

# THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, MARCH 1, 1913

Number Four

## GALESBURG PROUD OF HINNERS ORGAN

### DEDICATION A GREAT EVENT

**Wilhelm Middelschulte Plays, and He Gives High Praise to Qualities of the Three-Manual Organ Built at Pekin.**

Galesburg musical people look back to the dedicatory concert on the organ in the First Methodist Church as one of the leading events in the history of that city and upon the new organ built by the Hinners Organ Company of Pekin, Ill., as a decidedly excellent instrument. Wilhelm Middelschulte gave the concert and has expressed himself as highly pleased with the tone and action of the organ, which is one of the largest and best ever turned out by the Illinois factory. The instrument is a three-manual with all the best modern features of construction and the mechanical success of the work especially has evoked high commendation for the builders. The scheme of the instrument was published in THE DIAPASON when the contract was let. Speaking of the concert by Mr. Middelschulte the Galesburg Republican-Register of Jan. 22 says:

"The pipe organ opening at the new First Methodist Church edifice Tuesday proved a very pleasant occasion and Wilhelm Middelschulte, who presided at the organ, again proved himself an artist of large capacity and wonderful technique. The audience well filled the auditorium, and in it were many of the musical critics of the city. James McConnell Weddell, organist of the church, presided and made some interesting introductory remarks, mentioning the assistance given by Mr. Bentley and Mr. Thompson, and giving a meed of praise to all the special guests of the evening. These were William F. Bentley, John Winter Thompson, Mrs. Marion Harvey Dugger, Mrs. Carrie Munson Brooks, Mrs. Alta Merriam Graves and George A. Stout. Outside of Mr. Bentley and Mr. Thompson all of these have been associated with the choir of the church and Mr. Stout is the present director.

"The organ represents an outlay of over \$6,000, and this was the first time that Galesburg people had the opportunity to judge its merits. It proved itself an instrument of many excellent qualities, with fine tones and with stops of remarkable beauty and fineness. Under the master hand of Mr. Middelschulte it seemed to be able to respond to every caprice and to sound every mood of the human heart and intellect. It also has remarkable power and the full organ filled the large auditorium completely, almost overpowering one with the great volume. The acquisition of this fine instrument is a distinct gain to the musical equipment of the city."

Following was the program presented: Concerto Number 4 (F major), Handel; Prelude, Alkan; "Ase's Death," Grieg; Fantasia, Saint-Saens; Andante in A Flat, Mozart; Adagio (from Piano Concerto, op. 73), Beethoven; Creation Song, Beethoven; Canon in B minor, Schumann; Toccata, A major, Best; Scherzo, C minor, Guilman; Marche Funebre et Chant Seraphique, Guilman; Angelus, Liszt; Largo (from fifth Sonata), Bach; Passacaglia, D minor, Middelschulte.

### Professor Arlidge Dead.

Professor J. C. Arlidge, organist at the Church of St. John the Evangelist, Toronto, Ont., and a musician with an international reputation, died Jan. 22 at his home after an illness of some weeks. Born in England, Mr. Arlidge came to Canada when young. After some years he returned to England and for ten years was headmaster at Holmes, Wimbledon.



CONSOLE OF NEW HINNERS ORGAN.

### APPEAL BY GUILMANT FUND

#### Body Raising American Contributions Writes to Organists.

The committee which is raising an American contribution to the Guilman memorial fund has sent out a new appeal to organists, in which it says:

"The influence and importance of the three visits to the United States of the late Felix Alexandre Guilman, dean of French organists, and acknowledged as the greatest organist of his day, can probably never be fully estimated. From his first appearance in Chicago at the world's fair, followed by his tour in 1898, and again the forty concerts at the St. Louis exposition and the ensuing tour, organ playing began to take on a new aspect and has steadily grown up to the present high standard demanded and maintained in this country. Guilman has been one of the most forceful and inspiring influences to organists and organ music in America.

"A monument is to be erected to his memory in France. The site selected is at the side of the Palais du Trocadero, Paris. It will be designed by Allau and executed by Theunissen, the famous sculptor. The American committee want to raise \$5,000 as the contribution from this country. Amounts however small will be gladly accepted. The movement is already meeting with a hearty response.

"In order to facilitate matters, the committee asks that all subscriptions should be paid in before April 15, 1913. Please send contributions by check or money order to Edmund Jacques, Treasurer, St. Paul's Chapel, Trinity Parish, 29 Vesey Street, New York City."

Andrew Carnegie has given \$1,000 to the First M. E. Church of Richmond, Ind., for a pipe organ. The organ is to cost \$2,500. Another \$1,000 gift toward an organ has been promised by Mr. Carnegie to the First Christian Church of Bowling Green, Ky. At Sterling, Colo., the Ladies' Aid Society of the Methodist Church is making a campaign to raise \$1,500 to meet the offer of an equal amount from the ironmaster.

### IS HEARD BY FIVE THOUSAND

#### Ralph Kinder Gives Four Recitals, Reaching Number of 518.

Five thousand people attended a series of four recitals given by Ralph Kinder at the Church of the Holy Trinity in Philadelphia on the Saturday afternoons of January. The last of these recitals was the 518th given by Mr. Kinder in this church—a record of which to be proud, indeed. The last two programs are herewith presented:

Jan. 18.—Grand Choeur, Kinder; "Autumn," Johnston; Prelude and Fugue on B-a-c-h, J. S. Bach; Largo, (from Symphony "The New World"), Dvorak; Serenata, Moszkowski; Scherzo (from Symphony No. 1), Lemare; "At Twilight," Frysinger.

Jan. 25.—Overture, Weber; Andante con moto (from the "Italian" Symphony), Mendelssohn; "Angelus," Massenet; Finale Jubilante, J. E. West; Berceuse, No. 1, Kinder; Humoresque, Tschaiakowsky; March—"Pomp and Circumstance," Elgar.

### MADE ORGANIST EMERITUS

#### Miss Kingman Retires After Twenty-Seven Years of Service.

A graceful tribute to a faithful servant is that just announced at the Fourth Presbyterian church of Chicago, where Miss Carrie Kingman is appointed organist emeritus, with a lifelong continuance of the salary she has been receiving as active organist. Miss Kingman retires after twenty-seven years on the organ bench in the North Side church, feeling that the strain incident to the opening of the large new organ to be erected in the new edifice would be too severe for her. The appointment to the honorary office followed her decision to relinquish her duties. As noted in THE DIAPASON for February, J. Lawrence Erb, now at the University of Wooster, Ohio, will be the new organist.

The C. F. Winder Company of Richmond, Va., which has made an auspicious start in the organ building field in the south, has just completed an organ for the Laurel Street Methodist Church of its home city. It is a two-manual, and reports are that it is pronounced one of the best of its size in Richmond.

## ECHO WILL SERVE A DOUBLE PURPOSE

### FEATURE AT GRAND RAPIDS

Hillgreen, Lane & Co. Finish Four-Manual in Which One Division Can Be Used in Basement Foyer or Main Auditorium.

Hillgreen, Lane & Co., of Alliance, Ohio, are installing a four-manual electric organ in the First Church of Christ, Scientist, at Grand Rapids, Mich.

Eight years ago this firm installed a large two-manual organ in this beautiful church. The initial recital was given by Archer Gibson of New York. In a letter written subsequently by Mr. Gibson to Percival B. Garvey of Grand Rapids he said: "I recall no recital in all my experience that has been given under more artistic and sympathetic surroundings. Your organ, in many ways a most unusual instrument, is a complete success musically, mechanically and in design. It is difficult to put into words the many ways in which such advanced thought and master workmanship are shown to the connoisseur. The diapasons are full and rich, the strings mellow, the flutes liquid and beautiful and the reeds exceptionally good, while the balance of tone is most excellent."

All the pipes of this instrument are being utilized in the enlarged organ, which will be unique in having the echo division placed in the ground floor foyer, where it may serve as a distinct instrument for the services held in that department of the church, expression shades being provided with reference to this. A second set of swell shutters admits the tone, when desired, into the main auditorium through an ornamental grill in the floor. Thus the foyer organ may become an integral part of the main instrument.

