

THE DIAPASON

DEVOTED TO THE ORGAN



Number One

Fourth Year

CHICAGO, DECEMBER 1, 1912 44-1393

LARGEST IN WORLD WITH ITS 163 STOPS

RECORD ORGAN AT HAMBURG

Walcker Firm Builds What Is Said
To Be the Greatest Instrument—
Stands in the New St.
Michael's Church.

What is declared to be the largest organ in the world, just erected in St. Michael's church at Hamburg by the famous German organ firm of C. F. Walcker & Co. of Ludwigsburg, is an instrument in which every organist and builder in the United States probably will take an interest. This monster has been erected in the new church which takes the place of the one destroyed by fire, with its famous old organ. The new organ has a total of 163 speaking stops and about 12,100 pipes. Alfred Sittard presides over this great organ. The contract for building it was closed in the fall of 1909.

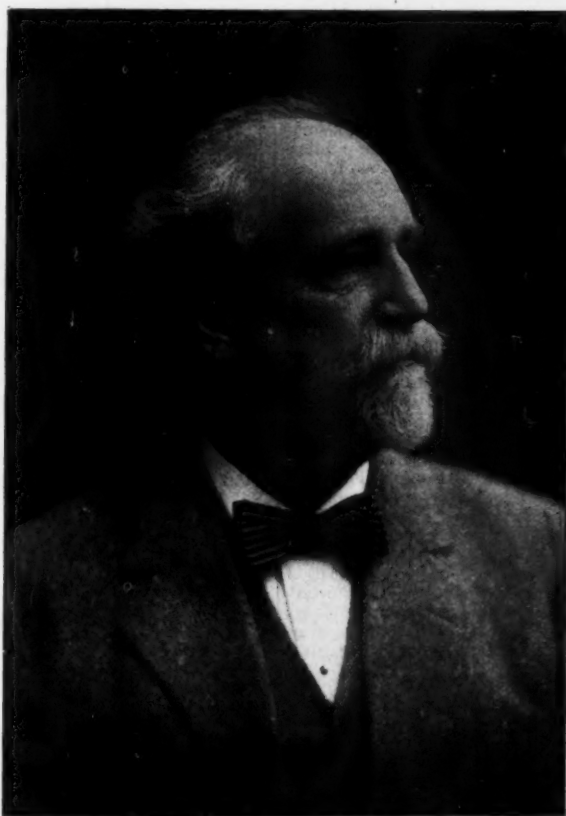
The scheme shows that every manual is complete in itself, even the pedal organ having a variety from the 32-foot principal to the flachfloete of 1 foot. Borrowing is excluded altogether—a very interesting fact—and there are in the pedal alone thirteen independent stops. Of 141 stops in the great sixty-five are under expression.

A feature in which the German critics take pride is that the names of stops have been thoroughly Germanized. With the exception of a few registers whose traditions are such that the names could not well have been changed, all have German translated names.

The specification is herewith presented:

- FIRST MANUAL.**
1. 16 ft. Octave.
 2. 16 ft. Principal.
 3. 16 ft. Grossgedackt.
 4. 8 ft. Octave.
 5. 8 ft. Principal.
 6. 8 ft. Schweizerpfeife.
 7. 8 ft. Dulciana.
 8. 8 ft. Groggedackt.
 9. 8 ft. Doppelfloete.
 10. 8 ft. Konzertfloete.
 11. 8 ft. Gemshorn.
 12. 4 ft. Octave.
 13. 4 ft. Principal.
 14. 4 ft. Gemshorn.
 15. 4 ft. Quintaton.
 16. 4 ft. Orchesterfloete.
 17. 2 ft. Octave.
 18. 5 1-3 ft. Quinte.
 19. 2 1/2 ft. Quinte.
 20. 8 ft. Kornett (4-5 rks.).
 21. Grossmixtur (7 rks.).
 22. Cymbel (3 rks.).
 23. 16 ft. Posaune.
 24. 8 ft. Trompete.
 25. 4 ft. Klarine.
- SECOND MANUAL.**
26. 16 ft. Rohrgedackt.
 27. 8 ft. Prasant.
 28. 8 ft. Metallprincipal.
 29. 8 ft. Gamba.
 30. 8 ft. Bordun.
 31. 8 ft. Hohlfloete.
 32. 8 ft. Spitzfloete.
 33. 8 ft. Rohrfloete.
 34. 8 ft. Nachthorn.
 35. 4 ft. Octave.
 36. 4 ft. Prasant.
 37. 4 ft. Viola.
 38. 4 ft. Spitzfloete.
 39. 4 ft. Rohrfloete.
 40. 2 1/2 ft. Gemshornquinte.
 41. 1 3-5 ft. Terz.
 42. 1 1-7 ft. Septime.
 43. 2 ft. Feldfloete.
 44. 2 ft. Fugara.
 45. 2 ft. Scharf (3-4 rks).
 46. Kornettmixtur (4-6 rks.).
 47. 16 ft. Bassethorn.
 48. 8 ft. Flugelhorn.*
 49. 8 ft. Krummhorn.
 50. 4 ft. English Horn.
 51. 1 ft. Chimes (high) (40 bells).
- THIRD MANUAL.**
52. 16 ft. Gamba.
 53. 16 ft. Lieblighgedackt.
 54. 8 ft. Schwellprincipal.
 55. 8 ft. Geigenprincipal.
 56. 8 ft. Gemshorn.
 57. 8 ft. Aeoline.
 58. 8 ft. Vox Celestis.
 59. 8 ft. Gedackt.
 60. 8 ft. Quintaton.
 61. 8 ft. Portunalfloete.
 62. 4 ft. Octave.
 63. 4 ft. Fugara.
 64. 4 ft. Quersfloete.
 65. 4 ft. Liebesgeige.
 66. 2 ft. Octave.
 67. 2 1/2 ft. Rauschpfeife (and 2 ft.).
 68. 3 ft. Grosskornett (3-7 rks.).
 69. 5 rks. Mixture.
 70. 16 ft. Heilkon.*
 71. 8 ft. Tuba mirabilis.*

(Continued on Page 6.)



CLARENCE EDDY, WHO RETURNS TO CHICAGO.

AUDIENCE OF 1,200 IN DENVER

Hears Allen W. Bogen at Opening of Organ in the Cathedral.

Allen W. Bogen of Chicago had an audience of 1,200 when he played the large three-manual organ built by the W. W. Kimball Company for the Immaculate Conception Cathedral at Denver for the first time, Oct. 22. The Denver Republican in reviewing the recital said:

"The effect of the delicately manipulated new organ on the audience was spontaneous. It could not restrain its applause and Mr. Bogen was called upon time and again to favor the gathering with encores. The thrilling effect produced on the new instrument last night might have been less beautiful in the hands of a less skilled artist than Mr. Bogen, and the audience appreciatively rose to the occasion by showering him with plaudits.

Mr. Bogen's program was: Overture, "Jubilee," Weber; "Ave-Maria," Bach-Gounod; Barcarolle, Lemare; Allegro Appassionato (Fifth Sonata), Guilman; Gavotte, Padre Martini; Idylle in D flat, Faulkes; Minuet, Boccherini; March from Third Symphony, Widor; Communion in G, Batiste; Funeral March and Song of the Seraphs, Guilman; Organ Suite, Rogers; "At Evening," Buck; Toccata, from Fifth Symphony, Widor.

The specification of this organ has been published in THE DIAPASON.

American Organ Players' Club.

S. Wesley Sears gave the opening recital of the American Organ Players' Club in St. James Church, Philadelphia, Nov. 16, at 4 o'clock. The program included Finlandia, by Sibelius; a portion of Widor's Gothic Symphony, and a new Toccata by Ralph Kinder.

Abbot Academy Gets Organ.

Announcement is made of the gift of an organ to Abbot Academy, Andover, Mass., by Mrs. Dorothy Davis Simpson of North Andover. It will be built to occupy a space designed for an organ in Davis hall in the McKean Memorial building.

BIG PROJECT AT MILWAUKEE

Auditorium Board for Organ Concerts—Trial by Schenuit.

Free music for everybody during the winter is the latest project of Milwaukee's quasi-official body—the Auditorium board. The pipe organ will provide the music which the board proposes to furnish for the enjoyment, uplift and benefit of all classes of citizens. That Milwaukee should have something of this kind is the belief that impelled the board to arrange a trial concert in Plankinton hall Nov. 3.

Professor Harry F. Schenuit, his wife and Edmund S. Thatcher contributed their services for the trial program. The organ program follows: Sonata, D minor (first movement), Volckmar; Communion in G, Batiste; "Humoresque," Dvorak; "My Rosary," Nevin; Andante from Concerto in B flat, Tschaiakowsky; Prelude in C minor, Rachmaninoff; Melodie in B flat major, Paderewski; Andante in C, Humperdinck; Grand Choeur, Guilman.

IS DEDICATED BY J. H. ROGERS

Louisville Organ of Thirty-Six Stops, Built by M. P. Moller.

James H. Rogers of Cleveland dedicated the Moller organ of thirty-six stops at the Church of the Messiah, Louisville, Oct. 29. He played "Prologue," "Intermezzo" and "Processional March," J. H. Rogers; "Menuet," Beethoven; "Morning," "The Butterfly," Grieg; "Chant de Bonheur," Lemare; "Grand Choeur," Hollins; Last Movement from the "Pathétique" Symphony, Tschaiakowsky; "Prelude to Parsifal," Forest Murmurs from "Siegfried," and the Prize Song and "March of the Meistersingers" from "Die Meistersinger," Wagner. Mr. Rogers, writing to THE DIAPASON, gives the organ high praise.

Hillgreen, Lane & Co. have closed a contract for an organ in the City Temple of Sioux Falls, S. D. It will be an electro-pneumatic organ with tubular chimes and cement swell boxes.

HOSTILITIES REND FORCES OF N. A. O.

MARKS AND DE VORE CLASH

Musical World Declared No Longer
Official Paper—Editor Incorporates Body in Illinois—
Referendum Vote.

A storm, which seems to have been brewing ever since the convention of the National Association of Organists at Ocean Grove, N. J., last August, has broken out like a 32-foot double open suffering from a cipher. The upshot is that the association is in danger of disruption, according to opinions expressed by many of its members. Briefly, the facts seem to be these:

Nicholas DeVore of Chicago, formerly of New York, who was not re-elected secretary of the association, has taken the war path against Dr. J. Christopher Marks, the new president, on the ground that Dr. Marks and the other officers were not elected by a representative body at Ocean Grove, and that only the east, or, rather, New York, was represented on the ticket. The national officers have declared the Musical World, Mr. DeVore's paper, now published by him in Chicago, to be no longer the official organ of the association, and demand an accounting from the former secretary. This he refuses to give, asserting that the officers lack the authority to demand it.

In a conversation with a representative of THE DIAPASON Mr. DeVore, however, suggested that THE DIAPASON make an investigation of his books and offered to throw everything in his office open to the publisher of this paper for inspection.

Mr. DeVore meanwhile has been the leader in the incorporation of the "National Association of Organists of America" under the laws of Illinois. The latest issue of his paper is devoted largely to setting forth his side of the controversy and an appeal to the members to hold another election by mailed ballots.

The fight seems to be a parallel of that which started in the Republican national convention in Chicago and ended in the independent campaign of Mr. Roosevelt, and is interesting as a contest, though it is of no benefit to the organization.

President Marks has sent the following statement of the situation to THE DIAPASON for publication:

"The National Association of Organists was organized in 1907, and Mr. DeVore was elected secretary and treasurer in 1911. In August, 1911, he moved to Chicago. At the annual convention, which was held in Ocean Grove in August, it was said it was thought best to substitute a secretary and treasurer in place of Mr. DeVore, who, it was felt, lived too far from national headquarters.

"A business meeting was held on a Monday morning. Mr. DeVore had not then arrived from Chicago, but, carrying out the plan agreed upon, Mr. Waters was elected secretary and Chester H. Beebe of 272 Halsey street, Brooklyn, treasurer. As Mr. DeVore was not present the meeting was then adjourned until the next Wednesday. On the Tuesday after the meeting Mr. DeVore arrived from Chicago. He was told that the organization was waiting to hear from him. On Wednesday, according to officers of the association in this city, he appeared and made an oral statement telling of the progress that had been made in the year. He said the association was prosperous, and declared that he had not made up his statement, but would have it ready by September 1.

"The statement was not forthcoming. Dr. Marks said, on the date agreed upon, and it had not been received up to the present time. There was some correspondence between New York and Chicago, and finally the secretary wrote to Mr. DeVore, telling him he would

have until October 10 to make an accounting. The Musical World, a small magazine, was published by Mr. DeVore, and it was recognized as the official organ of the organists' association. Some weeks ago, after a meeting of the officers of the association, Mr. DeVore was notified that this paper would no longer be recognized as the association's mouthpiece. According to the president the members paid 50 cents each for the paper, and got nothing from the advertising. He said that a few days ago he received a copy of the paper, and it was apparently still being issued as the organ of the association.

"Dr. Marks said that a few days ago a friend in New Jersey sent him a clipping announcing the incorporation in the state of Illinois of the National Association of Organists of America. The directors were Clarence Eddy, Wilhelm Middelschulte, Arthur Dunham, C. Gordon Wedertz, Walter Keller and Orwin A. Morse. The officers: Arthur Dunham, president; Walter Keller, secretary; C. Gordon Wedertz, treasurer. Dr. Marks charged that Mr. DeVore was the prime mover in the new organization, and that its name was the same as that of the original association with the words 'of America' added."

The association was handicapped, Dr. Marks said, as Mr. DeVore had the list of members, but to as many as could be reached this notice was sent:

"This is to notify you that Mr. Nicholas DeVore is no longer an officer of this association, nor does the paper, the Musical World, any longer represent the association. All remittances or other communications should be addressed to the regularly elected secretary, Walter N. Waters, 311 West Ninety-fourth street, New York. The national executive committee is now negotiating for a paper to represent the association."

Mr. De Vore issued an open letter of 1,500 words Nov. 25, addressed to Dr. Marks, in which the entire controversy is reviewed, a financial statement is made, indicating money due Mr. De Vore, and the suggestion is offered that Dr. Marks be a candidate for the presidency on the referendum ballot of the association incorporated in Illinois. From this letter the following is quoted:

"My Dear Dr. Marks: In the various statements which have been given out by you in an apparent effort to discredit my position with regard to the organists' movement, you have failed to consider several vital points, which I feel necessary to point out at this time. Firstly, that until the recent incorporation was effected in Illinois no such organization as the National Association of Organists really existed, and consequently it is not a rival organization, as claimed by you.

