft. Trombone, 32 pipes.
 69. 8 ft. Trumpet, 32 pipes.
 70. Octave, 32 pipes.

- COUPLERS**—Swell to great. Swell to swell, 4 ft. Swell to great, 4 ft. Swell to great, 16 ft. Swell to choir. Swell to solo. Swell to pedal. Choir to great. Choir to great, 16 ft. Choir to pedal. Great to great, 4 ft. Great to great, 16 ft. Echo to great. Echo to swell. Echo to choir. Echo to pedal. Echo to echo, 4 ft. Echo to echo, 16 ft. Solo to great. Solo to great, 4 ft. Solo to great, 16 ft. Solo to pedal. Solo to solo, 4 ft. Solo to solo, 16 ft. Echo on, solo off. Echo on, great off. Chimes to release. Chimes to pedal. Swell unison release. Stop and coupler separation.

- COMBINATIONS**—1, 2, 3, 4, 0. Operating on great and pedal. 1, 2, 3, 4, 5, 0. Operating on swell and pedal. 1, 2, 3, 4, 0. Operating on choir and pedal. 1, 2, 0. Operating on solo and pedal. 1, 2, 3, 4, 0. Operating on entire organ. 1, 2, 3, 0. Operating on echo. General release. Pedal release.
- PEDALS**, etc.—Great to pedal reversible. Balanced crescendo. Storzando (full organ). All swells pedal. Balanced swell. Balanced great. Balanced choir. Balanced echo and solo. Combination indicator. Crescendo indicator. Combination recorder. Seven pedals, fixed combinations or duplicating such pistons as may be selected.

There is a movable keydesk, with 125 feet of free cable.

RECITALS BOOKED BY KRAFT

Will Play at Vassar, Harvard and Other Colleges on His Tours.

Edwin Arthur Kraft of Cleveland played Oct. 28 at the Jarvis Street Baptist Church, Toronto, Ont. In November he has engagements to fill at Scranton, Pa., and Buffalo, N. Y., and Wheeling, W. Va. Other bookings include recitals at the Cathedral of St. John the Divine, New York; Vassar College, Poughkeepsie, N. Y.; Harvard University; Northwestern University, Evanston, Ill., and Wooster University, Wooster, Ohio.

Weickhardt Organ at Oshkosh.

Lewis A. Vantine, of Milwaukee, gave a concert Oct. 11 on the new Weickhardt organ in the First Methodist Church of Oshkosh, Wis. The organ is a two-manual of 1,477 pipes, twenty-one speaking stops and thirteen couplers. It is blown by a Spencer Orgoblo. The action and tone have received the highest praise from those who tested it.

FIVE-MANUAL ORGAN WITH A SELF-PLAYER

HOOK & HASTINGS CONTRACT

Instrument Ordered for Scottish Rite Cathedral of Dallas, Texas., from Boston Firm—Has Sixty-two Speaking Stops.

The Scottish Rite Cathedral of Dallas, Tex., has closed a contract with the Hook & Hastings Company of Boston for the largest organ in that section of the country, which is to be placed in the magnificent new cathedral. The instrument will be one of the largest in this country.

The divided organ will be of electro-pneumatic action, five manuals, with two consoles, cathedral chimes, automatic player, etc. It will be voiced on variable wind pressures and embody all the latest and most approved appliances. The specifications are interesting as the latest example from a firm which has been one of the leaders in its profession continuously for so many years.

There are sixty-two speaking stops and 3,245 pipes. All stops are of full compass.

- Following is the specification:
- GREAT ORGAN.**
 1. 16 ft. Diapason.
 2. 8 ft. Diapason FF.
 3. 8 ft. Diapason F.
 4. 8 ft. Hohl Flute.
 5. 8 ft. Gamba.
 6. 8 ft. Gemshorn.
 7. 4 ft. Octave.
 8. 4 ft. Flute Harmonique.
 9. 3 ft. Twelfth.
 10. 2 ft. Fifteenth.
 11. 16 ft. Ophicleide. (From Nos. 40 and 41).
 12. 8 ft. Tuba. (From Nos. 40 and 41).

- SWELL ORGAN (Fourteen Stops, 976 Pipes.)**
 13. 16 ft. Bourdon.
 14. 8 ft. Diapason.
 15. 8 ft. Concert Flute.
 16. 8 ft. Sallcional.
 17. 8 ft. Vox Celeste.
 18. 8 ft. Aeoline.
 19. 8 ft. Gedeckt.
 20. 4 ft. Flute Traverso.
 21. 4 ft. Violina.
 22. 2 ft. Flautino.
 23. 3 rks. Cornet (Dolce).
 24. 16 ft. Contra Fagotto.
 25. 8 ft. Cornopean.
 26. 8 ft. Oboe.

- CHOIR ORGAN (In separate Swell Box. Ten Stops, 610 Pipes.)**
 27. 16 ft. Contra Viol.
 28. 8 ft. English Diapason (full).
 29. 8 ft. Diapason, String.
 30. 8 ft. Dulciana.
 31. 8 ft. Melodia.
 32. 8 ft. Hohl Flute.
 33. 4 ft. Flute d'Amour.
 34. 4 ft. Fugara.
 35. 2 ft. Concert Piccolo.
 36. 8 ft. Clarinet (Orchestral).

- SOLO ORGAN (In separate Swell Box. Six Stops, 258 Pipes.)**
 37. 8 ft. Stentorphone (powerful).
 38. 8 ft. Gross Gamba (powerful).
 39. 4 ft. French Flute.
 40. 16 ft. Ophicleide.
 41. 8 ft. Tuba (85 Pipes).
 42. 4 ft. Tuba Clarion (85 Pipes).

- ECHO ORGAN (Enclosed in Swell Box to operate from solo keyboard. Nine Stops, 671 Pipes.)**
 43. 16 ft. Sub Bass (12 pipes).
 44. 8 ft. Viola.
 45. 8 ft. Unda Maris.
 46. 8 ft. Quintadena.
 47. 8 ft. Viol d'Orchestre (or Dolce).
 48. 4 ft. Wald Flute.
 49. 4 rks. Harmonia Aetheria (232 pipes).
 50. 8 ft. Cor Anglais (Orchestral).
 51. 8 ft. Vox Humana (in supplemental swell box).

CATHEDRAL CHIMES—A complete set of Tubular Bells of thirty notes (compass from E to A), operated by compressed air and played from the swell keyboard.

- PEDAL ORGAN (Augmented, ten Stops, 100 Pipes.)**
 52. 32 ft. Contra Bourdon.
 53. 16 ft. Diapason.
 54. 16 ft. Violone.
 55. 16 ft. Bourdon.
 56. 8 ft. Gross Flute.
 57. 8 ft. Flauto Dolce.
 58. 8 ft. Violoncello.
 59. 8 ft. Flautino.
 60. 16 ft. Ophicleide.
 61. 8 ft. Tuba.
 62. 4 ft. Tuba Clarion.

- COUPLERS**—63. 4 ft. Great to great. 64. 16 ft. Swell to great. 65. 8 ft. Swell to great. 66. 4 ft. Swell to great. 67. 16 ft. Swell to swell. 68. 4 ft. Swell to swell. 69. 16 ft. Choir to great. 70. 8 ft. Choir to great. 71. 4 ft. Choir to great. 72. 16 ft. Solo to great. 73. 8 ft. Solo to great. 74. 8 ft. Echo to swell. 75. 8 ft. Solo to swell. 76. 8 ft. Echo to choir. 77. 8 ft. Swell to choir. 78. 8 ft. Great to pedal. 79. 8 ft. Swell to pedal. 80. 8 ft. Choir to pedal. 81. 8 ft. Solo to pedal. 82. 8 ft. Echo to pedal. 83. Solo on, echo off. 84. All couplers on. 85. Compound couplers off. 86. Great unison release. 87. Swell unison release. 88. Choir unison release. 89. Solo unison release.

FAREWELLS FOR M'CLELLAN

Tributes at Salt Lake City Tabernacle and by Press Club.

Hundreds of people thronged the Salt Lake Tabernacle Oct. 5 to pay tribute to J. J. McClellan, who left Oct. 15 for Europe, where he will study for a few months. The high place which Mr. McClellan holds in Utah was shown in many ways other than by the attendance. The Cambrian society went as a body, to show appreciation of his kindnesses to it; about 100 club women attended to manifest their gratitude for the organist's many courtesies. The theaters discharged their orchestras early, so that they might play the "National Ode to Irrigation" accompaniment. Old friends flocked to Salt Lake from all parts of the state and many came from other states.

Mr. McClellan received the ovation of the evening when he appeared for his two numbers. "In the Forest," by Durand, was played with his usual splendid delineation and was highly appreciated. The "Offertory in B Flat," by C. F. Stayner, of Salt Lake, which is dedicated to Mr. McClellan, was entirely different in style and showed the organist's versatility. When he was called out for an encore Mr. McClellan played *Batiste's* Communion in G, which he has made popular in his noonday recitals. Following this he received another ovation.

The Salt Lake City Press Club gave a farewell for Prof. McClellan at which many Salt Lake artists joined with the scribblers to do him honor. A tribute was paid by Mr. Culmer, who said:

"For fifteen years he has presided over the far-famed Tabernacle organ, an instrument gigantic, delicious and unique, housed in the most wonderful sounding board that was or ever will be constructed, and during that period not fewer than three million people from all parts of the world have listened spellbound to this master of the keys—this magician of melody."

FIRST ORGAN FOR RED OAK

Bennett Company Closes Contract.—Much Work at Rock Island.

Among the many contracts that the Bennett Organ Company has taken for next year's delivery is an organ to be erected in a beautiful church at Red Oak, Iowa. Red Oak is famous for its calendar industry and it is one of the prettiest cities in Iowa. The remarkable feature of this is that it has ten churches, some of them remarkably handsome, and the organ the Bennett Company is to place in the Methodist Church is to be the first one in the city. The Methodist people are elated over the fact that they are to have the first organ.

Prospects at the Rock Island factory for next year's work are excellent, and the company has the first few months filled. Three organs left the factory within two weeks in October for Chicago, Lewistown, Mont., and Las Cruces, N. Mex.

Dedicatory Concert by Wild.

Harrison M. Wild gave the dedicatory concert Oct. 3 on an Austin organ at the Illinois Woman's College at Jacksonville. This organ cost \$5,000 and is the gift of Dr. C. E. Welch, of Westfield, N. Y., the grape juice manufacturer. The organ is a tubular-pneumatic two-manual. Tilting tablets are used in place of draw stops. There are six speaking stops in the great, ten in the swell and four in the pedal organ. Under each keyboard are six combination pistons.

A well-known Canadian organist is open for a position in an organ factory, where he can learn the business and be of value to his employers. Willing to learn tuning and erecting. Recitalist and good musician. Well educated.

Will accept low money to start. Address: Dr. J. H. Smith, 48 Ontario St., Stratford, Ont.

WANTED

We desire some experienced Organ Mechanics.