#### Specifications of the organ follow: GREAT ORGAN.

(All except Nos. 1 and 9 enclosed in expression box with shutters.)

1. 8 ft. Diapason Major, 73 pipes.
2. 8 ft. Diapason Minor, 73 pipes.
3. 8 ft. Viola da Gamba, 73 pipes.
4. 8 ft. Gemshorn, 73 pipes.
5. 8 ft. Doppel Floete, 73 pipes.
6. 4 ft. Principal, 73 pipes.
7. 4 ft. Flute Harmonic, 73 pipes.
8. 8 ft. Saxophone, 73 pipes.
9. 8 ft. Tuba, 73 pipes.

#### SWELL ORGAN.

10. 16 ft. Lieblich Bourdon, 73 pipes.
11. 8 ft. Diapason, 73 pipes.
12. 8 ft. Viole d'Orchestre, 73 pipes.
13. 8 ft. Aeoline, 73 pipes.
14. 8 ft. Viol Vibrato, 61 pipes.
15. 8 ft. Gedackt, 73 pipes.
16. 4 ft. Fugara, 73 pipes.
17. 4 ft. Rohr Floete, 73 pipes.
18. 3 rks. Solo Harmonics, 183 pipes.
19. 8 ft. Flautina, 61 pipes.
20. 8 ft. Oboe, 73 pipes.
21. 8 ft. Cornopean, 73 pipes.
22. 8 ft. Vox Humana (to have individual swell box), 73 pipes.

#### CHOIR ORGAN.

23. 16 ft. Contra Dulciana, 73 pipes.
24. 8 ft. Geigen Principal, 73 pipes.
25. 8 ft. Dolce, 73 pipes.
26. 8 ft. Salicional, 73 pipes.
27. 8 ft. Vox Caelitica, 61 pipes.
28. 8 ft. Grosse Floete, 73 pipes.
29. 8 ft. Clarabella, 73 pipes.
30. 8 ft. Quintadena, 73 pipes.
31. 4 ft. Wald Floete, 73 pipes.
32. 2 ft. Harmonic Piccolo, 61 pipes.
33. 8 ft. Clarinet, 73 pipes.

#### ECHO ORGAN.

34. 8 ft. Diapason (leathered), 61 pipes.
35. 8 ft. Viole d'Amour, 61 pipes.
36. 8 ft. Dolcissimo, 61 pipes.
37. 8 ft. Still Gedackt, 61 pipes.
38. 8 ft. Unda Maris, 49 pipes.
39. 4 ft. Fern Floete, 61 pipes.
40. 8 ft. Vox Humana, 61 pipes.
41. Cathedral Chimes, 20 chimes.

#### PEDAL ORGAN (Augmented).

42. 32 ft. Untersatz, 42 pipes.
43. 16 ft. Double Diapason, 42 pipes.
44. 16 ft. Violone, 42 pipes.
45. 16 ft. Bourdon, 42 pipes.
46. 16 ft. Lieblich Gedackt, 42 pipes.
47. 8 ft. Violoncello, 42 pipes.
48. 8 ft. Octave Bass, 42 pipes.
49. 8 ft. Flute, 30 pipes.

50. 8 ft. Flauto Amabile, 30 pipes.  
 COUPLERS—51. Great to pedal. 52. Great to great, 4 ft. 53. Swell to great, 4 ft. 54. Swell to great. 55. Swell to great, 16 ft. 56. Choir to great, 4 ft. 57. Choir to Great. 58. Choir to great, 16 ft. 59. Echo to great. 60. Echo to great, 4 ft. 61. Swell to pedal. 62. Swell to pedal, 4 ft. 63. Swell to swell, 4 ft. 64. Swell to swell, 16 ft. 65. Choir to pedal. 66. Choir to choir, 4 ft. 67. Choir to choir, 16 ft. 68. Swell to choir, 4 ft. 69. Swell to choir. 70. Swell to choir, 16 ft. 71. Echo to pedal. 72. Echo to echo, 4 ft. 73. Swell unison separation. 74. Choir unison separation.  
 ADJUSTABLE PISTON COMBINATIONS—75, 76, 77, 78, Four for swell and pedal organs. 79, 80, 81, Three for great and pedal organs. 82, 83, 84, Three for choir and pedal organs. 85, 86, 87, Three for echo and pedal organs.  
 MECHANICAL ACCESSORIES—88. Unison coupler cancel (piston). 89. General coupler cancel (piston). 90. Swell organ tremulant. 91. Choir organ tremulant. 92. Echo organ tremulant. 93. Vox humana tremulant. 94. Crescendo indicator. 95. Motor switch.  
 PEDAL MOVEMENTS—96. Great to pedal, reversible. 97. Sforzando (all organs). 98. Piano (all organs). 99. Balanced swell expression pedal. 100. Balanced choir and great pedal. 101. Balanced echo expression pedal. 102-109. Eight pedal combinations. 110. Balanced crescendo and diminuendo pedal, affecting all stops and couplers.

OPENS THE AEOLIAN ORGAN

Clarence Dickinson Plays on Large New York Instrument.

Clarence Dickinson inaugurated the great concert organ of the Aeolian Company in the new Aeolian Hall at New York Feb. 4, when he played previous to a concert by the Mendelssohn Glee Club under his direction. Miles Farrow brought his boys from the Cathedral of St. John the Divine to assist the club and W. Franke Harling also played the organ. Mr. Dickinson's selections were: "Finlandia," Sibelius; "Ave Maria," Arkadelt-Lizst; Rhapsodie Guerriere, Singing.

Inaugurated by Dr. Ward.

Dr. John McE. Ward gave the inaugural recital on a two-manual organ of ten speaking stops, built by Bates & Culley of Philadelphia for the Evangelical Lutheran Church of Christ, Chestnut Hill, Philadelphia. The recital was given Feb. 13. Andrew Carnegie assisted the church in its organ purchase. Dr. Ward played: Prelude Heroique, William Faulkes; Berceuse, Dickinson; Caprice, H. Crackel; Prelude and Fugue, E minor, Bach; Canzonet, R. B. Elliot; Scherzo, Schubert; "In the Twilight," J. F. Harker; Menuet, Beethoven; Theme, with Variations, Beethoven; Humoresque, Dvorak; Offertoire Triomphale, E. M. Lott.

Plays on New Wichita Organ.

To show the best there is in the new organ built by George Kilgen & Son of St. Louis for the Baptist church at Wichita, Kan., Edward Vaile McIntyre, concert organist of Oklahoma City, gave a recital at the church Feb. 11. The program: March in E flat, Wachs; "The Swan," Saint-Saens; Humoreske, Dvorak; Gavotte Moderne, Tours; Florentina, Kern; Fantasia, "Semiramide," Rosini; Polonaise in E major, Liszt; Serenade, Schubert; Intermezzo, Mildenberg; Turkish March from "The Ruins of Athens," Beethoven; Overture, "Tannhaeuser," Wagner; Marche Militaire, Schubert.

Kinder Plays at Dedication.

Dedication of the remodeled church of the First Presbyterian parish at Lancaster, Pa., took place Feb. 9 to 14, and a special feature was the recital Feb. 13 to dedicate the organ. This recital was given by Ralph Kinder of Philadelphia and he played the following: Offertoire de Sainte Cecile, No. 3, Jules Grison; Evensong, Johnston; Prelude and Fugue on B-a-c-h, J. S. Bach; Evening Bells and Cradle Song, Macfarlane; Overture to "Oberon," Weber; Caprice, Berceuse in C and Toccatina, Kinder; Largo, Handel; Grand March from "Tannhaeuser," Wagner.

The Hook-Hastings Company has placed an electric blower to furnish wind for the organ at the First Congregational Church of Hancock, Mich. The same firm built the organ some time ago.

PROBLEMS SOLVED BY A CLEVER PLAN

CONSTRUCTION IS ORIGINAL

How Moller Organ at St. Andrew's in New York Overcomes Difficulty Presented in Bad Location of Instrument.

St. Andrew's Church, Fifth avenue, New York, finds it has solved a difficult problem through the instrumentality of M. P. Möller, who remedied the situation so far as the organ there was concerned.