"My position from the beginning has been clearly outlined, which was none other than that we had no right, legally or morally, to carry on such a society without due legal organization, and I have repeatedly urged the taking of such a step. That it was taken at the time and in the manner which it has, was because your own action forced me to do so for the protection not only of myself but of everyone who has at any time been affiliated with the movement. * * *

"Did not the convention unanimously approve the course pursued by the paper (the Musical World) during the year and instruct that it be continued under the same policy? And in spite of your personal promise and that of others associated with you, did you not ignore these instructions and fail to carry out the arrangement which had been discussed and agreed to in the presence of at least a dozen interested parties? And since you yourself had seemingly repudiated the rights and dictates of an unrepresentative convention, was it unreasonable that the next issue should have omitted the business details of the convention, permitting a longer time for the completion of such details, so that full announcement could be made in a subsequent number?"

"Did I not publicly say that my records were open to the fullest inspection of any person, and did I not demand that auditors be appointed according to the rules sup-

posed to be in force, so that such report could be made and inspected in proper fashion? Is that an unreasonable request, and does not your refusal to accede to such request indicate a premeditated determination to discredit me for personal reasons?"

"As a matter of fact the total receipts from dues during the year were but \$647.30. The actual expenditures for the expenses of the headquarters, not including rent, were \$545.10, and the bill of the Musical World was \$570. Devoting half of the receipts to the expense items leaves a balance of \$221.45, which I personally advanced for carrying on the work. Devoting the other half of the receipts to the account due the Musical World leaves an amount still due the publication of \$246.35. On the whole, not counting the large amount of work which I have done, I have an actual cash deficit of \$467.80. * * *

"You will remember when I was one of the committee which nominated Mr. Eddy as president it was felt that you were in many ways entitled to some recognition, and we pledged ourselves to you for president for the coming year in case you would continue that year in the capacity of chairman of the executive committee. That pledge of more than a year ago I still feel binding upon myself, provided you make it humanly possible for it to be carried out. Then we really did not have an association; today we have one. Mr. Keller as the temporary secretary and Mr. Wedertz as the temporary treasurer are both men above reproach and I see no reason why their recognition and election as permanent officers should in any way militate against the general welfare of the organization.

"* * * I personally will pledge you my support if on this basis you will be a candidate for president at the next regular election by ballot, which election will give every member in the association a chance to register his desires.

"Nothing has been done which renders impossible a perfect adjustment of all matters. The Musical World naturally had certain obligations which made it impossible to suspend unceremoniously, as much as I would personally prefer to be relieved of the work and responsibility. Everyone knows it has been the chief element of strength during the past year. It is necessary that the association be incorporated and the mere placing of the headquarters is a matter of no concern other than that it becomes a physical necessity that the publication office of the official journal be of convenient access to the headquarters.

"My recent silence does not indicate that I can permit you to continue to attribute to me motives which you know are not in accordance with the facts, and if you care to investigate matters as they really are you will see that the association of which you boast does not really exist, and that you are really personally liable to me for expenditures which have been incurred on your authority, and for sums which have been paid by me over the approval of your signature, as well as for your published statements which are not in accordance with the facts and as such are prejudicial to my reputation for integrity.

"With all these things in my favor, I am yet ready to keep faith with my promises to you. The incorporation is necessary. You have but to ratify it and there will be not two associations, but one. I desire no office; will in fact accept none. I am merely acting for the best interests of those members who look to me to protect them."

Maxson Opens Organ.

Frederick Maxson of Philadelphia gave the opening recital at Zion's Reformed Church, Allentown, Pa., Nov. 1. He played: Concert overture in C, Hollins; Largo from "Xerxes," Handel; Toccata and Fugue, D minor, Bach; Romance in C, Maxson; Minuet, Beethoven; Introduction, Allegro and Pastorale, Guilmant; Morceau de Concert, Hollins; Evening Bells and Cradle Song, Macfarlane; Fantasia on a Welsh air, Best.

BUFFALO CONTRACT IS WON BY MOLLER

THIRD UNDER WAY FOR CITY

Three Manual and Echo for the First Church of Christ, Scientist—Banner Year for the Well Known Organ Builder.

M. P. Möller has been awarded the contract for a three-manual organ, with echo, for the First Church of Christ, Scientist, at Buffalo, to be built under the supervision of E. H. Lemare. This is the third large organ Mr. Möller is building for Buffalo at this time, the others being the three-manual in Plymouth M. E. Church and a two-manual with solo self-player in the Cortland Strand Theater.

This has been a banner year for the Hagerstown builder, as he has received contracts for 152 organs since Jan. 1. The morning following the election there were orders for three, two of which came by telegraph.

The scheme of the Buffalo First Church of Christ organ follows:

- GREAT ORGAN (61-note chest).**
- 1. 16 ft. Bourdon.
 - 2. 8 ft. Diapason 1 (big scale).
 - 3. 8 ft. Diapason 2 (big scale) (Flute quality).
 - 4. 8 ft. Wald Flute (Clarabella).
 - 5. 4 ft. Flute Harmonic.
 - 6. 8 ft. Viola D'Gamba.
 - 7. 8 ft. Gamba Celeste (tenor C).
 - 8. 8 ft. Trumpet (73 pipes).
 - 9. 16 ft. Trombone (73 pipes). Tremulant.
- SWELL ORGAN (73-note chest).**
- 10. 16 ft. Lieblich Gedackt.
 - 11. 8 ft. Open Diapason (large scale).
 - 12. 8 ft. Gedackt.
 - 13. 8 ft. Viola Orchestra.
 - 14. 8 ft. Vox Celeste.
 - 15. 4 ft. Suabe Flute.
 - 16. 4 ft. Principal.
 - 17. 3 rks. Mixture.
 - 18. 16 ft. Contra Posaune.
 - 19. 8 ft. Posaune.
 - 20. 4 ft. Clarion.
 - 21. 8 ft. Oboe. Tremulant.
- CHOIR ORGAN (61-note chest).**
- 22. 8 ft. Dulciana.
 - 23. 8 ft. Unda Maris.
 - 24. 8 ft. Wald Flute.

- 25. 4 ft. Flauto Traverso.
 - 26. 2 ft. Piccolo.
 - 27. 8 ft. Orchestral Oboe.
 - 28. 8 ft. Clarinet.
 - 29. 8 ft. English Horn.
 - 30. Celeste (four octavo) tenor C. Tremulant.
- ECHO ORGAN (61-note chest).** (Playable from Great and Choir.)
- 31. 8 ft. Vox Humana.
 - 32. 8 ft. Flauto Dolce.
 - 33. 8 ft. Vox Angelica.
 - 34. 8 ft. Dolcissimo.
 - 35. 8 ft. Chimes (20 bells). Tremulant.
- PEDAL ORGAN (32-note chest).**
- 36. 32 ft. Sub-Bourdon (large scale).
 - 37. 16 ft. Bourdon (from No. 1).
 - 38. 16 ft. Diapason (large scale).
 - 39. 16 ft. Lieblich Gedackt (10).
 - 40. 10 1/2 ft. Quint (from No. 36).
 - 41. 8 ft. Octave (from No. 35).
 - 42. 8 ft. Flute (from No. 36).
 - 43. 8 ft. Cello (from No. 6).
 - 44. 16 ft. Trombone (from No. 9).
- There is a complete equipment of modern accessories.

DREXEL INSTITUTE CONCERT

Ralph Kinder Plays the 333d in Series at Philadelphia.

Ralph Kinder gave the 333d concert of the free public series at Drexel Institute of Art, Science and Industry at Philadelphia, Nov. 14. Mr. Kinder's selections were: Coronation March from "The Prophet," Meyerbeer; Canzone della Sera, d'Evry; Sonata in the style of Handel, Wolstenholme; Prelude and Fugue in E minor, Cantilene du Soir, Toccata in D, Ralph Kinder; Humoresque, Tschaiakowsky; Offertoire de Sainte Cecile, No. 3, Grison.

The three compositions by Mr. Kinder were written for the opening of the Portland, Me., city organ and are among his best works.

Mr. Kinder visited Washington Nov. 21 to give a recital at the First Church of Christ, Scientist. His selections on this occasion were: Offertoire de Sainte Cecile, No. 3, Grison; Evensong, Johnston; Prelude and Fugue on B-A-C-H, Liszt; Evening Bells and Cradle Song, Macfarlane; Overture to "Oberon," Weber; Caprice, Berceuse in C and Toccata, Kinder; Largo, Handel; Grand March from "Tannhaeuser," Wagner.

WANTED

We desire some experienced Organ Mechanics.

CASAVANT BROTHERS
ORGAN BUILDERS

Address: South Haven, Mich.

DIVISION IS FEATURE OF ESTEY SCHEME

ORGAN BUILT FOR MAINE CITY

In Addition to This Large Instruments are Under Construction by This Firm for New York and Belleville, Ill.

In addition to the large organs under construction for St. Francis de Sales Church in New York and the Roman Catholic Cathedral at Belleville, Ill., the Estey Organ Company is building a three-manual at its Brattleboro, Vt., factory for the Congregational Church of Saco, Maine. This is to be a divided organ and the specification contains several features which will interest the organist and the builder. Here is the scheme of stops:

- GREAT ORGAN.**
Gallery Division.
1. 8 ft. Open Diapason No. 2, 61 pipes.
 2. 8 ft. Gemshorn, 61 pipes.
 3. 8 ft. Viol d'Amour, 61 pipes.
 4. 4 ft. Harmonic Flute, 61 pipes.
- Chancel Division.**
5. 16 ft. Double Open Diapason, 61 pipes.
 6. 8 ft. Open Diapason No. 1, 61 pipes.
 7. 8 ft. Gross Flute, 61 pipes.
 8. 4 ft. Octave, 61 pipes.
 9. 8 ft. Tuba, 61 pipes.
- SWELL ORGAN.**
Gallery Division.
10. 16 ft. Bourdon, 61 pipes.
 11. 8 ft. Open Diapason, 61 pipes.
 12. 8 ft. Concert Flute (Harmonic), 61 pipes.
 13. 8 ft. Aeoline, 61 pipes.
 14. 4 ft. Flauto Traverso, 61 pipes.
 15. 8 ft. Oboe, 61 pipes.
- Chancel Division.**
16. 8 ft. Lieblich Gedackt, 61 pipes.
 17. 8 ft. Quintadena, 61 pipes.
 18. 8 ft. Viol d'Orchestre, 61 pipes.
 19. 8 ft. Viol Celeste, 49 pipes.
 20. 4 ft. Violina, 61 pipes.
 21. 3 ranks. Dolce Cornet, 183 pipes.
 22. 16 ft. Contra Fagotto, 61 pipes.
 23. 8 ft. Cornopane, 61 pipes.
 24. 8 ft. Vox Humana, 61 pipes.
- CHOIR ORGAN.**
25. 8 ft. Violin Diapason, 61 pipes.
 26. 8 ft. Melodia, 61 pipes.
 27. 8 ft. Dulciana, 61 pipes.
 28. 4 ft. Flute d'Amour, 61 pipes.
 29. 2 ft. Piccolo Harmonic, 61 pipes.
 30. 8 ft. Clarinet, 61 pipes.

ECHO ORGAN.

31. 8 ft. Saxophone, 61 pipes.
32. 8 ft. Muted Viol, 61 pipes.
33. 8 ft. Muted Celeste, 49 pipes.
34. 8 ft. Lieblich Gedackt, 61 pipes.
35. 4 ft. Flauto Traverso, 61 pipes.
36. 5 ranks. Solo Mixture, 305 pipes.
37. Tubular Chimes.

PEDAL ORGAN.

- Gallery Division.
38. 16 ft. Lieblich Gedackt, 30 pipes.
- Chancel Division.
39. 16 ft. Open Diapason, 30 pipes.
 40. 16 ft. Bourdon, 30 pipes.
 41. 8 ft. Octave (from No. 39), 12 pipes.
 42. 8 ft. Dolce Flute (from No. 40), 12 pipes.
 43. 16 ft. Trombone, 30 pipes.

COMBINATIONS—Swell, 1, 2, 3, 4, 5, 6. Great, 1, 2, 3, 4, 5. Choir, 1, 2, 3, 4. Echo, 1, 2, 3. General release. Combinations double acting and adjustable in console.

Archer Gibson gave the inaugural recital on the organ at Saco. The program follows: Fantasia, Bach; From the Organ Concertos (Allegro, Minuetto, Allegro), Handel; "Madame Butterfly" (fantasy on themes from the opera), Puccini; Improvisation on Ancient Melodies of the Christian Church; Spring Song, Gibson; Liebestraum, Gibson; Fantasy on "Coppelia," Delibes; Caprice Viennois, Kreisler; Leibesfreud, "To a Wild Rose," "A Deserted Farm," "Moonlight," "Puritan Days," MacDowell; Humoreske, Dvorak; From "Tristan und Isolde," Wagner; Pilgrims' Chorus from "Tannhaeuser," Wagner.

The organ for St. Francis de Sales Church is a divided three-manual electric.

Barnes & Buhl Organ Opened.

A two-manual organ in the Reformed Church at Herkimer, N. Y., built by the Barnes & Buhl Company of Utica, N. Y., was dedicated with a concert Oct. 23 by DeWitt C. Garretson. This organ has six stops in the great, ten in the swell and five in the pedal, with three combination pistons for each manual and all the usual couplers. Mr. Garretson's numbers included compositions by Wolstenholme, Saint-Saens, Tschaiowsky, Bach, Guilman, Foote and Gounod.

ORGAN AT SEATTLE PLAYED BY MATHER

SWELL ACTIONS A FEATURE

Skinner Instrument in Plymouth Congregational Church On Which the New Organist Gives His First Recital.

Following is the specification of the four-manual Skinner organ recently installed in Plymouth Congregational church at Seattle, over which Judson W. Mather now presides:

- GREAT ORGAN.**
1. 16 ft. Bourdon.
 2. 8 ft. First Diapason.
 3. 8 ft. Philomela.
 4. 8 ft. Second Diapason.
 5. 8 ft. Harmonic Flute.
 6. 8 ft. Erzahler.
 7. 4 ft. Octave.
 8. 4 ft. Flute.
 9. 8 ft. Tuba.
- SWELL ORGAN.**
10. 16 ft. Bourdon.
 11. 8 ft. Diapason.
 12. 8 ft. Clarabella.
 13. 8 ft. Gedackt.
 14. 8 ft. Sallcional.
 15. 8 ft. Voix Celestes.
 16. 8 ft. Unda Maris.
 17. 8 ft. Aeoline.
 18. 4 ft. Octave.
 19. 4 ft. Flute.
 20. 2 ft. Flautino.
 21. Mixture.
 22. 16 ft. Trumpet.
 23. 8 ft. Cornopane.
 24. 8 ft. Oboe.
 25. 4 ft. Clarion.
 26. Tremolo.
- CHOIR ORGAN.**
27. 16 ft. Gamba.
 28. 8 ft. Diapason.
 29. 8 ft. Dulcet.
 30. 8 ft. Concert Flute.
 31. 8 ft. Quintadena.
 32. 4 ft. Flute.
 33. 4 ft. Dulcet.
 34. 2 ft. Piccolo.
 35. 16 ft. English Horn.
 36. Carillons.
 37. 8 ft. Clarinet.
 38. 8 ft. Orchestral Oboe.
 39. 8 ft. Vox Humana.
 40. Tremolo.
- SOLO ORGAN.**
41. 8 ft. Philomela.
 42. 8 ft. Concert Flute.
 43. 8 ft. Flauto Traverso.
 44. 8 ft. Orchestral Oboe.
 45. 8 ft. Clarinet.
 46. 8 ft. English Horn.

