

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, FEBRUARY 1, 1913

Number Three

BIG ORGAN ORDERED BY CHICAGO CHURCH

CONTRACT GOES TO SKINNER

New Fourth Presbyterian Will Have Four Manual—J. Lawrence Erb Engaged—Three Manual for Kenwood Evangelical.

Ernest M. Skinner has been commissioned by the Fourth Presbyterian church of Chicago to build for it a four-manual organ which will be one of the largest and most noteworthy instruments in the country. The organ is to be installed in the new edifice under construction by that church on the north side of the city. This will be probably the largest Presbyterian church in Chicago and the music here, which has always been of the best, is to continue so when the new building is occupied.

All the details of the specification of this organ have not been worked out, but expense is not to be spared and Mr. Skinner is to incorporate every feature that could be of advantage when the size of the building is considered. As an illustration of the scope of the organ it may be said that there will be two thirty-two-foot pedal stops.

Mr. Skinner closed the deal when in Chicago about the middle of January. There was no competition for the contract.

Simultaneously with the announcement of the order for this large instrument comes the news that the Fourth Presbyterian church has engaged as its organist J. Lawrence Erb. Mr. Erb is well known in both the east and the west as a capable musician. He is at present college organist at the University of Wooster in Ohio.

Another large Skinner contract in Chicago closed in the last few weeks is for a three-manual organ for the Kenwood Evangelical church on the south side. This church is also one of the best known in the city. Palmer Christian is the organist and is enthusiastic over the prospect of having a new organ over which to preside.

Still another important piece of work to be done in Chicago is the rebuilding of the large organ in the Second Presbyterian church, where A. F. McCarrell is the organist. It seems only a few years ago when the late Votey company placed in that church one of the finest organs in the west. This instrument is to be enlarged, an echo department is to be added and the latest improvements in construction are to be applied by Mr. Skinner.

Chicago Organ Goes Wrong.

Irving C. Hancock's recitals at Trinity church in Chicago had to be discontinued suddenly in January as the result of the incapacity of the organ, which has "gone wrong" in a most disgraceful way. The instrument is being used in part at the regular church services, the great and swell still being in commission, but the choir is silent. Plans are under way, which, if carried out, will result in the installation of an organ worthy of the church and of the ability and reputation of Mr. Hancock. The old instrument began its downward path by the motor's failing, and this was followed by something going awry with the pneumatic action in the midst of the service, with a loud detonation not on the service list. The following evening about 300 people gathered to hear Mr. Hancock's monthly recital, it having been too late to spread news of the disaster, and this audience was compelled to go home disappointed.

TAKES ORGANIST AND ORGAN

New First Presbyterian Church of Chicago Has Moving Plan.

Francis Moore will go to the new First Presbyterian church of Chicago, which was the Forty-first street church until the amalgamation of the two congregations. Not only this, but he will take the organ with him. The three-manual instrument in the old edifice at Indiana avenue and Twenty-first street will be moved as soon as the plans can be completed and bids from organ builders considered.

This is one of the famous old organs of Chicago. It was played at its present location for eighteen years by Mr. Moore. Clarence Eddy presided over it for a long time before that. It was built by Hook & Hastings and is an organ of the finest tone. The action is of the tracker type and may be rebuilt. A smaller organ stands in the Forty-first street church. It was built by the J. W. Steere & Son Company. This organ is to be placed on sale, and should prove a bargain for a church in need of an instrument of that size.

Mr. Benedict, who has been the organist of the Forty-first street church for several years, retires with the amalgamation of the parishes, in which the organist of the older church is retained.

ATLANTA IS APPRECIATIVE

Throng Out to Hear Dr. Starnes Reaches Fully 7,000 People.

With fully 7,000 persons assembled to hear the Sunday concert at the Auditorium-Armory, Atlanta proved conclusively on Dec. 29 that the efforts of the Musical Festival Association are appreciated. Two months of conventions at the Auditorium had made the people hungry for good music and hundreds were turned away for lack of seats.

Dr. Percy J. Starnes, the city organist, conducted a Christmas concert in which his Atlanta Festival Chorus took part and Charles A. Sheldon presided at the organ. A number of carols and choruses were sung, and Dr. Starnes played "A Christmas Fantasy," by Best; the Pastoral Symphony from Handel's "Messiah," and Dethier's "Christmas."

FOR HONOLULU CATHEDRAL

Hillgreen, Lane & Co. Building Organ for Hawaiian Church.

Hillgreen, Lane & Co. of Alliance, Ohio, entered the new year with a budget of contracts, which indicates a most prosperous condition. An unusual number of large contracts is on the list. These include both electric and tubular instruments of two, three, and four manuals, one being for the cathedral at Honolulu, Hawaii.

ENTER THEIR NEW FACTORY

Bates & Culley Now Have Large Quarters at Philadelphia.

Bates & Culley, the Philadelphia organ builders, announce their removal to their new factory, 1827 South Eleventh Street. They now have 15,000 square feet of floor space, which will enable them to make prompt deliveries of all orders.

Gives Organ to College.

Fairfield, Iowa, Jan. 3.—A message received New Year's day from Theodore Barhydt of Pasadena, Cal., contains the news that Mr. Barhydt will install during the year 1913 a \$5,000 organ in the Barhydt Memorial Chapel, which he gave to Parsons College last year. The students have been regretting since the handsome new chapel was completed that it did not contain an organ.

LIVERPOOL POST AWARDED

Herbert F. Ellingford of Belfast Will Be City Organist.

The finance committee of the Liverpool Corporation has decided to recommend the appointment of Herbert F. Ellingford of Belfast as city organist in succession to the late Dr. A. L. Peace. The position, which was coveted by many eminent musicians, carries a salary of £400 a year. The adjudicators were Sir Walter Parratt, organist of the Chapel Royal, Windsor, and master of the king's music; Sir Frederick Bridge and Sir Charles Villiers Stanford, and they were screened from the view of the players at the test. Mr. Ellingford is organist at the Chapel of the Resurrection at Belfast Castle, the seat of Lord Shaftesbury.

DEMAREST AT NEW ORGAN

Recital on Hutchings' Work in Messiah Church in New York.

The inaugural recital on the new Hutchings organ installed in the Church of the Messiah (Unitarian), Park avenue and Thirty-fourth street, New York, was given by Clifford Demarest, organist of that church. Mr. Demarest's program follows: Concert Overture in B flat, Faulkes; Serenade, Schubert; Toccata and Fugue in D minor, Bach; Scherzo in F, Hofmann; Nocturne, "Midsummer Night's Dream," Mendelssohn; Funeral March and Seraphic Chant, Guilman; Christmas Musette, Mailly; Pastoral Suite, Demarest; Evening Star, Wagner; March and Chorus ("Tannhaeuser"), Wagner.

This organ, built under the supervision of Mr. Demarest, is one of the largest in the city. It was fully described in THE DIAPASON some time ago. Besides the five divisions of the main organ in the gallery, there is an echo organ placed above the ceiling at the opposite end of the church.

PLACED AT HOUGHTON, MICH.

Austin Three-Manual Installed and an Echo Organ to be Added.

The Austin Company has completed the installation of its three-manual organ in Trinity Episcopal Church at Houghton, Mich. O. A. Marshall of Kansas City, the company's Western manager, superintended the work until the dedication Jan. 5.

The organ, according to Mr. Marshall, is the largest in the upper peninsula of Michigan. This fact will not be apparent to the audience, however, as the instrument is entirely concealed from view. The complete cost is \$8,000.

The instrument is operated entirely by electrical contact. It has seven stops on the great, nine on the swell, and four on the pedal organ. All stops are compounded with the usual couplers. The console has sixty-one keys, but has seventy-three pipes on the chest.

Provision has been made for attaching an echo organ of six stops in the front of the church. The echo organ has been donated by a member of the church as a memorial and will be placed in a short time.

Dedication at Coffeyville, Kan.

Edward Kreiser gave a dedicatory recital Jan. 3 on the Austin two-manual organ placed in the First Baptist Church of Coffeyville, Kan. This organ is a memorial and was built after specifications by Mr. Kreiser, who played: Toccata in D major (new), Kinder; Meditation, Sturges; "The Holy Night," Buck; First Suite, Borowski; Pilgrims' Chorus ("Tannhaeuser"), Wagner; Concert Caprice, Kreiser; Menuetto, Boccherini; "At Twilight," Frysinger; Overture to "William Tell," Rossini.

LIVERPOOL ORGAN TO HAVE 215 STOPS

TO BE THE GREATEST OF ALL

Henry Willis & Sons Undertake Four-Year Task for Cathedral—Full Specification of Monster Instrument.

Even larger than the great Hamburg organ described in THE DIAPASON for December is to be the one under construction for the Liverpool Cathedral. The claim is made that this is to be the world's leader among giant instruments and it will have a total of 167 speaking stops, compared with 163 at St. Michael's Church in Hamburg.

Henry Willis & Sons of London, Liverpool and Glasgow are the builders. The organ (without cases) will cost about £18,000, and will take about four years to complete. The specification has been drawn up by W. J. Ridley, nephew of Mrs. Barrow, the donor. It has the entire approval of the other members of Mrs. Barrow's committee—F. H. Burstall (cathedral organist), Charles Collins, E. Townshend Driffeld and the builders.

In addition to the speaking stops the five manuals will have forty-eight couplers, making a total of 215 draw-stop knobs. The pedal organ has thirty-three speaking stops, the choir twenty-three, the great twenty-eight, the swell thirty-one, the solo twenty-three, the tuba organ or "clavier des bombardes" six and the echo nineteen manual and four pedal stops.

THE DIAPASON is pleased to be able to present the complete specification of this wonderful instrument through the courtesy of the Musical Times of London, which first published it abroad:

- PEDAL ORGAN (Partly enclosed).
- 32 ft. Double Open Diapason, wind pressure, 10 in.
 - 32 ft. Double Open Diapason, wind pressure, 10 in.
 - 32 ft. Contra Violone, wind pressure, 6 in.
 - 21½ ft. Double Quint, wind pressure, 6 in.
 - 16 ft. Open Diapason, No. 1, wind pressure, 10 in.
 - 16 ft. Open Diapason, No. 2, wind pressure, 6 in.
 - 16 ft. Open Diapason, No. 3, wind pressure, 6 in.
 - 16 ft. Open Diapason, wind pressure, 6 in.
 - 16 ft. Contra Basso, wind pressure, 10 in.
 - 16 ft. *Geigen, wind pressure, 6 in.
 - 16 ft. Dolce, wind pressure, 6 in.
 - 16 ft. *Violone, wind pressure, 6 in.
 - 16 ft. Bourdon, wind pressure 6 in.
 - 16 ft. *Quintaton, wind pressure 6 in.
 - 10½ ft. Quint, wind pressure 6 in.
 - 8 ft. Octave, wind pressure 6 in.
 - 8 ft. Principal, wind pressure 6 in.
 - 8 ft. *Violoncello, wind pressure 6 in.
 - 8 ft. Flute, wind pressure 6 in.
 - 8 ft. *Quintadena, wind pressure 6 in.
 - 5½ ft. Twelfth, wind pressure 6 in.
 - 4 ft. Fifteenth, wind pressure 6 in.
 - 3 rks. Mixture, 17, 19, 22; wind pressure 6 in.
 - 5 rks. Fourniture, 19, 21, 22, 26, 29; wind pressure 6 in.
 - 32 ft. Contra Trombone, wind pressure 25 in.
 - 32 ft. *Contra Ophicleide, wind pressure 15 in.
 - 16 ft. Trombone, wind pressure 25 in.
 - 16 ft. Bombardon, wind pressure 15 in.
 - 16 ft. *Ophicleide, wind pressure 15 in.
 - 16 ft. *Fagotto, wind pressure 7 in.
 - 8 ft. Octave Trombone, wind pressure 25 in.
 - 8 ft. *Octave Bassoon, wind pressure, 7 in.

- 33. 4 ft. Clarion, wind pressure 15 in.
- *Enclosed in a separate swell-box.
- CHOIR ORGAN (Partly enclosed).
- 34. 16 ft. Contra Dulciana, wind pressure 4 in.
- 35. 16 ft. *Contra Gamba, wind pressure 4 in.
- 36. 8 ft. Open Diapason, wind pressure 4 in.
- 37. 8 ft. *Violin Diapason, wind pressure 4 in.
- 38. 8 ft. Rohr Flote, wind pressure 4 in.
- 39. 8 ft. *Claribel Flute, wind pressure 4 in.
- 40. 8 ft. Dulciana, wind pressure 4 in.
- 41. 8 ft. *Gamba, wind pressure 4 in.
- 42. 8 ft. *Unda Maris (Flute celeste) (FF), wind pressure 4 in.
- 42. 4 ft. Flute Ouverte, wind pressure 4 in.
- 44. 4 ft. *Suabe Flute, wind pressure 4 in.
- 45. 4 ft. Dulcet, wind pressure 4 in.
- *Gambette, wind pressure 4 in.
- 47. 2 ft. Dulcina, wind pressure 4 in.
- 48. 2 ft. *Flageolet, wind pressure 4 in.
- 49. 5 rks. *Dulcina mixture, 10, 12, 17, 19, 22; wind pressure 4 in.
- 50. 16 ft. *Bass Clarinet, wind pressure 4 in.
- 51. 16 ft. *Baryton (double Vox Humana), wind pressure 4 in.
- 52. 8 ft. *Corno di Bassetto, wind pressure 4 in.
- 53. 8 ft. *Cor Anglais, wind pressure 4 in.
- 54. 8 ft. *Vox Humana, wind pressure 4 in.
- 55. 8 ft. *Trumpet (Orchestral), wind pressure 7 in.
- 56. 4 ft. *Clarion, wind pressure 7 in.