CASAVANT BROTHERS

ORGAN BUILDERS

Address: South Haven, Mich.

ORGAN AT EPIPHANY IS DEDICATED ANEW

HEMINGTON IS AT KEYBOARD

Frank E. Morton Rebuilds Famous Chicago Instrument Constructed in 1892—Recitals Long a Feature at Church.

The organ at the Church of the Epiphany in Chicago, one of the best and largest church organs in the city, which was designed by Walter E. Hall and built in 1892 on the Roosevelt system by Farrand and Votey of Detroit, was rededicated by Dr. Francis Hemington Oct. 13, after having been rebuilt by Frank E. Morton of Chicago. At the rededication service Dr. Hemington played Mendelssohn's "All that Hath Life and Breath, Praise the Lord," from the "Hymn of Praise," and the Andantino from the Fourth Symphony by Tschaiikowsky as a prelude. For the offertory he gave d'Evry's "Meditation," and for the postlude the finale from Mendelssohn's First Sonata. At the festival choral service in the evening he played: Grand Chorus in the style of Handel, Guilman; Prayer and Cradle Song, Guilman; Humoresque, Dvorak; Communion, Batiste, and "Even-song," Johnston.

The fifteenth season of organ recitals at Epiphany church by Dr. Hemington began Monday, Oct. 21, on which occasion the same program which was played by Walter E. Hall, F.R.C.O., at the opening of the organ Sept. 14, 1892, was repeated. Dr. Hemington was assisted by the choir of Epiphany church, and the rector made an address. These recitals have been given regularly by Dr. Hemington every first and third Monday from October to May, omitting Lent, and they have become popular. Large numbers of people from all parts of Chicago and the suburbs attend them and they are a feature in the musical work in the parish. The first program follows: Cornelius Grand March,

Mendelssohn; Allegretto and Adagio Religioso from the "Hymn of Praise" Symphony, Mendelssohn; Largo, Handel; Minuet for Stringed Orchestra, L. Boccherini; Storm Fantasia, Lemmens; Larghetto, Mozart; Epithalame and Grand Chorus, McMaster; The Pilgrim's Song of Hope, Batiste; Coronation March from "The Prophet," Meyerbeer.

During the last twenty years four masters have presided at the keyboard of the Epiphany organ—Walter E. Hall, now organist of Trinity church, Pittsburgh; Dr. Gower, now of Denver; James Watson, deceased, and the present organist for fifteen years, Dr. Francis Hemington. The practice of giving recitals was established by Mr. Hall upon completion of the organ, because it was felt that so great an instrument must be an education and a joy for the people who could be brought within sound of it. During all these years has this practice been continued, until today it may be said that Epiphany organ has been an important factor in the musical as well as in the spiritual life of Chicago.

Everything except the standing work was renewed by Mr. Morton in carrying out his task and a number of improvements adopted since the original construction of the organ were added, placing it under expression. The action was practically replaced.

WORK IS DONE BY C. E. GRANT

Portsmouth (Va.) Man Has Busy Summer with Several Organs.

C. E. Grant of Portsmouth, Va., has had a busy summer. He rebuilt a two-manual organ in the Methodist church of Goldsboro, N. C., and another in St. James' church, Richmond. In addition to these he built a pneumatic two-manual organ at Portsmouth, rebuilt a small two-manual in the Baptist church at Portsmouth and still another two-manual instrument in the Methodist church of his home town.

PITTSBURGH ORGAN IN FLEER'S CHURCH

BUILT BY HILLGREEN-LANE

Thoroughly Modern Three-Manual With Many Valuable Features in the Second Presbyterian Church of That City.

An interesting musical service marked the dedication of the new organ at the Second Presbyterian Church, Eighth street, Pittsburgh, the Rev. George W. Shelton, pastor, on the evening of Oct. 11. The organ has been installed during the summer by Hillgreen, Lane & Co. of Alliance, Ohio, and is one of the largest and finest instruments in Pittsburgh.

The music for the dedicatory service was in the hands of James Stephen Martin, choir director of the church who had prepared a notable program. F. William Fleer, church organist, played the prelude to "Lohengrin," the "Meistersinger" Prize Song; the Gounod-Bach "Meditation," Schumann's "Evening Song," Allegretto Grazioso, Holloway: "Capriccio," Lemaigre, and the "Hallelujah Chorus" from Handel's "Messiah."

The organ is of electro pneumatic type and contains thirty-six speaking stops, divided as follows: Great organ, nine stops, 549 pipes; swell organ, twelve stops, 974 pipes; choir organ, eight stops, 552 pipes; pedal organ, seven stops, 252 pipes. The great, swell and choir are enclosed in separate concrete swell boxes, placing these organs under expression, this instrument being the first one so equipped in Pittsburgh.

There are twenty couplers, operated by oscillating tablets placed above the swell manual; couplers throughout are operated electrically. Thirty-five mechanical accessories are provided—four tremolos, four balanced pedals, three foot levers, two coupler cancels, a wind indicator, a crescendo dial and ten adjustable combination setters operated by ten push buttons between the manuals, making it possible to

obtain any desired combination while playing, the stops affected being shown by the movement of the draw-knobs.

The power for wind pressure is supplied by an electric blower and the current for the action of the organ is furnished by a generator.

MAMMOTH IS STILL TO GROW

Wanamaker Organ of 140 Speaking Stops Will Have 18 More.

The St. Louis fair organ, now installed in the grand court of the Wanamaker store in Philadelphia, which contains 140 speaking stops, is to be enlarged by the addition of eighteen high-pressure registers of eight and sixteen foot pitch, making it a mammoth in the organ world.

This organ was heard in four special recitals given Oct. 19, 21, 22 and 23, by Dr. John McE. Ward, president of the American Organ Players' Club. These concerts, beginning at 11 a. m., are given for the pleasure of the store patrons, and great crowds occupy the eight galleries surrounding the court. The following numbers were found on the programs: Theme and Variations, Faulkes: "In the Twilight," Harker; Fantasie on two familiar airs, Buck; Canonetta, Frysinger; Grand March, from "Rienzi," Wagner; Fantasie, "Annie Laurie," Ward; Serenade, Schubert; Gavotte, Schumann; Romanza, Rheinberger; Military March, Gounod.

Opens a Beaman Organ.

C. M. Courboin of Oswego, N. Y., gave the following program Sept. 17 at Holy Family Church, Watertown, N. Y., on an organ just completed by Frederick Beaman of Binghamton: Toccata and Fugue in D minor, Bach; Invocation, Maily; Allegretto Capriccioso, de Boeck; Harmonious Blacksmith, Handel; Chorale and Staccato in E Major, Cesar Franck; Allegretto Cantabile, Lefebure-Wely; Meditation from "Thais," Massenet; Andante Grazioso, Haydn; Allegro, fourth Organ Symphony, Widor.

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INTERESTING ORGAN IN HOME

Four Divisions, Each in Swell-box, and Traditional Church Plan is Not Followed—Work of M. P. Moller for D. H. Morris.

David H. Morris of New York has a new Möller organ in his handsome residence which has attracted great attention and of which those who have seen and heard it say the builder has great reason to be proud. It is a three-manual with electric action and self-playing device.

It was desired to have an instrument of a pronounced orchestral type, and the specifications suggested by Mr. Möller were submitted for criticism to the late Gustav Mahler, Walter Damrosch and other eminent orchestral authorities.

The organ is in four divisions, each of which is in a structural swell-box of fire-proof material. The console is attached to the casework which screens the two main divisions of the organ and this part of the instrument is on the second floor opposite the staircase. The great stair well disperses the tone effectively through the principal rooms of the house. About thirty feet away, at the end of the large hall, screened by a tapestry over the opening in the wall, is a special division including the solo vox humana, the harp, the chimes and three other solo stops. These have electric swell shades controlled by an independent pedal. On the fifth floor, adjoining the stair well, is the echo organ, including echo vox humana and other stops of a distant and ethereal effect, also controlled by electric swell shades.

The specifications follow:

GREAT ORGAN.

- 8 ft. Open Diapason.
- 8 ft. Dulciana.
- 8 ft. Gemson.
- 8 ft. Doppel Floete.
- 4 ft. Flute Harmonique.
- 8 ft. Harmonique Tuba.

SWELL ORGAN.

- 16 ft. Lieblich Gedackt.
- 8 ft. Geigen Principal.
- 8 ft. Concert Flute.
- 8 ft. Viole d'Orchestre (pure tin).
- 8 ft. Viole Celeste.
- 4 ft. Rohr Flute.
- 8 ft. Oboe (Orchestral).
- 8 ft. Clarinet.
- 8 ft. Vox Humana (Forte).
- 8 ft. Vox Angelica.

SOLO ORGAN (Augmented from Great and Swell).

- 8 ft. Geigen Principal.
- 8 ft. Doppel Floete.
- 8 ft. Concert Flute.
- 8 ft. Viole d'Orchestre.
- 8 ft. Aeoline.
- 4 ft. Flute Harmonique.
- 8 ft. Oboe.
- 8 ft. Clarinet.
- 8 ft. Harmonique Tuba.
- 8 ft. Carillons.
- 8 ft. Harp.
- 8 ft. Vox Humana.

ECHO ORGAN.

- 8 ft. Viole Aetheria.
- 8 ft. Quintadena.
- 4 ft. Fern Flute.
- 8 ft. Vox Humana (Piano).

PEDAL ORGAN.

- 16 ft. Sub Bass.
- 16 ft. Lieblich Gedackt.
- 8 ft. Bass Flute.

The classification and control of the stops is unusual, departing wholly from the traditional church organ plan. The stops of a normal organ quality are grouped in the great swell-box and played from the great manual. The stops of a pronounced orchestral character are in the other main swell-box and are played from the second keyboard, called the orchestral or swell manual. All the chief solo stops of both of these main divisions are made interchangeably available by duplex action on the upper or solo manual, enabling the organist to obtain the maximum variety of combinations and contrasts. The complete coupler scheme in connection with this duplex action opens a vista of stop combinations obtained by the introduction of the eight-foot stops at any other pitch into other eight-foot tones, by which a marvelous variety is secured from a limited number of stops. All manual stops, including diapasons, are enclosed in swell-boxes and are, therefore, expressive.

The strings, reeds and flutes are of highly developed orchestral color.

The harp is different from any other attempt in this direction and is an invaluable feature of an organ of this type. The chimes are of the imitative tubular sort and are provided with dampers, so the tone ceases when the key is released. The two vox humanas differ widely. One is the big solo voice heard normally, while the other is the distant choir effect. Both are really deceptive in their imitative quality.

The organ is playable also by the solo-tone automatic device, using ordinary sixty-five-note perforated rolls, an exclusive Möller feature. This plays melody throughout the register of one manual, accompanying at the same time independently on another manual full compass, providing at the same time a single pedal note regardless of the position of the chord. In other words, three independent voices are played simultaneously.