47. 8 ft. Vox Humana.
 48. 16 ft. Ophicleide.
 49. 8 ft. Tuba.
 50. 4 ft. Clarion.
- PEDAL ORGAN.**
51. 32 ft. Bourdon.
 52. 16 ft. Diapason.
 53. 16 ft. First Bourdon.
 54. 16 ft. Second Bourdon.
 55. 16 ft. Gamba.
 56. 10 1/2 ft. Quinte.
 57. 8 ft. Octave.
 58. 8 ft. Gedackt.
 59. 8 ft. Cello.
 60. 16 ft. Ophicleide.
 61. 8 ft. Tuba.
 62. 4 ft. Clarion.

The organ has fifteen couplers, twenty-four combination pistons, a balanced crescendo pedal, a sforzando pedal and three reversibles. The swell, choir and solo are enclosed in cement swell boxes. The organ has electro-pneumatic swell actions. These swells are a great recent improvement in the modern organ, giving the organist a command of crescendo effects never before possible with any form of mechanism.

Mr. Mather gave his first concert at Plymouth Church Nov. 8 and one review of it says: "Those who braved the rain received a happy demonstration that Professor Mather is not only an organist of distinctly high attainments, but a deep student of music as well. Throughout a varied program on the magnificent Plymouth organ, he showed both marvelous technical skill and the fullest appreciation of the scores interpreted."

The program follows: Toccata and Fugue in D Minor, Bach; Evensong, Johnston; Marche Funebre et Chant Seraphique, Guilman; "Waldweben" from "Siegfried," Wagner; Concert Caprice, Kreisler; Fantasia in E Minor ("The Storm"), Lemmens; Overture to "Euryanthe," Weber.

Seaton Resumes Recitals.

Horace G. Seaton has resumed his recitals at St. Paul's Church, Winona, Minn., and Oct. 6 he played: Overture, "Italiana in Algieri," Rossini; Andante Cantabile, Tschaiowsky; Gavotte, Thomas; Sonata in A (first movement), Elgar; Legende, Neustedt; March from "Scipio," Handel.

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MODERN USHER HALL ORGAN

Norman & Beard, Limited, Have Completed Large Four Manual at a Cost of \$17,500 and Experts Have Approved It.

Norman & Beard, Limited, of London, have finished the organ for Usher Hall at Edinburgh and it has been recommended for acceptance by the experts—Sir George Martin, Sir Frederick Bridge and T. H. Collinson. This is an up-to-date scheme which will interest every reader of THE DIAPASON. The eminent Englishmen, organ builders to the king, have favored THE DIAPASON with a copy of the specification, which follows:

- PEDAL ORGAN (Four-inch Wind).**
- 1. 32 ft. Double Open Diapason, 32 pipes.
 - 2. 16 ft. Open Diapason, 32 pipes.
 - 3. 16 ft. Open Diapason, 32 pipes.
 - 4. 16 ft. Violone, 12 pipes. (Bass derived from double open).
 - 5. 16 ft. Dulciana, 32 pipes.
 - 6. 16 ft. Bordun, 32 pipes.
 - 7. 16 ft. Echo String Bass, 32 notes. (Bass derived from choir contra viola).
 - 8. 8 ft. Octave Diapason, 12 notes. (Derived from Open Diapason).
 - 9. 8 ft. Octave Bordun, 12 notes. (Derived from Bordun).
 - 10. 8 ft. Principal, 12 notes. (Derived from Open Diapason).
 - 11. 4 ft. Super Octave, 32 pipes.
 - 12. 16 ft. Contra Posaune, 8-inch wind, 32 notes. (From Great Organ).
 - 13. 16 ft. Opficleide, 15-inch wind, 32 pipes.
 - 14. 8 ft. Tromba, 12 pipes. (Bass derived from Opficleide).

- CHOIR AND ORCHESTRAL ORGAN (Three and one-half inch Wind.)**
- 1. 8 ft. Gelgen Diapason, 61 pipes.
 - 2. 8 ft. Hohl Flöte, 61 pipes.
 - 3. 8 ft. Dulciana, 61 pipes.
 - 4. 8 ft. Cor de Nuit, 61 pipes.
 - 5. 8 ft. Unda Maris—Fluto Celestes, 49 pipes.
 - 6. 4 ft. Flauto Traverso, 61 pipes.
 - 7. 2 ft. Flageolet, 61 pipes.
 - 8. 8 ft. Orchestral Clarinet, 61 pipes. Five-inch Wind.
 - 9. 16 ft. Contra Viola, 61 pipes.
 - 10. 8 ft. Viöle d'Orchestre, 85 pipes.
 - 11. 4 ft. Viöle Octaviante, 61 pipes.
 - 12. Various Cornet d'Viöles, 212 pipes.
 - 13. 8 ft. Orchestral Oboe, 61 pipes.
 - 14. Carillon, 25 notes.

- GREAT ORGAN (Four-inch Wind).**
- 1. 16 ft. Double Open Diapason, 61 pipes.
 - 2. 8 ft. Open Diapason (medium), 61 pipes.
 - 3. 8 ft. Open Diapason (small), 61 pipes.
 - 4. 8 ft. Claribel Flute, 61 pipes.
 - 5. 8 ft. Stopped Diapason, 61 pipes.
 - 6. 4 ft. Octave, 61 pipes.
 - 7. 4 ft. Octave Flute, 61 pipes.
 - 8. 2-2-3 ft. Octave Quint, 61 pipes.
 - 9. 2 ft. Super Octave, 61 pipes.
 - 10. 4 ranks Harmonics, 244 pipes. Eight-inch Wind.
 - 11. 8 ft. Open Diapason (large), 61 pipes.
 - 12. 16 ft. Contra Posaune, 61 pipes.
 - 13. 8 ft. Tromba, 61 pipes.
 - 14. 4 ft. Clarion, 77 pipes.

- SWELL ORGAN (Five to six-inch Wind).**
- 1. 16 ft. Lieblich Bordun or Quintaton, 61 pipes.
 - 2. 8 ft. Open Diapason, 61 pipes.
 - 3. 8 ft. Violoncello, 61 pipes.
 - 4. 8 ft. Lieblich Gedackt, 61 pipes.
 - 5. 8 ft. Salficional, 61 pipes.
 - 6. 8 ft. Voix Celeste, 49 pipes.
 - 7. 4 ft. Principal, 61 pipes.
 - 8. 4 ft. Lieblich Flöte, 61 pipes.
 - 9. 2 ft. Lieblich Piccolo, 61 pipes.
 - 10. 6 ranks Mixture, 366 pipes.
 - 11. 8 ft. Hautboy, 61 pipes.
 - 12. 8 ft. Voix Humana, 61 pipes. Eight-inch Wind.
 - 13. 16 ft. Double Trumpet, 61 pipes.
 - 14. 8 ft. Cornopean, 61 pipes.
 - 15. 4 ft. Clarion, 77 pipes.

- SOLO ORGAN (Enclosed in Swell Box, Six-inch Wind).**
- 1. 8 ft. Harmonic Claribel Flute, 61 pipes.
 - 2. 4 ft. Concert Flute, 61 pipes.
 - 3. 16 ft. Cor Anglais, 61 pipes.
 - 4. 8 ft. Orchestral Trumpet, 61 pipes.
 - 5. 8 ft. Corno di Bassetto, 61 pipes.
 - 6. Unenclosed Fifteen-inch Wind.
 - 7. 8 ft. Tuba, 61 pipes.

The action throughout is electro-pneumatic, with detached console. The wind is supplied by three discus blowers driven by two "Bull" motors. The console arrangements are in accordance with the Royal College of Organists' regulations. The pitch is the French diapason normal. The large metal pipes are made of zinc, the rest of plain metal with spotted metal trebles.

The total cost of this organ, exclusive of casework, is £3,500.

OPENS NEW KIMBALL ORGAN

Richard W. Pellow Gives Concert at Menominee, Mich., Church.

Richard W. Pellow of Marinette, Wis., gave the initial recital Oct. 29 on a Kimball organ in the Presbyterian Church of Menominee, Mich. Mr. Pellow played to a large audience, and although he writes that his program was "popular rather than academic," it was a treat for Menominee music lovers. He played: Introduction and Nocturne, "Midsummer Night's Dream," Mendelssohn; Concert Offertoire, St. Cecilia, No. 2, Batische; Humoresque, Dvorak; Evensong, Johnson; Jubilate Deo, Silver; Chaconne, Dubois; Canzone Amrosa, Nevin; "To Spring," Gounod; Barcarolle, "Tales of Hoffman," Offenbach; Toccata, Deshayes; Serenade, Moszkowski; Introduction to Third Act of "Lohengrin," Wagner; Overture, "William Tell," Rossini.

The new organ is one of the largest in northern Michigan. The great organ contains the following stops: Open diapason, melodia, dulciana, gamba, harmonic flute, trumpet (reed), and double diapason, sixteen feet. The swell organ has: Violin diapason, salicional, aeoline, flute d'Amour, bourdon, oboe and bassoon, stopped diapason, vox humana, cornopean. The pedal organ has a bourdon and a double open diapason.

AUSTIN DEALS IN THE WEST.

Atchison First Church of Christ, Scientist, a Purchaser.

The Austin Organ Company, through its western office, has closed a contract with the First Church of Christ, Scientist, Atchison, Kan., for a large two-manual electric organ, with chimes. Another new contract is with the First M. E. Church of Kingsley, Iowa, for a two-manual, tubular pneumatic organ. A. B. Marshall, the western representative, closed these deals.

Soloists at Each Recital.

Four free autumnal organ recitals were given in the Old First Church by Dr. William C. Carl, member of the Academie Francaise, Monday evenings at 8 o'clock in November, the following being soloists:

Nov. 11—Miss Margaret Harrison, soprano; Frank Ormsby, tenor.

Nov. 18—Mrs Adele Laeis Baldwin, contralto; Edward Bromberg, Russian baritone.

Nov. 25—Andrea Sarto, barytone; Christiana Kriens, Dutch violinist.

The program Nov. 18 was as follows: Prologue (new), Purcell J. Mansfield; Pastourelle (new), Charles Quef; Menuet Galant (new), Edmund Parlow; Praeludium, Fuga and Ciaccona, Dietrich Buxtehude; Allegro Con brio (Sonata in E minor), James H. Rogers; Impromptu (new), S. Coleridge-Taylor; Toccata Militaire (new), H. M. Higgs; Theme with Variations, T. Tertius Noble; Musette in B flat (new), G. Debat-Ponsan; Overture to "Der Freischutz," Weber;

Opens Morey Organ at Utica.

The formal opening of the new Morey organ in St. Andrew's Church, Utica, N. Y., took place Oct. 27, when Frederick Hodge gave a concert with the assistance of Henry W. Rowley, barytone. Following was the program: Adagio, Spohr; Jubilate Deo, Silver; Meditation, Mansfield; Fantasie Pastorale, Dubois; Allegretto in B minor, Guilman; Rondo, Couperin; Minuet, Beethoven; Concert Caprice, Kreisler; Elfentanz, Johnson; Grand Chorus, Lemmens.

Service by P. S. Gilman

The first service of music at the Church of the Good Shepherd, Columbia, S. C., was given Nov. 3, with these organ numbers by Phillips Standish Gilman: Andantino, Lemare; Grand Choer, MacMaster; Melodie du Soir, Shelley; Marche Solennelle, Gilman.

Big Audiences at Portland.

So large has been the response for subscriptions to the concerts on the new Austin organ at Portland, Maine, that the commission estimates a clear profit of \$10,000 on this, the first season. Mr. Macfarlane played to a total of \$25,000 during October.

COMPOSED FOR DEDICATION.

"Grace Hall Fantasie" by Sumner Salter—Concert at Williams.

Handsome invitations were issued to the inaugural recital in Grace Hall at Williams College Nov. 21 on the Skinner organ, recently described fully in THE DIAPASON. The artists who played on this occasion were Professor Samuel A. Baldwin of the College of the City of New York; Professor William Churchill Hammond of Mount Holyoke College; Professor Hamilton C. Macdougall of Wellesley College, and Sumner Salter, who presides over the fine new instrument.

Mr. Salter played the "Grace Hall Fantasie," which he composed for the dedication. This interesting composition is based on three short motifs—the initials of the donor of Grace Hall, Alfred Clark Chapin; the initials of Williams College in the Latin, G.

C.; and the initials of Grace Chapin Hall, the note B natural being known in the German nomenclature as H. A variety of college and familiar tunes are then introduced, after which a return is made to the principal motifs for the close. The other numbers were: Toccata in F, Bach; "Hora Mystica," Bossi; "Am Meer," Schubert; overture to "Tannhaeuser," Wagner, by Professor Baldwin. Fest-Hymnus, Piutti; "Requiem Aeternam," Basil Harwood; Moreceau la Musette, Purcell J. Mansfield; Sortie Arthur Foote, by Professor Macdougall. Passacaglia, Frescobaldi; Three Pieces, Handel; Air, Bach; Oriental Sketch, Bird; Benediction Nuptiale, Saint-Saens; Piece Symphonique, Grieg, by Professor Hammond.

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"He is always breaking into song." "He has to 'break in.' He's never got the right key."—Chicago Journal.

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Every phase of Pipe Organ Playing and Teaching is covered in these comprehensive weekly lessons, which you can take in the quiet of your own home. They contain the fundamental principles as well as the big things, just the things every artist, amateur and teacher must absorb before achieving success. The lessons are illustrated by photographs of Mr. Eddy, showing the correct position for playing and the proper manipulation of the Organ, as plainly as though the student stood face to face with this great artist. You owe it to yourself, your profession and your community to learn without delay how these lessons will solve, in a practical way your every day Pipe Organ problems. Our free art music book gives you a synopsis of the lessons and explains everything fully.