- *Enclosed in a separate swell-box.
- GREAT ORGAN.
- 57. 16 ft. Double Open Diapason, wind pressure, 10 inches.
- 58. 16 ft. Contra Tibia, wind pressure, 10 in.
- 59. 16 ft. Bourdon, wind pressure, 5 in.
- 60. 10 2-3 ft. Double Quint, wind pressure, 5 in.
- 61. 8 ft. Open Diapason, No. 1, wind pressure, 10 in.
- 62. 8 ft. Open Diapason, No. 2, 10 in.
- 63. 8 ft. Open Diapason, No. 3, wind pressure, 10 in.
- 64. 8 ft. Open Diapason, No. 4, wind pressure, 5 in.
- 65. 8 ft. Open Diapason, No. 5, wind pressure, 5 in.
- 66. 8 ft. Open Diapason, No. 6, wind pressure, 5 in.
- 67. 8 ft. Tibia Major, wind pressure, 10 in.
- 68. 8 ft. Tibia Minor, wind pressure, 5 in.
- 69. 8 ft. Stopped Diapason, wind pressure, 5 in.
- 70. 8 ft. Doppel Flote, wind pressure, 5 in.
- 71. 5 1/2 ft. Quint, wind pressure, 5 in.
- 72. 4 ft. Octave Diapason, wind pressure, 5 in.
- 73. 4 ft. Principal, wind pressure, 5 in.
- 74. 4 ft. Flute Couverte, wind pressure, 5 in.
- 75. 4 ft. Flute Harmonique, wind pressure, 5 in.
- 76. 2 2-3 ft. Twelfth, wind pressure, 5 in.
- 77. 2 ft. Fifteenth, wind pressure, 5 in.
- 78. 2 ft. Piccolo Harmonique, wind pressure, 5 in.
- 79. 5 rks. Mixture, 10, 12, 17, 19, 22, wind pressure, 5 in.
- 80. 5 rks. Sesquialtera, 19, 21, 22, 26, 29, wind pressure, 5 in.
- 81. 16 ft. Double Trumpet, wind pressure, 15 in.
- 82. 8 ft. Trumpet, wind pressure, 15 in.
- 83. 8 ft. Trompette Harmonique, 15 in.
- 84. 4 ft. Clarion, wind pressure, 15 in.
- 85. Solo Trombas on Great.

- 86. 16 ft. SWELL ORGAN.
- Contra Geigen, wind pressure, 5 in.
- 87. 16 ft. Contra Salicional, wind pressure, 5 in.
- 88. 16 ft. Lieblich Bordun, wind pressure, 5 in.
- 89. 8 ft. Open Diapason, No. 1, wind pressure, 5 in.
- 90. 8 ft. Open Diapason, No. 2, wind pressure, 5 in.
- 91. 8 ft. Geigen, wind pressure, 5 in.
- 92. 8 ft. Tibia, wind pressure, 7 in.
- 93. 8 ft. Flauto Traverso, wind pressure, 5 in.
- 94. 8 ft. Wald Flute, wind pressure, 5 in.
- 95. 8 ft. Lieblich Gedackt, wind pressure, 5 in.
- 96. 8 ft. Echo Gamba, wind pressure, 5 in.
- 97. 8 ft. Salicional, wind pressure, 5 in.
- 98. 8 ft. Vox Angelica (FF), wind pressure, 5 in.
- 99. 4 ft. Octave, wind pressure, 5 in.
- 100. 4 ft. Geigen Principal, wind pressure, 5 in.
- 101. 4 ft. Salicot, wind pressure, 5 in.
- 102. 4 ft. Lieblich Flote, wind pressure, 5 in.
- 103. 2 ft. Doublette, wind pressure, 5 in.

- 104. 2 ft. Lieblich Piccolo, wind pressure, 5 in.
- 105. 3 rks. Lieblich Mixture 17, 19, 22, wind pressure, 5 in.
- 106. 5 rks. Full Mixture 12, 17, 19, 21, 22, wind pressure, 5 in.
- 107. 16 ft. Double Trumpet, wind pressure, 15 in.
- 108. 16 ft. Waldhorn, wind pressure, 10 in.
- 109. 16 ft. Contra Hautboy, wind pressure, 7 in.
- 110. 8 ft. Trumpet, wind pressure, 15 in.
- 111. 8 ft. Trompette Harmonique, wind pressure, 15 in.
- 112. 8 ft. Cornopean, wind pressure, 10 in.
- 113. 8 ft. Hautboy, wind pressure, 7 in.
- 114. 8 ft. Krummhorn, wind pressure, 7 in.
- 115. 4 ft. Clarion, wind pressure, 15 in.
- 116. 4 ft. Clarion, wind pressure, 10 in.

This department entirely enclosed in large swell-box.

- SOLO ORGAN.
- 117. 16 ft. *Contra Hohl Flote, wind pressure, 7 in.
- 118. 16 ft. Contra Viole (tin), wind pressure, 7 in.
- 119. 8 ft. *Hohl Flote, wind pressure, 7 in.
- 120. 8 ft. Flute Harmonique, wind pressure, 7 in.
- 121. 8 ft. Viole de Gambe (tin), wind pressure, 7 in.
- 122. 8 ft. Viole d'Orchestre (tin), wind pressure, 7 in.
- 123. 8 ft. Viole Celeste (FF) (tin), wind pressure, 7 in.
- 124. 4 ft. *Octave Hohl Flote, wind pressure, 7 in.
- 125. 4 ft. Concert Flute, wind pressure, 7 in.
- 126. 4 ft. Octave Viole (tin), wind pressure, 7 in.
- 127. 2 ft. Piccolo Harmonique, wind pressure, 7 in.
- 128. 2 ft. Violette (tin) wind pressure, 7 in.
- 129. 3 rks. Cornet de Violes, 10, 12, 15 (tin), wind pressure 7 in.
- 130. 16 ft. Cor Anglais, wind pressure, 7 in.
- 131. 8 ft. Clarinet (Orchestral), wind pressure, 7 in.
- 132. 8 ft. Bassoon (Orchestral), wind pressure, 7 in.
- 133. 8 ft. French Horn (Orchestral), wind pressure, 7 in.
- 134. 8 ft. Oboe (Orchestral), wind pressure, 7 in.
- 135. 16 ft. Contra Tromba, wind pressure, 20 in.
- 136. 8 ft. Tromba, wind pressure, 20 in.
- 137. 8 ft. Tromba Real, wind pressure, 20 in.
- 138. 4 ft. Tromba Clarion, wind pressure, 20 in.
- 139. 8 ft. *Diapason Stentor, wind pressure, 20 in.

All the stops of this department will be enclosed in a swell-box with the exception of those marked *.

- CLAVIER DES BOMBARDES (TUBA ORGAN).
- 140. 16 ft. Contra Tuba, wind pressure, 30 in.
- 141. 8 ft. Bombarde, wind pressure, 30 in.
- 142. 8 ft. Tromba Mirabilis, wind pressure, 30 in.
- 143. 4 ft. Octave Bombarde, wind pressure, 30 in.
- 144. 4 ft. Tuba Clarion, wind pressure, 30 in.
- 145. 8 ft. Tuba Magna, wind pressure, 50 in.

The stops of this department will be played from the fifth keyboard, the action being controlled by drawstop knob No. 203, 'Tuba on.'

- ECHO ORGAN.
- 146. 16 ft. Salicional, wind pressure, 3 1/2 in.
- 147. 16 ft. Echo bass, wind pressure, 3 1/2 in.
- 148. 8 ft. Fugara, wind pressure, 3 1/2 in.
- 149. 16 ft. Dulzian (Reed), wind pressure, 3 1/2 in.
- 150. 16 ft. Echo Manual, wind pressure, 3 1/2 in.
- 151. 8 ft. Echo Diapason, wind pressure, 3 1/2 in.
- 152. 8 ft. Cor de Nuit, wind pressure, 3 1/2 in.
- 153. 8 ft. Carillon (gongs, tenor C).
- 154. 8 ft. Flauto Amabile, wind pressure, 3 1/2 in.
- 155. 8 ft. Muted Viole, wind pressure, 3 1/2 in.
- 156. 8 ft. Aeoline Celeste (FF), wind pressure, 3 1/2 in.
- 157. 4 ft. Celestina, wind pressure, 3 1/2 in.
- 158. 4 ft. Fernflote, wind pressure, 3 1/2 in.
- 159. 2 1/2 ft. Rohr Nasat, wind pressure, 3 1/2 in.
- 160. 2 ft. Flautina, wind pressure, 3 1/2 in.
- 161. 3 rks. Harmonica Aethera 10, 12, 15 (Flute Mixture), wind pressure, 3 1/2 in.
- 162. 16 ft. Chalumeau, wind pressure, 7 in.
- 163. 8 ft. Cor Harmonique, wind pressure, 7 in.
- 164. 8 ft. Trompette, wind pressure, 7 in.
- 165. 8 ft. Musette, wind pressure, 3 1/2 in.
- 166. 8 ft. Voix Humaine, wind pressure, 3 1/2 in.
- 167. 8 ft. Hautbois d'Amour wind pressure, 3 1/2 in.
- 168. 4 ft. Hautbois Octaviant, wind pressure, 3 1/2 in.

Both portions of this department will be enclosed in a swell-box. The

echo manual stops played from the fifth keyboard, the action being controlled by drawstop knob No. 202, 'Echo on.'
 COUPLERS, ETC.—169. Choir to pedals. 170. Great to pedals, 171. Swell to pedals. 172. Solo to pedals. 173. Solo tenor to pedals. 174. Tubas (and echo) to pedals. 175. Swell to choir. 176. Solo to choir. 177. Echo to choir. 178. Tubas to choir. 179. Choir sub to great. 180. Choir unison to great. 181. Choir super to great. 182. Swell sub to great. 183. Swell unison to great. 184. Swell super to great. 185. Solo to great. 186. Tubas to great. 187. Solo to swell. 188. Echo to swell. 189. Echo to solo. 190. Choir sub. 191. Choir unison. 192. Choir super. 193. Swell sub. 194. Swell unison. 195. Swell super. 196. Solo sub. 197. Solo unison. 198. Solo super. 199. Echo sub. 200. Echo unison. 201. Echo super. 202. Echo "on." 203. Tubas "on." 204. Choir pistons to composition pedals. 205. Great pistons to composition pedals. 206. Swell pistons to composition pedals. 207. Solo pistons to composition pedals. 208. Tuba pistons to composition pedals. 209. Swell pistons to great pistons. 210. Pedal accompaniment to pistons. 211. Coupler for crescendo pedals. 212. Tremulant to choir. 213. Tremulant to swell. 214. Tremulant to solo. 215. Tremulant to echo.

ACCESSORIES — Nine adjustable combination pedals to the pedal organ. Nine adjustable combination pistons to the choir organ. Nine adjustable combination pistons to the great organ. Nine adjustable combination pistons to the solo organ. Nine adjustable combination pistons to the tuba organ. Nine adjustable combination pistons to the echo organ. Five reversible pedal pistons to "manual to pedal" couplers (Nos. 169 to 174). Reversible pedal to the choir tremulant. Reversible pedal to the swell tremulant. Reversible pedal to the solo tremulant. Reversible pedal to the "tuba to great" coupler and adding Nos. 140 to 145. Reversible pedal to the various "Celeste effects" on choir, swell and solo organs; playing from choir manual. (Affecting stops Nos. 39, 42, 97, 98, 122, 123, and couplers Nos. 175, 176.) Five reversible pistons to the "pistons to pedal" couplers (Nos. 204 to 208). One reversible piston to "swell pistons to great pistons" coupler. Five reversible pistons to "unison manual to great" couplers (Nos. 180, 183, 185, 186) and solo trombas on great. Three reversible pistons to "manual to choir" couplers (Nos. 175, 176, 178). Reversible piston to the tubas "on" coupler. Reversible piston to the echo "on" coupler. Five adjustable pistons in treble key-frame for special combination on the manuals, pedal and couplers. Five adjustable pistons in bass key-frame duplicating these. Nine pistons (in tops of choir, great and swell, bass key-frames) giving combinations one to nine on manuals, pedal and couplers simultaneously.

All pistons and combination pedals will operate the drawstops. The pistons and combination pedals to the various manuals and pedal will also affect their respective couplers. The action throughout will be electro-pneumatic and tubular-pneumatic on the Willis pressure system, as most suitable for the various departments of the instrument, with the exception of the manual to pedal couplers, which will be mechanical to pull down the manual keys. There will be seven separate blowing installations. These will be placed in a special chamber under the east aisle of the northeast transept. There will be a heavy pressure, a medium, and a light pressure installation to each main division; also a compressor to supply all pressures above and including twenty-five inches. Each separate installation will be electrically blown, on the Willis system. This consists of a slow-speed motor, driving three or five feeders by means of a crankshaft and supplementary link-work, through enclosed helical spur-reducing gear, the link-work assuring the lifting of the feeders in a perfectly horizontal position, free from side strain and unsteadiness. All feeders are square-drop and, with most of the mechanical parts, are interchangeable. The instrument will occupy two special chambers in the first bay on each side of the chancel, and also a part of the south chancel triforium. There will be four fronts, two into the chancel and two into the east transepts.

This organ is the gift of Mrs. James Barrow of Waterloo, near Liverpool. Owing to the extreme size of the cathedral, rendering an organ of great magnitude a necessity, the opportunity has been taken, not merely to construct an instrument of the greatest size and power, but chiefly to obtain a complete tonal design involving no unnecessary duplication, and to enable every class of legitimate tone to be adequately represented and developed.

SCRANTON OPENING PLAYED BY DR. CARL

MOLLER ORGAN DEDICATED

Chimes and Harp Features of Three-Manual—Arthur Edward Jones, Pupil of Sir John Stainer, Presides Over It.

An organ of three manuals, forty-five stops, twenty-one couplers sixteen combination pistons and 2,020 pipes, built by M. P. Möller, was opened in the Church of the Good Shepherd at Scranton, Pa., in January. Dr. William C. Carl gave the inaugural recital the evening of Jan. 23 and the voluntaries, hymns and anthem were played by the church's organist, Arthur Edward Jones, who was a pupil of Sir John Stainer.

Dr. Carl's numbers were: Sonata for Organ in C minor, Salome; Christmas Pastorale, S. de Lange; Caprice in B flat, Guilmant; Fugue in D major, Bach; Dialogue (Sonata in G minor), Rene L. Becker; Variations de Concert, Bonnet; Cradle Song and Evening Bells, Macfarlane; Toccata from Fifth Organ Symphony, Widor; Spring Song, Borowski; "Marche Funebre et Chant Seraphique," Guilmant; Andante (known as the Clock Movement), Haydn; Overture to "Tannhaeuser," Wagner.