The new \$9,000 organ of three manuals takes the place of the one which, though excellent in tone, failed of effectiveness because of its unfortunate situation. The tone was not delivered into the chancel or choir space, but out through the baptistery into a transept. The choir was unable to hear the organ when singing, and was compelled to sing practically a capella. It could not see the organist, nor could he see or hear the choir properly.

The new organ had to be placed where the old one stood; consequently its construction is of a highly original order. The various expressive divisions are placed in specially built chambers of steel, terra-cotta blocks and concrete, with reflecting surfaces to direct the tone into the chancel. The swell organ is placed on the floor level, the pipe mouths being just even with the chancel floor, and the choir organ is played above it. This is the reverse of the usual arrangement. The great occupies a sort of shelf just in front of the choir, with a reflecting ceiling above to carry the tone chancelward.

The limited space available for the organ and the moderate cost for so large and important a church made the problem of the organ architect doubly difficult. W. A. Goldsworthy, organist of the church, selected the stops and accessories, and supervised the tone finish of the instrument in the church.

Following is the scheme of stops:

- GREAT ORGAN  
(Augmented from choir organ by duplex action.)
- 16 ft. Bourdon, 61 pipes.
- 8 ft. Open Diapason, 61 pipes.
- 8 ft. Doppel Flute, 61 pipes.
- 4 ft. Principal, 61 pipes.
- 8 ft. Violin Diapason, 61 pipes.
- 8 ft. Dulciana, 61 notes.
- 8 ft. Melodia, 61 notes.
- 4 ft. Flute, 61 notes.
- 16 ft. Tuba, 73 notes.
- 8 ft. Tuba, 73 pipes.
- SWELL ORGAN
- 16 ft. Liebllich Gedeckt, 61 pipes.
- 8 ft. Open Diapason, 61 pipes.
- 8 ft. Rohr Flute, 61 pipes.
- 8 ft. Viol D'Orchestra, 61 pipes.
- 8 ft. Viol Celeste, 61 pipes.
- 4 ft. Flute Harmonique, 61 pipes.
- 8 ft. Oboe, 61 pipes.
- 8 ft. Vox Humana, 61 pipes.
- CHOIR ORGAN
- 8 ft. Violin Diapason, 61 pipes.
- 8 ft. Clarabella, 61 pipes.
- 8 ft. Viol D'Amour, 61 pipes.
- 8 ft. Unda Maris, 49 pipes.
- 4 ft. Flute, 61 pipes.
- 8 ft. Clarinet, 61 pipes.
- PEDAL ORGAN
- 16 ft. Open Diapason, 42 pipes.
- 16 ft. Violen, 30 pipes.
- 16 ft. Bourdon, 30 notes.
- 16 ft. Liebllich Gedeckt, 30 notes.
- 8 ft. Octave, 30 notes.
- 16 ft. Tuba, 30 notes.

A special feature are the chimes—twenty tubular bells played from great keyboard. There are seventeen manual and pedal couplers and nine pistons to operate stop-key combinations.

A two-manual and echo Möller organ was dedicated Feb. 4, at St. Joseph's Catholic Church, Shelbyville, Ind. Martin B. Chenhale, A. R. C. O., played. Hidden behind the altar in the sanctuary is the echo organ, connected with the main organ by an electric cable. It is played from the gallery and is effective in accompanying the priest at services.

Noon Organ Recital by Jores.

The program for the fifty-seventh noon organ recital given Feb. 12, at the Grand Avenue Temple at Kansas City by Ernest F. Jores, follows: Prelude and Fugue in E, Nicholl; Intermezzo, Callaerts; Finale from "New World" Symphony, Dvorak; Pastorale in E, Lemare; Sextette from "Lucia" (by request), Donizetti; Legend (new), Jores; Forest Murmurs (by request), Jores; Coronation March, Meyerbeer.

JOHN J. McCLELLAN ABROAD

Enjoying Stay in Germany—Work With Widor Before Return.

John J. McClellan of Salt Lake City, the Mormon Tabernacle organist, writes that he is enjoying his six months' sojourn in Europe immensely. He has spent some time with Lemare and Faulkes in England and two and a half months in Berlin with Irrgang, the kaiser's, official organist, and after a visit in Austria, Italy and Switzerland and a month of work with Charles Marie Widor in Paris, he expects to sail for home.

C. M. Hook, editor-in-chief of the Continental Times, wrote a long article on Mr. McClellan and his work for that paper of Jan. 25, and from it we quote: "Professor John J. McClellan, the well-known organist of the Tabernacle, Salt Lake City, is one of the most distinguished members of the American musical colony in Berlin this winter. He arrived the latter part of November for study with various German masters, and with the intention of appearing before his departure as organ soloist at an orchestral concert in Berlin. The latter part of his program, however, Mr. McClellan will be unable to carry out. He finds himself 'up against' a force majeure with which seasoned Berliners are familiar—the impossibility of obtaining a concert hall in Berlin unless reserved months ahead. Mr. McClellan's appearance here in concert will, however, only be postponed, as he has decided to return in two years, with arrangements for a hall made well in advance.

"Mr. McClellan is one of the most eminent organists in the United States. Quite aside from his work in and for the tabernacle, he represents a musical force which has worked immeasurably toward the musical uplift, not only of Salt Lake City, but of the entire surrounding country. His activity may somewhat be judged from the fact that he has already given over 3,200 organ recitals, chiefly since his installation as organist in Salt Lake City.

"While in Berlin Mr. McClellan is doing some special study with Bernhard Irrgang, Royal Organist at the Berlin Dom, and has had the privilege of practicing as well as coaching on the splendid instrument of the Berlin cathedral. Mr. McClellan is also doing some piano coaching with Alberto Jonas and composition with Alexander von Fielitz."

Opened by Ben Stanley.

Ben Stanley, organist of Trinity Cathedral at Omaha, gave the first public performance on the new \$5,000 pipe organ at St. Peter's Episcopal church in Sheridan, Wyo., Jan. 29. The program was as follows: Largo, Handel; Suite Venetian, Nevin; "Pilgrims' Chorus" from "Tannhaeuser," Wagner; Barcarolle from "The Tales of Hoffman," Offenbach; Traumerie and Romance, Schumann; Marche Funebre et Chant Seraphique, Guilmant; Cradle Song, Kjerulf; Intermezzo Sinfonico, Mascagni; Bridal Chorus from "Lohengrin," Wagner; Wedding March from "Midsummer Night's Dream," Mendelssohn.

Richard K. Biggs Entertains.

Richard Keys Biggs, organist at St. Paul's Cathedral, Cleveland, entertained the members of the Altar Guild and their friends of St. Paul's Episcopal church, Canton, Ohio, at an organ recital Feb. 10. Following the recital, a reception was held at the Neff home, where he was a guest.

Recital by A. F. McCarrell.

At his recital Feb 9 A. F. McCarrell of the Second Presbyterian Church, Chicago, gave the following program: Concerto, D minor, first movement, Handel-Guilman; "In Summer," Stebbins; March in D, W. T. Best; Largo, "New World" Symphony, Dvorak; Air and Variations from Symphony in D. Haydn-Best; Meditation, Klein; Fugue in C, Buxtehude. The next recital is to be given the second Sunday of March.

May 1, Edward S. Barnes will retire from the Church of the Incarnation, New York. He took the position Nov. 1, 1912. His successor is not announced.

JAM AT TEXAS DEDICATION

Trinity Episcopal at Galveston Opens Its Pilcher Organ.

Trinity Episcopal Church at Galveston, Tex., was unable to cope with the crowd that thronged to the structure Jan. 24 to hear the first recital given since the installation of the \$12,000 organ. Before the doors were opened at 7 o'clock there was a long line in waiting to enter the church, and long before the recital at 8 o'clock disappointed dozens were turning away from the door, unable even to find standing room in the vestibule. After the recital was under way it became necessary to issue warning from the pulpit that the choir gallery was overloaded, and on this account a number left the building.