Most Eminent Teachers

Our Faculty, as a whole, is composed of artists of international reputation, trained by the best American and European masters. Each member is a specialist and has had years of successful teaching experience in his particular branch of music. No matter how far you wish to carry your musical study, you will have the satisfaction of knowing that you are receiving the best instruction obtainable anywhere. We also teach:

- Harmony, Counterpoint and Composition**, by Adolph Rosenbecker, pupil of Richter; and by Daniel Frotheroe, eminent composer and director.
- Voice Culture**, (with the aid of the Edison Phonograph) by George Crampton, graduate of the Royal College of Music, London, England.
- Public School Music**, by Frances E. Clark, leading music supervisor of America.
- Cornet**, (Amateur and professional courses) by A. F. Weldon, the world's greatest Cornet teacher.
- Normal Piano**, by Wm. H. Sherwood, pupil of Kullak, Deppe and Liszt.
- History, Analysis and Appreciation of Music**, by Glenn Dillard Gunn, musical editor of the Chicago Tribune.
- Choral Conducting**, Daniel Frotheroe.

THIS VALUABLE BOOK CONTAINS a musical dictionary, photographs, biographies and letters of endorsement from the great **Paderewski**, and such other famous authorities as **Leschetizky, Emil Sauer, Moszkowski, Alexandre Guilmant, Walter Damrosch, John Phillip Sousa, Rev. Dr. Frank W. Gunsaulus**, and many others, including students and teachers who are taking our lessons; also,

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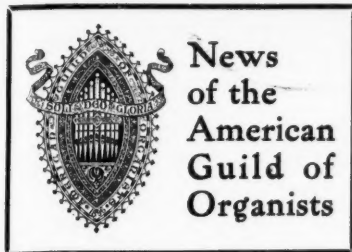
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News of the American Guild of Organists

Gerrit Smith Memorial Service.

The American Guild of Organists held a memorial service for Dr. Gerrit Smith Oct. 30 at the Old South Reformed Church, New York, of which Dr. Smith was long organist and choir-master. An account of this service we take from the New York Evening Post.

The church was well filled and the service, prepared by John Hyatt Brewer and Warren R. Hedden, was impressive. It began with the processional, "Ten Thousand Times Ten Thousand," Dykes; then came the organ voluntary, *Andante Funebre*, played by Samuel P. Warren. The Rev. Dr. Thomas Reed Bridges, minister of South Church, offered prayer, and a hymn-anthem, "Art Thou Weary," for women's voices, by Dr. Smith, was sung. Reading of the Scripture lesson was by the Rev. Dr. Francis Brown, president of Union Theological Seminary, of whose faculty Dr. Smith was for years a member. Miss Mary Jordan, of the quartet of the Lafayette Avenue Presbyterian church, Brooklyn, sang Mendelssohn's "O Rest in the Lord"; prayer was offered by Dr. Bridges, and the address of the evening was made by the Rev. Dr. Roderick Terry of Newport, who preceded Dr. Briggs at South Church. Dr. Terry said:

"For twenty years Dr. Smith and I were associated in directing the services of this church; and I am convinced that he felt the importance and solemnity of his responsibility in the matter as keenly as could the pastor. No light, trifling or unworthy motive ever entered into his idea of his work. The true art sense which God had given him, in connection with a deep religious sentiment, guarded him from falling into careless or flippant methods, and inspired him to employ only the most dignified and devout music written for use in worship. His art instinct was, I think, his most striking characteristic.

"In vacation time, as in study hours, I witnessed the clear, pure flowing of his soul. He was a lover of nature in all her forms, as well as a thinker in the mysteries of life and of philosophical speculation. It was a rare privilege to know such a man. These words are spoken in no spirit of fulsome eulogy; they are from the heart and are true. He was a rare man to those who knew him intimately and loved him."

"I know that My Redeemer Liveth," from the "Messiah," was sung by Mrs. Mary Hissem de Moss of the Fifth Avenue Presbyterian church. Then followed the benediction, the Sevenfold Amen (Dr. Smith's last composition), the organ voluntary, *Langsam edel vorzutragen*, MacDowell, played by Sumner Salter, professor of music at Williams College, and the recessional, "Jerusalem the Golden," by Le Jeune. The service was played by Warren R. Hedden and John Hyatt Brewer accompanied Miss Jordan and Mrs. de Moss.

Guild Council Meeting.

A regular meeting of the council was held Oct. 28 at the office of the guild in New York. Those present were: Messrs. Sealy, Baier, Federlein, Elmer, Stebbins, Demarest, Norton, Brewer, Hedden, Richard Henry Warren, Carl, J. Warren Andrews, Dickinson, Munson and Wright.

The following were elected colleagues: Mrs. Martha Koch-Reimer, Nanuet, N. Y.; Miss Olive Dunn, Brooklyn, N. Y.; James Louis Smith, Nyack, N. Y.; Roy J. Crocker, Cleveland, O.; Miss Eleanor B. Frve, Cleveland, O.; M. R. Dickey, Jr., Cleveland, O.; Miss Edith B. Athey, Washington, D. C.

Bishop Addresses Chapter

Bishop Rhinelander addressed the members of the Pennsylvania Chapter of the American Guild of Organists at their twenty-fifth public service in

the Memorial Church of the Advocate, Philadelphia. He spoke on the subject of duty of worship, and said that disaster invariably followed the divorce of art from religion. He declared that music was one of the highest arts inspired by religion and that choristers and organists have a higher duty in connection with a church service than merely leading singing and playing organs. The choirs of St. James', St. Luke's and St. Mark's were present, and sang the service, under the direction of the respective leaders—Wesley Sears, George A. West and S. Avery Jones. An organ prelude was played by John W. Pommer, organist at the Memorial Church. The lesson was read by the Rev. Dr. Henry M. Medary, rector of the church in which the service was held.

Illinois Chapter Service.

The Illinois Chapter festival service at St. James' Episcopal Church, Chicago, Nov. 17, at 3:45 p. m. brought out the following performers and organ numbers: Scherzo in G minor (Joseph Callaerts), Mason Slade; *Allegro Appassionato* and *Adagio*, Fifth Sonata (Guilmant), C. Gordon Wedertz; *Andante Religioso* and *March Celeste* (Cole), Rossetter G. Cole; *Phantasia and Fugue in D* (Sigfrid Karg-Elert), Palmer Christian. Choral evensong was sung by the vested choir of St. James, under the direction of John W. Norton, who also played the service. The chorus numbers included a motet by H. Alexander Mathews, "Blessed be Thou, Lord God of Israel." This number won the prize of \$100 offered by the Manuscript Society of Philadelphia.

Attendance Record at Dinner

The first dinner of the Illinois Chapter for the season of 1912-13, was held Monday evening, Nov. 11, at Kuntz-Remmler's, Rossetter G. Cole, the new dean, presided. Much enthusiasm was evident and thirty-two, the largest attendance in the history of the chapter, were present.

Albert Cotsworth led in a lively discussion of the subject, "As to Organ Recitals: Are They, Can They Be, Should They Be, Popular?" He is to be congratulated on his success in moving so many to express their opinions. Among those who took part in the discussion were: Dr. Hemington, Mrs. Maryott, Mr. Milner, Mr. McCarrell, Mrs. Ward, Mr. Bogen, Mr. Belknap and Mr. Osborn.

Recital by Warden Wright.

Under the auspices of the guild a recital was given in Grace Church, Brooklyn, N. Y., Nov. 18, by Frank Wright, Mus. Bac., A. G. O., warden of the guild. The program follows: Sonata in F minor, Mendelssohn; Legend and Finale, Faulkes; "An April Song," Brewer; Reverie, Capocci; Fantasia in F, Barnett; Prelude and Fugue in F minor, Bach; Con Amore, Dethier; Andante in D, Hollins; Sortie, Foote.

December Recital List.

Following are the December recitals of the guild in New York:

Dec. 3—Albert Reeves Norton, A. A. G. O., Reformed Church on the Heights, Pierrepont street, Brooklyn, N. Y.

Dec. 10—Lawrence J. Munson, A. A. G. O., Holy Trinity Church, Lenox avenue and 122d street, Manhattan.

Dec. 18, at 12:20 noon—Moritz E. Schwartz, Trinity Church, Broadway and Wall street, Manhattan.

Paper Before Ontario Chapter.

At the recent meeting of the Ontario Chapter of the American Guild of Organists in Toronto an interesting paper was read by Dr. T. Alexander Davies on "Impressions and Reminiscences of Continental Organs," being a description of the finest instruments of Holland, Belgium and France. This chapter is in a flourishing condition, with the following officers: Dean, Dr. Broome; sub-dean, T. J. Palmer, A. R. C. O.; secretary, Richard Tattersall; treasurer, W. E. Fairclough, A. R. C. O.; Registrar, W. J. McNally; librarian, H. A. Wheelton, Mus. Bac.; auditors, G. D. Atkinson and M. M. Stevenson; council, Dr. Anger, Alfred Hall, F. R. C. O.; V. P. Hunt and W. H. Hewlett.

BUSY SEASON IS ON FOR STEERE & SON

EXECUTING MANY CONTRACTS

Three-Manual Being Erected at Milford, Mass.—Specification of Organ in Barnard Memorial Church at Boston.

The J. W. Steere & Son Company recently built tubular organs for the First Unitarian Church, Brookfield, Mass.; the Methodist Episcopal Church, Winoski, Vt.; the First Baptist Church, Nantucket, Mass.; the Union Congregational Church, Hopedale, Mass., and the Congregational Church of New Braintree, Mass. All are two-manual instruments. This company also has installed an electro-pneumatic action and entirely revoiced the organ in the First Presbyterian Church of Oak Park, Ill., a three-manual with two consoles—one on the main organ in the church auditorium and the other in the new Sunday school room—and Edgar Nelson of the Bush Temple Conservatory of Music, the organist of this church, is greatly pleased with the organ. They have also rebuilt a large three-manual organ in the Church of the Ascension, New York, where Richard Henry Warren is organist. All the old wind chests have been discarded for new ones and an entirely new electric action has been installed in the organ, with an electric Orgoblo.

A three-manual, thirty-stop electric organ in the First Congregational Church, Milford, Mass., is being erected and the company also has under construction three two-manual electric organs—one for the studio of Charles H. Doersam, organist of the Central Congregational Church, Boston; one for the Congregational Church, Talcottville, Conn., and one at Faith Congregational Church, Springfield, Mas.—with a large number of other contracts pending.

The specifications of the new organ built by the J. W. Steere & Son Company for Barnard Memorial Church, Warrenton street, Boston, follow:

- GREAT ORGAN (Six-inch Wind.)**
1. 8 ft. Diapason, 61 pipes.
 2. 8 ft. Gamba, 61 pipes.
 3. 8 ft. Dulciana, 61 pipes.
 4. 8 ft. Melodia, 61 pipes.
 5. 4 ft. Gemshorn, 61 pipes.
 6. 8 ft. Trumpet, 61 pipes.
- Gamba, Gemshorn and Trumpet are enclosed in the swell box.
- SWELL ORGAN (Six-inch Wind.)**
7. 16 ft. Bourdon, 61 pipes.
 8. 8 ft. Diapason, 61 pipes.
 9. 8 ft. Viol d'Orchestre, 61 pipes.
 10. 8 ft. Aeoline, 61 pipes.
 11. 8 ft. Vox Celestis, 49 pipes.
 12. 8 ft. Stopped Diapason, 61 pipes.
 13. 4 ft. Flute Harmonic, 61 pipes.
 14. 2 2-3 ft. Twelfth, 61 pipes.
 15. 2 ft. Fifteenth, 61 pipes.
 16. 8 ft. Oboe, 61 pipes.
 17. 8 ft. Clarinet, 49 pipes.

PEDAL ORGAN (Augmented, six-inch Wind.)

18. 16 ft. Bourdon, 32 pipes.
19. 16 ft. Gedackt (from No. 7), 32 notes.

COUPLERS AND ACCESSORIES.—Swell to great. Swell to great, 4 feet. Swell to great, 16 ft. Swell to swell, 4 ft. Swell to swell, 16 ft. Swell to pedal. Great to great, 4 ft. Great to pedal. Tremolo. Crescendo Indicator. Combination Indicator.

ADJUSTABLE COMBINATIONS.—Operated by pistons placed under the manuals, 1, 2, 3, 4, 0, operating on great and pedal organs, 1, 2, 3, 4, 0, operating on swell and pedal organs. Pedal release. General release.

PEDAL MOVEMENTS.—Balanced swell. Sforzando (full organ). Balanced Crescendo. Reversible great to pedal.

The couplers are operated by oscillating tablets. The console is detached and the action is electro-pneumatic. A two-horse-power Orgoblo furnishes power.

Harris Organ for San Diego.

The Harris Organ Company of Los Angeles has installed an organ of 1,800 pipes in the Savoy Theater of San Diego and a number of prominent California theater managers were invited by the builders to see the instrument at its first trial. The organist of the Savoy is Professor Albert A. Kendall. By means of a unique arrangement the pianist in the orchestra is able to change from piano music to organ music with only the moving of one small lever, placed close to his right hand. Thus the change of music from one kind to the other can be made in an instant. This feature is of recent invention and is installed for the first time in the Savoy theater organ.

YEAR AT GUILMANT SCHOOL

Twenty-five Pupils Holding New York Positions—Great Record.

Dr. William C. Carl has been busily engaged in arranging for the season at the Guilmant Organ School, which began its fourteenth year under the most favorable conditions. Twenty-five students holding New York City positions is a record of which any institution would be proud. The Guilmant Organ School can boast of this achievement. Of this number several are receiving large salaries and are retained year after year, demonstrating their successful work.

Every Monday night a public recital is played by one of the students in the Old First Presbyterian Church. These recitals are commanding wide attention and the programs are interesting and well chosen. Besides these public recitals many private ones are given by the students during the season, to inspire confidence and to gain experience in playing before others.

Dr. Carl is untiring in his efforts to give every advantage and opportunity to the members of the school. Students are aided in securing church positions, and a large percentage of those now playing have won them through the personal influence of Dr. Carl.

GATHER GUILMANT LETTERS

Interpretation of Bach's Great G Minor Fugue Set Forth.

During Dr. William C. Carl's recent visit to Paris much valuable matter was arranged for the Guilmant memoirs which Dr. Carl is writing and important data was procured. One letter, which will be of special interest to organists the world over, gives Guilmant's ideas regarding the interpretation of the Great G minor Fugue by Bach. The letter was written to Baron Ferdinand de la Tombelle and lent by him for the memoirs.