USES VACUUM CLEANER HOSE

Features in Williams College Organ—Pistons Move Stop Knobs.

Supplementing the information concerning the large organ for Williams College, Williamstown, Mass., contained in our last issue, the following will be of interest.

In this organ Mr. Skinner has done what has never heretofore been done in any other organ having a movable console, with a single exception in the case of an organ in a private residence in Boston. He has made the adjustable pistons move the stop knobs. Wind is brought into the console directly from the blower through a vacuum cleaner hose in connection with the cable, of which there is 45 feet free length. In consequence of this the player has at all times a visible indication of the exact condition of his organ. The combinations are adjustable at the console.

The couplers (oscillating tablets) are grouped according to a scheme prescribed by Professor Sumner Salter, who drew up the specification of the organ, as follows: Those affecting the pedal organ are bunched and under the group is placed the horizontal tablet "To Pedal," and on each coupler tablet occurs only the one word "Swell," "Choir," "Great," or "Swell 4 feet." The several manuals are treated in the same way. By this means one finds readily the desired coupler, just as any stop, in connection with the keyboard he is playing. The organ contains 4,826 pipes and has about fifty-one miles of wiring.

The dedication will occur in the latter part of November.

ARRANGES THREE RECITALS

C. A. Weiss Engages Galloway, Hans C. Feil and Middelschulte.

Three noteworthy recitals have been arranged by C. A. Weiss, organist of St. Paul's church, Orchard street and Kemper place, Chicago, on the three-manual Johnson organ of seventy registers over which Mr. Weiss so ably presides.

At the first recital, Thursday, Oct. 31, Charles Galloway, organist of St. Peter's Episcopal church, St. Louis; organist of Graham Memorial chapel, Washington University; conductor of the St. Louis Apollo Club, and official organist of the Exposition of 1904 will play. Mr. Galloway spent four years in Paris studying organ, piano and theory with Guilman, two of whose compositions, the Seventh Sonata and the Fugue in D, are dedicated to him.

The second recital, Nov. 14, will be given by Hans C. Feil, organist of the Westport Avenue Presbyterian church, Kansas City. He studied with C. A. Weiss, Wilhelm Middelschulte and Alexander Guilman, and is a member of the American Guild of Organists and of the Missouri Music Teachers' Association. Otto K. Krause, pianist, graduate of the Leipzig Conservatorium, will assist.

Wilhelm Middelschulte, organist of the Theodore Thomas Orchestra and of St. James' Catholic church, Chicago, will give the third recital, Nov. 28.

MACFARLANE MADE ORGANIST FOR CITY

IS SELECTED BY PORTLAND

Leaves St. Thomas' Church in New York to Take Charge of New Instrument Under Contract for Term of Two Years.

Will C. Macfarlane of New York has been appointed municipal organist of Portland, Me., at an annual salary of \$5,000. This position is made possible by the gift to the city of the Kotschmar memorial organ by C. H. K. Curtis. Mr. Macfarlane has secured a release from his contracts with St. Thomas' church and Temple Emanu-El and has signed with the city of Portland for two years. During this period he will not accept pupils, nor will he be open for engagement as the organist of any church. He will, however, have more time to devote to composition.

Under the direction of the city's music commission Mr. Macfarlane will aim to make Portland a great music center. The commission's purpose is to give frequent opportunities to hear the great Austin organ within the means of every citizen, and at the same time to provide for the expense of maintenance. This project is intended as an inspirational example to other municipalities.

Mr. Macfarlane in a letter says: "This magnificent organ so captivated me that I longed to have the privilege of playing it and of getting daily inspiration for recital work and for composition and to be released for a time from the demands of choir drill and much other routine that really starves a man as to inspiration."

The music commission has arranged a series of fortnightly evening concerts, twenty in number, to be given by Mr. Macfarlane, commencing the latter part of October and continuing until July. The subscription price for the entire course will be \$5 and the seats will be the same price in any part of the house. "Upon the most competent authority we can state that our city is in possession of the finest organ in this country today and second to nothing that has been produced in organ construction throughout the world," the commission announces.

"We feel that we are particularly fortunate in being able to secure the services of Mr. Macfarlane, formerly with St. Thomas' church, New York, and an artist of national repute as municipal organist. That Mr. Macfarlane was willing to sever his New York connections and accept the offer made him confirms his belief that Portland through the generosity of Cyrus Hermann Kotschmar Curtis has been given the opportunity of advancing itself to the foremost position of any city in this country for its organ music."

Thirty-five hundred people attended the first Sunday afternoon concert, given Oct. 6.

STRATFORD MEN KEEP BUSY

Organists Heard in Recitals at Churches of Ontario City.

Tolman Gotby, organist of St. Paul's church, Stratford, Ont., gave an excellent recital on the evening of Oct. 8 before a large audience. Some of his selections were: Concert Fantasia in F, Freyer; Festal March, Calkin; "Stradella" Overture, Flotow. Mr. Gotby is a young man of great promise and is a pupil of Dr. James H. Smith.

Gatty Sellars, the noted English organist, delighted large crowds with recitals in Central Methodist church, Stratford, on the evenings of Oct. 16 and 17. Dr. J. H. Smith is organist and choirmaster at this church. The Casavant organ is a favorite of Gatty Sellars and the instrument in Central was superbly handled.

Walter Evan-Jones gave a church festival in St. James' church Oct. 18 with W. S. Hamilton, tenor, of Toronto, as soloist. Mr. Evan-Jones is a decidedly popular player in Stratford and draws an enthusiastic audience.

Frank Warner Smith leaves St. Paul's Presbyterian church, Brandon, Man., and takes the post of organist and choirmaster in St. Paul's church, Nelson, B. C. Warner Smith is a brother of Dr. Smith of Stratford.

N. A. O. Is Incorporated.

The National Association of Organists of America, formed to encourage development in organ playing, organ music and organ building, received incorporation papers from the Secretary of State of Illinois, Oct. 21. The incorporators are: Walter Keller, C. Gordon Wedertz and Nicholas DeVore, all prominent Chicago organists.

The Organist and Choirmaster

A Mid-Monthly Musical Magazine
Under The Editorship of

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and
Dr. Charles Vincent

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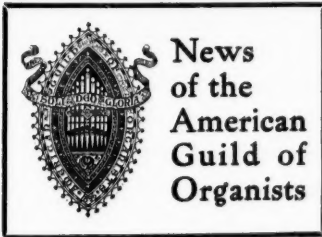
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News of the American Guild of Organists

Council Transacts Business.

A special meeting of the Council of the American Guild of Organists was held at New York, Oct. 7. Those present were: Clement R. Gale, Clifford Demarest, W. R. Hedden, G. H. Federlein, C. Whitney Coombs, J. Warren Andrews, Mark Andrews, Victor Baier, J. Lawrence Munson, John Hyatt Brewer, Frank L. Sealy, Albert Reeves Norton and Frank Wright. The resignation as a member of the council of William Y. Webbe was received and accepted with sincere regret. The Rev. William C. Richardson, rector of St. James' church, Philadelphia, was unanimously elected an honorary associate of the guild.

The council appointed the surviving past wardens and honorary presidents as a committee to arrange a service in memory of Gerrit Smith, to be given in the Old South church.

The following committees of the council were elected to serve for the year:

Executive—The warden, secretary and chairmen of standing committees.

Finance—C. Whitney Coombs, A. G. O., chairman; Victor Baier, Mus. Doc., A. G. O.; Samuel A. Baldwin, F. A. G. O.

Advisory—The past wardens: Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden.

Examination—Frank L. Sealy, chairman; Mark Andrews, H. Brooks Day, Clement R. Gale, Warren R. Hedden, H. A. Wheelton and Percival J. Illsley, representing Canada.

House—Victor Baier, chairman; Lawrence J. Munson.

Public meetings—H. Brooks Day, chairman; J. Christopher Marks, Clarence Dickinson.

Publication—Warren R. Hedden, chairman; Gottfried H. Federlein, Clifford Demarest.

Organ recitals—William C. Carl, chairman; S. Lewis Elmer, Warren R. Hedden.

Uniformity of console—J. Warren Andrews, chairman; Samuel A. Baldwin, Clifford Demarest.

Legislative—John Hyatt Brewer, chairman; S. Lewis Elmer, Warren R. Hedden.

Ways and means—Arthur S. Hyde, chairman; Victor Baier, Samuel A. Baldwin, Walter C. Gale, Warren R. Hedden, James M. Helfenstein, Charles Taylor Ives.

The following were elected colleagues:

John Vliet Pearsall, Arlington, N. J.
Arthur Baldwin, Havre de Grace, Maryland.

James A. Bamford, Portland, Ore.
Miss Erika Liljberg, Brooklyn.
D. A. Hirschler, Newton, Kan.
Walter W. Boutelle, Memphis, Tenn.

Walter B. Roberts, Columbia, Mo.
Miss Mary L. Barks, Columbia, Mo.
Milton B. McGrew, St. Louis.
Mrs. Maynard Bush, Kansas City.
Clarence D. Sears, Kansas City.
Mrs. George Forsee, Kansas City.
Ernest F. Jores, Kansas City.
Charles F. Kelley, Providence, R. I.

Arrange For New Season.

The first meeting of the Southern California Chapter was held at the Hollenbeck Hotel, Los Angeles, Oct. 7. Twenty-five members were present. Plans for the season were discussed and it was arranged to have the first public recital Monday, Dec. 2, at Christ Church, Los Angeles. A sub-committee was nominated in the interest of the Los Angeles Oratorio society and it is possible that this chorus will take part in future recitals by the chapter. A feature of the evening was the presentation of fellowship badges of the guild to P. Shaal Hallett, retiring secretary, and to Ernest Douglas, retiring dean. The presentation was made by W. Strowbridge. W. F. Skeele was elected dean.

Social Features Are Arranged.

Committees were appointed and the work for the season was laid out in part at a recent meeting of the executive officers of the Illinois chapter of the guild at the Kuntz-Remmler restaurant in Chicago. One of the committees is to look after the social part of the guild's activities and is expected to be an important factor in the work this winter. Another committee is that on extension. It was decided to have a dinner every month. Round table discussions are to be a feature of these meetings.

One interesting plan adopted at the meeting contemplates a series of "church dinners." These are to be held in various city churches whose organists are members of the guild, and the women of each church are to serve the dinner at a small expense to their guests. The pastor is to be asked in each instance to address the gathering of organists and from these speeches it is expected to derive benefit not only to the hearers but to the churches and the clergy through closer acquaintance and the exchange of opinions.

Guild Service in Chicago Nov. 17.

There will be an elaborate service of the Illinois Chapter in St. James' Episcopal Church, Chicago, Nov. 17, at 4 in the afternoon. The following organists will participate: Dean Rossetter G. Cole, Palmer Christian, C. Gordon Wedertz, Mason Slade and John W. Norton. This will be the first service held since the recent election and the first opportunity of the guild members to hear Dean Cole. The service will be choral evensong, and the entire choir of men and boys of St. James' will render the service proper. A motet for chorus by H. Alexander Mathews, "Blessed Be Thou, Lord God of Israel," will be sung. This number was awarded the prize of \$100 offered by the Manuscript Music Society of Philadelphia.