Special features of the organ are a beautiful set of cathedral chimes and a harp. The scheme of stops follows:

- GREAT ORGAN (Five-inch Pressure).
- 1. 16 ft. Double Open Diapason, 61 pipes.
- 2. 8 ft. First Open Diapason, 61 pipes.
- 3. 8 ft. Second Open Diapason, 61 pipes.
- 4. 8 ft. Gemshorn, 61 pipes.
- 5. 8 ft. Gross Flute, 61 pipes.
- 6. 8 ft. Melodia, soft, 61 pipes.
- 7. 4 ft. Octave, 61 pipes.
- 8. 4 ft. Flute Harmonique, 61 pipes.
- 9. 16 ft. *Tuba Major, 85 pipes.
- 10. 8 ft. *Tuba Clarion, 85 pipes.
- 11. 8 ft. *Tuba Mirabilis, 85 pipes.
- Chimes, 20 bells.
- 12. Harp, 61 notes.
- 13. Stops 9, 10, 11, 12, 13 located in Swell Chamber.

- *Ten-inch pressure.
- SWELL ORGAN (Five-inch Pressure.)
- 14. 16 ft. Bourdon, 73 pipes.
- 15. 8 ft. Open Diapason, 73 pipes.
- 16. 8 ft. Lieblich Gedacht, 73 pipes.
- 17. 8 ft. Viole d' Orchestre, 73 pipes.
- 18. 8 ft. Vox Celeste, 61 pipes.
- 19. 8 ft. Aeoline, 73 pipes.
- 20. 4 ft. Principal, 73 pipes.
- 21. 4 ft. Flauto Traverso, 73 pipes.
- 22. 2 ft. Flautina, 61 pipes.
- 23. 8 ft. Cornopean, 73 pipes.
- 24. 8 ft. Oboe and Bassoon, 73 pipes.
- 25. 8 ft. Vox Humana (in separate swell box with separate Tremulant), 61 pipes.

- CHOIR ORGAN (Three and one-half inch Pressure).
- 26. 8 ft. English Open Diapason, 73 pipes.
- 27. 8 ft. Viola de Gamba, 73 pipes.
- 28. 8 ft. Geigen Principal, 73 pipes.
- 29. 8 ft. Concert Flute, 73 pipes.
- 30. 8 ft. Dulciana, 73 pipes.
- 31. 8 ft. Unda Maris, 61 pipes.
- 32. 4 ft. Flute d' Amour, 73 pipes.
- 33. 8 ft. Clarinet, 61 pipes.
- 34. 2 ft. Piccolo, 61 notes.
- Tremulant.

- PEDAL ORGAN (Five-inch Pressure).
- 35. 32 ft. Resultant, 32 notes.
- 36. 16 ft. Open Diapason, 44 pipes.
- 37. 16 ft. Bourdon, 44 pipes.
- 38. 16 ft. Violon, 32 pipes.
- 39. 16 ft. Lieblich Gedacht, 32 notes.
- 40. 8 ft. Octave Bass, 32 notes.
- 41. 8 ft. Violoncello, 32 notes.
- 42. 8 ft. Bass Flute, 32 notes.
- 43. 16 ft. †Tuba Major, 32 notes.
- 44. 8 ft. †Tuba Mirabilis, 32 notes.
- 45. 4 ft. †Tuba Clarion, 32 notes.

†From Great Organ.
 COUPLERS (Operated by tilting tablets)—46. Great to Pedal. 47. Swell to Pedal. 48. Choir to Pedal. 49. 4 ft. Swell to Pedal. 50. 4 ft. Great to Pedal. 51. 4 ft. Swell to Great. 52. 16 ft. Swell to Great. 53. Swell to Great. 54. 4 ft. Choir to Great. 55. 16 ft. Choir to Great. 56. Choir to Great. 57. 4 ft. Great. 58. 4 ft. Choir. 59. 16 ft. Choir. 60. Swell to Choir. 61. 4 ft. Swell. 62. 16 ft. Swell. 63. Swell Unison. 64. 4 ft. Swell to Choir. 65. Choir to Swell. 66. Compound Coupler Cancel (Operated by piston over Great Manual).

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**PHILADELPHIA MEN
NOBLE'S AUDIENCE**

DINNER AFTER THE RECITAL

Two Thousand People, Including Organists of City of Brotherly Love and Other Places, Crowd High School.

Two thousand persons, including all the organists of the city, with delegations from Reading, Lancaster, Trenton, Camden, and Bethlehem, were crowded into the auditorium of the Boys' Central High School at Philadelphia on the evening of Jan. 16 to hear an organ recital given under the management of the American Organ Players' Club by T. Tertius Noble of York Minster, England, who was introduced by Dr. John McE. Ward, president of the club. The program was selected by the executive committee and was a test of the organist's ability. The performance was masterly in every way.

Mr. Noble discloses the fact that he is a first-class all-around musician, with a catholicity of taste that is exceptional; his performance of the lighter numbers was sympathetic and dainty; the transcriptions were given with full knowledge of orchestral effects and the climaxes were thrilling.

As a composer he contributed three numbers to the program. The Toccata and Fugue were dignified and scholarly and played with splendid effect and finish, and the Elegie and Reverie were most daintily treated.

Mr. Noble's program follows: Suite in F, Corelli; Two Hebrew Melodies ("Passover Table Hymn" and "Memorial to the Departed"), Traditional; Toccata and Fugue, F Minor, Noble; Elegie, Noble; Reverie, Noble; March Funebre, Tschaiakowsky; Toccata and Fugue, D Minor, Bach; Evening Song, Bairstow; Fantasie, F Minor, No. 2, Mozart.

At the conclusion of the recital a

reception and banquet was given by the Organ Players' Club in conjunction with the Pennsylvania chapter of the American Guild of Organists. Covers were laid at Kugler's for seventy organists. The guests were Dr. H. A. Clarke, professor of music at the University of Pennsylvania, and James H. Cook, editor of the Etude. President Ward of the club, acting as toastmaster, aroused considerable amusement by the manner in which he introduced the speakers. Felicitations were tendered by both the club and the guild. Dr. Clarke spoke of the conditions of organ music in Philadelphia during the last fifty years, showing the gradual improvement of the art accomplished by the members of these societies present.

Mr. Noble responded to the request for an address by relating how he had served as a cathedral organist for over twenty years, playing two services daily, and the lack of progress in that country as compared with conditions in the new world.

Among those present were: Dr. John McE. Ward, Henry S. Fry, Rollo F. Maitland, Dr. William A. Wolf, Harry S. Banks, James M. Dickinson, Percy C. Miller, Frank C. Morley, Dr. Hugh A. Clarke, S. Wesley Sears, Laura W. Grebe, Dr. Adam Geibel, Shepard K. Kollock, May Porter, Virginia Henderson, Frederick Maxson, Raymond Maxson, James A. Crabtree, Felix Potter, Harry A. Matthews, Lewis A. Wadlow, William C. Young, William Stansfield, William P. Twaddell, Alice Zahm, James F. Cook.

New Organist at Kankakee.

Mrs. Ben Uran, formerly organist at Mattoon, Ill., has been engaged to play at the First Presbyterian church of Kankakee, Ill. Mrs. Uran has made a very good impression and came highly recommended. She is a graduate in music of schools at Indianapolis and Onarga, Ill. Mrs. Uran succeeds Mrs. Louise B. Hughes, who had served with great acceptability for the last two years.

**T. TERTIUS NOBLE
STAYS IN AMERICA**

ACCEPTS NEW YORK OFFER

Famous Organist of York Minster, England, Will Be Organist of St. Thomas' Church, Succeeding Will C. Macfarlane.

T. Tertius Noble, one of the most famous organists of England, has decided to accept the post of organist at St. Thomas' Episcopal church, Fifth avenue, New York, where he succeeds Will C. Macfarlane. He has arrived in America for a recital tour.

Mr. Noble has been organist of York Minster for fifteen years and has held other important posts, including that of assistant to Sir Charles Stanford, professor of music at Cambridge University.

Born in the ancient city of Bath in 1867, Mr. Noble first appeared there in public as a pianist when he was 11 years old. At 14 he was appointed organist of All Saints' church in Colchester. He remained until 1889, winning in that year a scholarship at the Royal College of Music, London, where he studied under Sir Walter Parratt, Sir Villiers Stanford and Sir Frederick Bridge. Later he studied with Josef Rheinberger at Munich. In 1890 he became assistant to Sir Villiers Stanford, organist at Trinity College, Cambridge, playing in the famous Tudor Chapel, whence he went to Ely Cathedral in 1892. Mr. Noble had been organist and choirmaster of York Minster since 1897.

In accepting the place at St. Thomas' Mr. Noble said he was under obligation to give his cathedral ninety days' notice and will return to England and come back to take charge April 10.

At the same time the contract for the organ for the new St. Thomas' Church was awarded to Ernest M. Skinner of Boston.

Crowds at Evanston Opening.

Three policemen were necessary Jan. 26 to hold back the crowds that wished to get into the First Methodist Episcopal church of Evanston to hear a special program by Gustav Huberdeau of the Chicago Opera company and Mrs. Katherine Howard Ward, the organist, marking the opening of the echo organ presented to the church by J. C. Shaffer. The Austin company added the echo to the organ, which was installed about a year ago.

Mrs. Katherine Howard Ward played as follows at her recital Sunday afternoon, Jan. 12, in the First M. E. Church of Evanston, Ill.; Sonata in D minor, Guilman; Toccata in E, Bartlett; "The Song of the Evening Star," Wagner; Wedding March, Ferrata. Marie Sammarco of the Chicago Grand Opera Company assisted Mrs. Ward.

Dr. G. W. Andrews Honored.

Dr. George W. Andrews, professor of organ and composition in the Oberlin Conservatory of Music, has been appointed one of the judges of the provincial musical festival to be held at Regina, Saskatchewan, next May. It is primarily a festival of competing choral societies. Heretofore the judges have been chosen from Canada, and Dr. Andrews is the first American who has been invited to act in that capacity.

Three-Manual Is Opened.

Francis J. O'Brien, organist of the Church of Jesus, Philadelphia, gave the dedicatory recital on a three-manual Bates & Culley organ in Emanuel Reformed church at Hanover, Pa., Jan. 16. The scheme of this organ will appear in the March issue of THE DIAPASON.

Honor for H. Bretherick.

H. Bretherick of San Francisco has been elected president and Charles Farwell Edson of Los Angeles general vice president by the Music Teachers' Association of California.

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Chapel of the Intercession, Trinity Parish, Will Have the Latest of the Large Instruments in the Metropolis.

The Chapel of the Intercession, Trinity Parish, New York City, is the latest church in the metropolis to close a contract for a large organ. The Austin Company has been commissioned to build a four-manual which is expected to be a noteworthy addition to the list of modern four-manuals in New York. The specification of this organ is as follows:

- GREAT ORGAN.**
 16 ft. Double Open Diapason.
 8 ft. First Open Diapason.
 8 ft. Second Open Diapason.
 8 ft. *Violoncello.
 8 ft. *Doppel Flute.
 8 ft. *Melodia.
 4 ft. Flute Harmonic.
 4 ft. Principal.
 2 ft. Fifteenth.
 16 ft. *Double Trumpet.
 8 ft. *Trumpet.
 4 ft. *Clarion.

*Enclosed in choir box. Swell to great. Swell to great sub. Swell to great octave. Choir to great. Choir to great sub. Choir to great octave. Solo to great. Solo to great octave. Eight adjustable composition pistons to control great stops and couplers.

- SWELL ORGAN.**
 16 ft. Bourdon.
 8 ft. Diapason Phanon.
 8 ft. Horn Diapason.
 8 ft. Stopped Flute.
 8 ft. Viole d'Orchestre.
 8 ft. Viole Celeste.
 8 ft. Sallcional.
 8 ft. Aeoline.
 8 ft. Quintadena.
 4 ft. Chimney Flute.
 4 ft. Octave.
 2 ft. Flautino.
 3 rks. Solo Mixture.
 16 ft. Contra Fagotto.
 8 ft. Cornopean.
 8 ft. Oboe.
 8 ft. Vox Humana.
 4 ft. Clarion.
 Tremolo.

Swell sub. Swell unison off. Swell octave. Solo to swell. Eight adjustable composition pistons to control swell stops and couplers.

- SOLO ORGAN.**
 16 ft. Contra Gamba.
 8 ft. Stentorphone.
 8 ft. Flauto Major.
 8 ft. Gross Gamba.
 8 ft. Gamba Celeste.
 4 ft. Flute Overté.
 16 ft. Tuba Profunda.
 8 ft. Tuba Harmonic.
 4 ft. Tuba Clarion.
 8 ft. Orchestral Oboe.
 Tremolo.

Solo sub. Solo unison off. Solo octave. Great to solo. Eight adjustable composition pistons to control solo stops and couplers.

- CHOIR ORGAN.**
 16 ft. Dulciana.
 8 ft. Getgen Principal.
 8 ft. Concert Flute.
 8 ft. Unda Maris.
 8 ft. Dolce.
 8 ft. Vox Angelica.
 8 ft. Silverette.
 4 ft. Gemshorn.
 4 ft. Flauto Traverso.
 2 ft. Piccolo.
 8 ft. Clarinet.

Chimes (Tubular), twenty-five notes, to operate from either choir or solo manual.

Choir sub. Choir unison off. Choir octave. Swell to choir. Swell to choir sub. Swell to choir octave. Solo to choir. Solo to choir sub. Solo to choir octave. Eight adjustable composition pistons to control choir stops and couplers.

- PEDAL ORGAN (Augmented).**
 32 ft. Magnaton.
 16 ft. Open Diapason.
 16 ft. Second Diapason (from Great).
 16 ft. Bourdon.
 16 ft. Violone (from Solo).
 16 ft. Gedackt (from Swell Bourdon).
 16 ft. Dulciana (from Choir).
 8 ft. Cello (from Gamba Celeste).
 8 ft. Gross Floete (from Open Diapason).
 8 ft. Dolce Flute (from Bourdon).
 4 ft. Octave Flute (from Open Diapason).
 16 ft. Fagotto (from Swell).
 16 ft. Trombone.
 16 ft. Tuba Profunda (from Solo).
 8 ft. Tuba Harmonic (from Solo).

Great to pedal. Swell to pedal. Swell to pedal octave. Choir to Pedal. Solo to pedal. Solo to pedal octave. Six adjustable composition pedals to control pedal stops and couplers.