A new edition of the organ works of Guilmant is being prepared. The editors will include the names of his two famous pupils, Joseph Bonnet of Paris and William C. Carl of New York.

Series by Alfred Hall.

Alfred Hall, F. R. C. O., F. A. G. O., organist of St. Paul's Church, at Hamilton, Ont., gave the second of his series of Saturday afternoon recitals before an interested audience Oct. 12. The program was: Pastoral Sonata, Rheinberger; Prayer and Cradle Song, Guilmant; Toccata, Dubois; Largo, Dvorak; Prelude and Fugue in C, Bach; Scottish Air, varied, Buck; Processional March, Wely.

Takes Pasadena Position.

Miss Elsie Murphy has accepted a position as organist at the Lincoln Avenue Methodist Church of Pasadena, Cal. Miss Murphy succeeds Mrs. T. E. Booher.

The Organist and Choirmaster

A Mid-Monthly Musical Magazine

Under The Editorship of

Dr. Charles W. Pearce
and
Dr. Charles Vincent

Issued From

60 Berners Street, London, W.

Annual Subscription, Post Free, 4/-

The Organist and Choirmaster is without doubt the best Magazine for Organists, Choirmasters, Choristers, Clergymen, and all interested in Worship Music, Music for the Organ or for Choirs. It contains at least one valuable Music Supplement each Month, and many interesting articles contributed to its pages by Specialists in all Branches of the Art likely to be of interest to its readers.

The price of the Magazine is 3d., and is published Mid-Monthly. Subscribers will receive it, POST FREE, direct from the Publishing Office for 4/- per annum. SUBSCRIPTION PAID IN ADVANCE. A Specimen Copy will be forwarded to any address on receipt of a post card.

THE DIAPASON

A Monthly Journal devoted to the Organ

CHICAGO, DECEMBER 1, 1912.

S. E. GRUENSTEIN, PUBLISHER

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

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

Receipts for subscription remittances sent only when requested.

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

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

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.

FROM THE WORLDWIDE FIELD.

We take special satisfaction in being able to present to the readers of THE DIAPASON in this issue a broad glimpse of the events of the day in the organ world of Europe, as exemplified in the latest and largest organs constructed in Great Britain and on the continent. The enormous St. Michael's organ at Hamburg must arouse the interest of every one interested in the organ. It is our privilege to present its specification—we believe we are the first American paper to do so—because of the thoughtfulness of two contributors who have done much to help this publication cover its field—Wilhelm Middelschulte of Chicago and Philipp Wirsching of Salem, Ohio, both of whom obtained and sent us the specification. The great new Edinburgh organ shows the latest developments in English construction. We do not believe our foreign builders can do any better than those of the United States, but the vast undertaking represented by such an achievement as the Hamburg organ well illustrates the efforts all over the world to keep up continued progress.

NO BENEFIT IN WAR.

It is a matter of sincere regret to THE DIAPASON and must be to every organist, whether he is a member of the National Association of Organists or not, that a seeming split in that organization could not have been avoided. We do not attempt to say who is in the right, or even who is more in the right, for it is the duty of a professional newspaper to tell the story and not to act as a judge or a creator of prejudice. There is this to be said, however—the more vociferously sectional questions and financial questions are raised the sooner will there be failure in a movement which was designed to be for the benefit of the great mass of organists of the country. A divided house cannot stand.

GERMANY'S MEED OF PRAISE.

In speaking of Wilhelm Middelschulte's concert at Zurich, Switzerland, the Tages Anzeiger of that city in its issue of Sept. 26 says that "without doubt Mr. Middelschulte is the greatest organ virtuoso of our time. His technique on manuals and pedals is smooth, flowing and errorless, even in the most difficult passages, and his registration is full of color and fascinating."

If the exchange of professors between America and Germany will lead to bringing to Germany such artists as the Chicago organist, "we will express ourselves as agreeable to this German-American exchange with all our heart," says the Nieder Schlesische Zeitung of Görlitz. "What makes his playing seem perfect is that despite his great fluency, there is a lack of predominance of that which one calls vulgar routine."

We are inclined, of course, to think highly of Chicago and the United States in general as to all matters that

are practical, but when it comes to the artistic there is the tendency to be perhaps too modest. The view the world's severest musical critics take of a Chicago organist well illustrates the eminence in organ music attained in this country and we should be pardoned our pride. Our congratulations to Mr. Middelschulte and to Chicago.

TRADE RECOGNIZES ART.

When a paper bearing the name of the Journal of Commerce can rise to heights of enthusiasm over the art of an organist we cannot but become enthusiastic over the paper itself. A long and interesting article on the work of Henry S. Fry in Philadelphia is published in the Journal of Commerce of that city of a recent date. We quote from it as follows:

"Mr. Fry is a conspicuous example of that type of man who apparently from his school boy days foresaw the field of endeavor he was destined to occupy, and one who has never lost a moment in trying out his fitness for any other occupation, always busy taking advantage of every opportunity which came his way, with the result that he stands today at the top of the list of the foremost organists of the United States."

"Mr. Fry is a man full of vim and life and is brimful of enthusiasm for his work, and his earnest study and ultimate success have qualified him as being one of the leading factors of the local musical world."

"It seems that sterling ability improved by constant study, a tireless energy that has been proof against each successive test of time and an individuality that has been conspicuous for moral calibre—these three factors have spelled success for Mr. Fry."

At the Labor Temple, New York.

Robert M. Treadwell is giving his regular series of recitals at Labor Temple, New York, with program annotations. The change to 7:30 Sunday evening has resulted in an increased audience. The numbers played in October were: Triumphal March, Dudley Buck; "Home, Sweet Home" (varied), Buck; Canzonetta, Frysinger; Suite in G minor, Rogers; Chant Triomphale, C. J. Gray; Toccata and Fugue in D minor, Bach; "Un Giorno in Venezia" (A day in Venice), Nevin; Gavotte from sixth 'Cello Sonata, Bach; Festive March in D, H. Smart; Pilgrims Chorus and "To the Evening Star" from "Tannhaeuser," Wagner; Shepherd's Song, Merkel; March Religieuse, Guilman; Minuetto, Calkin; Meditation, Callaerts; Nocturne in E flat, Chopin; "Lead Kindly Light" (arranged by West), Dykes.

Dr. T. A. Davies' Playing Reviewed

One of the most enjoyable organ recitals heard recently in Toronto was given at St. James' Square Presbyterian church by Dr. T. Alexander Davies, at the conclusion of the service Oct. 27, says the Toronto World. The recital opened with the Overture in C minor (William Faulkes). This was followed by Pastorale (Maurice Ravel), which was interpreted by the organist in a way at once soulful and inspiring. Another piece was the "Nachtstueck" (Schumann), the rendition of which was most meritorious. It was in the "Vorspiel" to "Lohengrin" (Wagner), that Dr. Davies superlatively combined supreme technique with distinct executive ability, and showed a masterly method of handling his instrument.

Concert at Sheboygan, Wis.

Arthur Bergmann, organist of St. Mark's English Lutheran Church, Sheboygan, Wis., gave the following program in a recital Oct. 27: Allegro and Adagio, Sonata 3, Guilman; Humoreske, Dvorak; Cradlesong, Hauser; Wedding March, Mendelssohn; Funeral March, Grieg; Concert Overture in C minor, Hollins; Largo, Handel; "At Evening," Buck; Dreams, Guilman; Andantino, Lemare; Fanfare, Lemmens.

Franklin, Pa., Nov. 4.—Sidney Hamilton of Pittsburgh has been engaged to serve as organist of the First Baptist church of this city, to succeed E. B. Manville, who recently went to Detroit. General Charles Miller, with his son-in-law, S. A. Megeath, provides the music for the church.

LARGEST ORGAN IN WORLD.

(Continued from Page 1.)

72.	4 ft.	Hohe Trompete.*
73.	8 ft.	Horn.
74.	8 ft.	Principal.
75.	2 ft.	Clarinet.
FOURTH MANUAL.		
76.	16 ft.	Nachthorn.
77.	16 ft.	Bordun.
78.	8 ft.	Synthematophon.*
79.	8 ft.	Principal.
80.	8 ft.	Viola.
81.	8 ft.	Sallecional.
82.	8 ft.	Doppelgedackt.
83.	8 ft.	Unda Maris.
84.	8 ft.	Jubalfloete.*
85.	8 ft.	Deutsche Flote.
86.	4 ft.	Kleinprincipal.
87.	4 ft.	Octaveflote.
88.	4 ft.	Orchestergeige.
89.	4 ft.	Kleingedackt.
90.	2 ft.	Waldfloete.
91.	1 ft.	Sulote.
92.	2 1/2 ft.	Nasat.
93.	13-5 ft.	Gemshornterz.
94.	4-5 ft.	Kleinkornett (3—4rks.).
95.	5 rks.	Mixture.
96.	4 rks.	Cymbel.
97.	5 1-3 ft.	Sesquialtera (and 3 1-5 ft.).
98.	8 ft.	Fagott.
99.	8 ft.	Solotrompete.
100.	8 ft.	Clarinet.
101.	8 ft.	Vox Humana.
102.	4 ft.	Soloclarine.
103.	11 ft.	Chimes (deep) (37 bells).
FIFTH MANUAL (Echo with separate pedal.)		
104.	16 ft.	Quintaton.
105.	8 ft.	Fugara.
106.	8 ft.	Echogamba.
107.	8 ft.	Vox Angelica.
108.	8 ft.	Gemshorn.
109.	8 ft.	Bordun.
110.	8 ft.	Hornflote.
111.	8 ft.	Octave.
112.	4 ft.	Gemshorn.
113.	4 ft.	Bauernflote.
114.	2 ft.	Quinte.
115.	2 1/2 ft.	Quinte.
116.	4 rks.	Glöckenton.
117.	4 rks.	Mixture.
118.	8 ft.	Trompete.
119.	8 ft.	Vox Humana.
120.	4 ft.	Schalmel. (pedal for fifth manual).
121.	32 ft.	Kontraharmonikabass.
122.	16 ft.	Subbass (III).
123.	16 ft.	Subbass (IV), open.
124.	8 ft.	Geigenbass.
125.	16 ft.	Posaune.
PEDAL.		
126.	32 ft.	Grossprincipalbass.
127.	32 ft.	Grossgedacktbass.
128.	16 ft.	Principalbass.
129.	16 ft.	Gemshornbass.
130.	16 ft.	Flotenbass.
131.	16 ft.	Kontrabass.*
132.	16 ft.	Sallectbass.
133.	16 ft.	Geigenbass.
134.	16 ft.	Subbass (I).
135.	16 ft.	Subbass (II).
136.	16 ft.	Gedacktbass.
137.	16 ft.	Rohrflote.
138.	8 ft.	Principal.
139.	8 ft.	Octave.
140.	8 ft.	'Cello.
141.	8 ft.	Bassflote.
142.	8 ft.	Geigenbass.
143.	8 ft.	Gedackt.
144.	10-2-3 ft.	Rohrquinte.
145.	6-2-5 ft.	Terz.
146.	5-1-3 ft.	Quinte.
147.	3-1-5 ft.	Terz.
148.	2-2-7 ft.	Septime.
149.	4 ft.	Octave.
150.	4 ft.	Violinbass.
151.	4 ft.	Choralbass.
152.	2 ft.	Octave.
153.	2 ft.	Sallect.
154.	1 ft.	Flachflote.
155.	16 ft.	Cornet. (4 rks.).
156.	6 rks.	Mixture.
157.	32 ft.	Bombarde.
158.	16 ft.	Basstuba.
159.	16 ft.	Posaune.
160.	8 ft.	Tuba.*
161.	8 ft.	Trompete.
162.	4 ft.	Clarine.
163.	4 ft.	Horn.

The asterisk indicates high pressure stops.

St. Cecelia Guild of Boston.

The advisory board of the St. Cecelia Guild of Organists of Boston has arranged an interesting program for the season. The public recitals in the various churches begun so auspiciously last year are to be continued on a more elaborate scale. Arrangements have been made to hold recitals in Dorchester, South Boston, East Boston, Charlestown, Cambridge, Lynn, Salem, Lawrence, Lowell and Brockton. The guild is confident that this public presentation of church music throughout the diocese will be productive of much good.

Series for Jamestown, N. Y.

St. Luke's Episcopal Church at Jamestown, N. Y., announces a series of recitals to be given on the last Sunday in each month during the winter by Frank Sanford DeWire, organist and choir master of the parish. The first recital, Oct. 27, was marked by the following program: Procession du St. Sacrement, Chauvet; Cantabile, Clement Loret; Chorale, "Wachet auf, ruft uns die Stimme," Bach; Chorale Fantasie in C, Bach; Angelic Salutation, Gounod; Grand Choeur in D major, Guilman.

WORKS TO PAY TOPEKA DEBT

Committee Will Try to Reduce Organ Obligation Still Further.

To wipe out the \$6,000 debt remaining on Topeka's big organ at the city Auditorium, the Commercial club pipe organ committee will undertake a series of popular-priced entertainments this winter.

A year ago the same committee started in to wipe out the organ debt. At that time it amounted to more than \$7,500. By giving a series of motion picture shows the committee succeeded in paying interest which had accrued and in cutting down the total debt \$1,500.

During the coming winter the plan will be varied just enough to allow several musical entertainments and a lecture or two.

Recital Series at Truro, N. S.

Alfred E. Whitehead has met with great success in beginning a series of recitals in St. Andrew's Church at Truro, N. S., and the press of that city welcomes what is an innovation there. The recitals are to be given on the last Sunday of every month. At the first one the program was as follows: Finale from first Sonata, Mendelssohn; Overture, "Ruy Blas," Mendelssohn; Prelude in C minor, Mendelssohn; Allegretto from fourth Sonata, Mendelssohn; Grand March, "Cornelius," Mendelssohn. "Quite the 'tour de force' of the program was the overture 'Ruy Blas,'" says a Truro reviewer. "In this long and difficult composition all the many dramatic effects, from the opening trumpet chords, so full of significance, to the splendid finish were brought out with unerring certainty."

Robert L. Schofield's Work.

Robert L. Schofield, director of music at the University of Puget Sound and at the First M. E. Church of Tacoma, Wash., gave a recital at the church named Nov. 1 and played: Concerto in F major No. 5, Handel; Nuptial Song (Orange Blossoms) Op. 57, No. 3, Rudolf Friml; "The Lost Chord," Sullivan; Serenade, Gounod; Berceuse in D, Frank Idle; Grand Choeur in C minor, Rogers; Oct. 25 Mr. Schofield played at the Mason Methodist church of Tacoma, giving these numbers: Sonata in A major, Op. 65, No. 3, Mendelssohn; Gavotte in B flat, Handel; Minuet, Boccherini; Concert Fugue in G major, Krebs; Suite in G minor, Rogers; Nocturnette, "Moonlight," D'Evry; Grand March from "Aida," Verdi; Intermezzo, Callaerts; Grand Choeur, Op. 18, No. 1, Guilman.