To H. T. Huffmaster, Trinity's organist and choirmaster, is given credit for preparing a program of great variety and merit. The new organ was built by Henry Pilcher's Sons of Louisville, Ky., R. E. Pilcher personally supervising the installation. The organist is seated thirty-five feet from the organ proper and the connection is made with the keyboard by electricity. A five-horsepower electric motor is used to operate the centrifugal blower.

Programs by W. T. Upton.

February programs at Calvary Presbyterian Church in Cleveland by William Treat Upton included the following:

Feb. 9—Allegro Appassionato, from Fifth Sonata, Guilman; "To a Water Lily," "To a Wild Rose," "Nautilus," "A Sea Song," MacDowell; Epithalamium (Wedding Hymn), R. Huntington Woodman.  
 Feb. 16—First Movement of Sonata No. 6, in E minor, Merkel; "Im Garten," Goldmark; Chant Triomphal, Harvey B. Paul.

Recitals in Place of Sermons.

Phillips Standish Gilman gives vespers services at the Church of the Good Shepherd, Columbia, S. C., once a month, following evening prayer, in place of the sermon, and the attendance has been most gratifying, showing the appreciation of the people for something never before undertaken in that city. Jan. 26 Mr. Gilman played these selections: Spring Song, Hollins; Prelude Heroic, Faulkes; Evensong, Johnston; Festival March, Smart.

Plays American Composers' Works.

At a service and recital given in the First Congregational Church, Somersworth, N. H., Jan. 26, Bradford Campbell played from American composers, giving numbers by Russell King Miller, Charles W. Cadman, James H. Rogers, Horatio W. Parker, J. Frank Frysinger and Ernest Kroeger. Mr. Campbell's own latest numbers, three new anthems and a sacred song, were recently placed and will soon be issued.

Plays With Orchestra.

Oshkosh, Wis., Jan. 29.—The Minneapolis Symphony Orchestra appeared in this city Tuesday with Clarence Shepard, a local organist, as soloist. Mr. Shepard won distinct admiration for his artistic rendition of Guilmant's Symphony for organ and orchestra.

WANTED—A young man who has

had some experience in the voicing room in a pipe organ factory, as assistant to voicer. Good opening to one who wishes to advance. State experience and salary expected. Address L. X., care Diapason, 520 W. Monroe Street, Chicago.

Energetic young man, 32, with inventive

ability, desires position with organ firm who wishes to install electric action, or one who needs a thoroughly competent man on electric, or tubular-pneumatic organs. Capable of handling men.

**SCHEME OF ORGAN  
IN CHICAGO CHURCH**

**FOR KENWOOD EVANGELICAL**

**Three-Manual to Be Constructed by  
Ernest M. Skinner Company—  
Palmer Christian Is the Or-  
ganist Here.**

Following is the specification of the organ to be built for the Kenwood Evangelical Church, Chicago, by the Ernest M. Skinner Company, Boston, as announced in the February issue of THE DIAPASON:

- GREAT ORGAN.**  
16 ft. Bourdon (Interchangeable with Pedal), 61 pipes.  
8 ft. Diapason No. 1, 61 pipes.  
8 ft. Diapason No. 2, 61 pipes.  
8 ft. Erzähler, 61 pipes.  
8 ft. Wald Floete, 61 pipes.  
4 ft. Suabe Flute, 61 pipes.
- SWELL ORGAN.**  
16 ft. Bourdon, 73 pipes.  
8 ft. Diapason, 73 pipes.  
8 ft. Gedacht, 73 pipes.  
8 ft. Sallcional, 73 pipes.  
8 ft. Voix Celeste, 73 pipes.  
8 ft. Aeoline, 73 pipes.  
8 ft. Unda Maris, 61 pipes.  
4 ft. Flute Harmonique, 73 pipes.  
2 rks. Mixture.  
2 ft. Piccolo, 73 pipes.  
16 ft. Contra Posaune, 73 pipes.  
8 ft. Posaune, 73 pipes.  
8 ft. Oboe, 73 pipes.  
8 ft. Vox Humana, 73 pipes.  
4 ft. Clarion, 73 pipes.  
Tremolo.
- CHOIR ORGAN.**  
8 ft. Diapason, 61 pipes.  
8 ft. Concert Flute, 61 pipes.  
8 ft. Dulciana, 61 pipes.  
4 ft. Flauto Traverso, 61 pipes.  
8 ft. English Horn, 61 pipes.  
8 ft. Orchestral Oboe, 61 pipes.  
8 ft. French Horn, 61 pipes.  
8 ft. Clarinet, 61 pipes.  
8 ft. Celesta, 30 pipes.  
Tremolo.
- PEDAL ORGAN (Augmented).**  
16 ft. Diapason, 30 pipes.  
16 ft. Bourdon No. 1, 30 pipes.  
16 ft. Bourdon No. 2 (Swell), 30 pipes.  
10 1/2 ft. Quinte, 30 pipes.  
8 ft. Octave, 30 pipes.  
8 ft. Gedacht, 30 pipes.  
16 ft. Contra Posaune (Swell) 30 pipes.
- COUPLERS.**—Swell to swell, 4 ft. Swell to swell, 16 ft. Swell to great. Swell to great, 4 ft. Swell to great. Swell to choir. Swell unison off.

Choir to choir, 4 ft. Choir to choir, 16 ft. Choir to great. Choir unison off. Great to great, 4 ft. Swell to pedal. Swell to pedal, 4 ft. Choir to pedal. Choir to pedal, 4 ft. Great to pedal.

**COMBINATIONS (Adjustable at console and visibly operating the draw knobs).**—Swell, 1, 2, 3, 4, 5. Great, 1, 2, 3, 4, 5. Choir, 1, 2, 3, 4, 5. Pedal pistons, 1, 2, 3, 4, 5. Pedal to pedal reversible. Swell to pedal reversible. Balanced swell pedal. Balanced choir pedal. Balanced crescendo pedal. Sforzando pedal.

Palmer Christian is the organist of this church.

**Music at Cincinnati Cathedral.**

K. O. Staps, organist and choir-master of St. Paul's Cathedral, Cincinnati, has been giving a series of special musical services, in addition to his usual organ recitals, weekly. On the evening of Feb. 16 the choir sang Gounod's "Gallia," and "By Babylon's Wave," and on the evening of Palm Sunday will sing Stainer's "Crucifixion." The following numbers were given at the organ recitals during February: Marche Religieuse, Guilman; Andantino, D flat, Lemare; Romanze, Zitterbart; Variations on a Scotch Air, Buck; Scherzo, Dethier; Salut d'Amour, Lemare-Elgar; Simple Aveu, Thome; Cantilene Pastorale, Guilman; Offertoire, D minor, Bapst; Toccata and Fugue, Bach; Lamentation, Guilman; Spring Song, Mendelssohn; Scherzo, Birstow; Andante, A flat, Hoyte.

**Church to Have Two New Organs.**

Officers of the Fifth Avenue Presbyterian Church in New York have voted to appeal to the congregation for money with which to replace two organs which have been in the church for thirty-eight years. Dr. Jowett has been directed to appoint a committee of twelve to obtain the funds. The new instruments will cost \$35,000.

**Arthur E. James Makes Change.**

Arthur E. James has accepted the position as organist and director of the First Baptist Church of Everett, Wash. For seven years he had charge of the music in the First Methodist Church of Everett.