ACCESSORY—Balanced crescendo pedal, adjustable, not moving registers. Balanced swell pedal. Balanced choir and great pedal. Balanced solo pedal. Great to pedal, reversible. Solo to pedal, reversible. Solo to great, reversible. Sforzando pedal. Swell pedal indicators.

The specification indicates an instrument of ample power and scope, and the place will lend itself to bringing out all the cathedral-like quality in the instrument. The contract was

given to the Austin people after the organists of Trinity church and of Intercession chapel had spent a considerable time searching out tonal and mechanical qualities in organs of present-day construction. Only the diapasons of the great are on an open chest—the reeds, strings and flutes being enclosed in the choir box. The triple set of large scale reeds will add pungency to the tone of the full great, although special care is to be taken with the scales and weight of the diapasons. In the swell the moderate and filling diapasons will be reinforced by a horn diapason. There will be five reeds in the swell—from contra fagotto to clarion—the cornopean being large scale. The solo will easily dominate when in use as an ensemble or for individual voices, and is in an eighty-five note chest. A glance at its rich specification will show strongly characteristic orchestral voices. Besides the other stops of celeste variety the choir will have a wood celeste similar in character to the celeste which has caused much favorable comment at St. Luke's, New York.

Electric action and detached console are provided. The organ is to be voiced on five and ten inch wind pressure. Display pipes will be finished in plain zinc.

Intercession chapel is to be one of the monumental Gothic churches of the design of Ralph Adams Cram, with a lofty tower. It will seat 1,500 people and the cost of the chapel alone will run over \$250,000. The material and finish within and without will be stone. The organ is to be completed by Sept. 1, and will be placed, if the chapel is ready in time, for hearing when the general convention of the Episcopal church meets in New York in October.

RECITALS IN WOOLSEY HALL

Professor Jepson is Giving Winter Series at Yale University.

Professor Harry B. Jepson is giving the sixteenth annual series of Monday afternoon recitals during the winter of 1913 in Woolsey Hall at Yale. The course will extend from Jan. 6 to March 17, the Monday before Easter. The recitals are given on the Newberry organ, and begin promptly at 5 o'clock each Monday afternoon.

In accordance with the university's policy of extending its privileges as widely as possible to the public of New Haven, organ recitals free of charge and open to the general public will be given in Woolsey Hall Sunday afternoons at 4 o'clock throughout the winter. The same program will be played at the Sunday recital as at the Monday recital following. The Sunday playing is intended for the general public. The Monday recitals, with the nominal admission fee, are intended primarily for the group of music lovers who may find Monday a more convenient time of attendance. The receipts from the Monday recitals are devoted to meeting the incidental expenses of the series, to providing a cash prize given at the annual contest of students in organ playing, and to providing a small reserve fund for meeting the expenses of necessary repairs to the organ.

Professor Jepson's program Jan. 6 follows: Messerer, Trois Rapsodies Provencales, No. 1 in G major; Gigout, Toccata; Franck, Pastorale; Hornberger, Gavotte; Malling, Christmas Suite, Op. 48; Maily, Christmas Musette; Dubois, March of the Magi; Widor, Finale, from Sixth Organ Symphony. Jan. 13 he played: Guilman's "Lamentation," in memory of Mrs. Helen Parmelee Handy Newberry, whose death occurred in Detroit, Mich., Dec. 19. Mrs. Newberry provided in 1901 for the erection of the Newberry organ as a memorial to her husband, John S. Newberry. The organ erected in Woolsey Hall, which forms a part of the bicentennial buildings, was dedicated June 20, 1903. His other numbers were: Franck, Grand Piece Symphonique, Op. 17; Dubois, "In Paradisum;" Bonnet, "Elfes;" DeBussy, Arabesque; Bach, Prelude and Fugue in A minor.

Played at Labor Temple.

Recitals were given at the Labor Temple in New York Dec. 28 and Dec. 29 by James W. Bleecker and R. M. Treadwell, Dec. 28. Mr. Bleecker played: Prelude in E minor, Bach; Song Without Words, No. 44, Mendelssohn; Sonata in A minor, Faulkes; Album Leaf, Grieg; Dialogue, Klein; Suite Gothique, Boellmann. Mr. Treadwell's selections the following evening were: Evensong, Johnston; "Jerusalem the Golden" (varied), Spark; "Memory's Hour," Silver; Fugue in E flat (St. Ann's), Bach.

Scott Wheeler's Latest Program.

Scott Wheeler's recital Jan. 31, in the series at the Church of the Holy Communion in New York, was marked by this program: Sonata in C minor, Salome; "Souls of the Righteous," Noble; "On High the Stars," Rheinberger; Cantabile, Franck; Pastoral, Widor; Andantino and Finale, Wolstenholme; "Hear My Prayer," Mendelssohn.

Twilight Recital at Quincy.

Roland Diggle gave the following selections at his "twilight recital" in the Cathedral of St. John at Quincy, Ill., Jan. 12: Meditation Serieuse, H. N. Bartlett; Evensong, E. F. Johnston; Fantasia on "Sandon," C. F. Smyth; Song Without Words, F. W. Holloway; Caprice in B flat, H. Botting; Finale from Sonata, E. J. Belderby.

For Scottish Rite Masons.

The first of the series of recitals and concerts announced by the Scottish Rite bodies of Fort Wayne, Ind., was given at the cathedral, Dec. 29, by Frederick Church, organist, and the Trinity boy choir. These Sunday afternoon recitals are for Scottish Rite Masons and their families only and they will be continued every alternate Sunday throughout the winter.

Opens a Weickhardt Organ.

Herman Nott of Milwaukee gave the opening recital on an organ in the First Methodist Church of Baraboo, Wis., Jan. 1. This organ was built by the Wangerin-Weickhardt Company of Milwaukee. It has fourteen stops and 780 pipes.

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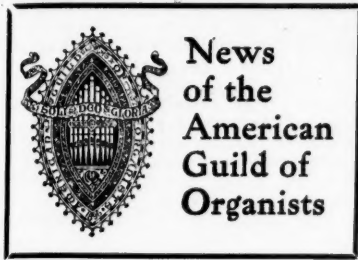
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News of the American Guild of Organists

Annual Luncheon.

The annual luncheon of headquarters was held Jan. 1 at the Hotel St. Andrew, New York, and was attended by fifty-five members. The warden, Frank Wright, presided and made a number of witty and felicitous speeches in introducing the speakers. Mr. Wright reported the institution of the Oregon chapter, the twentieth in the guild, and praised the work of his predecessor in the wardenship, W. R. Hedden, who founded the chapters in Canada in 1909, increasing the number of chapters to nine, by the organizations in Cleveland, Rochester, Toronto, Montreal, Detroit, and Los Angeles. Mr. Wright has added eleven chapters to the list, including Minnesota, Virginia, District of Columbia, Maryland, Colorado, Northern California, Washington, Oregon, British Columbia, Missouri, and Iowa. The warden advocated an annual convention of the guild.

H. Brooks Day, chairman of the house committee, welcomed the members present and was himself praised for the excellence of the luncheon arrangements. Dr. J. C. Marks eulogized the work of Warden Wright and his predecessor, W. R. Hedden, in extending the organization, and he predicted a still larger growth and an increased value in the guild diplomas of associate and fellow, until music committees will recognize them as a sufficient proof of merit.

Homer N. Bartlett spoke of the value of the guild in developing friendly relations among musicians. John Hyatt Brewer gave a short, humorous speech on his work as chairman of the legislation committee, and J. J. Miller, dean of the Virginia chapter, reported an active work in his state.

Short speeches were delivered by S. A. Trench of the New Music Review; S. Lewis Elmer, former secretary of the guild, and F. A. Cowles of Louisville.

Among those present were: Mr. and Mrs. Clarence Dickinson, Dr. and Mrs. J. C. Marks, C. H. Beebe, Mr. and Mrs. S. Lewis Elmer, Mr. and Mrs. W. R. Hedden, Mr. and Mrs. C. N. Parker, J. H. Brewer, Clifford Demarest, Mr. and Mrs. J. W. Andrews, Mr. and Mrs. A. R. Fazarkas, H. B. Keese, R. M. Treadwell, T. S. Buhrman, C. A. Tufts, H. H. Duncley, A. R. Norton, G. D. Richards, H. P. Noll, R. L. McAll, A. Jennings, Jr., Frank Wright, F. A. Cowles, Dr. V. Baier, J. J. Miller, H. N. Bartlett, H. Brooks Day, J. A. VanOlinda, C. Whitney Coombs, S. A. Trench, Mrs. L. D. Odell, Mrs. Harley, Mr. Fowler, Miss M. A. Liscom, Miss F. M. Spencer, Miss Edith Blaisdell, Miss M. A. Coale, Miss M. Higman, Miss W. Rohrer.

Business of the Guild.

The executive committee of the council met at the guild office, 90 Trinity Place, New York, Dec. 9. Members present were Messrs. Baier, Coombs, Day, Federlein, Hedden and Wright. The engrossed resolution of condolence on the decease of Dr. Gerrit Smith was sent to Mrs. Smith. Eighteen colleagues were elected, whose names appear below.

The council met at the office Dec. 30. Members present were Messrs. J. W. Andrews, Baier, Brewer, Coombs, Day, Demarest, Elmer, Federlein, Hedden, Munson, Schliedter, Stebbins, and Warden Wright. A vote of thanks was tendered to Dr. Baier for his gift of a handsome bookcase, which now contains the library of theoretical works presented to the council by H. Willard Gray.

W. R. Hedden has accepted the chairmanship of the publicity committee of the council and the secretaries of chapters are requested to

forward data of meetings and recitals to the warden, Frank Wright, for publication.

J. Warren Andrews, chairman of the committee on uniformity of console, reported researches and recommendations of that committee, which will be considered carefully for the adoption of the council.

A committee to nominate officers of the guild was appointed as follows: John Hyatt Brewer (chairman), Victor Baier, Miles Farrow, J. Christopher Marks and H. S. Schweitzer.

S. Lewis Elmer, chairman of a committee (comprising Coombs and Hedden) for the nomination of councilmen, presented the names of H. B. Keese and H. V. Milligan to fill vacancies in the council, and they were elected.

The executive committee's election of eighteen colleagues Dec. 9 was ratified, and four additional colleagues were elected. The complete list follows:

- Miss Jean Adie, Minneapolis, Minn.
- Miss Caroline M. Drew, St. Paul, Minn.
- Mrs. G. H. TenBroeck, Los Angeles, Cal.
- Mrs. S. D. Cox, Los Angeles, Cal.
- John A. Bettin, Los Angeles, Cal.
- T. F. Freeman, Los Angeles, Cal.
- Rev. A. G. H. Bode, Long Beach, Cal.
- A. H. Gleason, Pasadena, Cal.
- F. S. Seager, St. Louis, Mo.
- C. A. Morse, Richmond, Va.
- J. Womble, Richmond, Va.
- E. B. Manville, Detroit, Mich.
- C. L. Wuerth, Detroit, Mich.
- Miss Mabel Wilson, Detroit, Mich.
- W. H. Lewis, Manchester, N. H.
- Thompson Stone, Boston, Mass.
- H. W. Hardy, Philadelphia, Pa.
- Miss E. M. Fulton, Scranton, Pa.
- R. W. Ermeling, Chicago, Ill.
- F. L. Stead, Peoria, Ill.
- O. J. Karsch, New York, N. Y.
- C. H. Mills, Urbana, Ill.

The last-named colleague was elected a fellow of the American Guild of Organists "ad eundem," upon presentation of his F. R. C. O diploma from England

Great Festival in Chicago.

Six visiting organists, an equal number of soloists, and four choirs of 135 voices are taking part in a festival service on the evenings of Jan. 30 and 31 at the New First Congregational church, Ashland and Washington boulevards, Chicago, under the auspices of the Chicago chapter of the guild. Gounod's St. Cecilia Mass is given both evenings. These services are too late for special notice in this issue, but the organ program follows:

THURSDAY NIGHT.

- Fourth Sonata Mendelssohn
- Allen W. Bogen, sub-dean of the Illinois Chapter, Organist Central church, Auditorium.
- Concert Caprice Kreiser
- Scherzo Symphonique Faulkes
- Dr. Francis Hemington, Organist Church of the Epiphany and Zion Temple.
- Offertory—Finale, from the G minor Sonata Piutti
- John W. Norton, Organist and Choirmaster, St. James' Episcopal church.

FRIDAY NIGHT.

- Third Sonata, C minor Guilmant
- Franklin L. Stead, Peoria, Ill.
- Idylle Kinder
- "Hail Columbia" Buck
- Miss Alice R. Deal, Secretary of the Illinois Chapter, Organist and Director Leavitt street Congregational Church.
- Offertory—Intermezzo Rogers
- Marche Solennelle Borowski
- Mrs. Anne Pearson Maryott, Organist Lexington avenue Baptist Church.

Five Play at Chicago Service.

St. Bartholomew's Episcopal Church in Englewood, Chicago, was the scene of the Illinois Chapter service Jan. 7, when five Chicago organists took part to present a most excellent program. C. Gordon Wedertz, organist of the church, played the service, and the other participants were Dr. Louis Falk, Nicholas De Vore, Walter Keller and Herbert Hyde. They gave the following: Sonata in G (first movement), Elgar (Dr. Falk); First Sonata,

Borowski (Mr. DeVore); Sonata in C, Blumenthal (Mr. Keller); Meditation and Toccata, d'Evry (Mr. Hyde).

Oregon Chapter Established.

The twentieth chapter of the guild was established at Portland, Oregon, Dec. 22, and the following officers, appointed by the warden, were ratified by the council in New York City Dec. 30:

- Dean—Ralph W. Hoyt.
- Sub-Dean—Frederick W. Goodrich.
- Secretary—Daniel H. Wilson.
- Treasurer—Carl Denton.
- Librarian—Melvin P. Ogden.
- Auditors—William R. Boone and James A. Bamford.

Executive Committee—H. C. Ferris, Lucian E. Becker, F. E. Chapman, W. M. Wilder, R. J. Hutchison, Miss Leonora Fisher, Miss Nellie Flavel, the Rev. Father Dominic.

F. W. Goodrich, sub-dean, will hold a guild service at Portland in Lent.

First of Minnesota Series.