New England Chapter Recital.

The New England chapter gave a recital in St. James' church, Taunton, Mass., at 3:45 o'clock, Oct. 12. Delegations of organists went from Boston and other cities in New England to hear music by Bach, Handel, MacMaster, Faulkes and Borowski.

SESSION OF CANADIAN GUILD

Will Develop According to Principles of the Royal College.

Toronto, Ont., Sept. 10.—The Canadian Guild of Organists, of which Dr. Albert Ham of Toronto is president, held the first session of its annual convention last week in this city. Dr. Ham in his address of welcome announced that the membership was near the hundred mark. It was decided to issue a quarterly magazine in the interests of the guild.

The development of the body will continue according to the principles of the Royal College of Organists, London, and the Canadian guild will remain free from any connection with the American Guild.

Frank Wright's Church Music.

Grace Church at Brooklyn Heights, where Frank Wright, Mus. Bac., presides, has the usual excellent music this season. During October Mr. Wright has been playing the following as preludes: Allegretto, Gade; the Vision, Rheinberger; Meditation, Blair; Canzonetta, Foote; Meditation, Maily; Andante Cantabile, Paladilhe; Allegretto Grazioso, Hollins, and Berceuse in G, Faulkes. His post-ludes included: First movement from Sonata in E minor, Merkel; Fugue in C minor, Bach; March in B flat, Silas; Sonata in F minor, Rheinberger; Sortie in C, Foote; Moderato, Gade, and the first movement from the Sonata in A minor, Rheinberger.

ROBERT MORITZ MOHR DEAD

Had Been a Maker of Pipes Two Score Years—Reached Age of 88.

Robert Moritz Mohr, for forty years a manufacturer of metal pipes for organs, died late in September of old age at his home, 2903 Valentine avenue, the Bronx, New York. He was born in Germany 88 years ago. Mr. Mohr took part in the revolution in Berlin in 1848. He afterward went to Buffalo, and with his brother manufactured metal pipes for organs. After ten years in Buffalo he went to New York, settling in Greenwich village, where he lived until five years ago, when he moved to the Bronx.

In 1876 at the request of Hilborne Roosevelt, at the time the most progressive organ builder America had seen, Mr. Mohr assumed charge of the metal work for this firm, managing the large shop on East Seventeenth street. Many improvements in the methods of soldering soft metal pipes and in making "spotted metal" were the outgrowth of his skill and experience. Among a few of the organs he built during the eight years of this association may be named the exhibition organ at the Philadelphia Centennial, the organs in Grace Church, New York, and the one in the Episcopal Cathedral, Garden City, L. I.

Mr. Mohr retired from active business over a quarter of a century ago, but he had taught the business to his oldest son, Louis F. Mohr, who was connected later with George Jardine & Son and at the dissolution of that firm opened a factory of his own. The other sons then took up the business, which has been extended until two factories are maintained, one at 2899 Valentine avenue, New York, and the other at Elizabeth, N. J. They make a specialty of the care of organs, and many of the large organs, not only in New York City, but throughout the state and in Connecticut, New Jersey and Pennsylvania are in their charge.

ORDER TWO THREE-MANUALS

Churches at Lancaster, Ohio, and Ogontz, Pa., Order of Austin.

St. Mary's Catholic Church of Lancaster, Ohio, has made a contract with the Austin Company for a good-sized three-manual instrument and another large three-manual is under way for St. John's Lutheran Church of Ogontz, Pa. The latter was a result of the satisfaction experienced with a new Austin in St. Paul's Church, Elkins Park, Pa., near Ogontz. Several large Austins have been completed and placed this fall, notably the four-manual and echo in Calvary, Presbyrian, Cleveland, which is one of the most capacious organs of the middle west.

The Austin four-manual in the M. E. Church at Evanston, Ill., has been so successful that a contract has been given the builders for a large echo organ. The St. Michael's organ in Charleston, S. C., has brought the Austins another contract for St. Paul's Episcopal Church in that same city. The Savannah Christ Church organ had scarcely been completed when it brought a contract from Wesley M. E. Church of that city. The Atlanta auditorium organ has brought the Austins three other contracts in Atlanta.

The echo for the Evanston, Ill., First Methodist organ will have an English diapason, a lieblich, an echo viole and a celeste rank, called a vox angelica; fern flute, cor anglais and a twenty-note set of chimes; also echo gedacht, 16 foot, on echo pedal and a celesta of 49 notes, percussive stop. This double equipment of celesta and chimes is interesting and, in fact, the capacity of this echo is worthy of notice.

Jacob Bennis, of Arlington, Mass., died suddenly at his home in that town Oct. 6 of heart disease. He was an organ maker and had acquired expert knowledge of his trade in the employment for many years of the Mason & Hamlin Company. It had been his work to install organs in churches and halls.

RAILWAY CHIEF GIVES ORGAN

Chairman Murray of B. & O. Makes Present to Men's Y. M. C. A.

Oscar G. Murray, chairman of the board of directors of the Baltimore and Ohio railroad, has presented to the railroad employes a handsome pipe organ, which will be placed in the auditorium of the Railroad Young Men's Christian Association building at Riverside, in South Baltimore. The order to build it has been given to M. P. Möller, of Hagerstown, Md. It is to cost \$1,400.

G. W. Egan, general claim agent of the Baltimore and Ohio, and J. E. Stacey, secretary of the Young Men's Christian Association, have been selected to pass upon the organ. Both are musicians.

Mr. Murray's gift was prompted by his interest in the men in the ranks from the days of his first connection with the railroad as first vice-president, back in 1896. Always a lover of music, Mr. Murray deemed the gift of an organ the best he could make to the employes in helping to furnish the building.

WEEKLY RECITALS BY STAPS

Cincinnati Cathedral Organist Plays After Evening Service.

K. O. Staps, organist and choirmaster of St. Paul's Cathedral, Cincinnati, is giving weekly recitals which are becoming very popular. These recitals take place after the evening service and the greater part of the large congregation present remains to listen to the attractive programs which he has been rendering on the large cathedral organ. Following is a list of the pieces played during the month of October: Pastoral Sonata, Rheinberger; Reverie, Rogers; Intermezzo Sinfonico, Mascagni; Concert Caprice, Kreisler; Fantasia Overture, Fricker; Caprice, Jepson; Cantabile, Demarest; Largo, Handel; "At Twilight," Frysinger; Sonata in C minor, Mark Andrews; Andante Grazioso, Smart; Caprice Orientale, Lemare; Fugue in E flat ("St. Anne's"), Bach; Evensong, Johnston; Berceuse from "Jocelyn," Godard; Vorspiel und Liebestod, from "Tristan und Isolde," Wagner.

Serves Church Quarter Century.

At the annual meeting of the First Methodist Church of Burlington, Iowa, Sept. 24, Mrs. F. W. Boesch, who had completed twenty-five years as organist, was remembered with a purse of gold as a testimonial to her skill and faithfulness. The presentation address was made by J. W. Swiler, one of the church officials. The address was a very appropriate and happy one, gradually leading up to the subject in hand. Mrs. Boesch responded in a manner that showed the deep appreciation she felt. Mrs. Boesch is the daughter of a German Methodist minister, now retired, but for many years a member of the St. Louis German M. E. conference, and practically grew up playing in church, beginning when she was about 12 years of age.

Davis Opens Hinners Organ.

The Hinners Company has completed a two-manual organ of fourteen speaking stops in the Christian church at Kirksville, Mo., and Arthur Davis, F.R.C.O., F.A.G.O., gave a concert on it Oct. 4. Mr. Davis played: Offertoire in G, Wely; Overture "Poet and Peasant," Suppe; "Peer Gynt" Suite, Grieg; Slumber Song, Nevin; Fantasia on Scottish Melodies, Peace; Intermezzo from "Cavalleria Rusticana," Mascagni; "War March of the Priests" ("Athalie"), Mendelssohn; Gavotte Moderne, Lemare; Tocatta in G, Dubois; Berceuse in D flat, Davis; Concert Rondo, Hollins; Pilgrims' Chorus and Grand March, Wagner.

Concerts at St. Paul's, Buffalo.

A new attempt will be made this winter in Buffalo to foster the public taste for music. The organ in St. Paul's Cathedral, one of the largest instruments in the country, is to be heard by the music lovers of Buffalo. Concerts, absolutely free and where-in musicians from all parts of the country will participate, have been arranged.

THE DIAPASON

A Monthly Journal devoted to the Organ

CHICAGO, NOVEMBER 1, 1912.

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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.

SOME ORGANS HE HAS MET.

Henry Bethuel Vincent, organist and lecturer, has issued as a pamphlet an article of great interest on "The Art of Listening and Some Organs He Has Met," published recently in Musical America. Mr. Vincent uses the organ almost entirely in illustrating his lectures. One of the things he says is:

"I have traveled 13,000 miles since November and appeared over sixty times before audiences that have ranged from western mining towns to eastern music clubs. I have found some poor organs, but a constantly increasing supply of good ones. Occasionally an organ is born bad; others through neglect have badness thrust upon them. American organs are the best in the world, except when somebody blunders!

"I have some exciting memories of 'organs I have met.' No two are ever quite alike, even when their parentage is the same; so there are no dull moments for the man who goes about playing on strange instruments.

"Every organ is, at times, capricious. Some people think all you have to do is stroke it properly and it will purr like the family cat. No organ will eat out of your hand all the time. Some are merely frivolous and glory in the unexpected. Others are naturally mean and stop when they ought to go on, and go on when they ought to stop."

ABOUT ORCHESTRA PITCH.

[The contributed editorial in this issue is by J. C. Deagan of Chicago, who occupies a unique place in the organ world as the maker of chimes for the leading organs erected in this country. Mr. Deagan is recognized as an authority on all subjects connected with pitch and is consulted repeatedly by builders and organists.]

The French pitch, A-435, called by the French "Diapason Normal," and mis-called by Americans "International pitch," was adopted by a committee appointed by the French government in 1859, and was called at the time a compromise pitch because every country in Europe had its own idea about pitch. This French pitch was adopted for government bands, orchestras and subsidized theaters throughout France. The idea of a great government recognizing musical pitch has done much for musicians throughout the world.

The Germans never adopted the French pitch, for the good reason, as they thought, that they had adopted a better pitch previously. In 1834 a congress of German musicians and scientists was called to settle the mooted question of pitch at Stuttgart, Germany. They wanted to settle once and for all the pitch question, and preserved the pitch of the master Beethoven, who had died a short time before. This pitch was called "Seibler's Stuttgart Standard A-440." It has been the universal pitch in Germany ever since then,

and is now the pitch of every orchestra in the world worthy of the name of orchestra.