**HANOVER, PA., ORGAN  
BY BATES & CULLEY**

**ECHO AND SOLO TO BE ADDED**

**Francis J. O'Brien, Giving Opening  
Concert at Emanuel Reformed  
Church, Shows the Beauty  
of Individual Stops.**

Bates & Culley built a three-manual organ which is giving great satisfaction for Emanuel Reformed Church at Hanover, Pa., the opening concert on which was given Jan. 16 by Francis J. O'Brien of the Church of the Gesu, Philadelphia. Following is the specification of the organ:

- GREAT ORGAN**  
1. 8 ft. Major open diapason, heavy scale.  
2. 8 ft. Open diapason.  
3. 8 ft. Gemshorn.  
4. 8 ft. Dulciana.  
5. 8 ft. Viola di Gamba.  
6. 8 ft. Grosse Floete, heavy scale.  
7. 8 ft. Doppel Floete.  
8. 4 ft. Octave.  
9. 4 ft. Hohl Floete.
- SWELL ORGAN.**  
10. 16 ft. Bourdon.  
11. 16 ft. Contra viole.  
12. 8 ft. Open diapason.  
13. 8 ft. Viole di Orchestra, pure tin.  
14. 8 ft. Viole Celeste, pure tin.  
15. 8 ft. Aeoline.  
16. 8 ft. Stopped diapason.  
17. 8 ft. Clarabella Flute.  
18. 4 ft. Flute Harmonique.  
19. 4 ft. Violina.  
20. 2 ft. Harmonique Piccolo.  
21. 8 ft. Cornopean, Reeds.  
22. 8 ft. Oboe, Reeds.
- CHOIR ORGAN (in a swell-box).**  
23. 8 ft. Geigen principal.  
24. 8 ft. Dolce.  
25. 8 ft. Concert Flute.  
26. 8 ft. Sallcional.  
27. 8 ft. Quintadena.  
28. 4 ft. Flute D'Amour.  
29. 8 ft. Clarinet, Reeds.  
30. 8 ft. Tubular Chimes, 20 bells.
- PEDAL ORGAN (Augmented).**  
31. 16 ft. Open diapason, heavy scale.  
32. 16 ft. Bourdon, wood.  
33. 16 ft. Lieblich Gedacht.  
34. 16 ft. Contra Viole.  
35. 8 ft. Flute.  
No. 33 taken from No. 10.  
No. 34 taken from No. 11.  
No. 35 taken from No. 32.

The great console of this organ is so

arranged that an echo organ and a solo organ, played respectively from the choir and swell manuals, may be added. This will be done at some future time, according to the following scheme:

- ECHO ORGAN.**  
8 ft. Dolcissimo.  
8 ft. Echo Sallcional.  
8 ft. Unda Maris.  
8 ft. Rohr Flute.  
4 ft. Traverso Flute.  
8 ft. 'Cello (or Cremona).  
8 ft. Cor Anglais.  
8 ft. Vox Humana.
- SOLO ORGAN.**  
16 ft. Melodia.  
8 ft. Grand diapason.  
8 ft. Flute d' Orchestra.  
8 ft. Great Gamba.  
4 ft. Wald Flute.  
2 ft. Fifteenth.  
8 ft. Euphonium.  
16 ft. Contra oboe.  
8 ft. Orchestral Clarinet.  
8 ft. Cremona (or 'Cello).  
8 ft. Harmonic Tuba.  
4 ft. Clarion regal.  
8 ft. Stentorphone.
- PEDAL ORGAN.**  
16 ft. Second open diapason.  
16 ft. Dulciana.  
16 ft. Fagotto.  
8 ft. 'Cello.  
8 ft. Harmonic Tuba.  
8 ft. Harmonic Clarion.  
16 ft. Ophicleide.

A feature of Mr. O'Brien's program was in the orchestral imitations showing the qualities of the solo stops. The selections follow: Overture, "Semiramide," Rossini; Communion, Lemaigre; Offertoire—St. Cecelia, No. 3, Grison; Orchestral Imitations, showing beauty of solo stops, and their close resemblance to the original instruments; Violin, "Rondo Capriccioso," Saint-Saens; Flute, Gavotte from "Mignon;" Cello, "Traumerer," Schumann; Clarinet, Old English air, with variations; Piccolo, "Golden Robin;" Trombone, "Toreador Song," Carmen; Harp, "The harp that once thro' Tara's halls;" Shepherd's Pipe, extemporization on an ancient scale; "Pilgrims' Chorus" from "Tannhaeuser" as a grand finale to above, imitating a great orchestra, with special string effects, etc; "Humoreske," Dvorak; Christmas March, Francis J. O'Brien; Toccata in D, Ralph Kinder.

**HELPS YOU KEEP UP TO DATE.**  
THE DIAPASON helps the organist keep up to date. For 50 cents a year it gives you facts that may be worth \$50 to you.

**Referring to the Three-Manual Electric Organ built by Mr. M. P. Moller for Church of the Good Shepherd, Scranton, Pa., Mr. William C. Carl, the eminent concert organist, writes as follows:**

NEW YORK, N. Y., Feb. 1, 1913.

MR. M. P. MOLLER,  
Hagerstown, Md.

DEAR SIR:—The organ which you have placed in the Church of the Good Shepherd, Scranton, Pa., is a credit to the art of organ building. The instrument is superb, and shows the great advance you have made in recent years. The voicing is exceptional, and enabled me at the Inaugural Concert to accomplish many things which only such an instrument could produce. My best congratulations, with the assurance that it was a pleasure to play on such a noble instrument, which responded so admirably to every demand made upon it throughout a long exacting program.

Yours very truly,  
WILLIAM C. CARL.

Specifications and Estimates on request. For Catalogues and particulars, address

**M. P. MOLLER, Hagerstown, Maryland, U. S. A.**

ESTABLISHED IN 1846

**ESTEY ORGAN  
COMPANY**

**PIPE ORGAN BUILDERS**

Specifications, Plans, Drawings, Designs, etc., gladly furnished upon application

FACTORIES: BRATTLEBORO, VT.

**U.S. LARGEST SUPPLY & EXPORT HOUSE**  
MANUFACTURERS OF  
**ORGAN PIPES**  
AND  
**KEYS, ACTIONS, WIRES**  
EVERYTHING FOR THE TRADE UP TO A  
**COMPLETE ORGAN**

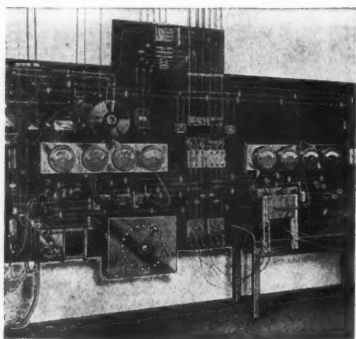
**A. GOTTFRIED & CO. ERIE, PA. U.S.A.**  
CORRESPOND IN ENGLISH, GERMAN OR FRENCH.

**WIND AS NECESSARY  
AS IN DAYS OF OLD**

**ONLY HUMAN TOUCH IS GONE**

**Twenty Years' Work of Organ Power Company Making Blowers Recalls Former Ways—Up-to-Date Plant at Hartford.**

Every organist has heard the jokes involving the necessity of the old-time blower to the organist in his performance and the men who go back two decades or even a shorter period in their use of the organ have come into



ONE OF TESTING BOARDS.

personal touch with the importance of the man who "pumped" the organ. The wind is just as essential today, but the human hand that guided the lever has been generally superseded.

Twenty years' continuous progress in the organ blowing specialty is the record of the Organ Power Company of Hartford, Conn., makers of the Orgoblo. This company first manufactured the Spencer hydraulic organ motors, later followed with wood-constructed organ blowers, and afterward wood and iron construction. The present perfected machine is all steel and is believed to represent the highest development of the organ blowing art. The aim of the Organ Power Company in this latest model has been to secure a maximum as to efficiency, accessibility and quietness of opera-

has announced that he will enter the field, replacing the piano and drum combination usually accompanying moving picture displays with organ music of high class, says Musical America. He believes that this work will represent an important advance toward emphasizing the educational value of the pictures. Mr. Warren's first appearance will be in Rochester, N. Y., where he will play a \$10,000 instrument especially designed for theatrical purposes. Mr. Warren was organist of St. Bartholomew's Church, New York, for nineteen years, until 1905, and conducted the Church Choral Society for thirteen years.

**Walter Hartley Recital.**

Walter E. Hartley, organist of St. Mark's pro-cathedral, Grand Rapids, Mich., gave a recital Jan. 30 at the church. The program follows: Chorale, from "Suite Gothique," Boellmann; andante sostenuto, from "Symphony Gothique," Widor; Fanfare, Lemmens; Prelude and Fugue in E minor, Bach; Cantilene in D, Matthews; "Morning and Evening," Spicker; andante in F (posthumous), Franck; Scherzo in G minor, Bossi; "Humoresque," Dvorak, (by request); Slav March, Tschai-kowsky.