The first of the series of recitals planned by the Minnesota Chapter was given Monday, Jan. 13, at 8:15 p. m., by G. A. Thornton at St. Clement's Episcopal Church, St. Paul. After the program there was a business meeting and social hour with light refreshments.

The first meeting of the season was held Oct. 29 at St. John's Church, St. Paul. Sub-Dean Hunt presided. The retiring dean, G. H. Fairclough, gave a dinner and musicale at his residence in honor of the officers of the chapter. The second business meeting and dinner was held Dec. 2 at the West Hotel, Minneapolis. James Lang, chairman of the recital committee, has arranged for a series of recitals, alternating between St. Paul and Minneapolis. Harold Tower has been elected secretary of the chapter.

Colorado Chapter.

Frederick Schweikher, secretary, reports that the executive committee of the Colorado chapter has arranged for the following series of lectures at the general meetings:

Jan. 20—"Hymn Playing and Congregational Singing," Nelson Sprackling.

Feb. 17—"Present Day Tendencies in the Roman Catholic Church," Miss Clara Woerber.

March 18—"General Survey of Church Music in the U. S. A.," Dean Houseley.

Public services of the chapter will be held in Denver at St. Mark's Episcopal Church and at the Central Presbyterian Church.

*** Virginia Chapter Service.**

The ninth public service of the Virginia chapter was held Dec. 12 at the Bruton Parish Church, Williamsburg, Va. J. J. Miller, dean of the chapter, played the following program: Sonata 2, Mendelssohn; "At Evening," Buck; Toccata, Rogers. The choir sang Mark's Magnificat and Nunc Dimittis, "Hark, Hark, My Soul," Shelley, and Gounod's "Sanctus." The

rector, the Rev. E. Ruffin Jones, gave an address on "Music as One of the Most Important Arts."

Michigan Chapter Recital.

The twenty-eighth recital of the Michigan chapter was given Dec. 16 at the First M. E. Church, Hillsdale, Mich., by Miss Luella Anderson, A. A. G. O. The program follows: Fantaisie, Merkel; "In the Morning," Grieg; Benediction Nuptiale, Hollins; Toccata, Dubois; "Reve Angelique," Rubinstein; Caprice, Kinder; Gavotte, Handel; Festival March, Faulkes.

Ohio Chapter Activities.

J. Lawrence Erb, sub-dean of the Ohio chapter and organist and choir-master of the chapel of the University of Wooster, is giving special music at the vesper services on Sundays. Dec. 15 he played: March of the Magi, Dubois; Reverie, Macfarlane; Christmas Pastorale, Merkel; Prayer and Cradle Song, Guilmant; Grand Choeur in D, Guilmant.

Mrs. Mary C. Fisher Plays.

The first public service under the auspices of the Western New York Chapter was given at the First Baptist Church of Rochester, Dec. 17. The Rev. Henry C. Applegarth, D. D., made an address on "The Function of Music in Divine Worship." Mrs. Mary Chappell Fisher, the organist, gave the following program: Fantasia and Fugue in G minor, Bach; Noel Languedogien, Guilmant; Rhapsodie Catalane, Bonnet.

Maryland Chapter Recital.

Albert Ruppel will give a recital Feb. 4 at the Fifth Reformed Church, Baltimore, assisted by George Glaser, baritone, of Washington, D. C. The program: Festive March, Smart; Andante in A, Smart; Sonata in C Minor, Mendelssohn; March ("Athalie"), Mendelssohn; Pastorale, Lemare; Reminiscence, Ruppel; Grand Choeur, Guilmant; Torchlight March, Guilmant; Coronation March, Kretschmar; Andante, Batiste.

Heinroth's 1245th Recital.

At his 1245th free recital in Carnegie Music Hall at Pittsburgh, Jan. 12, Charles Heinroth played: Concert overture in E flat, William Faulkes; "Agnus Dei," Bizet; Andante Cantabile from String Quartet, Op. 3, No. 5 ("The Serenade"), Haydn; Preludio, first movement of Sonata in E flat minor, No. 6, Rheinberger; Prelude and Fugue in F minor, Handel; "Evening Star" from "Tannhaeuser," Wagner; Humoreske, Tschaiakowsky; Festival March, Russell King Miller.

Pittsburgh North Side Program.

Caspar P. Koch, Pittsburgh city organist, at the free concert in North Side Carnegie Music Hall, Jan. 12, presented the following excellent program: Concert Overture, Morandi; Prelude and Fugue, A minor, Bach; Fifth Nocturne, Field; Melody in F, Rubinstein; Fantasia, "The Storm," Lemmens; Baritone Solo, "Invictus," Huhn; Finale, Fifth Symphony, Widor.

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A Monthly Journal devoted to the Organ

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CHICAGO, FEBRUARY 1, 1913.

THE MODERN ORGANIST.

[The contributed editorial in this issue is from Percy J. Starnes, Mus. D., F. I. G. C. M., London, city organist of Atlanta, Ga., where he presides over the great city organ in the Auditorium. In addition to this Dr. Starnes is conductor of the Atlanta Festival Chorus, professor of organ at the Brenau College Conservatory, state president of the National Association of Organists and chairman of the board of examination for musical degrees of the Guild of Church Musicians in London.]

In the great progress the entire world is witnessing both tonally and mechanically in organ construction, one cannot fail to be struck by the tendency of the builders toward what is known as "orchestral color." This acknowledged fact, coupled with the advent of the "King of Instruments" as an actual displacer of the orchestra in many of the large theaters and hotels, prompts one to ask the question: How is the modern organist fitting himself for the changed conditions, and how far is the modern composer assisting him?

That the organ, both in the concert hall and the church, is gradually changing its entire character is a fact accepted by the generality of musical men, even to the extent of there being a danger of the moderate-sized instrument being shorn of its "organ quality" as a foundation, in order to provide the "chimes" and "echoes" on which the present day public is insisting.

That many a modern church organ has a "velvet jacket without an undervert" is not the fault of the builders, who are confronted with committees who bind them to a certain cost, and yet insist upon the instruments containing all the "frills" that are properly in place only in large and expensive concert organs, simply because they happen to have heard some of these effects on some mighty instrument, and like the child, who is often the most attracted by the timpani of the orchestra, think of these luxuries as the main issue.

Now—as this is the situation forced upon the modern organist, sometimes it must be admitted, with his concurrence—how is he to meet the case?

The public that is clamoring for the sensational in organ literature has no use for Bach, Mendelssohn, Rheinberger, Reger and other composers, who used to form the foundation of the organ student's work, and by the fine performance of whose works he hoped to justify his standing as an artist. To what course of study must he turn to fit himself for present conditions? It seems to me that the only answer is "the orchestra, and the greatest composers for it."

To the "recitalist," who tours for the most part, the situation is comparatively easy, as a moderate-sized repertoire is all that he needs, having a constantly changing audience, but the average organist is in a position where much repetition is impossible, and how is he going to keep up a weekly program entirely from pure organ literature? If he turns to published arrangements he will find few that contain the coloring for which the modern organ is asking, for the arranger knows full well that if he paints his picture too vividly his publisher will say "You have made it too difficult, it won't sell." All he can do, therefore, is to take an orchestral score, put it upon his organ desk and

transcribe it then and there, as transcribing upon paper, if done properly, takes a large amount of time, and when accomplished is of no value except to himself. The time thus consumed can be better employed in the "preparation" of his programs.

The best of the classics in organ literature must still of necessity be the foundation of the modern organist, giving him stability as a musician and breadth of character as an interpreter, besides giving him from a quarter to a half of his repertoire, but for the remainder or popular portion of his programs he must perforce rely upon good arrangements of orchestral works, and with few exceptions he would better make these himself.

In the matter of "free accompaniment" to the hymns, etc., of the church service, the orchestral organ is not of much assistance, as the majority of churches depend upon a quartet of voices, instead of chorus choirs, and under such conditions his opportunities are, of course, very limited (even supposing that his knowledge of counterpoint is sufficient to indulge his hearers with) owing to the lack of vocal support. Still, I venture to think that when there is the opportunity many of us fail to relieve the monotony as much as we might.

PERCY J. STARNES.

WHERE THE CABLE LOST OUT.

Once in a while the technical or class publication that comes out once a month gets a "scoop" on the daily, with all its wire service and fast equipment. A case in point was noticed when all the papers in the country taking the Associated Press service published a cable Jan. 1 telling briefly about the great Hamburg St. Michael's church organ. It was just a month earlier—Dec. 1—that *The Diapason* gave all this information, besides a complete specification of the instrument, to its readers.

BUNNLETS.

A man was walking along the street when a brick, falling from the hands of a workman above, struck him on the head. How far back in history must you go to find all the factors contributing to the meeting of the man and the brick? When you have worked out this problem you should be qualified to give a first-class definition of the word "opportunity."

Efficiency as often is attained through elimination as through elaboration.

A day or two off now and then is an excellent way of convincing the boss that somebody else can do your work.

When honesty and industry have become fixed habits one doesn't talk so much about the dishonesty and idleness of others.

Every manufactured article is a materialized ideal.

Another name for good salesmanship is helpfulness.

At Christmas time we bring out our positive virtues and give them their annual exercise. On New Year's day we dust off our negative virtues and renew our acquaintance with them.

Don't be a non-conductor of happiness.

BUNN.

Club Hears Utica Organ.

Thomas E. Ryan, organist of St. Joseph's Church, Utica, N. Y., gave a complimentary organ recital to the B Sharp Musical Club at the church Jan. 15. It was the first time many members of the club had heard the fine new organ in St. Joseph's Church, and they were well pleased and interestingly entertained. These numbers were given, with some encores: Fugue, G major, Rheinberger; Andante Cantabile, Dethier; Burlesca e Melodia, Baldwin; Evensong, Johnston; Impromptu, Hofmann-Brewer; Romance, Lemare; Le Cygne, Saint-Saens; Scherzo, Dethier; Toccata, Widor.

ORGAN IS USED SINCE 1791

New One at Last Installed, but Old One to be Played Once a Year.

Royersford, Pa., Jan. 6.—Zion's Lutheran Church, the oldest house of worship in Chester county, has just been modernized to the extent of electric lights and a new organ. Both the old church and its pipe organ have an interesting history. The first church, a log structure, was erected in 1750, under the direction of Muhlenberg. In 1774 a stone church replaced the old log house of worship, and just after it was dedicated the battle of Brandywine was fought by the Continental army and the forces of John Bull. The wounded patriots were brought up the Schuylkill valley with the army of Washington to Valley Forge, and transferred to Zion's Church, which was transformed into a hospital. Nine soldiers are buried in a corner of the church yard and twenty-two others are buried in a plot near East Vincent Reformed Church. In 1861 the present edifice was built.

The old organ at Zion's Church was the first pipe organ built in Chester county, and has been in continuous service since its dedication in 1791, having been overhauled once. The keys originally were the opposite of keys in use today. The black keys were used for natural notes and the white keys for half tones, or sharps. The organ was built in the old stone church originally, but when the new church was erected it was placed in the rear of the church in the gallery. About fifteen years ago it was taken down and placed in a corner at the left of the reading desk, where it still stands. By a decision of the church council the old organ is to remain in its present position and services are to be held with it once a year, on the Sunday nearest Oct. 9, the anniversary of its dedication in 1791.

Plays at La Follette Lecture.

Edmund Sereno Ender, organist and choirmaster of Gethsemane Church, Minneapolis, gave a recital in the Minneapolis Auditorium on the evening of Dec. 30. The recital preceded a lecture by Senator La Follette of Wisconsin. Mr. Ender played the following program: Grand March from "Aida," Verdi; "Evening Star" and War March from "Rienzi," Wagner; Barcarolle from "Tales of Hoffman," Offenbach; Scherzo Symphonique, Faulkes; Intermezzo, Callaerts; Evensong, Bossi.

Recital by Miss Pearson.

At the December organ and choir recital in Trinity Pro-cathedral at Duluth, given Dec. 27, Miss Isabel Pearson played: March of the Magi Kings, Dubois; Offertory on two Christmas Hymns, Guilman; Christmas Musette, Maily; "The Shepherds in the Fields," Malling; "Holy Night," Dudley Buck; "Christmas March," Grison.

By Professor Bergmann.

Professor Arthur Bergmann gave a program as follows at St. Mark's English Lutheran Church, Sheboygan, Wis., Dec. 27: Prelude and Marche Solennelle, from suite in E minor, Felix Borowski; Berceuse, Alfred Hollins; Toccata, Dubois; Chorus of Angels, Scotson Clark; Evening Bells and Cradle Song, Macfarlane; Paean, H. Alexander Matthews.

F. A. McCarrell at Harrisburg.

At his twentieth monthly recital in the Pine street Presbyterian church of Harrisburg, Pa., Jan. 14, Frank A. McCarrell played: Prelude and Fugue in F Sharp Minor, Brosgis; Romance in D Flat, Lemare; "Noel Eccosais," Guilman; Finale (Sonata I), Guilman; Largo, Handel; Canzona, Wolstenholme; Grand Chorus in G minor, Hollins.

At the Sunday Evening Club.

At the Sunday Evening Club in Orchestra Hall, Chicago, Edgar A. Nelson gave a recital preceding the services Jan. 19. Mr. Nelson's program included the Prelude, C minor, by Vodorinski; a melody by Satelinikess, the Wedding March from "Feramors," by Rubinstein, and the march from "Aida."

COMPOSITIONS BY JOHNSTON

His "Midsummer Caprice" a Delightful Piece for the Organ.

Edward F. Johnston of Cornell University is showing no signs of quitting the race for honors as the leading American organ composer of the present day. His latest composition is a delightful "Midsummer Caprice," published by J. Fischer & Bro. of New York. It opens with a light vivace movement that suggests Mendelssohn and turns into an air for strings on the choir. This piece is dedicated to Edwin Arthur Kraft.

Edward Schuberth & Co. have published two sacred songs by Mr. Johnston—"God That Madest Earth and Heaven" and "In the Hour of Trial," the latter for contralto or bass. A pretty lullaby, "Where Dreams Are Made," is a piece in another style, and we have also received an operetta, "The Drum Major," written in the best comic opera vein, showing Mr. Johnston's great versatility.

Plays before the Teachers.