The writer has heard the leading orchestras of thirty nations in the last year and investigated the pitch question everywhere. I met only two orchestras in all Europe and the orient who varied from my A-440 tuning fork, and those were not representative orchestras. Italy, France, Austria, Germany, Bohemia and England all use A-440 for orchestral work.

Mr. Weingaertner, who conducted Wagner's "Nibelungen Ring" at the Paris Opera, has a very fine orchestra, who use A-440, the German pitch. The musicians were German, Austrian and French. They say the French adopted A-435, but do not use it themselves and are not able to enforce its use.

The "International Pitch A-435" was adopted at a convention of pianoforte manufacturers at New York in 1891. They now use this pitch in nearly all countries. No foreign orchestra uses A-435, but piano manufacturers do. The musical unions of America also have adopted this pitch A-435, but they seldom use it. The leading orchestras of America one and all use the German pitch A-440, although some of them will tell you they use A-439 or some other fraction.

The difference between A-435 and A-440 is slight—one-fifth of a semitone, or so little difference that if two basses were playing, one A-435 and one A-440 (that is, two octaves lower) it would make a very agreeable tremolo, but if two instruments were playing, one A-435 and one A-440, in altissimo, two octaves higher, it would make a very bad discord.

The Philharmonic Society Orchestra of London adopted A-439, but uses A-440. There are the Philharmonic pitch and the new Philharmonic pitch—there have been several kinds, but no one ever knew what was meant by the term, and it might mean most anything. The word "philharmonic" means love of harmony, or music.

If you will pardon me I will take the liberty of naming A-440 "symphonic pitch," in honor of the great symphony masters, composers and conductors, who use this pitch, almost all of them, from J. S. Bach down to the present day. I have examined forks, in various places, which have been used at various times in the last two centuries. Some were as low as A-350 and others as high as A-550, about half an octave between the lowest and highest. Still among the better classes of musicians there has been no change for over a hundred years, and the pitch of Beethoven still is the universal orchestra pitch. J. C. Deagan.

AS TO A PAPER'S POLICY.

In obedience to the new federal postal law THE DIAPASON publishes in this issue its sworn statement of ownership, etc., and we take occasion to say that this paper will not join the efforts made by a number of publishers to avoid compliance with the statute. It no doubt is true that the measure was the outgrowth of a desire to "get even" with certain newspapers, but as publicity for others is the main object of a newspaper, be it a daily or a class publication, we do not see what objection there can be to the application of a little of that publicity to the affairs of the purveyors of news.

As for section two of the law, requiring the labeling of all reading matter for which payment is made as advertising, we may say that THE DIAPASON never has received pay for any reading matter. We can only regret that any paper, musical or otherwise, ever should consent to sell its editorial or news columns, and consider the "puff" for cash a distinct bane and disgrace of any editor who stoops to it. And it is to the credit of the organ builders that not once has one of them, nor any organist, whether he was an advertiser or not, even faintly suggested to the editor that he wished to corrupt our columns in the way indicated.

THE DIAPASON closes its third year with this issue and is happy to say

that it has found its career encouragingly remunerative under the strictest divorce of its advertising columns from its reading matter.

NEW MUSIC FOR THE ORGAN.

An interesting collection for the organ has just come from the press of White, Smith & Co., Boston, in "Works of the Russian Masters," arranged for the organ by Harvey B. Gaul. Mr. Gaul has gathered thirteen pieces, all of which lent themselves admirably to arrangement for the organ and several of which are favorites as piano or orchestral pieces.

The book opens with the well-known "Chanson Triste," by Tschai-kowsky, and another well-known composition is the Dvorak "Humoresque." Moszkowski is represented by three pieces and Vodorinski by an equal number. Borodin, Rubinstein, von Wilm and Youferoff are other Russians represented.

The second volume of the new Bach Organ Works, from the press of G. Schirmer, Inc., will be out soon, the publishers report, and within a year the remaining six will follow the first two. The demand for the new edition from the leading organists is very encouraging, and the task of Messrs. Schweitzer and Widor seems to be appreciated as it should be. An extensive review of the Bach Organ Works was published in THE DIAPASON for August.

CHANCES FOR THE STUDENT.

"How long before I can secure a church position? This is the usual question asked by an aspiring organist when applying for lessons," says Dr. William C. Carl in the Brooklyn Daily Eagle of Oct. 6. "It is a question of talent and willingness to work. A short time ago almost anyone with an ordinary knowledge of the pianoforte could obtain an appointment as organist and choir-master in a small city church or in the country. Now requirements and demands have multiplied a hundredfold. To fill even an ordinary position one should be acquainted with standard cantatas and oratorios and be able both to play and direct them. The solo quartet is fast being dispensed with, and in its place we find the chorus, which is frequently supplemented with a quartet. Musical services and organ recitals are becoming universal. Even in small towns and villages a preparation is required that was formerly unknown.

"What previous knowledge is required to play the organ? One should first be able to play the piano with good technique and command of the fingers. The prompt attack and release of the key, necessary for good organ playing, is best acquired on the piano. After this the organ should be taken up systematically, with special attention to absolute independence between hands and feet. Students who devote their time only to pieces, or preparation for the church service, will always be deficient in their work and never able to better themselves. The present tendency is to rush too much. While music cannot be computed by quantity the pupil who devotes from an hour and a half to two hours to daily practice should be able to secure a position in at least two years.

"At no previous period have so many young men and women been studying the organ as now. Why? Because there are splendid opportunities. It is often difficult for a pianist to secure public appearances unless he be a virtuoso and an exceptional player, while an organist with the same ability has more frequent opportunity of playing at public recitals."

Miss Barse at St. Joseph, Mo.

Miss Harriet E. Barse of Kansas City gave a recital Oct. 15 at the First Church of Christ, Scientist, at St. Joseph, Mo. She played: Offertoire, Batiste; Canzonetta, d'Ambrosio; Evensong, Johnston; The Answer, Wolstenholme; Reverie, Rogers; Serenade, Flagler; "The Storm," Lemmens; Barcarolle, Faulkes; Andante Cantabile, Widor; Marche Pontificale, Widor.

WAR OVER NAMING LEMARE

Competition Demand for Liverpool Post—He Refuses to Submit.

The vacancy in the post of city organist of Liverpool has given rise to one of those situations which can be solved only by a compromise of dignity on the part of either of the two parties to the conflict—in this case the municipal council and a concert organist well-known to the cis-Atlantic music world, says Musical America. When the position was vacated a petition was sent to the city council signed by practically all the prominent musicians of Liverpool and surrounding districts, as well as well-known outsiders such as Henry Wood and Frederic Cowen, praying that Edwin H. Lemare be appointed, "on the ground that he is admittedly the greatest of living organists." The council, however, decided that there should be a competition. Mr. Lemare quite justifiably refuses to compete, and music circles in the great seaport on the Mersey have been wrought up to a high pitch of excitement over the matter.

It is pointed out in some quarters, and with reason, that whoever obtains the post under the required conditions will have an unenviable position because of the petition in favor of Lemare.

"It is obviously impossible for anyone in the position of Mr. Lemare," comments the Liverpool Star, "to enter into competition with anybody, or to submit to be judged by judges, however eminent, any more than a Destinn could appear before a tribunal of prima donnas, even if a Melba were on it."

STATEMENT OF THE DIAPASON UNDER NEW POSTAL LAW.

Statement of the ownership, management, etc., of The Diapason, published monthly at Chicago, Ill., required by the Act of August 24, 1912.

Note.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the post office.

Name. Post Office Address. Editor, S. E. Gruenstein, 611 Ash street, Winnetka, Ill. Managing Editor, Same. Business Manager, Same. Publisher, Same.

Owners (if a corporation give names and addresses of stockholders holding 1 per cent or more of the total amount of stock): S. E. Gruenstein. Known bondholders, mortgagees and other security holders holding 1 per cent or more of total amount of bonds, mortgages or other securities: There are no outstanding bonds, mortgages or other securities of this paper.

[Signed] S. E. Gruenstein. Sworn and subscribed before me this 14th day of October, 1912. [Seal] Henry C. Latshaw, Notary Public. (My commission expires Jan. 17, 1916.)

"Elijah" Under Wild's Baton.

At the performance of Mendelssohn's "Elijah," to be given Sunday afternoon, November 3, in the Auditorium Theater, by the Apollo Musical Club of 300 singers, Harrison M. Wild conducting, Clarence Whitehill, the eminent barytone, will make his first appearance in America this season. Aside from the usual quartet of solo artists the club will have the assistance, of sixteen of the best Chicago professional singers in the double quartet number in part one, a boy soprano and three women to take the trio in part two. The entire Theodore Thomas Orchestra of eighty-five musicians will play the score. The forces taking part on the Auditorium stage for the afternoon will number over 400 persons.

Conference Hears Mrs. Ward.

Mrs. Katherine Howard-Ward gave a recital before the Rock River Methodist Conference, which was held the first week of October at the First M. E. Church at Evanston, Ill.

HEINROTH AND KOCH RESUME THEIR WORK

PITTSBURGH'S RECITALS ON

Season at Carnegie Music Hall and at North Side Carnegie Hall Again are in Full Swing—Opening Programs.

Charles Heinroth, director of music and organist of Carnegie institute, began the eighteenth season of free organ recitals Oct. 5 at Carnegie Music hall, Pittsburgh. He arranged the following program for his opening recital: Overture, "In der Natur," Antonin Dvorak; "Kol Nidrei," Max Bruch; Organ Concerto No. 1 in G Minor, "Cuckoo and Nightingale," Handel; Symphonic Poem, "Le Rouet

CAREER AT HOLYOKE IS LONG

William Churchill Hammond Wins Appreciation of Community.

The happy combination of a devoted musician and a constituency that can appreciate him and his work is exemplified in a charming way at Holyoke, Mass., where William Churchill Hammond has been playing for twenty-eight years and people love to hear him more and more as time goes on. Our attention is called to this ideal relationship by a page article in the Holyoke Transcript of Oct. 9, in which Mr. Hammond's services to the community receive a recognition which perhaps many other American organists deserve, but few receive. We quote as follows:

"When he had closed the recital season of the spring of 1912 he had given 550 free public recitals in the

might be better to say to hundreds, of these recitals Mr. Hammond has brought soloists of note, and to Holyoke musicians has been given freely and, indeed, enthusiastically, the chance to take part in them."

One of Mr. Hammond's latest undertakings is a Saturday afternoon recital.

"It was almost by chance that in the first week of the new chapel's service to the city a Saturday afternoon organ recital was given," says the Transcript. "The audience which could have twice filled the chapel, showed to Mr. Hammond that here was another opportunity to serve Holyoke. Saturday afternoon means an afternoon of leisure to the workers in the great mills of the city. There followed a series of Saturday afternoon recitals, Mr. Hammond giving his services and Joseph Skinner bearing the incidental expenses. These are to go on with the seasons to come, since Mr. Skinner shares Mr. Hammond's great desire to give to Holyoke the blessing of music."