Clarence Reynolds at Buffalo.

In the series of free recitals at St. Paul's Church, Buffalo, given Saturday afternoons through the courtesy of Hobart Weed, E. H. Hutchinson and others, Clarence Reynolds played Oct. 27. His numbers were: Prelude and Fugue on B, A. C. H. Liszt; Piece Heroique, Franck; "Fiat Lux," Dubois; "In Paradisum," Dubois; Scherzo, Mark Andrews; Reverie, Macfarlane; Spring Song, Macfarlane; Nocturnette, D'Evry; Allegro Vivace, Widor; Toccata, Widor.

Play on New Toronto Organ.

Toronto, Ont., Nov. 2.—The series of organ recitals to be given fortnightly on the new organ recently installed in Convocation Hall was opened by the bursar of the University of Toronto, F. A. Moure. The recitals that follow are to be conducted by leading musicians of the city and province.

Series by F. C. Feringer.

Frederick C. Feringer, the Olympia, Wash., organist, is giving a series of recitals at the First Presbyterian Church. The success of Mr. Feringer's recitals has served to inspire him to continue the work and much preparation has been made to have the best of programs.

St. Peter's Church, Chicago.

The monthly festival service in St. Peter's Episcopal Church, Chicago, of which Herbert E. Hyde is organist, was held Sunday evening, Oct. 20. Mr. Hyde's organ numbers were: Prelude and Fugue (B flat major), Bach; Concertsatz (C minor), Thiele; Cradle Song, Grieg; Toccata (Fifth Symphony), Widor.

AEOLIAN HALL HOME OF IMMENSE ORGAN

CONTAINS 71 SPEAKING STOPS

Crowning Achievement of Builders of Organs for Homes is in New Building in New York—Large Auditorium Provided.

What is expected to be one of the really great show organs in the United States is that just finished in the new Aeolian Hall in New York City. It represents the highest accomplishment of a company whose artists have devoted themselves exclusively to the task of building organs for the home and have won distinction in this field. The organ they have constructed for the large building devoted to music is of four manuals and seventy-one speaking stops. It is played from a movable console. The great, swell, choir, solo and pedal divisions are at the rear of the large stage; the echo organ is over the center of the auditorium ceiling. A separate Aeolian console is provided, which also permits playing the entire organ with music rolls.

The auditorium in which the organ stands has a seating capacity of 1,352 and is to be the scene of many notable concerts, for which the organ is expected to be a most valuable accessory.

There is in this organ a total of 5,079 tones. The great has seventeen stops and 1,190 pipes; the swell, twenty stops and 1,638 pipes; the choir, eleven stops and 803 pipes; the solo, eight stops and 584 pipes; the echo, seven stops and 470 pipes, and the pedal, ten stops and 256 pipes.

Following is the specification, all stops not otherwise designated being of eight-foot pitch:

- GREAT ORGAN.**
1. 16 ft. Diapason.
 2. Diapason-FF.
 3. Diapason-P.
 4. 4 ft. Diapason.
 5. 2-3 ft. Diapason.
 6. 2 ft. Diapason.
 7. Diapason (mixture).
 8. String-F.
 9. String-MF.
 10. String-P.
 11. Flute (doppel).
 12. Flute-F.
 13. 4 ft. Flute.
 14. 16 ft. Trumpet.
 15. Trumpet-F.
 16. Trumpet-P.
 17. 4 ft. Trumpet.
- SWELL ORGAN.**
18. Diapason-F.
 19. String Diapason-F.
 20. String-F (vibrato).
 21. String-MF.
 22. String-P.
 23. String-P (vibrato).
 24. String-PP.
 25. 4 ft. String.
 26. String (mixture).
 27. 16 ft. Flute.
 28. Flute-F.
 29. Flute-P.
 30. 4 ft. Flute.
 31. 2 ft. Flageolet.
 32. 16 ft. Bassoon.
 33. Trumpet-F.
 34. Oboe-F.
 35. Oboe-P (orchestral).
 36. Vox Humana-F.
 37. Vox-Humana-P.
- CHOIR ORGAN.**
38. Diapason-F.
 39. 16 ft. String.
 40. String-F.
 41. String-P.
 42. Flute-F.
 43. Flute-P.
 44. Flute (quintadena).
 45. 4 ft. Flute.
 46. 2 ft. Piccolo.
 47. Clarinet.
 48. Oboe-P (orchestral).
 49. Harp (61 notes).
- SOLO ORGAN (Expressive).**
50. Diapason.
 51. String.
 52. Flute.
 53. 4 ft. Flute (doppel).
 54. 2 ft. Piccolo.
 55. Trumpet.
 56. Clarinet.
 57. Saxophone.
 58. Chimes (20 notes).
- ECHO ORGAN.**
59. String-P.
 60. String-P (vibrato).
 61. String-PP.
 62. Flute.
 63. Flute (quintadena).
 64. Vox Humana.
 65. Tower bells (20 notes).
 66. Echo harp (61 notes). (echo pedal).
- PEDAL ORGAN.**
68. 32 ft. Diapason (open pipes).
 69. 16 ft. Diapason.
 70. 16 ft. String-F.
 71. 16 ft. String-P.
 72. 8 ft. String-F.
 73. 16 ft. Flute-F.
 74. 16 ft. Flute-P.

75. 8 ft. Flute.
76. 16 ft. Trumpet-F.
77. 16 ft. Bassoon-P (from No. 32).
78. Chimes, 20 notes. (From solo organ).

COUPLERS (tablets over solo manual) —1. Swell to great. 2. Swell to great octave. 3. Swell to great sub. 4. Swell to choir. 5. Swell octave. 6. Swell sub. 7. Great octave. 8. Great sub. 9. Choir to great. 10. Choir to great octave. 11. Choir to great sub. 12. Choir octave. 13. Choir sub. 14. Solo to great. 15. Solo to great octave. 16. Solo to swell. 17. Solo to choir. 18. Solo-echo octave. 19. Solo-echo sub. 20. Echo to swell. 21. Great to pedal. 22. Swell to pedal. 23. Choir to pedal. 24. Solo-echo to pedal. 25. Great to pedal octave. 26. Swell to pedal octave. 27. Choir to pedal octave. 28. Solo to pedal octave. 29. Echo on: solo off (located with echo stops).

ADJUSTABLE COMBINATION FOOT PISTONS (with electric light indicator) —35. Tutti I. 36. Tutti II. 37. Tutti III. 38. Tutti IV. 39. Tutti release.

ACCESSORIES (pedals)—40. Sforzando (hook pedal). 41. Grand tonal (crescendo pedal). 42. Swell organ tonal (affecting only swell and pedal tones). 43. Great and choir expression. 44. Swell expression. 45. Solo-echo expression. 46. Great to pedal reversible. 47. Swell to pedal reversible. 48. Choir to pedal reversible. 49. Solo to pedal reversible. 50. Swell to great and swell to pedal. (This piston visibly puts "on" these couplers and takes "off" all others). 51. Great silent. 52. Swell silent. 53. Choir silent. 54. Solo silent. 55. Loud pedal release (silencing loud pedals and allowing only soft ones to sound. Located with pedal stops). 56. Great tremolo. 57. Swell tremolo. 58. Choir tremolo. 59. Solo tremolo. 60. Echo tremolo.

Succeeding to the Roosevelt Organ Works, through purchase from Farrand & Votey, the Aeolian Company in 1901 established a large pipe organ factory at Garwood, N. J. Since that date Aeolian organs, manufactured at this factory under the direction of John W. Heins, manager, and Frank Taft, art director, have been installed in numerous residences throughout America and Europe.

BIG DAY FOR AUSTIN ORGANS.

One Four-Manual and Two Three-Manuals Opened on One Sunday.

The Austins achieved on Sunday, Nov. 3, the remarkable record of opening three large instruments—a four-manual in Broadway Presbyterian Church, New York; and three-manual organs in All Saints', Providence, R. I., and Wesley M. E. Church, Savannah, Ga. Two of the three are divided and with detached consoles. Just after the opening of a three-manual at Richmond, Va., came another contract for a large three-manual in St. James' church of that city. The year's output will go beyond that of last year by more than 25 per cent. This has made necessary a three-story addition to the factory, with over 15,000 feet of additional floor space.

DEDICATION AT CEDAR FALLS

Dr. George Whitfield Andrews of Oberlin Gives the Recital.

Dr. George Whitfield Andrews, the noted Oberlin organist, was selected to bring out the beauties of the new Möller organ in the auditorium of the Iowa State Teachers' College at Cedar Falls. He gave a recital there Nov. 12. This organ, described in a recent issue of THE DIAPASON, has nearly 2,800 pipes and three manuals. It cost \$10,000.

COMBINATIONS ARE WICHITA FEATURE

FELGEMAKER ORGAN SCHEME

Possible to Adjust Fourteen Combinations Directly at the Keyboard Without Lifting Top of the Instrument's Console.

One of the distinctive features of the Felgemaker three-manual, electro-pneumatic organ in the First Presbyterian Church of Wichita, Kan., is the adjustable, visible, combination action, operating on an oscillating tablet stop action. It is possible to adjust fourteen different combinations directly at the keyboard without lifting the top of the console or disturbing the organ in any manner and the tablets move for each combination operated. The tone of the organ has been pronounced as excellent, and the whole organ reflects great credit on the builders. The erection and finishing of the organ was in charge of the superintendent, A. E. Kent, assisted by his son, E. J. Kent.

Following is the specification:

- GREAT ORGAN.**
- 16 ft. Open Diapason.
 - 8 ft. Open Diapason.
 - 8 ft. Viol di Gamba.
 - 8 ft. Doppel Flöete.
 - 4 ft. Wald Flöete.
 - 4 ft. Octave.
 - 2 ft. Flageolet.
 - 8 ft. French Horn.
- SWELL ORGAN.**
- 16 ft. Bourdon.
 - 8 ft. Open Diapason.
 - 8 ft. Sallcional.
 - 8 ft. Vox Celeste.
 - 8 ft. Aeoline.
 - 8 ft. Stopped Diapason.
 - 8 ft. Quintadena.
 - 4 ft. Harmonic Flute.
 - 4 ft. Violina.
 - 3 rks. Solo Cornet.
 - 8 ft. Oboe.

- CHOIR ORGAN.**
- 8 ft. Horn Diapason.
 - 8 ft. Viole d'Amour.
 - 8 ft. Dulciana.
 - 8 ft. Clarabella.
 - 4 ft. Flute d'Amour.
 - 2 ft. Harmonic Piccolo.
 - 8 ft. Clarinet.

- ECHO ORGAN.**
- 8 ft. Dolcissimo.
 - 8 ft. Unda Maris.
 - 8 ft. Echo Flute.
 - 8 ft. Vox Humana.

- PEDAL ORGAN.**
- 32 ft. Resultant.
 - 16 ft. Open Diapason.
 - 16 ft. Bourdon.
 - 16 ft. Gedeckt.
 - 8 ft. Violoncello.

There is a full modern coupler equipment and four combination pistons are provided on the swell. The echo organ is played either from the swell or from the choir.

Dedication day was Nov. 3, and Miss Augusta Foster, the organist played. The opening recital in October by Edward Kreiser was noted in the last issue of THE DIAPASON.

Dr. M. C. Baldwin at Capital.

Dr. Minor C. Baldwin gave the following program Oct. 29 in Washington and received a highly laudatory review in the Washington Star: Great Toccata (pedal solos), Bach; Reverie, Baldwin; Sonata, Fleuret; "Traum Koenig und Seine Liebe" (King Dream and His Love), Gruber; "Alla Siciliana" and Presto, Handel; Adagio, Bach; Overture, Rossini.

It is getting to be that no Modern Pipe Organ is complete without a set of

J. C. Deagan's

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Cathedral Chimes.

A great many Organ Builders have tried to use other cheaper chimes, but on hearing ours, the better class of Pipe Organ players have invariably taken out the cheaper chimes, and put in DEAGAN'S CHIMES. We can give you many examples where leading Pipe Organ players have insisted on making such changes.

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ACTIVITIES OF THE ORGANISTS

WARREN R. HEDDEN RETIRES

Honors for Organist of Church of Incarnation in New York.

After sixteen years' service, Warren R. Hedden retired from the Church of the Incarnation Nov. 1. In 1896 he organized the vested choir, and later he introduced the special musical services at which entire oratorios and cantatas were given in this church. These, with his organ recitals, attracted large congregations.

Mr. Hedden was warden of the American Guild of Organists for two terms, from 1908 to 1910, extended the organization into Canada, and acted as its representative in establishing cordial relations with the Royal College of Organists in England. He now serves as a member of the examination and several other committees of the guild, and as chairman of the publication committee. In 1909 he acted with John Hyatt Brewer and Frank Wright in obtaining a new charter from the regents at Albany, empowering the guild to conduct examinations in musical theory and organ playing in various cities.

The Incarnation choir presented Mr. Hedden with a handsome French clock, and members of the vestry and congregation expressed to him their personal regard and regret over his departure.

Edward S. Barnes has accepted the direction of the music at the Incarnation. He studied musical theory under Professor H. W. Parker at Yale, and was an organ student in Paris. He is connected with the music publishing house of G. Schirmer.

Large Audiences Hear Staps.

Exceedingly interesting programs are being given every Sunday evening at St. Paul's Cathedral, Cincinnati, by the organist and choirmaster, K. O. Staps. The popularity of these recitals is evidenced by the attentive congregation which remains after the evening service to hear them. Following is the list of pieces played during November: Double Theme Varie, Rousseau; Gavotte from "Mignon," Thomas; "Peer Gynt" Suite, Grieg; Morceau de Concert, Hollins; "Ave Maria," Shelley; Autumn Sketch, Brewer; Canzona, Wheelton; Berceuse, Delbruck; Toccata in F, Bach; Intermezzo, Callaerts; Cantabile, Loret; Vision, Rheinberger; Sonata, E minor, Rogers; Cantilene in D, Matthews; "Liebeslied," Henselt.

Miss Deal's Postludial Recital.

Miss Alice R. Deal, organist of the Leavitt Street Congregational Church, Chicago, gave her second postludial recital Nov. 24. Her selections were: March, "Aida," Verdi; Pastorale, Wachs; Allegro, Andante, Scherzo, Buck, Op. 22 ("Hail Columbia").

Program by Herve D. Wilkins.