**Programs at Yale University.**

Professor H. B. Jepson's programs at Woolsey Hall, Yale University, have continued to attract large audiences. Jan. 26 he played: Bach, Prelude and Fugue in E minor; Saint-Saens, Bénédiction Nuptiale; Gigout, Scherzo; Wagner, "Liebestod;" Maurice Lee, Gavotte, Louis XV.; Widor, Symphonie Romane. Feb. 3 the program was: Guilmant, Torchlight March; Ropartz, Prière pour les Trépassés; Reger, Phantasie, Op. 40, No. 2; Barié, Intermezzo; Jepson, Ballade; Hoffman, Scherzo; Boellmann, Finale, from the Second Suite.

**Carl Rupprecht at Elgin.**

Professor Carl Rupprecht of Chicago gave a recital at St. John's Church in Elgin, Ill., the last Sunday in January. He played: Concert Overture in C major, Hollins; Toccata in C, Bach; Andante Cantabile, Widor; Spring Song, Mendelssohn; "Rock of

**BOSTON'S LENTEN RECITALS**

**W. S. Gales Gives Programs at Emmanuel Church at the Hub.**

Following his custom of years, Weston Spies Gales, organist of Emmanuel Church, Newbury street, Boston, is giving free recitals Thursday afternoons in Lent. The programs are as follows:

Feb. 13 — Bach, Prelude and Fugue, D minor; Franck, Pastorale; Wagner, "Tannhaeuser"—(a) Introduction to Act III. and Pilgrims' Chorus, (b) "Evening Star," "Tristan und Isolde"—Prelude.

Feb. 20—Franck, "Piece Symphonique;" Wagner, "Lohengrin"—(a) March to the Minster, (b) Lohengrin's Narrative, (c) Prelude.

Feb. 27 — Bach, "Prelude and Fugue," A minor; Franck, "Piece Heroique;" Wagner, "Die Gotterdammerung" — Trauermarsch; "Die Meistersinger"—(a) Introduction to Act III., (b) Prize song.

March 6—Bach, Toccata, D minor; Franck, Chorale, A minor; Wagner, "Siegfried" Idyll.

March 13 — Bach, Prelude and Fugue, A minor; Wagner, "Traume;" "Parsifal"—(a) Vorspiel, (b) Good Friday Spell.

**Feature at Truro, N. S.**

The monthly recitals at St. Andrew's Church at Truro, N. S., by Alfred E. Whitehead, have become an established feature and their growing popularity "clearly demonstrates that high class music rendered with precision and feeling will meet with appreciation," as reported by the Truro Daily News. Mr. Whitehead's numbers the last Sunday in January were: Suite Gothique, Boellmann; Petites Litanies de Jesus, Grovley; Moments Musicaux, Schubert; March, "Tannhaeuser," Wagner. Mr. Whitehead has passed the examination for a fellowship in the Canadian Guild of Organists. The examiners were Dr. Ham, Dr. Pervical J. Illesley and Arthur Dorey.

**At St. Stephen's, Harrisburg**  
A series of six Lenten recitals is being given at St. Stephen's Episcopal Church, Harrisburg, Pa., by the organist, Alfred G. Kuschna. The first program follows: Suite Gothique, Boellmann; Chanson Triste, Tschai-kowsky; Elevation in E, Saint-Saens; Finale, Hollins.

**WANTED**

**Two First Class  
Organ Builders  
For Road Work  
With Selling Ability  
Preferred**

**HUGO E. STAHL**  
Pipe Organ Expert  
Office—502 MISSOURI BLDG.  
KANSAS CITY - - - MO.

A. B. DeCourcy T. J. Quinlan

**A. B. DeCourcy & Co.**

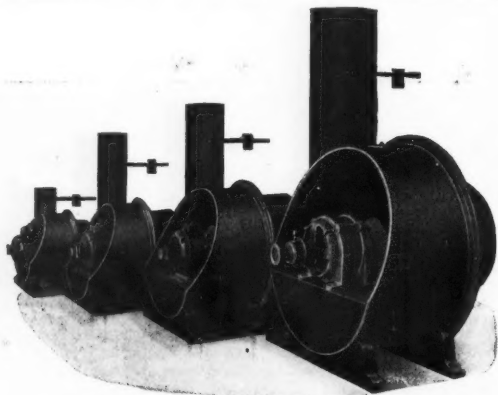
**Church Organ  
Builders :: ::**

TUNING AND REPAIRING

Factory: 634 HARRISON AVENUE  
BOSTON, MASS.

We Buy and Sell Old Pipe Organs.

Electric Organ Blowers and Water Motors  
Installed and Repaired.



FOUR SIZES IN ORGOBLO FAMILY.

tion without sacrificing any of its original simplicity.

"One only needs to write to any of the hundred or more of the principal organ builders in the United States to learn why we have sold over 5,000 Orgoblos in the last few years," said an officer of the company to THE DIAPASON. "The Organ Power factory is thoroughly up-to-date, is devoted exclusively to organ blowing apparatus and is equipped with the most modern electrical and pneumatic testing systems, electric welders, etc. "Every Orgoblo is carefully tested before shipping and a complete record is kept of the pressure and volume of air maintained, the current input and the speed of the machine required. Visitors to our factory are cordially solicited."

**To Uplift Picture Theater.**

In an effort to uplift the standards of moving picture theaters, Richard Henry Warren, organist of the Church of the Ascension, New York,

Ages," variation, Haydn; Offertory in D, Batiste; Sonata No. 6, Mendelssohn; Caprice in B flat, Guilmant; Andantino in D flat, Lemare. Funeral March and Song of the Seraphs, Guilmant; "The Holy Night," Dudley Buck; Toccata in G, Dubois.

**Postludial Recital by Miss Deal.**

Miss Alice R. Deal of the Leavitt Street Congregational Church gave her fourth postludial organ recital on Jan. 26, as follows: Toccata in G, Dubois; Cavatina, Saint-Saens-Wild; Prelude in B minor, Bach; Humoresque, Dvorak-Lemare; Overture, "William Tell," Rossini-Buck. The recitals come the fourth Sunday evening of each month.

**Weekly Recital at Cornell.**

Edward F. Johnston's weekly organ recital at Cornell University Jan. 24 included the following: Concert Overture, Faulkes; Autumn and Midsummer Caprice, Johnston; Assyrian March, Botting; Pastoral and Storm Scene, Lefebure-Wely.

**STEERE ORGANS**

have each year, for the past forty-five years, received more recognition from those who have been seeking highest quality in organ building.

Tonally and mechanically our organs are a revelation to those who have never before examined them.

Send for our catalogue and negotiate with us before deciding.

**WRITE NOW**

**J. W. STEERE & SON ORGAN CO.**  
SPRINGFIELD, MASS.

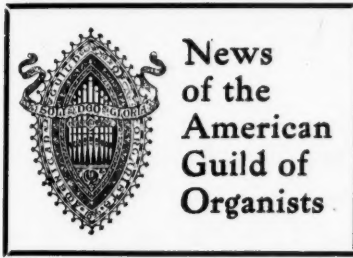
**The Zephyr  
Electric Organ Blower**

Can be SEEN in many churches  
but HEARD in none

IT IS MADE IN SIZES FROM ¼ TO 5 H. P.

For further information write to the

**Zephyr Electric Organ Blower Co.**  
ORRVILLE, OHIO



**News of the American Guild of Organists**

**Guild Recital Series.**

The eighth recital of the headquarters series was given Jan. 19 by R. M. Treadwell at the Labor Temple, New York City. The program: March Funebre et Chant Seraphique, Guilman; Berceuse, Kinder; Larghetto, Mozart; Fugue (Pastoral Sonata), Rheinberger.

At the ninth recital, Jan. 27, by W. Y. Webbe, at Calvary Church, Summit, N. J., the program was: Concert Prelude and Fugue, Faulkes; Intermezzo, Brahms; Toccata in F, Bach; Finlandia, Sibelius; Voix Celeste, Batiste; Marche Funebre et Chant Seraphique, Guilman; Prelude to "Parsifal," Wagner; Legend, Zabel; Finale Jubilante, West.