PILCHER ORGAN COST \$3,000

Phillips S. Gilman Gives Concert at Sumter, S. C., Church.

On the occasion of the opening of a Pilcher organ which cost \$3,000 Phillips Standish Gilman, assisted by Mrs. William, gave a recital Oct. 11, in the First Baptist church of Sumter, S. C. An audience of 750, filling the church, was present. This is one of several recitals Mr. Gilman will give this season in addition to his work as head of the organ department of the College for Women at Columbia, S. C. Mr. Gilman played the following numbers: Concert Overture, Faulkes; Romance, Zitterbart; Slumber-Song, Parker; Grand Coeur, MacMaster; Nocturne, Parker; Vision, Rheinberger; Marche Religieuse, Saint-Saens; Melodie du Soir, Shelly; Marche Solennelle, P. S. Gilman. The new organ is a two-manual, with stops operated by tablets placed over the swell manual. The specification follows:

- GREAT.
- 8 ft. Open Diapason.
- 8 ft. Dulciana.
- 8 ft. Melodia.
- 4 ft. Octave.
- SWELL.
- 8 ft. Violin Diapason.
- 8 ft. Stopped Diapason.
- 8 ft. Aeoline.
- 8 ft. Celeste.
- 4 ft. Flute Harmonic.
- 8 ft. Oboe (reedless).
- PEDAL.
- 16 ft. Bourdon.
- 8 ft. Flute.
- COUPLERS—Swell to great, 4 feet; great to great, 4 feet; swell to great, 8 feet; swell to pedal, 8 feet; swell to great, 16 feet; great to pedal, 8 feet.
- COMPOSITION PISTONS (placed between manuals)—Swell forte, great forte, swell piano, great piano.

Dedicated by Herbert A. Houze.

Herbert Alvin Houze, organist of the Hotel Statler at Buffalo, gave the dedicatory concert on a Möller organ in Grace Universalist Church at Buffalo, Sept. 29. Mr. Houze's program, which opened with Bach's D minor Toccata and Fugue, was heard by a large audience. Especially enjoyable numbers were two by Baldwin—Reverie and "Song of the Brook." The performance of Lemmens' Storm Fantasia by Mr. Houze was made exceedingly realistic. The "William Tell" overture also was an impressive number.



WILLIAM CHURCHILL HAMMOND OF HOLYOKE.

d'Omphale," Saint-Saens; "Traumerei," Schumann; Fantasie and Fugue in G Minor, Bach.

The first free organ recital of the season and the 948th of the series was given in the North Side Carnegie Music hall Oct. 6. An interesting program was arranged by Caspar P. Koch, city organist. The program follows: Prelude and fugue on B. A. C. H., Liszt; Prayer, Wolf-Ferrari; Scherzo, Bossi; Fantasia, Saint-Saens; Evensong, Johnston; Solemn Processional, Richard Strauss.

"The Sunday afternoon organ recitals which have commenced again at Carnegie hall have always been well attended; they are popular in time, in place, and in character of programs," writes Glendinning Keeble in the Pittsburgh Gazette-Times. "For the more serious Saturday evening programs Mr. Heinroth has increased the attendance from a forlorn handful of people to a good-sized audience, but there are still too few. Evidently the greater number of music-lovers has not discovered that both in musical worth and in quality of performance these public recitals are easily superior to the majority of concerts where admission is charged."

Second Congregational church. It would probably be putting it too mildly to say that the total attendance of all these recitals had come up to 250,000.

"This record of free organ recitals goes ahead of anything ever done by any one man in one center in the United States. Nor does this work, given for the pleasure and cultural influence upon the people of Holyoke, mean the whole of Mr. Hammond's freely given program. While he was connected with the Smith College school of music he gave fifty free public recitals on the college organ. During the twelve years since he has been head of the music department at Mount Holyoke College, Mr. Hammond has given 125 free public recitals on the Whiting organ there, the while he has been developing a great school of music in connection with the college, even to a large part in raising the money for the College Hall of Music. Nor is that the total. In the towns around he has given fifty recitals, to dedicate new organs, often as events when music and charity were combined, Mr. Hammond giving of his time and talent.

"The full meaning of all this for a city like Holyoke can hardly be estimated. To scores, perhaps it

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ACTIVITIES OF THE ORGANISTS

J. HENRY FRANCIS HONORED

His Tenth Anniversary at St. John's, Charleston, Remembered.

"One of the most impressive and enjoyable events in religious circles of the last week was the anniversary service at St. John's Episcopal Church, Sunday evening, Oct. 6," says the Mail of Charleston, W. Va., "when Professor J. Henry Francis celebrated the tenth anniversary of his coming to this parish with a special program of musical selections. A brief but beautiful sermon was preached by Bishop Gravatt, and in closing it the bishop paid a high compliment to Professor Francis for the splendid service he has rendered St. John's Church during his stay in the city. Dr. R. B. Roller, rector of St. John's, also spoke in high praise of Professor Francis. The program of music was highly appreciated by an unusually large congregation, and following the close of the service a number were waited to congratulate the successful organist upon the anniversary celebration." The program of music included the following: Prelude, Chansonette, J. Henry Francis; Processional Hymn, "The Son of God Goes Forth to War," J. Henry Francis; Anthem, "Harken Thou, O Lord, our God," J. Henry Francis; Offertorium (solo), "Jesus Thy Boundless Love for Me," J. Henry Francis; Postlude, "Pilgrims' Chorus," Wagner. Mr. Francis played his own compositions by special request.

Crowd Hears Bert E. Williams.

Bert E. Williams of Columbus, Ohio, gave a recital at St. John's Lutheran Church of New Washington, Ohio, Oct. 4, and had an audience which was one of the kind that delight the enthusiastic organist. The occasion of the recital was the entertainment of a hundred or more ministers assembled in synod, but the public generally was admitted to the capacity of the church. The seats were all filled, with people standing in the aisles and a crowd at the entrance listening, unable to gain admittance. The recital was given on the new Moller two-manual organ and the program was as follows: Prelude in C Sharp minor, Vodorski; Meditation, Sturges; Birds of Armenia, Bachman; March Militaire, Shelley; Theme (varied) in E Flat, Faulkes; Sunrise and Sunset in the Alps, Clegg; Fanfare, Lemmens.

Lloyd Morey's Concerts.

Lloyd Morey will give a concert once a month in Trinity Methodist Church at Urbana, Ill., where he presides at the new Austin organ. Sept. 29 was the date of the opening concert and Mr. Morey played the following: Hosanna, Dubois; Fugue in C minor, Bach; Recitative and Allegro Vivace from First Sonata, Mendelssohn; Canzona, Guilman; At Evening, Buck; Barcarolle, Scharwenka; Serenade, Moszkowski; Idilio, Lack; Alla Marcia, Von Wilm.

Recital by Helen J. Schaefer.

Miss Helen J. Schaefer, A. A. G. O., of Rochester, N. Y., gave a recital Oct. 8 in the Monroe Avenue Methodist Episcopal Church of that city, playing: Toccata and Fugue in D minor, Bach; Andante from "Grand Piece Symphonique," Cesar Franck; Allegretto from "Pastorale," Cesar Franck; Concert Piece, op. 24, Guilman; Con Amore, Dethier; Gavotte, Dethier; Andantino, Salome; Scherzo, Widor; Finale, from Sonata in D minor, Guilman.

Schofield Now at Tacoma.

Robert L. Schofield, formerly organist at Grace Baptist Church, Spokane, Wash., is now filling the position of dean of the music school at the University of Puget Sound, Tacoma.

GOES ON A TRIUMPHAL TOUR

Clarence Eddy is Enthusiastically Received in the West.

Clarence Eddy has been on a sort of triumphal tour of the west, judging from the accounts of his concerts and the manner in which he has been received in the cities where he and Mrs. Eddy have appeared. He has visited among others Helena, Mont., Pullman, Wash., the seat of the state college; Sheridan, Wyo.; San Francisco and Seattle. This, by the way, is Mr. Eddy's sixteenth visit to the Pacific coast, although there are probably ten large modern organs along his route today to one when he first crossed the continent.

"Sheridan music lovers were treated last night to the most wonderful exhibition of organ playing that will be seen here in many a day," says the Sheridan (Wyo.) Enterprise. "The playing of Clarence Eddy in the recital at the Presbyterian church was marvelous and the large audience was appreciative to the last degree. Mrs. Eddy shared the popularity of her husband with her beautiful contralto voice and songs well adapted to her range and quality."

Baldwin Recitals Resumed.

The free organ recitals by Samuel A. Baldwin in the great hall of the College of the City of New York are given as heretofore on Wednesday and Sunday afternoons at 4 o'clock. They began Oct. 2 with the following program: Passacaglia in G minor, Dunham; Air in D, Bach; Fugue a la Gigue, Bach; Hora Mystica, Bossi; Marche Funebre et Chant Seraphique, Guilman; Nocturne in E flat, Chopin; First Symphony, Maquaire.

Recital at Evansville, Ind.

Following is the program of a recital at St. John's Church, Evansville, Ind., Oct. 3, by Professor Paris R. Myers: Prelude, Barcarolle, Offenbach; "At Evening," Buck; Nocturne, Wheelton; Gavotte, Lemare; Duet, "Kammenoi Ostrow," Rubinstein, piano and organ, Miss Cavender and Mr. Myers; Idylle, Kinder; Humoreske, Dvorak; Scherzoso, Woodman.

Program by Miss Ethel Hull.

Miss Ethel Hull, organist of the First Methodist Church at Cheney, Wash., and an advanced pupil of Judson Mather, gave a recital at the First Presbyterian Church, Spokane, Sept. 17. The program follows: Sonata in C minor, Op. 50, Guilman; "Meditation," Flaxington Harker; March from "Die Meistersinger," Wagner; Suite Gothique, Boellmann.

Program by Mrs. Middelschulte.

At the dedicatory recital on the Skinner organ in the First M. E. Church of Muscatine, Iowa, Sept. 17, mentioned in THE DIAPASON for October, Mrs. Wilhelm Middelschulte's program was: "Theme and Variations," Handel-Lux; "Morning" (from "Peer Gynt" Suite), Grieg; "In Paradisum," Dubois; "Rhapsodie," Saint-Saens; "Intermezzo," Wolf; "Chromatic Fantasia," Thiele.

Buffalo Concerts Resumed.

The free Sunday afternoon organ recitals in convention hall at Buffalo will again be a feature of the season's musical activity. These recitals will be given under the management of Simon Fleischmann, official organist of the city of Buffalo, and will as usual include the services of visiting organists of renown, while the assisting vocalists will be Buffalonians.

Miss Evalyn Crawford on Leave.

Evalyn Crawford, organist at the First Church of Christ, Scientist, Denver, is to pass the winter in New York City. Larry Whipp will preside at the First Church organ during Miss Crawford's leave of absence.

MATHER GOING TO SEATTLE

Spokane Organist Accepts Plymouth Congregational Position.