At the First Presbyterian Church of Rochester, N. Y., Herve D. Wilkins, M. A., A. G. O., gave the following program Oct. 22: St. Ann's Fugue, Bach; Adagio and Scherzo, from Sonata V., Guilmant; Toccata and Meditation in F, D'Evry; Air a la Bourree, Handel-Wilkins; "In Paradisum," Du Bois; "Daybreak," Spinney; "Warum," Schumann-Wilkins; Offertoire, Op. 9, Batiste.

Recital by Dean J. J. Miller.

Dean J. J. Miller of the Virginia Chapter of the A. G. O., gave the following program at his sixty-first recital in Christ Church at Norfolk Nov. 5: Finale Jubilante, West; Canzone, Thorley; Anelus, Massenet; Fire Magic from "Die Walkure," Wagner; Humoreske, Dvorak; Pomp and Circumstance, Elgar.

George M. Vail to New York.

George M. Vail has resigned his position as organist and choirmaster of St. John's M. E. Church, New Rochelle, N. Y., in order that he might accept a similar one at the Morningside Presbyterian church of New York City. Mr. Vail has been very successful in organizing and conducting children's choirs.

AMERICAN WORKS ARE GIVEN.

Three Compositions Played by Kraft Are Dedicated to Him.

Edwin Arthur Kraft's recitals at Trinity Cathedral, Cleveland, have been resumed and Nov. 11 Mr. Kraft gave this interesting program, largely of compositions by American organists:

First Sonata in G minor, op. 40, Rene L. Becker; Caprice and Cantilene du Sour, Ralph Kinder; Fantasie on "Lead, Kindly Light" (M. S.), George H. Fairclough; Romanza and Intermezzo (M. S.), Mabel H. McDuffee; Evening Bells and Cradle Song, Will C. Macfarlane; Fantasie Symphonique, Rossetter G. Cole; Tempo du Minuetto, Arthur Foote; Impromptu (on a cipher), A. M. Goodhart; Scherzo (M. S.), Ernest Douglas; Song of Sorrows, Gordon B. Nevin; Autumn, Edward F. Johnston; Midsummer Caprice, Edward F. Johnston; Toccata, Ralph Kinder.

Three of these compositions—those of Mr. Fairclough, Mr. Macfarlane and Miss McDuffee, are dedicated to Mr. Kraft.

Mr. Kraft played Oct. 28 at the Jarvis Street Baptist Church of Toronto. His solos on this occasion were: Sonata in G Minor, op. 40, Becker; Paeon (Song of Triumph), Matthews; Pavane, Bernard Johnson; Fantasie Symphonique, Rossetter G. Cole; Caprice and Toccata, Kinder.

Opens His Eleventh Series

Edgar Priest opened his eleventh series of organ recitals at Washington, D. C., Nov. 4, at the National Cathedral, his program including such selections as "Suite Gothique," Boellmann; "Prize Song," from "Die Meistersinger;" Fugue in E flat, Bach; "Arcadian Idyll," Lemare; Sonata, No. 1, Borowski, and "Evening Song," Bairstow. Mr. Priest, as well as other organists, will present periodical recitals during the winter at various churches under auspices of the district chapter of the American Guild of Organists.

Ernest F. Hawke at Memphis

A recital was given in Grace Church at Memphis, Tenn., Nov. 6, at 3:30 o'clock by Ernest F. Hawke, under the auspices of the Beethoven Club. The program follows: Grand Fugue in G minor, Bach; Evensong, Johnston; Offertoire, Barnett; Andantino in D flat, Lemare; Funeral March and Hymn of the Seraphs, Guilmant; "Twilight," Frysinger; Toccata in D, Kinder.

Recital by Ernest F. Jores

Ernest F. Jores' free noon recital at the Grand Avenue M. E. Church of Kansas City, Nov. 6, brought out this list: "Kammenoi Ostrow," Rubinstein; Canzona Amorosa, from "A Day in Venice," Nevin; Last Hope (varied), Gottschalk; Marche Militaire, Schubert; Legende Valaque (serenade), Braga; Reverie (new), Jores; Traumeri, Schumann; Overture, "William Tell," Rossini.

At City College, New York

Samuel A. Baldwin, organist at the College of the City of New York, played a most interesting program Nov. 3, when he presented the Beethoven Overture to "Egmont," Reger's "Benedictus" and Pastorale, both from his op. 59, the E Flat Major Fugue of Bach, Homer N. Bartlett's Suite in C, op. 205, the Prelude to "Parsifal" and pieces by Wheelton and Hollins.

Sunday Evening Club Music

Mrs. Katherine Howard-Ward gave an organ recital preceding the services of the Sunday Evening Club in Orchestra Hall, Chicago, Nov. 17. Her numbers included the Sonata in F minor by Rogers and the "Tannhaeuser" march by Wagner.

DISPLAYS NEW INSTRUMENT.

W. T. Upton Gives Sunday Afternoon Recitals at Cleveland.

Sunday afternoon recitals by William Treat Upton have made Cleveland people familiar in a most pleasant way in the last month with the four-manual organ built by the Austin Company for Calvary Presbyterian church. Here are some of Mr. Upton's recent offerings:

Nov. 3—Concert Piece in B Major, Horatio W. Parker; "Hora Mystica," Bossi; "An April Song," J. H. Brewer; Andante from Sonata in A Minor, Felix Borowski; Festival March in D, Faulkes.

Nov. 10—First Movement from Sonata in C Minor, James H. Rogers; Allegro Cantabile from Symphony No. 5, Widor; Largo, Handel; Prelude to "Lohengrin," Wagner.

Nov. 17—First Movement from Sonata in A Minor, William Faulkes; Aria, Gavotte, Reverie, Intermezzo, Con Amore, Dethier.

Concert by Miss Cramp.

Miss Carrie W. Cramp, A. A. G. O., gave a recital Nov. 12 at St. Stephen's Reformed Church, Reading, Pa., assisted by William Benbow, F. A. G. O. The organ selections were: Allegro from the fourth Sonata, Mendelssohn; "Pilgrims' Chorus," Wagner; Toccata in E, Bartlett; Caprice, Guilmant; Concerto Op. 25, Mendelssohn; Evensong, Johnston; Bavarian Sketch, Elgar; Overture in C minor, Hollins.

F. Arthur Henkel's Program.

F. Arthur Henkel gave this program under the auspices of the Nashville Art Association Nov. 10, at Christ Church: Fantasia, E flat, Saint-Saens; March Funebre et Chant Seraphique, Guilmant; Cantilena, Becker; "Song of Sorrow," Nevin; "Resurrection Morn," Johnston; "Paeon," Mathews.

By Dean Horace Whitehouse.

Dean Horace Whitehouse gave a recital at the Topeka Auditorium Nov. 10 for the benefit of the organ deficit fund. His program follows: March, Guilmant; Socer Monique, Couperin; Toccata and Fugue in D Minor, Bach; Chorale in B Minor, Franck; Caprice, Guilmant; Prayer, Boellmann; Caprice, Sur les Aires de Ballet d'Alceste, Gluck-Saint-Saens; Concert piece in G Minor, Guilmant.

New Song by Wolcott.

J. Truman Wolcott, organist of the First Congregational Church of Detroit, has composed a new Christmas song, "Christ, the New Born King."

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ACTIVITIES OF THE ORGANISTS

RETURNING FROM HIS TOUR

Clarence Eddy to Be in Chicago Dec. 8 After Latest Concerts.

Mr. and Mrs. Clarence Eddy gave a recital at the First Presbyterian Church of Sioux City, Iowa, Nov. 25, and Dec. 2 they will appear at Belmont College, Nashville, Tenn. They will be in Chicago, their new home, Dec. 8.

Mr. Eddy writes to THE DIAPASON that he is returning to Chicago "for good," and he made it a point to eat his Thanksgiving dinner in this city.

At his second recital at the First Baptist church of San Francisco, given Nov. 19, Mr. and Mrs. Eddy gave the following interesting program: Overture to "Euryanthe," Weber; "Song of Sorrow," Gordon Balch Nevin; Toccata in F major, Thomas J. Crawford; Ballade, "Aghadoe" (new; composed for contralto and orchestra), George W. Chadwick; "Epic Ode," Ralph H. Bellairs; Fantasia Symphonique, Op. 28 (new), Rossetter G. Cole; Fugue in E flat, Niccolo Porpora; "Am Meer" (arranged by Clarence Eddy), Schubert; Rhapsody in B minor (new), Silver; "Allerseelen," Strauss; "Give Me the Sea," R. Huntington Woodman; "Love Death," from "Tristan und Isolde," Wagner; Festival March, Faulkes.

"It must be difficult for an artist used to the immense instrument often used to adapt himself to small instruments, but Mr. Eddy brought out wonderful effects, and the organ, always capable of producing fine results, took on new power and proved equal to the requirements of the program," says the Fresno (Cal.) Republican in reviewing Mr. Eddy's concert there Oct. 31. "In fact there were many surprises in store for those who thought themselves familiar with the limits of the organ. His power was perhaps best brought out in the Eddy arrangement of 'Old Hundred,' and its sweetness and birdlike qualities best defined in the 'Even-song,' by Edward F. Johnston."

Arthur Dorey's Programs.

Arthur Dorey, organist of Christ Church Cathedral at Ottawa, Ont., gives recitals on the first and third Sundays of every month and presents programs of excellent taste. In November he played:

Nov. 3—Cortege, Faulkes; Intermezzo in D flat, Hollins; Meditation, Gostelow; Offertoire in C minor, Wely; Barcarolle, Hollingham; Finale in A, Hackett.

Nov. 17—Triumphal March, Pollitt; "Nautilus" and "In Nominem Domine," Macdowell; Cantilene, Watling; Concert Caprice in G, Mansfield; Berceuse, Halsey; Toccata, Becker.

F. A. McCarrell Opens Season

The first organ recital of the season by Frank A. McCarrell was played Nov. 12 at the Pine Street Presbyterian Church of Harrisburg, Pa. The following program was given: Concert Rondo in B flat, Hollins; Berceuse, K. Ockleston-Lippa; Fantasia on German Easter Chorals, Brosig; Andante from the Fifth Symphony, Beethoven; Allegretto, Wolstenholme; Marche Heroique, Lemare. These recitals are given monthly throughout the winter and have proved very popular for several years.

Played by Albert F. Conant.

The following selections were played by Albert F. Conant at the First Church of Christ, Scientist, San Diego, Cal., Nov. 12: Prelude and Fugue in C Minor, Bach; First movement, Sonata No. 3, Guilman; Offertoire in F Minor, Salome; Toccata, Callaerts; Spring Song, Mendelssohn; Prayer in G Flat, Lemaigre; Festival March, Stewart.

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TRINITY CHURCH CONCERTS

Series by R. J. Winterbottom for the Winter Has Been Arranged.

Robert J. Winterbottom has begun a series of public recitals in Trinity Church, New York, on Wednesdays at noon, as follows:

Nov. 13—Prelude and Fugue in E flat, Saint-Saens; Concerto in G, Handel; Diithyramb, Harwood; Aria, Haydn; Overture to "Ruy Blas," Mendelssohn.

Dec. 11—Prelude and Fugue in E minor, Bach; Chorale Prelude, "Herzlich Thut Mich Verlangen," Brahms; Fantasia in F minor, Mozart; Canzona Della Sera, d'Evry; Toccata from Fifth Organ Symphony, Widor.

Jan. 8—Prelude and Fugue in D Bach; Allegretto from Eighth Symphony, Beethoven; Sonata No. 5, in C minor, Thayer; Impression, Harmonies du Soir, Karg-Elert; Concerto in F, Handel.

Feb. 12—Toccata in F, Bach; Etude, op. 10, No. 3, Chopin; Passacaglia in D minor, Reger; Humoreske, Dvorak; Jubel Overture, Weber.

March 12—Prelude and Fugue in G major, Bach; Andante from Fourth Organ Symphony, Widor; Sonata No. 1, Mendelssohn; Question and Answer, Wolstenholme; Wedding March, Buck.

April 9—Prelude and Fugue in A minor, Bach; Aria from Orchestral Suite in D minor, Rheinberger; Impression, Claire de Lune, Karg-Elert; Prelude and Fugue on Bach, Liszt.

May 14—Prelude and Fugue in D minor, Bach; Gavotte, Gluck; Fantasia, "Ein Feste Burg," Reger; Impression, La Nuit, Karg-Elert; Marche Cortège, Gounod.

June 11—Sonata in D minor, Bach; Moderato con moto, Smart; Theme and Variations in A flat, Thiele; Scherzo in G minor, Bossi; Passacaglia, Bach.

Gives Concert at St. Louis.

C. Rupprecht, organist of St. Luke's Evangelical Lutheran Church in Chicago, gave a recital at Trinity Lutheran church, St. Louis, Oct. 20, and played: Organ Overture in C major, Hollins; Two Chorale Preludes, "Schmucke dich, O liebe Seele" and "In dir ist Freude," Bach; Andantino in D flat, Lemare; Funeral March and Song of the Seraphs, Guilman; Concertsatz in C minor, Thiele; Sonata No. 1, in D minor, Guilman; Grand Fantasia in E minor, Lemmens; Toccata, Reger; "The Holy Night," Buck; Finale in B flat, Wolstenholme.

Hemington's 176th Recital.

Dr. Francis Hemington's 176th recital at the Church of the Epiphany, Chicago, given Nov. 4 was marked by the following program: Fanfare, Lemmens; Marche Militaire, Gounod; Berceuse, Kinder; Overture to "Stradella," von Flotow; Toccata and Fugue in D minor, Bach; Prelude to "Lohengrin," Wagner; First Sonatina in A minor (new), Karg-Elert; "Song of the Chrysanthemum, J. Bonnet; "Autumn Leaves," (new), R. S. Stoughton; "An Autumn Sketch" (by request), Brewer.

Schweitzer at "Old First."

H. S. Schweitzer gave this program Nov. 4 at the "Old First" Presbyterian Church, New York: Prelude and Fugue, C minor, Bach; "In the Morning" ("Peer Gynt" Suite), Grieg; Cantilene, Foote; Scherzo Symphonique, Debat-Ponsan; Berceuse, Ilynsky; Improptu, Goodhart; Prelude, Theme, Vari and Finale, Guilman; Allegretto, Holloway; Virgin's Prayer, Massenet; Epilogue, Willan.

Fifth Series by J. T. Quarles.

James T. Quarles is giving a series for the fifth year at the Lindell Avenue M. E. Church of St. Louis. At the first recital, Nov. 2, he played: Introduction and Passacaglia, D minor, Max Reger; Chorale No. 1, E major, Cesar Franck; "Procession Indienne" (new), E. R. Kroeger; "Spring Song" (new), Ernest F. Jores; Concert Caprice, Kreiser; "Pacan," H. A. Matthews.