The first paper at the annual meeting of the Music Teachers' National Association, Dec. 31, at Vassar College, Poughkeepsie, N. Y., was on "Church Music and the Gregorian System" and was prepared and read by Wallace Goodrich, dean of the New England Conservatory of Music, Boston. Mr. Goodrich advocated a return, as far as practical, to the Gregorian principles, claiming that they were ideal in their application to the religious idea. At 4:30 the same day Mr. Goodrich gave an organ recital, with explanatory remarks on certain phases of the church service as treated by organists from Pierre Cornet to Ernest Chausson. This recital was closely allied in subject matter to the lecture of the morning.

Quarles Assisted by Wife.

James T. Quarles, assisted by Mrs. Quarles, gave his fourth recital of the fifth year in the Lindell Avenue M. E. Church at St. Louis, Jan. 11, at 3:30 p. m., playing: Chorale No. 2, B minor (first time), Cesar Franck; Sonata, E minor (by request), James H. Rogers; "The Tryst," Jean Sibelius; "Memories," Charles Wakefield Cadman; Toccata, D major (new), Ralph Kinder; "Chant Negre" (new), A. Walter Kramer; Christmas in Sicily (new), Pietro Alessandro Yon; Grand Choeur Dialogue, Eugene Gigout.

Recital by C. George Williamson.

C. George Williamson's third recital of the present series was given Friday, Jan. 10, in St. Matthias' Church, head of Metcalfe avenue, Westmount, Montreal. The program follows: Marche Funebre and Chant Seraphique, Guilman; Largo (from the "New World" Symphony), Dvorak; Toccata in G major, Dubois; Selections from "Lohengrin," Wagner; Sonata No. 3, in A major, Mendelssohn.

By Ralph Hibbard Brigham.

Ralph Hibbard Brigham gave his eighty-ninth recital at the First Church of Christ at Northampton, Mass., Jan. 13, when he played: Suite for organ, Rogers; Fantasia and Fugue, Archer Gibson; Barcarolle, Wolstenholme; Norfolk Fantasia, N. H. Allen; "Memory's Hour," Alfred Silver; Andante from Symphony No. 5, Beethoven; "At Eventide," Dudley Buck; Improvisation.

Recital by Tina Mae Haines.

Miss Tina Mae Haines gave a recital in St. James' Episcopal Church, Chicago, Jan. 19. Miss Haines, as visiting soloist, arranged an interesting program and was assisted by the choir, under the direction of John W. Norton.

N. J. Corey in New York Lecture.

N. J. Corey of Detroit delivered a lecture recital on the Boston Symphony Orchestra's program at the Brooklyn Academy of Arts and Sciences in New York in January.

Dr. Hemington's Recital.

Dr. Francis Hemington gave his one hundred and eighty-first recital at the Church of the Epiphany in Chicago Jan. 20. The Epiphany choir sang.

**HISTORY OF ORGAN
FULL OF FEATURES**

IT GOES BACK TO ANTIQUITY

Interesting Facts in New University Encyclopedia of Music—Instrument Barred by Boston Church in 1713.

A work of considerable importance which should appeal to every organist—and every musician, for that matter—who is accumulating a library, is the new University Encyclopedia just published by the University Society of New York. The ten volumes contain information on nearly everything musical—opera, biography, history and technical questions, which are treated by specialists of the widest knowledge and the highest standing. In the volume on the "History of Music" is a very informative article on the organ, written by Dr. Louis C. Elson, the editor-in-chief, which should be of special interest to readers of THE DIAPASON. After a description of the principles of construction the writer goes into the history of the instrument. He shows that the ultimate origin of the organ is to be sought in antiquity almost prehistoric. The Romans invented hydraulic organs, in which the air was compressed by water power. During the middle ages one organ at least used "heated water," possibly being run by steam pressure. The Greeks and Romans used bellows also, with boys standing on them to cause the pressure. Organs became fairly common in Spain before A. D. 450.

"About 666 A. D.," writes Dr. Elson, "Pope Vitalianus introduced the organ into the church service." Organs were made in England in the eighth century. King Pepin introduced the instrument into France, obtaining an organ from the Byzantine emperor. A copy of this was brought into Germany by Charlemagne, and the Germans soon became expert makers. For some centuries only the full organ effect was possible, so it is not surprising to read that a lady in Charlemagne's court went crazy on hearing an organ. * * *

"The English monk Wulstan, who died in 963, left this description of the cathedral organ at Winchester: 'Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind and are worked by seventy strong men, labouring with their arms covered with perspiration, each inciting his companion to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. * * * Two brethren (assistants) of concordant spirit sit at the instrument, and each manages his own alphabet (that is, draw-rods marked with letters). * * * Like thunder the iron tones batter the ear, so that it may receive no sound but that alone.'" * * *

Coming down to later times the writer says a large organ was erected at Lubeck between 1516 and 1518, which had two manuals and a set of pedals. It had fifty-seven stops, some enclosed in a swell-box. This is the organ Buxtehude used when Bach walked fifty miles to hear him. Two years before this (1703) Handel and Mattheson had come to try for the post of organist, which its incumbent wished to resign, but Buxtehude had made it a condition that his successor should marry his daughter and the two young aspirants decided not to compete. "The account does not specify," Dr. Elson adds, "whether they had seen the lady in question."

In the United States the Puritans of Boston as late as 1713 refused the gift of an organ from Thomas Brattle. What would they say if they saw how many organs are made in the Hub and its immediate environs in this year 1913—just two centuries later? Organs were made in America, the article shows, as early as 1745, when Edward Bromfield, Jr., copied an English model.

The volume in the encyclopedia on "Religious Music of the World" also

should be of special interest. Three hundred pages are devoted to setting forth the origin and history of hymns of Greek and Roman worship, of the ancient Jewish hymns, of those of the New Testament, the Latin, the early Protestant, down to the chorale, the mass, early Methodist hymnology, children's hymns, the chant, the chorale, the mass, etc. The oratorio, the anthem and every phase of church music are treated comprehensively and their authors are subjects of separate articles.

It is, indeed, a valuable and an interesting presentation for the student of the music of the church who wishes to know the beginning and the reason of the things with which he deals in his daily work. The essays on the early Methodist hymns and on the "Best Hymns" and that on "The Best Hymn Tunes," by the Rev. Dr. David R. Breed, are such that no organist should miss them.

Visit Chicago on Way Home.

Edwin Arthur Kraft stopped in Chicago Jan. 20 on the way back from Houghton, Mich., where he had opened the new Austin organ. He had a large audience at the recital and reported the completion of a very successful organ. O. Marshall, western representative of the Austin Company, also was in Chicago for a few days after having been at Houghton. Mr. Marshall is a veteran whom the younger generation knows and respects for his knowledge of organs and never-failing courtesy as much as do the organists of the older days. He renewed old acquaintances and made progress on a number of new deals for the Austins before returning to his home at Kansas City.

Baltimore & Ohio Organ Opened.

The organ presented by Oscar G. Murray, president of the Baltimore & Ohio Railroad, to the employees of that company, and placed in the Riverside Y. M. C. A. building at Baltimore, was dedicated Jan. 11. Miss Ethel Ray Seltzer and Harry F. Kleinfelter gave a recital. The organ is a two-manual and was built by M. P. Möller.

FRYSINGER IS AT KEY DESK

Hinners Organ Opened by Him in Church at Grand Island, Neb.

An organ built by the Hinners Company at a cost of about \$2,000 and presented by Mrs. Louise Hedde was opened in St. Paul's English Lutheran church at Grand Island, Neb., Jan. 8 with a concert by J. Frank Frysinger, head of the organ department at the University School of Music, Lincoln, Neb. Grand Island papers report the audience delighted with the organ and with Mr. Frysinger's playing.

The following program was presented: Sonata No. 6, Mendelssohn; "By the Sea" (arranged by Clarence Eddy), Schubert; Prelude and Fugue in A Minor, Bach; "Evensong," Johnston; Caprice, Ralph Kinder; "From the Land of the Sky-Blue Water" (arranged by Clarence Eddy), C. W. Cadman; "Supplication" (new), Frysinger; Scherzo Symphonique (new), Frysinger.

Large New Orleans Organ.

One of the largest organs in the South, comparing favorably with some of the finest in the country, was dedicated in St. George's Episcopal Church at New Orleans, Dec. 22. The instrument is the gift of Mrs. John A. Morris, a member of St. George's, and was built at an expense of more than \$10,000. She gives the organ as a memorial to her son, Francis Morris.

Victor Despommier, organist and choir director of the church, had charge of the selection of the instrument, and spent some time inspecting the finest organs of the East. He placed the order with M. P. Möller of Hagerstown, Md. Assisting in the installation of the organ were William H. Fisher, Victor D. Daley and Dempsey E. Jackson.

Fairclough's Musical Service.

George H. Fairclough gave his 93d musical service at the Church of St. John the Evangelist in St. Paul Jan. 5. In addition to selections from the "Messiah" and vocal solos, Mr. Fairclough played Guilman's D minor sonata as a prelude and Lemmens' "Marche Triomphale" as the postlude.

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ACTIVITIES OF THE ORGANISTS

MANY CANTATAS BY TRUETTE

Record Achieved by Boston Man in Eliot Church at Newton.

Rossini's "Stabat Mater" was given under Everett E. Truette's direction Jan. 28 in the Eliot church of Newton, Mass., by a chorus of thirty-five voices. In December Mr. Truette gave Maunder's "Bethlehem" and in November Barnby's "Rebekah." At the January service the beautiful cantabile movement from Guilman's Seventh Sonata was played by Mr. Truette as a prelude to the cantata, and the entire to the same sonata was the postlude.

A remarkable record by this veteran organist has been achieved in the Eliot church. Twenty-five cantatas and oratorios have been given under his direction, with a total of eighty performances. Rossini's "Stabat Mater" having been sung twelve times and "The Seven Last Words," by Dubois, ten times.

At a recital by Mr. Truette Jan. 16 he gave the following: Concert Piece in G, Prelude, Theme, Variations and Finale, Guilman; Prayer in F, Borowski; Suite in G minor (first time), Truette; Fugue in B minor, Bach; Melody in A, Rousseau; Paeon, Mathews; Serenade, Russell King Miller; Fanfare, Shelley.

TRAVELS WITH EVANGELISTS

E. A. Hanchett, Well-Known Texas Organist, on Extensive Tour.

Edward A. Hanchett, pianist and organist with Evangelists Hendrick and Carter, has been playing the piano at the large union meeting at Knoxville, Iowa, the month of January. The party will be in Tuscola, Ill., the month of February, and at Woodstock, Ill., in March. From there these men will journey to Texas, where they have made other dates.

Mr. Hanchett is well known in his home city, Dallas, as an organist in the front rank, having held appointments in the Second Presbyterian, First Methodist and Gaston Avenue Baptist Churches, and as assistant organist of St. Matthew's Episcopal Cathedral for four or five years. He has dedicated a number of organs, among them being the large \$20,000 Hope-Jones organ in the Luther Memorial Presbyterian Church of Orange, Tex.

George M. Chadwick at St. Louis.

George M. Chadwick gave a recital Jan. 9 in the Second Presbyterian Church of St. Louis, where W. M. Jenkins is the organist, and was assisted by Mr. Jenkins and the church quartet. The selections given were: Fantasia from Organ Sonata, Op. 161, Rheinberger; Larghetto from Quintet for Clarinet and Strings, Mozart; Fantasia and Fugue, G minor, Bach; Anthem, "He Sendeth the Springs," Wareing; Chorale Prelude, "Es ist ein' Ros' entsprungen," Op. 122, No. 8, Brahms; Andante from String Quartet, Op. 11, Tschaiakowsky; Canon in B minor, Schumann; Overture, "Coriolanus," Beethoven; Anthem, "Fear Not, O Israel," Spicker; Funeral March from Piano Sonata, Op. 35, Chopin; Prelude and Fugue on the name "B A C H," Liszt.

Presents Wagner Program.

J. J. Miller, A. G. O., giving his sixty-fifth recital Jan. 7 in Christ Church at Norfolk, Va., presented a Wagner request program, which was as follows: "Tristan und Isolde," prelude and Liebestod (Love Death); "Die Walkure," Fire Magic; "Meistersinger," Walther's Prize Song; "Lohengrin," Elsa's bridal procession; "Parsifal," Dresden Amen and March of the Holy Grail, "What sound of pain and moaning?" "The winter's fled," and "The tears of sinners;" "Rienzi," war march; "Siegfried," forest murmurs; "Tannhaeuser," Pilgrims' chorus and march and chorus.

PEABODY RECITAL SERIES ON

Pupils of Harold Phillips Heard This Season at Baltimore.

The usual series of free Sunday afternoon organ recitals at the Peabody Conservatory in Baltimore began Jan. 5. As has been the custom during the last three years, the recitals will be given by students of Harold Phillips, head of the organ department.

The first of the series was by James Cheney, organist and director of St. Paul's Church, Washington, and one of the leading organists of that city. The program included Hollins' "Triumphal March," Wely's "Pastorale," two movements from Guilman's first Sonata, J. Frank Frysinger's "Benediction Nuptiale" and Dethier's "Variations on a Christmas Carol."

ARMY MAN AT THE KEYBOARD

W. T. Taber Successful in First Congregational, Washington.

W. T. Taber, organist of the First Congregational church of Washington, D. C., since last October, has won great favor with his church. He gave Adam Geibel's cantata, "The Nativity," Dec. 22, with remarkable success. The choir showed that it maintained the standing it won under the late Dr. Bischoff.

Mr. Taber is an organist of thirty years' standing. He was at the First Congregational Church of Omaha nearly twelve years, beginning in 1885. In 1897 and 1898 he was at the Fourth Presbyterian Church of New York and from 1900-3 at the Central Presbyterian Church of Denver. He went to Washington from Atlanta, Ga., where he was at the First M. E. Church three years.

Mr. Taber is one of a very few organists who are connected with the army, and in the military service it was necessary for him to move frequently, but wherever he went he made a record with his playing. At Omaha he gave a series of fifty-five free recitals, at which the average attendance was 1,000, and these will not be forgotten soon among the musical people of the western city.