Spokane, Wash., Oct. 10.—Judson W. Mather, organist and choir director at the First Presbyterian Church, has resigned to accept a similar position in Plymouth Congregational Church at Seattle, one of the largest institutional churches in the country. The resignation is to become effective Nov. 1.

Mr. Mather has been at the First Presbyterian Church for the last three years, during which time he has been closely identified with the best musical interests of the city. Mr. Mather's departure will make necessary the selection of a new leader for the Spokane symphony orchestra, now in process of organization.

Plymouth Church, at Seattle, lately installed a four-manual Skinner organ of sixty stops, containing the most up-to-date mechanism as to cement swell boxes, tracker touch in the electric action, etc., combined with characteristic voicing of the stops. Mr. Mather will at once begin the organization of a large chorus choir and continue the educational organ recitals which were so popular in Spokane.

Degree for Percival Illesley.

The Archbishop of Canterbury recently conferred the degree of Doctor of Music on Percival Illesley, Mus. Bac., who for nearly twenty-five years has been organist of St. George's church, Montreal. The ceremony is one which seldom takes place at Lambeth. The Archbishops of Canterbury have the power of conferring degrees in divinity and music, as well as other degrees, but the power is seldom exercised.

Dr. Starnes' Audience of 4,500.

An audience of 4,500 people heard Dr. Percy J. Starnes in his recital at the Atlanta Auditorium Sept. 22. He played the Prelude and "Danse des Bacchantes," from Gounod's "Philemon et Baucis," the following Wagner numbers: Vorspiel to "Tristan and Isolde" and the Grand March from "Tannhauser," and the "Dance of the Hours," from "La Gioconda," by Ponchielli. Mme. Esther Boone sang operatic selections.

At Milwaukee Auditorium.

Free organ recitals are to be given Sunday afternoon at the Milwaukee Auditorium. Professor Harry F. Schenutt will be heard in the first, Nov. 3, at 3:30 p. m. He will be assisted by Edmund Thatcher, barytone. Mrs. Schenutt will be piano accompanist.

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ACTIVITIES OF THE ORGANISTS

TAKES POST IN WASHINGTON

Percy Chase Miller of Philadelphia to St. John's, Georgetown.

Percy Chase Miller, formerly organist and choir-master of the Fifth Baptist Church, Philadelphia, who more recently has been doing advanced work abroad under T. Tertius Noble at York Minster, England, has been appointed organist and choir-master of St. John's Church (Georgetown), Washington, D. C., the appointment dating from Oct. 1, and also organist for the chapel services of the Cathedral School for Girls at Washington. At St. John's Mr. Miller presides at an Odell organ, recently rebuilt by C. S. Haskell, with electric action, English console and A. G. O. pedal board.

Two Recitals by Schweitzer.

H. S. Schweitzer, F.A.G.O., of Christ English Lutheran church, Brooklyn, gave recitals Oct. 7 and 14 at the Old First Presbyterian church of New York. Mr. Schweitzer's programs follow:

Oct. 7.—Gothic March, Salome; Humoreske, Dvorak; Toccata, Lucas; Allegretto, Hemberger; Gavotte, Seebeck; Fantasia, Callaerts; Romanza, Merkel; Adagio E major, Bridge; Chant Angelique, Grey.

Oct. 14.—Largo on Maestoso, Phillips; Romance in D flat, Lemare; Toccata, Le Froid de Mereaux; Hymn Celeste, Friml; Menuet, Moszkowski; Polonaise, Webbe; Allegretto, Wolstenholme; Theme and vari, Buck; Intermezzo, Chipp; Epigram in A flat, Foerster.

G. T. Williams at New Post.

G. Thompson Williams has begun his new duties as organist and choir-master of St. Michael and All Angels' Protestant Episcopal Church, New York. He comes from St. John's Church, Georgetown, D. C., where he held a similar position. Mr. Williams studied under J. Varley Roberts at Magdalen College, Oxford, and at Cambridge under Dr. A. H. Mann of Kings College. He has also studied under Sir George Martin of St. Paul's Cathedral, London. In this country Mr. Williams was a student of Miles Farrow in boy voice training and of Loraine Holloway on the organ.

Edward Kreiser in Home Church.

The one hundred and fifty-first recital by Edward Kreiser at the Independence Boulevard Christian church, Kansas City, was given Sunday afternoon, Oct. 13, and the program follows: Chromatique Fantasia, Thiele; Clair de Lune, Karg-Elert; La Fille aux Cheveux de Lin, Debussy; Concert March, "Ethiopia Saluting the Colors," Coleridge-Taylor; Elegy, Massenet; Largo, Handel; Evening Bells and Cradle Song, Macfarlane; Overture to "Rienzi," Wagner. These recitals are given on the second and fourth Sunday afternoons of each month at 3:45 o'clock.

Nashville Art Association.

The Nashville Art Association resumed its free organ recitals Oct. 13 at Christ Church, with F. Arthur Henkel at the organ. The recitals will continue until June, each second and fourth Sunday in the month, from 4 to 5 o'clock. The following program was given: Prelude and Fugue in C minor, Bach; Lamentation, Guilmant; Air, Bach; Humoresque, Dvorak; Grand Chorus, Rogers.

E. C. Urban in New Position.

Edgar Clare Urban, for several years organist of St. Bartholomew's Protestant Episcopal church, Baltimore, has been appointed organist at the Protestant Episcopal church of the Holy Nativity. He will begin his service at Holy Nativity the first Sunday in November.

CARL J. S. WEISS ON A TOUR

Chicago Man Plays at Kansas City and Peru, Neb., on Trip West.

Gaul's "Holy City" was given Sept. 29 at the Westport Avenue Presbyterian church at Kansas City under the direction of Hans C. Feil, the organist. Carl J. S. Weiss of Chicago played the organ prelude, giving the "Paean," by Matthews, and "Canzonetta," by Federlein.

Mr. Weiss gave a recital on the new Barchhoff organ in the Methodist church of Peru, Neb., Sept. 24. On this occasion he played: Overture to "William Tell," Rossini-Buck; Canzonetta, Federlein; Concert Caprice, Kreiser; Reverie, Rogers; Allegro ma non troppo (From first Sonata), Borowski; Supplication, Fry-singer; Largo, "New World Symphony," Dvorak; Burlesca e Melodia, Baldwin; "Evening Star," Wagner; Prayer and Cradle Song, Guilmant; Paean, Matthews; Meditation, Sturges; Variations on an American Air, Flagler.

While in Kansas City Mr. Weiss reports a pleasant visit with Edward Kreiser and Ernest F. Jores, the noted organists of that city, who showed him the famous four-manual instruments over which they preside.

Mr. Weiss has issued a circular showing his work as a concert organist and is making a number of good engagements for the season. He studied under his father, C. A. Weiss, and is at present organist of St. Luke's church, Chicago.

Plays Otto Malling's "Christus."

Albert F. Conant played "Christus," Otto Malling's twelve tone pictures for the organ, at the First Church of Christ, Scientist, San Diego, Cal., Sept. 23. The program numbers were: "The Shepherds in the Field," "The Three Wise Men from the East," "Bethlehem," "The Flight into Egypt," "The Temptation," "Ephphatha," "The Daughter of Jairus," "Christ Jesus Stilleth the Tempest," "The Entry into Jerusalem," "Gethsemane," "Golgotha," "Easter Morning."

Kinder Opens New Series.

Ralph Kinder gave the first of his fourteenth series of Sunday evening organ recitals in the Church of the Holy Trinity, Rittenhouse Square, Philadelphia, Oct. 6. These recitals, which last one-half hour, precede the regular evening service. Mr. Kinder played: "Offertoire de St. Cecile," Grison; "Clair de Lune," Karg-Elert, and Overture to "Tannhauser," Wagner.

Introduces Sunday Recitals.

Ferdinand Dunkley has introduced Sunday evening recitals at St. Mark's church, Seattle. Oct. 6 he gave a program by French composers, as follows: Double Theme Varice, Rouseau; Reverie du Soir, Saint-Saens; Capriccio, Lemaigre; Toccata from Fifth Organ Symphony, Widor; Communion in G, Batiste; Postlude, "Alleluia," Loret.

Carl Shackleton's Recital.

Carl Shackleton gave a recital Oct. 6 at the Warren Memorial Presbyterian Church, Fourth and Broadway, Louisville, Ky., the first recital of a series on the first Sunday of each month during the fall and winter. The program was: Finale from Symphony Pathetique, Tchaikowsky; Triumphal March, Dudley Buck; "The Answer," Wolstenholme; Pastorale, Guilmant; Evensong, Johnston.

Noted Organist for Spokane.

Frederick Brueschweiler, organist and composer, formerly of Moscow, Russia, has been elected professor of music at Gonzaga University and organist and choir-master at St. Aloysius' Church, which has the largest Catholic congregation in Spokane, Wash.

WATKIN GETS SILVER BOWL

Twenty-five Years of Service to Dallas Church Commemorated.

The Dallas Baptist church homecoming in honor of pastor and officers and deacons was held at the church last month. The special event of the evening was the presentation to Will A. Watkin, the organist, of a large silver bowl on which was inscribed:

"First Baptist Church of Dallas to Will A. Watkin in loving recognition of his twenty-five years of faithful and efficient service as church organist. 1887-1912."

The presentation came as a complete surprise to Mr. Watkin.

Retires from Detroit Church.

Fred Alexander, for seventeen years organist and musical director of the Woodward Avenue Baptist Church, Detroit, has resigned. He has been succeeded by Professor Edward B. Manville of Boston, a well-known organist and composer. Mr. Alexander lives in Ypsilanti and his work in that city has increased so that he has gradually withdrawn from his Detroit connections.

Monthly Recitals by Sprague.

Herbert Foster Sprague will give monthly recitals at Trinity Church, Toledo, this winter and at each recital one of his vocal pupils will sing. Mr. Sprague gave a recital in September before the students of Purdue University, at Lafayette, Ind.

New Organist at Macon, Ga.

Professor Ernest E. Leigh has been appointed organist and choir-master at Christ Church, Macon, Ga. He succeeds R. L. Ayers, who has taken a position at Dayton, Ohio. Mr. Leigh was born at Greenwich, England, was a choir boy in several English cathedrals, and studied organ under some of the most distinguished organists of England. He has held positions at Cooperstown and Gloversville, N. Y., and in Washington and Baltimore.

Gives Mendelssohn Program.

Sunday afternoon, Oct. 6, at 4:30, at the First Congregational Church of Oak Park, the quartet gave an entire program of music by Mendelssohn, under the direction of Carl D. Kinsey, organist. The program follows: Organ Prelude, Sonata No. 2; Postlude, Fugue in C minor.

At Christ Cathedral, St. Louis.

Recital No. 14 at Christ Cathedral, St. Louis, by Arthur Davis, was given Oct. 27, and the program follows: Symphony No. 4, Widor; Andantino in D flat, Lemare; Grand Choeur in D, Guilmant; Romance Sans Paroles, Lemmens; Dramatic Fantasia, Neukomm.