RECITALS GIVEN AT SCHOOL.

American Organ Players' Club, Philadelphia, Renders Aid.

A new feature has been added by the faculty of the Central High School of Philadelphia to its free lecture course. The American Organ Players' Club, an organization known from one end of our country to the other, is to take a prominent part. Members of the club, assisted by outside vocal and instrumental talent, will give recitals on the new organ in the auditorium of the high school. The lectures and organ recitals alternate on Thursday evenings.

Through the generosity of William L. Austin, the American Organ Players' Club will have as its guest in January or February T. Tertius Noble, organist of York Minster, England, one of the greatest organists of Europe.

J. L. Galbraith Wins Prize.

J. Lamont Galbraith, organist of the First Presbyterian Church of Richmond, Va., has been awarded the prize in a recent contest instituted by the Etude. Mr. Galbraith's composition is entitled "A May Madrigal."

Mr. Galbraith is a native of Glasgow, Scotland. While still in his teens he received his first appointment as organist and choir leader. While residing in London, Ont., he composed and produced with marked success a comedy opera, "Strephon's Bride," in which the principal parts were taken by his pupils.

Standing Room Only Sign Out.

At Columbus, Ohio, where organ recitals as a rule are attended by a handful of music-lovers, Bert E. Williams had to hang out the "standing room only" sign Oct. 17 at the first of a series of recitals in St. John's Church. This church has a new three-manual and echo organ built by M. F. Möller. The series is to include six recitals—one a month. Mr. Williams' program follows: Prelude and Fugue in E minor, Bach; "In the Twilight," Harker; Song Without Words ("Consolation"), Mendelssohn; Finale to the Third Symphony, Mendelssohn; Hymn Celeste, Friml; Sunrise and Sunset in the Alps, Clegg; Overture to "William Tell," Rossini.

Heinroth at Carnegie Institute.

Charles Heinroth, director of music and organist of Carnegie Institute, Pittsburgh, arranged a program of great beauty for the free organ recital Saturday evening, Nov. 2, in Carnegie Music Hall. Mr. Heinroth included three chorale preludes by Bach. The entire program follows: Overture to "Sakuntala," Goldmark; Three Movements from Septet, Op. 20, Beethoven; Three Chorale Preludes, Bach; Spozalizio, Franz Liszt; Toccata in C Minor, Daniel Fleuret.

Program by Miss McGregor.

Miss Elsie McGregor continues to give Marion, Ind., the best there is to hear in organ music. At the thirty-seventh free memorial concert of the James V. Sweetser Foundation in the First Presbyterian Church Nov. 13 she played: Toccata and Fugue in D minor, Bach; Evensong, Edward F. Johnston; "Lead, Kindly Light," Shepperd; Chorale and Fugue from Fifth Sonata, Guilman; Adoration, Borowski; Andantino, Lemare; Elsa's Dream from "Lohengrin," Wagner; Allegro assai and vivace from "First Organ Sonata," Mendelssohn.

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NEWS FROM ORGAN CENTER IN BOSTON

KEEN COMPETITION SHOWN

Eleven Firms After Maine Contract Won by Builders of the Hub—Skinner Company Plans Extension of Factory.

Boston, Mass., Nov. 23—Competition for new contracts in New England is keen, and while every organ firm claims to be busy, there were eleven firms, from all parts of the country, after the contract for the organ for the Congregational Church at Skowhegan, Maine. The committee gave the order to Henry D. Kimball, a native of the Pine Tree State, now of the Kimball, Smallman & Frazee Company of Boston.

The Austin Organ Company of Hartford has over forty contracts ahead for churches from Maine to California, and with the many cares and duties of this large business, John T. Austin and B. G. Austin find time to invent new ideas in mechanism and machinery for manufacturing the delicate action parts of the organs.

The E. M. Skinner Company contemplates a large extension of its factory on Sidney street, Dorchester, and while Mr. Skinner has a large staff of the most skilled organ men, it is reported that an additional force will be engaged upon the completion of the new factory about March 1, 1913.

The James Cole Organ Company of Melrose reports good business, adding some new machinery, engaging additional men and recently winning the contract, without competition, from Monsignor P. J. Luppé for the large organ at the new St. Hugh's Catholic Church, Grove Hill district, Boston.

William W. Laws of the James McGreece Company, manufacturers of organ hardware and supplies of Bos-

ton, recently returned from a tour of the United States and Canada, visiting the many organ builders. Mr. Laws, a thorough organ builder himself, was enthusiastic over the prospects of the business, and like the various builders, the McGreece Company has been compelled to add machinery and men to keep up with orders.

The Hutchings Organ Company has a large number of excellent contracts for modern organs and the new factory at Waltham is running with its large number of employes and the most modern machinery.

A. B. De Courcy & Co. have engaged more factory space, and added extra workmen to keep up with the orders.

Kimball, Smallman & Frazee among their new contracts report a large two-manual electric of twenty-four speaking stops for the Clarendon Street Baptist Church, Boston; a two-manual electric, the Jeff's Memorial Organ, for the Methodist Episcopal Church, Hudson, Mass., and a four-manual organ for the auditorium of the Harvard College Club, to be given by E. D. Dane of Brookline.

Harry Van Wart of the Steere Company was a recent visitor in Boston, looking after the firm's prospects in this vicinity.

New organs are soon to be placed by the Estey Company with their latest tubular system at Orange, Mass.; North Abington, Mass., and Malden, Mass.

James Cole & Co. have the contract for a large organ for St. John's Catholic Church, Blue Hill avenue, Boston.

A. B. De Courcy & Co. report sales of organs to St. Anthony's Catholic Church, Taunton, Mass., and the Catholic Church at Three Rivers, Mass.

The Kinetic Company and the Organ Power Company had displays of organ blowers in the electric show at the Mechanics' Fair Building in Boston.

The E. W. Lane Company of Waltham reports many orders for new organs.

Horstmeier to Green Bay.

Professor F. F. Horstmeier of Manitowoc, Wis., has resigned his position of organist at the First Presbyterian church to accept that of musical director of the First Congregational church of Green Bay. Professor Horstmeier will continue his music classes at Manitowoc. The Green Bay church has for some time been noted for the excellence of its music.

Played by Bradford Campbell

Bradford Campbell played the following at the vesper service in the First Congregational Church of Somersworth, N. H., Nov. 6: Offertory on Christmas Carols, Guilman; Gavotte Moderne, Lemare; Pastorale in F, Hollins; Toccata (from Sonata XIV), Rheinberger; Cantilene in A flat, Wheelton; Grand Choeur, Guilman.

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MUNICIPAL ORGAN THE PLAN.

Springfield, Mass., Has Committee Working on the Project.

Springfield, Mass., is the latest city to aspire to municipal organ concerts. Mayor E. H. Lathrop has appointed a committee for the purpose of soliciting subscriptions for an organ to be installed in the auditorium of the new municipal group. The committee includes an executive body of ten members and a subcommittee of 100.

Mayor Lathrop in a statement says that the service is to be voluntary on the part of those appointed, but he hopes they will be willing to serve, as the purpose of the fund is one worthy of public interest. The mayor's statement follows:

"I have been requested by a number of interested people to appoint a committee for the purpose of soliciting subscriptions to purchase an organ for the auditorium. This is to be voluntary service upon the part of these people, if they so incline, which I hope very much each one of the appointees may do. The purpose of this subscription is obvious, and hardly needs a suggestion, indicating on the part of our people the desire to effect this most desirable adjunct to our building, and I hope for a large and generous response."

Recital by Gordon B. Nevin.

Gordon Balch Nevin of Easton, Pa., gave the following program at Shippensburg, Pa., before a large audience, Oct. 22, assisted by Miss Bertha Wenger of Carlisle, Pa.: Concert Overture in C major, Hollins; Romance in G, Rudolf Friml; Meditation Serieuse, Homer N. Bartlett; Prelude to "La Damoselle Elue," Debussy; Interudio and Fuga, James H. Rogers; "To a Water Lily," "In Nominine Domini," "To a Wild Rose," Edward MacDowell; Pilgrims' Chorus from "Tannhauser," Wagner; "Song of Sorrow" and "Chanson Celeste," Gordon Balch Nevin; Toccata from Symphony No. 5, Widor.

Series by Clarence Dickinson.

The Brick Presbyterian Church of New York announces a series of monthly musical services under the direction of Clarence Dickinson, organist and choir master. At each service the major part of a standard oratorio will be rendered, and the minister, Dr. W. P. Merrill, will speak briefly on the theme suggested by the oratorio. The series began Nov. 17.

Last in Buffalo Series.

At the last concert of the St. Paul's church series at Buffalo, given Nov. 9, John Grant, organist of the Church of the Ascension, played: Allegro Moderato, from First Sonata, Mendelssohn; Cantabile, Demarest; Choral and Minuet, from Suite Gothique, Boellmann; Scherzo Symphonique in D, Faulkes; Scene Orientale, Kroeger; "A Night Song," Kramer; Marche Pontificale, Lemmens.

The American Pipe Organ Company was incorporated at Indianapolis late in November with a capitalization of \$10,000. Its headquarters are at Anderson, Ind., and the incorporators are W. H. Summers, F. M. Reynolds and M. W. Staub.

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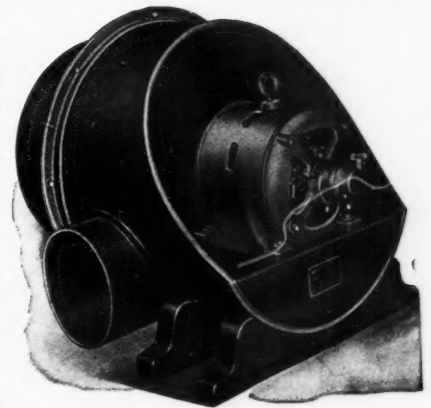
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AMID FLUES AND REEDS

A Hinners organ was dedicated in the First Baptist Church of Eau Claire, Wis., Nov. 12.

Wilhelm Middelschulte gave a recital at St. Paul's Episcopal church, Watertown, Wis., Nov. 18.

Phelps Cowan has taken the position of organist at Emmanuel Episcopal church at LaGrange, Ill.

Ralph Mason Hix of Waterloo, Iowa, gave a recital Nov. 20 at the Presbyterian church of Sac City, Iowa.

Hamlin Hunt of Minneapolis gave a concert in November at Pilgrim Congregational church, Willmar, Minn.

T. Carl Whitmer, director of music at the Pittsburg College for Women, gave a recital Thanksgiving night at Brookville, Pa.

A course of entertainments is being given at Trinity Lutheran church of Rockford, Ill., to raise money for the purchase of a pipe organ.

Otto Hausmann & Co. of Milwaukee are installing a two-manual organ at Madison, Wis., and are finishing another for Racine, Wis.

Professor George Whitfield Andrews, the eminent Oberlin organist, gave a concert Nov. 13 in the Presbyterian church of Woodstock, Ill.

Miss Helen J. Schaefer of the Monroe Avenue Methodist church of Rochester, N. Y., gave a recital on a new organ at Lyndonville, N. Y., Nov. 6.

A Casavant organ in St. John's church at East Calgary, Alberta, was dedicated late in October. It is an instrument of three manuals and thirty speaking stops.

Edgar Nelson gave a dedicatory recital Nov. 9 on the organ in the new First Swedish Baptist church of Chicago, at Addison avenue and Maple Square.

The Hinners Organ Company has placed an organ in St. Stephen's Church at Escanaba, Mich. The opening con-

cert was given by C. J. Shaddick of Ishpeming, Mich.

Under the will of Theodore W. Woodman of Dover, N. H., the First Parish Church of that city receives \$2,500 for an organ for the chapel at Pine Hill cemetery.

Ralph Hibbard Brigham, organist of the First Church of Christ at Northampton, Mass., and Miss Catherine Thompson were married at Easthampton, Mass., Oct. 10.

Paul Logue has been made organist of the Reformed Church at Williamsport, Pa. He will play on the new Hook-Hastings organ and is the youngest organist of Williamsport.

The Rev. Samuel A. Dyke has received for the Baptist church of Plymouth, Mass., a gift of \$1,250 from Andrew Carnegie toward the fund for the organ of the proposed new church.

Richard Keys Biggs of Cleveland has issued a handsome circular showing Mr. Biggs at the console of the Columbian organ at Ann Arbor, Mich. A number of press comments are reprinted.

T. J. Quinlan, the well-known and exceedingly popular Boston builder, who has been writing the interesting Boston letters to THE DIAPASON, has gone to Three Rivers, Mass., and other places on professional work which will keep him away from the New England organ center most of December.

The new \$8,000 organ built by the Hook-Hastings Company for St. Andrew's church at Fort Worth, Tex., was finished a week ago, after extensive work by C. B. Floyd of Dallas, southwestern representative of the Boston firm. It has 1,600 pipes, three manuals and twenty-seven speaking stops.

An organ recently installed at St. John's Reformed church at Williamsport, Pa., was dedicated Nov. 6 when Homer F. Robert, organist at Franklin and Marshall college, Lancaster, gave a recital. The recital was a part of the commemorative services in honor of the thirtieth anniversary of the founding of the church.

Augustus F. Clarke, well-known as an organ expert and for some time

on the Pacific coast, has severed his connection with Sherman, Clay & Co. of San Francisco and has taken a position with the large Eilers Music House, where he will be active in the pipe organ department in addition to his work in the player piano department.

How organs are transported to the four corners of the earth is aptly illustrated by a letter THE DIAPASON has received from the London builders, Norman & Beard, Limited, who on Nov. 6 had organs under construction for the following distant places, among others: Burgersdorp, South Africa; Ventersburg, South Africa; Hawera, New Zealand; Robert College, Constantinople, a school much in the public eye in the last few weeks because of its situation at the center of hostilities in the Balkan war; and Auckland, New Zealand.

Gaston M. Dethier at Scranton.
 "Gaston M. Dethier of New York, by his performance on the fine pipe organ in St. Peter's Cathedral last night, proved himself a consummate artist," says the Scranton (Pa.) Truth of Nov. 15. "The large audience was delighted with the superb manner in which he interpreted the work of the masters and brought out the beautiful tone qualities of the great instrument. The organ was recently installed in the cathedral and last night's recital by Professor Dethier was in the nature of a formal opening of the instrument. A large audience was present.
 "Liszt's Fantasia on B, A, C, H., one of the features of the evening's program, was presented with an artistic feeling that captivated the audience. The Fugue in G minor, by Bach, was another number that revealed the artist at his best."

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