Succeeding recitals of the series were given as follows:

Monday, Feb. 10—T. Scott Godfrey Buhrman, in Adams Memorial Church, Manhattan.

Wednesday, Feb. 12, at noon—Robert J. Winterbottom, in Trinity Church, Manhattan.

Thursday, Feb. 29—Kate Elizabeth Fox, St. Luke's Church, Manhattan.

Tuesday, Feb. 25—Roy Kinney Falconer, First Presbyterian Church, Jersey City.

Thursday, Feb. 27—Harold D. Phillips, St. Luke's Church, Manhattan.

Friday, Feb. 28—Scott Wheeler, Church of the Holy Communion, Manhattan.

**Guild Recital by Buhrman.**

The tenth recital of the American Guild of Organists sixth series in New York was played by T. Scott Buhrman, F. A. G. O., in Adams Memorial Church, 207-215 East 30th street, New York, Monday evening, Feb. 10. A special program in keeping with the spirit and purpose of the guild had been prepared, with program notes. The following numbers were played: Rheinberger, Pastoral Sonata, Op. 88; Buhrman, Barcarolle (Csm Sonata); Bach, Allegro-Finale (Em Sonata); Edward M. Read, Offertoire; Brahms, Choral-Vorspiel Op. 122; "Herzliebster Jesu"; Harry Rowe Shelley, Melody; Handel, Largo; Debat-Ponsan, Scherzo Symphonique.

**New England Chapter.**

The forty-first public service of the New England chapter was held Jan. 15, at the First Baptist Church, Newton Center, Mass. The double quartet choir was directed by John Hermann Loud. The program follows:

Prelude—"Intermezzo," Hollins, Frederick Pollitt, Providence, R. I.; Anthems—"O Lord I Will Exalt Thee," H. W. Parker; "God is a Spirit," Sterndale-Bennett; "O Lamb of God," Brewer; Offertory—"Andante" (First Sonata), Borowski, Alfred Brinkler, Portland Me.; Postlude—"Marche Triomphale," Lemmens, I. H. Upton, Roxbury, Mass.

The chapter's annual dinner took place Jan. 28, at the Hotel Brunswick, Boston, and was followed by a symposium, with Dean Clemson presiding. The warden, Frank Wright, gave an address on the examinations and announced the formation of the Oregon chapter. The Rt. Rev. Dr. Lawrence, Bishop of Massachusetts, made an address on church music, and the other speakers, and their topics were as follows: Wilbur Hascall, "The Officers"; J. D. Buckingham, "The Founders"; Alfred Brinkler, "The Fellows"; J. Willis Conant, "The Associates"; B. B. Gillette, "The Colleagues."

Arthur Foote, George A. Burdett and Professor H. C. Macdougall were among those present.

The nineteenth recital of the chapter was given at Kings' Chapel, Boston, Feb. 24, by E. A. Kraft of Trinity Cathedral, Cleveland. Mr. Kraft played: Faan, H. A. Matthews; Scherzo (First Sonata), Becker; Melodie and Autumn Song, Tschairowsky; Caprice, Dethier; Even-

ing Bells, Macfarlane; Fantasia Symphonique, R. G. Cole; Intermezzo, Bonnet; Canzona, Faulkes; Fantasia Sonata, Neuhoff; Passacaglia in G minor, H. M. Dunham; Pastorale, Arthur Foote; Toccata (Third Sonata), Becker; Caprice, Kinder; Ride of the Valkyries, Wagner.

**Hear Johnston At Rochester.**

Edward F. Johnston of Cornell University gave a recital under the auspices of the Western New York Chapter at Rochester, Feb. 3. The program was as follows: Postlude in D Minor, Silver; Fantasia, Saint-Saens; Berceuse, No. 2 (new) and Toccata (new), Kinder; "Autumn" and "Midsummer Caprice" (new) and "Resurrection Morn," Edward Johnston; "Song of Sorrow" (new), Gordon B. Nevin; Finale, Hollins; "Chant D'Amour" (new), Gillette; Rhapsody, Silver.

**District of Columbia Chapter.**

Harold D. Phillips, dean of the Maryland chapter, gave a recital for the Columbia chapter Jan. 6, at St. Paul's Church, Washington, D. C. He played: Toccata and Fugue in D minor, Bach; Pastorale, Wely; Oriental Sketch, Bird; Finale (Sixth Symphony), Tschairowsky; Scherzo, Bossi; In Summer, Stebbins; Solemn March, Smart.

**Washington Chapter.**

A meeting and luncheon of the Washington chapter took place at Seattle, Jan. 9. The dean, Dr. Chace, presided. Ferdinand Dunkley was elected sub-dean in place of Ralph W. Hoyt of Portland, who is now dean of the new chapter in Oregon. Edwin Fairbourne becomes treasurer in place of J. E. Butler, who retires on account of pressure of business. Messrs. Dunkley, Reynolds and Fairbourne are a committee to arrange a public service with combined choirs.

**Illinois Chapter Service**

A service of the Illinois chapter was held at the Second Presbyterian Church of Chicago on the afternoon of Feb. 16. Palmer Christian played a Reverie and Rhapsodie Catalane by Bonnet. Allen Bogen was on the program, but had been taken ill. Miss Alice R. Deal gave the finale from Piutti's G minor Sonata. A. F. McCarrell, organist of the church, played the service and his choir sang two anthems.

**To Hear Hedden at Philadelphia.**

The Pennsylvania chapter held a public service at the Baptist Temple, Philadelphia, Feb. 4, and on March 11 the choir of St. Luke's, Germantown, will combine with that of St. James', Philadelphia, at the latter church, in a performance of G. A. West's Cantata, "Via Crucis," under the direction of S. Wesley Sears, sub-dean of the chapter. Warren R. Hedden of New York City will play a short preliminary recital.

**Pennsylvania Chapter**

Rollo F. Maitland has been elected a member of the executive committee in place of Percy Chase Miller, who has moved to Washington, D. C.

**Brown University Recitals.**

The popularity of the organ recitals at Brown University under the direction of Gene Ware was attested Feb. 16 when a capacity audience came to hear Mr. Ware. This was the program: Rhapsodie in E, Saint-Saens; Bohemienne, Dvorak; Prelude de "La Damoselle Elue," Debussy; Grand Choetr in D, Guilman.

**Plays a Wagner Program.**

At his sixth recital in the series at Trinity Methodist Church, Evansville, Ind., given Feb. 2, Professor Haas played Wagner selections as follows: Frayer, from "Lohengrin"; Walther's Prize Song, from "Die Meistersinger"; Evening Star, from "Tannhaeuser"; Grand March, from "Rienzi"; Dreams from "Tristan and Isolde."

The organ in the First-Highland Baptist church at Springfield, Mass., was ruined by a fire which partly destroyed the edifice Feb. 13.

**NEWS FROM ORGAN CENTER IN BOSTON**

**CONTRACT FOR HUTCHINGS.**

**Central M. E. Church of Malden, Mass., to Have What is Said to be a \$20,000 Instrument.—Lawrence Organ Burns.**

Boston, Mass., Feb. 24—The committee of the Central M. E. Church of Malden, Mass., has awarded the contract for the new organ to the Hutchings Company to replace the old Hutchings-Plaisted organ, recently destroyed by fire. While complete specifications are not finished, reports state that it is to cost \$20,000 and to be equipped with an echo organ, electric action, and a set of chimes, making it one of the most modern organs in New England.

The Lawrence Street Congregational Church, Lawrence, Mass., was destroyed by fire Feb. 8, and the organ, one of Hutchings' masterpieces, was destroyed. This organ, on which many recitals had been given in the last ten years, by Harry Rowe Shelley, J. Warren Andrews, S. B. Whitney, E. E. Truette, John A. O'Shea, Henry S. Dunham and George Whiting, is to be rebuilt.

James Cole & Company of Melrose, Mass., report good business, organs nearing completion for Roxbury, Mass., and Manchester, N. H.

The Hook-Hastings Company has a full quota of workmen, employed, some departments working overtime.