K. O. Staps' Recitals Popular.

The recitals given each Sunday evening at St. Paul's Cathedral, Cincinnati, by the organist and choirmaster, K. O. Staps, continue in popularity. The last Sunday in the month, Jan. 26, the choir sang "The Conversion," by Matthews. Following is a list of the numbers played during January: Sonata, C minor, Mendelssohn; "The Question, the Answer," Wolstenholme; "Narcissus," Nevin; Reve d'Amour, Corbett; Gothique Suite, Boellman; Allegretto, B minor, Guilman; "Repose," Tours; Spring Song, Hollins; Sixth Sonata, D minor, Guilman; Largo from "New World Symphony," Dvorak; Gavotte, Dethier; Canzona Pastorale, Rogers.

Programs of Edward Kreiser.

For his Christmas recital in the Independence Boulevard Christian Church of Kansas City Dec. 22 Edward Kreiser arranged this program: Paeon, Mathews; Three Choral Preludes, Bach; "The Birth of Christ," Malling; "The Holy Night," Buck; Christmas Chimes, Niels W. Gade; Festival March, Kreiser. Jan. 12, at his 157th recital, Mr. Kreiser played: Grand Choeur Militaire, Federlein; Suite, Georges Debat-Ponsan; Wotan's Farewell and Magic Fire Scene ("Die Walkure"), Wagner; Andante from Symphony Pathetique (requested), Peter Tschaiakowsky; Festival March in D major, William Faulkes.

W. R. Voris' Christmas Music.

W. R. Voris gave Christmas music of high merit at the First Presbyterian Church of Franklin, Ind. At the evening service, Dec. 22, he played as a prelude: "Noel," Guilman; Andante Cantabile, Tschaiakowsky, and Christmas Pastorale, Danelli.

SINGS WORK OF FOERSTER

J. Warren Andrews' Choir Heard at Vespers—Organ Recital.

At the vesper service at the Church of the Divine Paternity, New York, Jan. 19, the choir sang compositions by the Pittsburgh musician, Adolph M. Foerster. A half-hour organ recital always follows this service. The organ selections were from Bach, Handel, Gounod and Foerster, played by J. Warren Andrews, the organist and choirmaster.

Jan. 5 Mr. Andrews played: Toccata Dorico, Bach; Vorspiel, "Wir Glauben All," Bach; "Ave Maria," Liszt-Arcadelt; March Militaire, Gounod.

PROFESSOR CLEMENS PLAYS

Collegiate Vesper Services at Cleveland are Continued.

Professor Charles E. Clemens continued his recitals at the Collegiate vesper services in the Euclid avenue Presbyterian church at Cleveland in December. His programs were as follows:

Dec. 1—Concert Overture in D, William Faulkes; Allegro in C minor (Trio Sonata), Bach; Andante tranquillo (Monologue), Rheinberger; Andante with variations, Haydn; War March ("Rienzi"), Wagner.

Dec. 8—Fugue in G major, Krebs; "Thema mit Veraenderungen," Rheinberger; Scherzo Symphonique Concertant, Lemmens; Madrigal, Lemare; Concert Rondo, Hollins.

Dec. 15—Fugue in G minor, Bach; Adagio (Symphonie No. 6), Widor; Rhapsodie No. 2, on Breton melodies, Saint-Saens; Canonet, B flat, Elliott; Grand Choeur, Eugene Lacroix.

McCarrell's Christmas Recital.

A. F. McCarrell gave his Christmas recital of the ninth season Sunday afternoon, Dec. 29, in the Second Presbyterian Church of Chicago, where Mr. McCarrell has officiated a long series of years. His program on this occasion was: Fantasia on Christmas Carols, Faulkes; Mystic Chorus, Bossi; "Laus Deo," Dubois; Christmas Pastorale, Rogers; "Holy Night," Buck; March of the Magi Kings, Dubois; Offertory, D flat, Salome; March Religieuse, Guilman.

Noon Recital at Kansas City.

The fortieth noon recital of Ernest F. Jores at the Grand Avenue Temple, Kansas City, was given Jan. 10. The program follows: Overture, "William Tell," Rossini; Serenade, Schubert; Andante (new), Jores; Largo, Dvorak.

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ACTIVITIES OF THE ORGANISTS

DRAWNS CROWD AT ST. LOUIS

Arthur Davis' Recitals and Oratorios a Feature of City's Music.

Among the important events in the musical life of St. Louis are the monthly recitals of Arthur Davis, F. R. C. O., F. A. G. O., at Christ Church Cathedral. These are always attended by large congregations who have to travel a considerable distance to the down-town edifice, in which may be seen, perhaps, the finest re-ords and altar in the world. Besides the monthly recitals the choir is giving a series of oratorios.

Dec. 8 Spohr's "Last Judgment" was heard for the first time in the city and Dec. 29 Handel's "Messiah" was listened to with rapt attention by a large audience. The noticeable feature of these performances is the superb tone of the boys, whose attack is clean-cut and decisive. At the "Messiah" performance people were standing in the aisles and large numbers were turned away, as there was no room. It was a record crowd.

Jan. 26, Mr. Davis gave his seventeenth recital and played: Concert Fantasia in B flat (minor and major), Peace; Cantabile, Demarest; Scherzo, Rousseau; Nocturnette (Moonlight), d'Ervy; Marche aux Flambeaux in B flat, Meyerbeer.

HEAR JOHNSTON AT COLGATE

Cornell University Organist Gives Recital at Hamilton, N. Y.

Edward F. Johnston gave an organ recital Dec. 12 at Colgate University, Hamilton, N. Y., with Miss Mildred Potter of New York City. Mr. Johnston played Handel's Sixth Concerto, Saint Saens' A Minor Fantasia, Silver's Postlude in D minor; Gillette's Chant D'Amour (new), Kinder's Toccata (new) and his own "Resurrection Morn," "Evensong" and "Midsummer Caprice" (new).

Edward F. Johnston's program for the weekly organ recital at Cornell University, Jan. 17, included: Cortege Nuptiale, Graham P. Moore; "Lied Ohne Worte," Mendelssohn; Finale (En forme d'Ouverture), Hollins; Caprice, Sturges; War March of the Priests, Mendelssohn; Andante Cantabile from the String Quartet, op. 11, Tschaiakowsky. Jan. 10 he played: Allegro Assai Vivace (Sonata 1), Mendelssohn; Andante Grazioso, Mendelssohn; Humoreske, Dvorak; Rhapsody (new), Silver; Chant D'Amour (new), Gillette; "The Hohenfriedberger March," Frederic II of Prussia.

Three Recitals by Upton.

William Treat Upton has been giving the following programs at recitals in Calvary Presbyterian church at Cleveland in January:

Jan. 5—Overture Alla Marcia, E. Markham Lee; Evening Song, E. C. Bairstow; Caprice in E flat, Faulkes; Marche Pittoresque, Kroeger.

Jan. 12—Prelude Heroic, Faulkes; Largo, Dvorak; Humoresque, Dvorak; Toccata, J. H. Rogers.

Jan. 19—Sposalizio, Liszt; Priere a Notre-Dame, L. Boellmann; Spring Song, Macfarlane; Variations de Concert, Bonnet.

Recital by Walter C. Gale.

A free recital was given by Walter C. Gale, assisted by Mrs. R. C. Emory, soprano, at the Broadway Tabernacle, New York, Monday evening, Jan. 27. The program: Festival Prelude in F, Dethier; Pastorale in A, Guilman; Intermezzo in D flat, Hollins; Toccata in F, Widor; Humoreske, Dvorak; Vorspiel to "Lohengrin," Wagner; Overture to "Oberon," Weber.

Stanley Plays at Dedication.

Benjamin Stanley, organist of Trinity Cathedral at Omaha, was secured to open the \$5,000 pipe organ of St. Peter's Episcopal church at Sheridan, Wyo., on the evening of Wednesday, Jan. 31.

H. S. SCHWEITZER IS HEARD

Gives Two More Recitals at the Old First Church in New York.

H. S. Schweitzer, F. A. G. O., organist of Christ English Lutheran Church in Brooklyn, gave two more recitals in the Old First Presbyterian Church of New York in February, playing a number of compositions outside the usual and of great interest to other organists. The two programs follow:

Jan. 6—Prelude, Fritz Lubrich, Jr.; Angelus, Noel, and Benediction, Georges Jacob; Fantasia on old Christmas Carols, William Faulkes; Three Tone Poems, Op. 8, Ludwig Bonvin; Te Deum, Paul Wachs, Largo, eighth concerto, Corelli; "Fiat Lux," Dubois.

Jan. 13—Prelude, Intermezzo, and Toccata, Louis Arthur Hamand; Adagio, Pierre Kunc; Elfentanz, Bernard Johnson; March Religiosa, Edoardo Perelli; Vesperal ("Soir dans la Plaine"), d'Ervy; Capriccio ("La Chasse"), Fumagalli; "In Paradisum," Dubois; Finale, T. Tertius Noble.

At Christ Cathedral, Ottawa.

Recitals at Christ Church Cathedral in Ottawa, Ont., on Sunday evenings in January brought out these programs by Arthur Dorey:

Jan. 5—Overture pour Noel, E. Ashmall; Improvisation (in the style of an old carol), Luard-Selby; "The Birth of Christ," Malling; Fantasia sur deux Noels, Bonnet; Postlude, Garrett.

Jan. 19—Grand Choeur Imperiale, Roland Diggie; Evening Song, Bairstow; Berceuse, G. C. Richardson; "Hosannah!" Dubois; Impromptu Elegiac, Pyne; Postlude in C, Mansfield.

Concert by Dr. John McE. Ward.

Dr. John McE. Ward gave a concert at Zion Evangelical Lutheran church, Riverside, N. J., Jan. 21, and played: Theme and Variations, Faulkes; Concert Allegro, Burgess; Minuet, Beethoven; Musette, Schubert; "Eventide," Rheinberger; "Chant Joyeux," Bonnet; Death of Ase ("Peer Gynt") Grieg; Toccata, Driffl; Humoresque, Dvorak; "Miriam's Song of Triumph," Reimecke; "Celestial Chorus," H. Farjeon.

Recital by Arthur Blakeley.

Arthur Blakeley gave a recital the Friday evening after Christmas in the First M. E. Church of Pasadena, Cal. Among his numbers were the following: "Ruy Blas" Overture, Mendelssohn; Improvisation, Lemare; "Ride of the Valkyries" and the Wedding Music from "Lohengrin," Wagner. Professor Blakeley also played a "Christmas Fantasia" of his own composition, and two compositions by the blind organists Hollins and Wolstenholme, never before heard in Pasadena.

Gives Recital at Capital.

A recital was given Jan. 6 at St. Paul's Church in Washington, by Harold D. Phillips of the Peabody Conservatory of Music, Baltimore. The program was played from memory. It consisted of the following numbers: Bach's Toccata and Fugue in D minor, Wely's Pastorale, Bird's Oriental Sketch, Tschaiakowsky's Finale from Sixth Symphony (transcribed by Dr. Phillips); Bossi's Scherzo in G minor, Stebbins' "In Summer" and Smart's Solemn March.

Memorial at Nashville.

The Nashville Art Association's organ recital at Christ Church Jan. 12 was given in memory of Mrs. W. M. Woolwine, who was identified with the association, and with every beneficent movement in the city. F. Arthur Henkel, organist and choir-master, prepared an unusually beautiful program as follows: Sonata No. 1, D minor, first movement, Guilman; Barcarolle from Concerto No. 4, Bennett; Largo, Handel; "Sunshine and Shadow," Buck; "Song of Sorrow," Nevin; "Pilgrims' Chorus," Wagner.

RUPPRECHT PLAYS IN EAST

Chicago Man Back After Concerts in New York and Other Cities.

Carl Rupprecht has returned to Chicago from the East, where he gave a number of recitals. In the Lutheran church at Eighty-eighth street and Lexington avenue, New York, he played Dec. 27, and the same week he appeared in Philadelphia, Baltimore, Washington, and Pittsburgh.

Mr. Rupprecht's program in New York follows: Concert Overture in C major, Hollins; "Schmücke dich, O liebe Seele," Bach; Fugue in C, Buxtehude; Largo from "New World Symphony," Dvorak; Concertsatz in C minor, Thiele; Sonata No. 1, Guilman; Evensong, Johnston; Toccata, Reger; "Holy Night," Buck; Finale in B flat, Wolstenholme.

Sing Wolcott's Compositions.

J. Truman Wolcott's own compositions were a feature of the Christmas services at the First Congregational Church of Detroit, where Mr. Wolcott plays. His tenor solo, "Christ, the Newborn King," was sung, as well as his anthem, "Arise, Shine, for Thy Light is Come." Maunder's cantata, "Bethlehem," was sung by the choir at the evening service the Sunday before Christmas.

Concert by Lloyd Morey.

Lloyd Morey of the University of Illinois, assisted by Mrs. Morey, soprano, gave a concert Dec. 13 on the Hinners organ installed in 1911 at the Methodist Church of Monticello, Ill.

Mr. Morey gave a program as follows: Christmas Fantasy on the hymn, "Joy to the World," Morey; aria, "With Verdure Clad," from "The Creation," Haydn (Mrs. Morey); First Organ Sonata in D minor, Guilman; Spring Song, Hollins; Canzona, Guilman; Funeral March, Mendelssohn; Serenade, Moszkowski; Humoreske, Dvorak; Gavotte from "Mignon," Thomas; "The Homeland," Morey (Mrs. Morey); March from Tannhaeuser, Wagner.

Mrs. Middelschulte Heard.

Mrs. Wilhelm Middelschulte gave a recital at St. John's Universalist Church at Joliet, Ill., the afternoon of Dec. 29. Miss Lenora Allen, soprano, and Bruno Kuehn, violinist, assisted her and the organ numbers were: Chorus in E flat, Guilman; Rhapsodie No. 1, Saint-Saens; "Let There be Light," Dubois; "Ave Maria" (by request), Bach-Gounod, soprano solo with violin, piano and organ accompaniment; Meditation from "Thais," Massenet, voice, violin, piano and organ.

Use Organ and Piano Together.

Charles D. Irwin, organist of the Leyden Congregational Church in Brookline, Mass., gave a recital Dec. 10 in that church with Miss Zula Southworth Doane at the piano. The program was: Grand Chorus in B flat, John A. West; Humoresque, Dvorak; Prelude and Fugue in E minor, Bach; Elegy—Fugue, Guilman; Prayer in F (arranged for organ and piano by the composer), Guilman; Sonata in E minor, Oscar Wagner; Serenade (organ and piano), Widor; Venetian Nights, John O'Shea; Andante with Variations, Calkin; Fantasia on themes from "Faust" (organ and piano), Gounod.