Sixtieth Recital of Dr. Chace.

Dr. Frank Willbur Chace gave his sixtieth Sunday afternoon recital at the First Presbyterian church of Seattle, Wash., Oct. 6 at 3 o'clock. Miss Olga England, contralto soloist, sang two numbers.

Named for Reno Position.

Charles Leonard, a graduate of the Wirzburg Academy of Music in Germany, has been appointed organist of the Congregational church of Reno, Nev.

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NEWS FROM ORGAN CENTER IN BOSTON

PROFESSOR O'SHEA'S RECITAL

Plays Under Auspices of City and by Approval of Church Dignitary—Busy Season Among Builders of New England.

Boston, Mass., Oct. 24.—Professor John A. O'Shea, chairman of the music commission of the city of Boston, is busy since returning from his vacation, arranging for the organ recitals to be given during the season 1912-1913. The great reputation of Professor O'Shea as a concert organist makes him a favorite in Boston, and through his able efforts recitals are given, not only under the auspices of the city, but by approval of his eminence, Cardinal O'Connell, in many Roman Catholic churches.

Reports from the organ factories in Boston and vicinity during the last month are most encouraging. Every firm has ample business to keep a full quota of skilled workmen employed and several have advertised for competent men.

James Cole & Co. of Melrose report an extensive business in modern organs; two large ones nearing completion—one at the Congregational Church, Melrose, and the other at Newton, containing Mr. Cole's modern electric action.

Mark H. Plaisted, formerly of Hutchings, Plaisted & Co., and well remembered in Boston as an organ builder and a skilled mechanic, has been sending souvenirs to his old friends in Boston. Mr. Plaisted has been at Riverside, Cal., for several years, since he retired from active business.

George Tucker of Winthrop, Mass., for several years with the leading firms in Boston, has executed a number of rebuilding jobs on pipe organs. The firm of A. B. De Courcy & Co. reports business to be good, with prospects very encouraging. Two organs were finished in the last month

and several are under construction.

One of the visitors to Boston during the last few years, with a host of friends, is Fred A. Witt, with Hill-green, Lane & Co. Mr. Witt erected the organs built by this firm at Lynn, Worcester and Quincy, Mass.

M. P. Möller has been pushing work in the New England territory, and during the last year has placed organs at Chelsea, Mass.; Lubec, Maine, and Roxbury, Mass., erected by Frank Roehl.

Charles C. Richards, or "Daddy," as he was known in the trade, probably one of the best reed pipe makers in the United States and for over fifty years with the Hook-Hastings and Hutchings firms, has retired from active work to his old home in Roxbury, Mass. Mr. Richards is a member of E. W. Kinsley Post, G. A. R., and as a young man was in the navy.

Mr. Gould and his assistant, Mr. Glover, of the Boston office of the Kinetic Engineering Company, report many contracts and sales for their electric blowing system.

Mr. Foster of the Organ Power Company has placed several organs in this territory the last month.

The new organ in the Episcopal Church at Watertown, Mass., built by Kimball, Smallman & Frazee, is completed, as well as an organ in the Congregational Church of Saugus, Mass. This firm is rebuilding a large two-manual in the First Baptist Church, Watertown, with an electric action system throughout, the invention of E. E. Smallman of the firm.

TWO BALTIMORE OPENINGS

Moller Organs Dedicated on Same Day in Methodist Churches.

Two organs were dedicated in Methodist Episcopal churches of Baltimore Oct. 6. They are at the Caroline Street church and at the Clifton Avenue church. Both were built by M. P. Möller.

The dedication of the organ at the Caroline Street church was marked by a service of song. A preliminary

recital was given Thursday by Lorraine Holloway, assisted by Dr. B. Merrill Hopkinson, barytone.

Clifton Avenue church was observing its twenty-fifth anniversary. Sunday evening a recital was given on the new organ by Miss Clara C. Groppel. The previous Friday Professor Robert L. Haslup gave a recital.

Christian Opens Estey Organ.

Palmer Christian gave the following program at the opening recital on the new Estey organ in the Normal Park M. E. Church. Friday evening, Oct. 18: First Sonata, Salome; Even-song, Martin; Concert Caprice, Kreisler; Prelude and Fugue in E minor, Bach; Gavotte, Martini; "An Autumn Sketch," Brewer; Berceuse, Dickinson; Marche Triomphale, Ferrata. The organ is a two-manual of ten speaking stops and all modern accessories.

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Their Verdict on New Organ Built By Hillgreen, Lane & Co., For The Second Presby- terian Church, Pittsburgh

Pittsburgh, Pa., October 7, 1912.

To the Trustees of Second Presbyterian Church: Your new organ has been under my constant supervision during the entire process of installation. It embraces features that make the instrument distinctive among the large organs of the present day. In several respects it indicates a new era in organ building. Its extreme simplicity of construction insures dependableness, perishable materials and complex mechanism heretofore considered essential having been eliminated to a degree that is truly revolutionary. I consider this organ representative of the highest attainment of the organ builder's art as developed today. The tone coloring is superb, the various stops having an individuality seldom found in organs, giving truly an orchestral effect. In my opinion your organ ranks with the best in the city.

F. WILLIAM FLEER,

Organist Second Presbyterian Church.

Pittsburgh, Pa., October 7, 1912.

To the Trustees of Second Presbyterian Church: In all ways I think your organ is as near perfect as a church organ can be. You have two features that place it ahead of almost all the Pittsburgh organs. One is that the great organ is enclosed in a swell box, which is a notable exception, and is an idea which could be incorporated to advantage in other organs; the other is the adequate organ chamber which makes for resonance. Altogether it is superior to that which other organ builders are building. The action is a joy, the mechanical work and the stops that were ready for inspection when I saw the organ, were distinct and perfectly adjusted.

HARVEY B. GAUL,

Organist Calvary Episcopal Church.

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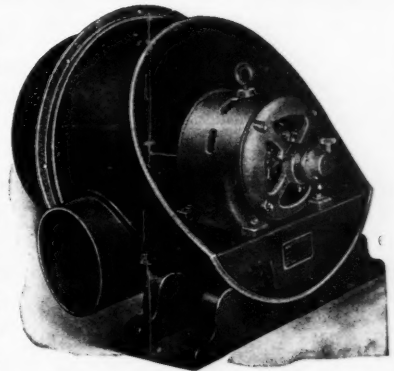
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AMID FLUES AND REEDS

F. L. Stead, the Peoria organist, gave a recital in October at the new German Methodist Church of San Jose, Ill.

An Estey organ has been placed in the English Lutheran Church at Santa Barbara, Cal. It is a memorial to Mrs. Diana Brockenbrow.

Earl O. Weidner, organist of the First Universalist Church of Malden, Mass., has been made organist of St. Paul's Episcopal Church, Boston.

Mrs. Amie Simpson, supervisor of music in the schools of Moorhead, Minn., played a program before the state convention of Baptists at Fargo, N. D.

Reuben Midmer & Sons, of Brooklyn, have placed an organ in the Lutheran Church at Norwood, Pa., and it was opened with a recital by William Young, of Philadelphia, Oct. 3.

During the state fair at Springfield, Ill., organ recitals were given daily at the First Christian Church. The programs lasted from 6:30 to 7:30 p. m., and organists from various churches in the city took part.

The German Reformed Church at Sheboygan Falls, Wis., has a new Hinners organ, installed late in September and opened with a recital by Professor Edward Wentz of the Mission House College.

The W. W. Kimball Company has made a contract with Trinity church at Pine Bluff, Ark., for a two-manual organ to cost \$2,500. It is to be a tubular-pneumatic instrument, blown by an electric motor.

Mrs. Grace Martin Snee of the West Virginia University School of Music gave an opening recital Sept. 26 on a Möller organ in St. Paul's Lutheran Church, at Grafton, W. Va. Andrew Carnegie contributed half the price of this organ.

Grace Evangelical Lutheran Church at Detroit now has the organ which Dudley Buck used in his studio in New York, and on which were played for the first time many of the compositions of the famous American organist and composer. The organ has eighteen stops and 772 pipes. Pro-

fessor C. A. Trapp of the First English Lutheran Church played at the consecration of the instrument in its new home.

Erskine Presbyterian Church, at Ottawa, Ont., has been reopened with a new Casavant organ as a decided addition to its equipment. The organ was obtained at a cost of a little over \$4,000, and an appeal has been made to Mr. Carnegie to provide a part of the purchase price.

Professor N. J. Hoermann gave the opening recital on the organ built by the Wangerin-Weickhardt Company of Milwaukee for St. Patrick's Church at Neenah, Wis. The organ is highly praised in the Neenah papers and by those who have heard it. It is a two-manual and its cost was \$2,150.

Professor W. W. Kammerling of the Fargo (N. D.) Conservatory of Music gave a recital on the organ in the First Presbyterian Church of that city Sept. 30. Elgar's "Pomp and Circumstance" march and Brewer's "Autumn Sketch" were among his numbers.

NEW FACTORY IS COMPLETED

Hutchings Company in its Waltham Plant, Covering Six Acres.

The Hutchings Organ Company of Boston announces the completion of its new factory, for which it claims that it is the best-equipped and most modern plant of its kind in America. The factory is situated on six acres of land recently purchased at Waltham, Mass., on the Boston and Maine railroad.

A side track to the factory makes it easier and less expensive to bring in material and take away the completed organs. In many other ways the arrangements of the plant are such as to reduce the cost of production to the minimum. The surroundings are pleasant, the work rooms are airy and every consideration has been given to the comfort and health of the employees.

The Hutchings Company also announces a new pipe valve chamber, which does away with the disadvantages of the old-style air and wind chests. It is simple in construction, and is said not to be subject to any irregularities under the action of heat, drought, or moisture in the atmosphere. The operation of the valves and the entire action are noiseless

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R. M. Hix at Sandwich, Ill.

Ralph Mason Hix, of Waterloo, Iowa, gave a recital at the Presbyterian Church of Sandwich, Ill., Oct. 15, playing: Sonata, C minor, Mendelssohn;

Chant Pastorale and Cortège Funebre, Dubois; Grand Offertory (St. Cecelia) No. 2, Batiste; Vision, Rheinberger; Barcarolle, Offenbach; Sonata in D, Bach; Evensong, Johnston; Melody of Peace, Martin; Song of Spring, Merkel; Allegro Finale, Lefebure-Wely.

Large Audience for Henkel

F. Arthur Henkel delighted a large audience Oct. 3 at the Russell Street Cumberland Presbyterian Church, Nashville, Tenn., with an organ recital on the new Hillgreen, Lane & Co. organ. The large auditorium was filled. The following numbers were rendered: Prelude and Fugue in C minor, Bach; "On the Coast," Buck; Invocation, Gullmant; "Pilgrims' Chorus," Wagner; Sonata in E minor, Rogers; Humoresque, Dvorak; Berceuse, Ginsky; Intermezzo (from Suite), Rogers; Toccata, Dubois.

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