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NEWS FROM ORGAN CENTER IN BOSTON

SANBORN BUSY AS BUILDER

Well-Known Player Enters Field of Manufacture — Hook-Hastings Given Rebuilding Contract in Old North Church.

Boston, Jan. 24.—“At Reading, yesterday, I met William Horatio Clarke, the retired organ player and builder, who has written more than thirty valuable books along musical lines,” writes “The Observant Citizen” in the Boston Post of Jan. 1. “I understand that when 19 years old he became organist of Berkeley Temple Society in Boston, and was once teacher of the organ in the Perkins Institution for the Blind, when Dr. Samuel G. Howe was superintendent. He also was organist at Tremont Temple when Dr. Lorimer was pastor. His home is known as Clarigold Manse, and during the warm part of the year Reading and Woburn people enjoy many of the musical entertainments which he plans in the large hall the building includes.”

Kimball, Smallman & Frazee report a large contract for All Souls' church, Bangor, Me.

E. Russell Sanborn, the organist, who built a large organ for his own studio in Huntington Chambers, Boston, has entered the manufacture of organs, having rebuilt the Harvard street M. E. church organ in Cambridge with new electric and tubular pneumatic action. For the past month he has been engaged in installing an organ at the Universalist Church at Beverly, Mass.

A. B. De Courcy & Co. report good business. Among recent organs installed was a one manual and pedal at the Baptist church of West Townsend, Mass., and three rebuilt organs at the factory are nearly ready for shipment.

Hook & Hastings were recently awarded the contract to rebuild the organ and install a Kinetic blower in the famous Old North Church, Bos-

ton. The work is under way under direction of Erastus Lahaise, the veteran expert of the firm. Mr. Lahaise is a brother-in-law of Robert J. Bennett, president of the Bennett Organ Company of Rock Island, Ill., and his son is an employe of the Bennett Company.

The Central M. E. Church of Malden, Mass., was damaged by fire Jan. 11. The organ, built by the Hutchings Company, also was damaged. This organ was built under the direction of the late O. B. Brown, a celebrated organist, who in his younger days was a builder of pipe organs in Boston, making in his day a specialty of portable pipe organs.

The engagement is announced of Professor John Dethier, organist of Immaculate Conception Church, a brother of Professor Gaston Dethier, and Miss Lally of Boston.

Charles A. Ryder, formerly with the Hutchings and Steere firms, is now at Atlanta, Ga.

John W. Laing, formerly with Hook-Hastings and located at Providence, R. I., and Leominster, Mass., has located in Boston, repairing and tuning church organs.

Guilmant Memorial Service.

C. A. Weiss gave a service for the benefit of the Guilmant memorial fund at St. Paul's church in Chicago, Jan. 19. As a pupil of the great Frenchman it was appropriate that Mr. Weiss should pay this tribute. He played Guilmant's compositions as follows: Sonata in D minor, Elevation in A flat, Allegretto in B minor, Prayer and Cradle Song, Marche Funebre et Chant Seraphique and Grand Chorus in D.

Arrangement by M. C. Baldwin.

Dr. Minor C. Baldwin of Middletown, Conn., sends THE DIAPASON his latest composition for the organ, an arrangement of L. M. Gottschalk's "Cradle Song." It is a well-registered piece and he makes of a piano composition a very good organ solo, of melodious quality and only moderate difficulty.

Austin Organ at Portland, Ore.

Portland, Ore., has another organ, installation of which has just been completed in St. Francis' Catholic Church on the East Side. The organ cost \$4,675, of which \$2,337.50 was given by the Andrew Carnegie corporation. The balance was raised by subscription among the members of the church, G. W. Alstock, director of the choir, having charge of the fund. The instrument was made by the Austin Company of Hartford, Conn., and was installed by Felix F. Schoenstein of San Francisco.

Organ at South Paris, Me.

The new organ installed in the First Universalist Church, South Paris, Me., by M. P. Möller of Hagerstown, Md., was finished in December. The concert in dedication of the organ was given Friday evening, Dec. 27, by Professor Frank L. Rankin.

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PLAYS ON WEST POINT ORGAN

Frederick C. Mayer Heard in Recital at the Military Academy.

Organist Frederick C. Mayer gave the eighth public recital on the organ at the West Point Military Academy Jan. 12 and played: Prelude and Fugue in D minor, and Prelude and Fugue in B flat major, Bach; Dead March in "Saul," Handel; Qui Tollis from Mass in C, and Gloria from First Mass, Haydn.

Among the notes on the program is found the following: "Fortunately art is not judged and valued by bulk. In quality and beauty of tone our own organ has surely no superior and probably would stand pre-eminent in this respect were just comparison possible. In the present day of the high tension and complexity pervading the great industrial centers, it is significant that this beautiful product had its birth in a factory in Hagerstown, located in a romantic and historic section of Maryland. Its builder, M. P. Möller, seems to have instilled into the pipes some of an inherent Scandinavian love of the pure and the beautiful. Life in a small town, where a man's time is divided only by his work and his home, has no doubt contributed a wholesome influence to the standard of workmanship of the men and to the practical, yet daring, imagination of the master mind."

Mrs. Josephine S. White Plays.

Mrs. Josephine S. White, director of music at the Colorado Woman's College, gave the following program Jan. 5 at Trinity Methodist Church in Denver: Introduction, Allegro, Finale to Sonata, Opus 42, No. 1, Guilman; Canon in B minor, Schumann; "From the Land of the Sky-Blue Water," Cadman-Eddy; Fanfare, Lemmens; Pastoral Symphony (Messiah), Handel; Concert Overture, Hollins.

Organist Sues for Slander.

Remarks in the sermon at high mass on New Year's day by the Rev. Bartholomew Kvitck of St. Michael the Archangel Church in Chicago led

to a suit by Thomas J. Griglak, his former organist, for \$20,000. He charges slander. Last May the pastor asked the organist to resign. The date set was Jan. 1. Griglak attended services New Year's day and says he was called "a liar, a swindler, and a drunkard" from the pulpit.

Old Organ Man is Dead.

George Woods, who died Jan. 6 at the home of his daughter, Mrs. Fred L. Carter, at Winchester, Mass., was a native of Keene, N. H., where he was born ninety years ago. Mr. Woods came to Boston early in life and most of his business career was spent in Cambridgeport, where for many years he was head of the Woods Organ and Piano Company, which had a large establishment in Central Square. Mr. Woods retired from active business twenty-five years ago.

Mrs. W. H. Toomey Is Dead.

New York, Jan. 20.—Mrs. W. H. Toomey, formerly Gertrude San Souci, who played at the Buffalo, St. Louis and Chicago Expositions, died today at her home at Weehawken, N. J. Mrs. Toomey was 39 years old and the author of about twenty-five well-known songs.

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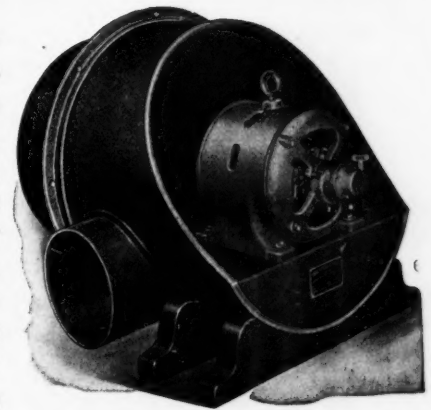
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AMID FLUES AND REEDS

Albert-E. Lloyd, who was connected with the Rudolph Wurlitzer Company at North Tonawanda, N. Y., under Mr. Hope-Jones and previous to that time was with the Hope-Jones Organ Company at Elmira, N. Y., until its dissolution, has been made superintendent of the Wicks Pipe Organ Company at Highland, Ill.

The A. B. Chase Company of Norwalk, Ohio, which has become famous through the manufacture of the A. B. Chase piano, has sent to its friends a very handsome art calendar for 1913. The best thing that comes from the Chase headquarters, however, is the piano that the company makes, and the extra inducements to organists which it offers should attract many to whom quality in the pianos they daily use in home or church is a great desideratum.

C. E. Grant of Portsmouth, Va., has rebuilt an organ in that city which was erected originally by John Brown. He has installed one of his fluctuators, which are pronounced a great success. Mr. Grant is about to close the purchase of a factory building at Portsmouth and his business is increasing rapidly, so that he will need additional facilities to take care of it.

The organ erected at Bay City, Mich., in the First Church of Christ, Scientist, by the A. B. Felgemaker Company was finished about Jan. 1. This organ has two manuals and 1,216 pipes. The organ is at the rear of the church and is placed behind grill-work. A Kinetic blower furnishes the wind.

Julius Jaekel has returned to Chicago from an extensive trip through the New England states in the interests of the Hinner's Organ Company of Pekin, Ill. He will be in this city about three weeks erecting organs for the enterprising Illinois firm.

Arthur Dunham, assisted by Arthur Middleton, barytone, gave a recital Dec. 20, opening an organ in the Presbyterian Church of Clinton, Ill. The Hook-Hastings Company is the builder of the organ, which has an electric action.

The Felgemaker Company has the

contract to build an organ presented to the Presbyterian Church of Lyndonville, N. Y., by Mr. and Mrs. H. M. Hard in memory of their son. It is to cost \$1,800.

Hugo E. Stahl, who has been at Kansas City for several years and has built up a considerable business in the central west, announces that he will open a Chicago office also by March 1.

William Irving Andrus, who was a pupil of Guilmant, has taken up pipe organ teaching in connection with the Karl Buren Stein studios in the Auditorium Building, Chicago.

Hugo E. Stahl of Kansas City has sold a two-manual organ of large size to St. Peter's Catholic Church at Jefferson, S. D., and has a number of other deals pending.

Andrew Carnegie has consented to meet half the cost of an organ for the Methodist Church of Manistee, Mich. This will be the third Carnegie organ in that city.

Mason Slade of Christ Episcopal Church, Woodlawn, Chicago, gave an opening recital the third Sunday in January at St. Alban's Church, Indiana Harbor.

The board of trustees of the Baptist church of Akron, Ohio, has placed the contract for a two-manual organ with the W. W. Kimball Company of Chicago.

The Votteler-Hettche Company of Cleveland has closed a contract with the First Reformed Church of Easton, Pa., for an organ to be finished by Easter.

The English Lutheran church at St. Peter, Minn., has appointed a committee to arrange for the purchase of an organ.

Dr. Minor C. Baldwin gave a recital late in December in the Church of the Good Shepherd at Allegan, Mich.

Walter Mergatroid of Philadelphia has accepted the position of organist at Trinity Church, Pocatello, Idaho.

Olivet College, in Michigan, has lost its organ, which was ruined by escaping steam in the chapel.

DENVER CONTRACT BINDING

Congressman-Elect Kindel Gives Colorado City His Advice.

"Congressman-elect George J. Kindel, as chairman of the special committee of the board of supervisors on the proposed \$50,000 Auditorium pipe organ, has taken the position that the city cannot avoid the contract entered by the previous administration for the purchase and installation of this instrument," says the Denver News. "He wrote a letter to Ernest M. Skinner of Boston, president of the company with which the contract was made, inquiring what the company proposed to do in the matter and expressing his belief that the contract is binding upon the city. Kindel holds that the contract has no loophole through which the city can escape and that any attempt to avoid it will result in a lawsuit, which the city, according to his belief, must certainly

lose. He holds that the city will be the winner in the end by accepting the obligation and proceeding with the installation of the organ."

New Position for W. H. McGowan

William H. McGowan, elected organist and choir-master of the Second Reformed Church, Reading, Pa., has lived in that city all his life. He began his musical training under Miss Lizzie I. McGowan, and later received organ instruction under Lee K. Smith, now of East Orange, N. J. Mr. McGowan served as organist of the People's M. E. and Olivet Presbyterian churches and for the last five years was at St. Barnabas' Episcopal Church.

Places Organ in Her Home.

Miss Agnes Smith, organist and teacher, is having a two-manual organ placed in her home at Kokomo, Ind., by M. P. Möller. A Kinetic blower furnishes the wind.

THE WEICKHARDT UNIVERSAL WIND CHEST

represents the foremost structural feature of our organs. The entire chest arrangement follows a system all its own and was invented, perfected and patented by our Mr. George Weickhardt, August 20th, 1907. It constitutes a general, or universal, air chamber on which all stops belonging to one and the same division are placed and from which each pipe, through its own pneumatically actuated valve receives its proper supply of air. Its general construction is one of absolute stability and utmost simplicity. All parts are advantageously accessible. The distribution of the wind is positively perfect and the wind pressure will not waver regardless of how trying and severe a test is made. No wind is lost in any manner, the supply is always greater than the pipes will need under the most unusual conditions. The moving parts are not liable to get out of order and they are all absolutely silent in operation. The valve action is instantaneous. The fullest chords may be employed in an extreme staccato form and each note will attack and release with the utmost precision. There is no organ built in this country today at any price, irrespective of name or prestige, that will show forth a chest action in any form superior to the Weickhardt Chest; in fact, we claim superiority in this direction.

WANGERIN-WEICKHARDT CO.

112-124 Burrell St., MILWAUKEE, WIS.

Austin Organs

In August, 1912, Will C. Macfarlane, A. G. O., composer, and for twelve years organist and choir-master of St. Thomas', New York, and organist Temple Emanu El, heard and played our new 88-register organ in the Portland (Me.) city hall. He wrote us saying:

"The superb instrument has so captivated me that I am persuaded to accept the position of city organist of Portland and leave my important New York City connections. . . . I wish your firm could place an organ in every important city in the country—for the cause of musical education."

October 1 last Mr. Macfarlane resigned from St. Thomas', refused an offer to take Max Spicker's place as director at Temple Emanu El, and went to Portland. Here he plays to 3,500 people each Sunday. The income from the twenty subscription recitals will leave \$6,000 clear in the hands of the Portland commission this first year.

Another giant organ—We have just received the contract, awarded to us after searching investigation of mechanicals and tonals, for the big four manual of the new Chapel of the Intercession, Trinity Parish, New York City.

Austin Organ Company
HARTFORD, CONN.

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