The Kinetic Engineering Company, through S. A. Gould, Boston manager, reports the installation of many electric motors. Among the contracts are two motors for the famous Hook-Hastings organ in Immaculate Conception Church, Boston.

James E. Treat, builder of the Great Barrington organ and many celebrated pipe organs, and for many years a voicer and tuner with Johnson and the Hutchings-Plaisted Company of Boston, has issued cards and is to make a specialty of voicing organ pipes for the trade. While Mr. Treat's present address is Lawrence, Mass., special inducements are offered him to remove his voicing plant to Boston, where his work is well known and appreciated.

A recital was given at the Church of the Epiphany, Winchester, Mass., Feb. 9 by J. Albert Wilson, assisted by Frank E. Kendrie, violinist.

A recital was given at the First Parish Church, Medford, Feb. 11, by Mrs. C. W. Tilton, with the church choir assisting, under the direction of Everett W. Steere.

Roger W. Plaisted, for many years electrical expert with the Hutchings Company and the E. M. Skinner Company, has accepted a responsible position with the Lub Target Company of Boston, and is making a specialty of installing rapid-firing devices on battleships of all nations. Mr. Plaisted is a son of Mark H. Plaisted, the veteran organ builder, now living at his orange grove in Riverside, Cal.

A. B. DeCourcy & Company report sales of organs to churches at New Bedford, Mass., and Lawrence, Mass. Kimball, Smallman & Frazee are completing large two-manual electric organs at the Clarendon Street Baptist church, Boston, and at the Congregational Church of Skowhegan, Maine, and the friends of Leslie Frazee will regret to hear of an accident to him. While in Maine, voicing the organ, he slipped on the sidewalk, breaking some of the small bones in his arm.

**CLASSED AS A MISSIONARY**

**Charles H. Demorest the Subject of a Los Angeles Article.**

A two-column picture of Charles H. Demorest at the Los Angeles Auditorium organ is published in the Los Angeles Express of Feb. 6. That paper says in the course of a long article:

"Charles H. Demorest is a musical missionary for the organ. On Sunday he is to play Guilman's second organ symphony, the opus 9, with the People's orchestra, conducted by Edward Lebegott. It will be the first time in America that the last organ work of the late French composer has been given by organ and orchestra. The parts for many of the instruments had to be copied by hand, because it was not possible to buy them without sending to Paris.

"Mr. Demorest came to Los Angeles a few years ago merely for a rest. He was run down from overwork in Chicago, where he had been organist at the Oak Park Congregational, Trinity Episcopal and other large churches. His idea was to stay a few months and recuperate, but he abandoned all idea of returning to his former home, and has been in Los Angeles ever since then. At present he is organist of the Third Church of Christ, Scientist."

**Win \$3,000 Prize Competition.**

The Art Publication Society, with headquarters at St. Louis, authorizes THE DIAPASON to announce the winners of the \$3,000 prize competition for piano solos as follows: Class A—First Prize, \$500, Guseppe Ferrara, Louisiana, U. S. A.; Second Prize, \$300, Cavalier Paolo Chimeri, Italy; Third Prize, \$200, Josef Nesvera, Austria. Class B—First Prize, \$500, Victor Radeglia, Turkey; Second Prize, \$300, Louis Victor Saar, Ohio, U. S. A.; Third Prize, \$200, Austin Conradi, Maryland, U. S. A.. Class C—First Prize, \$500, Louis Victor Saar, Ohio, U. S. A.; Second Prize, \$300, Henning von Koss, Germany; Third Prize, \$200, Carolus V. Agghazy, Hungary.

"We want to thank the musicians all over the world for the interest they have shown in this first competition of ours, and in order to stimulate composers constantly to raise the standard of piano compositions, it is the intention of this society to hold competitions annually," the announcement says.

**Hillgreen, Lane & Company**

**Organ Builders Alliance, Ohio**

The letter which announced the awarding to us of the contract for building the large organ in St. Andrew's Cathedral, Honolulu, contained the following:

**"Much independent testimony as to the excellent character of your work has reached us, and we feel assured we have placed ourselves in good hands."**

# THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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

Address all communications to **The Diapason**, 520 West Monroe Street, Chicago. Telephone, Franklin 1102.

Receipts for subscription remittances sent only when requested.

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

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

CHICAGO, MARCH 1, 1913.

## ORGAN AS CULTURE ASSET.

[Gordon Balch Nevin of Easton, Pa., who writes the contributed editorial for this issue, is known not only as an organist, but as a composer for the organ of the highest merit, whose work is making for him a name among the very first of American writers for the king of instruments.]

The need of a broader culture as a part of the life of the modern musician has been widely felt of late years. Indeed, many of the great artists have voiced this need, advising various "remedies," but in a majority of cases these remedies were of value only to the particular genius of artist to which those advising them belonged.

In the broader sense many of these suggestions have been valuable. Some have advised the pursuit of the sister arts—literature, painting, etc.; others, the study of that great art—music—nature; still others, the more purely intellectual studies—philosophy, in its various branches. Far from denying the merits of all these agents of culture, it is likely that all will advocate them, in part or as a whole; the purpose of this article, however, is to raise some questions as to the culture of the musician as a performer, and there can be no denial of the narrowness of the average performing musician.

From a technical standpoint all musicians fall into one or more of three classes—those playing on melodic instruments, those playing on harmonic ones, and the smaller class of composers.

Let us look for a moment at the first two classes. As a type of the first class take the average violinist. What is the sum of his ambition? The production of a tone that shall charm, the giving out of a melodic line with the proper nuance, phrasing, etc., and the speaking of a message to the hearts of the listener—very seldom a message to the intellect. Of the great vistas of harmony he knows little.

Again, look for a moment at a typical representative of the second class—the pianist. Knowledge of harmony he most assuredly has, and in a much smaller degree melodic feeling; but to a great extent he is shackled by the percussive nature of the instrument on which he plays.

And here is where the modern organ can perform a miracle in the musical culture of both these classes; for the organ is the one instrument possessed of sustained harmonic sound, and all under the control of a single performer.

One of the great curses under which music is laboring is the lack of a perfect understanding of true legato. Not one pianist in ten knows what it really means. Let him attempt to play some of his boasted "legato" on an organ and the scales would drop from his eyes. Once or twice in a generation comes a De Pachmann or a Bauer who makes us forget the percussive nature of the instrument, but in the hands of the many it remains a tinkling, tiresome toy.

Let musicians be pianists, violinists, singers or what they choose, but first let them experience the joy of having under their fingers a great mass of sustained sound, capable of nuance, phrasing, etc., for next to the joy of conducting a great symphony orchestra there is nothing to compare with it.

The third class—composers—may not need it as much as the other two, for the real composer hears melody and

harmony as one, but he will find the organ and its music, headed by the master-musician and man, Bach, to be a great factor in developing style, balance, contrapuntal freedom and dignity; these will aid him in speaking his own message, for they all tend to culture.

More culture, more humanity, a broader vision, and America will produce a great musician, one who will speak a world-wide message, and remove the stigma of commercialism under which we labor.

GORDON BALCH NEVIN.

## MINISTER AND ORGANIST.

The Illinois Chapter of the A. G. O. had a discussion at its February dinner in Chicago which was of interest to all those who heard it and would have been to many who missed the occasion. It was not a new subject by any means—that of the relationship between the minister and the organist—but the ministers who sent contributions to the discussion brought out a number of old points in a way that gave the organists something about which to think. If the clergy could have been present it would, no doubt, have been of benefit and interest to a number of them as well.

Minister and organist should have free and frank talks and should mingle socially—walk home after the service together, accompanied by their wives, for instance—said one. The organist first of all should be a Christian, another asserted. The chief trouble is that the majority of organists have an exaggerated opinion of their own importance, wrote a third, whose name was shielded by anonymity as far as the dinner in question was concerned. The incongruous postlude was a topic for some to take up. Others spoke of the ideal relations existing with all the organists who ever served with them.

All of this was food for thought, but hardly new. The postlude question is as old as the modern musical service. Dr. P. C. Lutkin suggested, as a remedy for the loud piece that dispels a sense of worship in the departing congregation, that all organists should be taught to improvise. Miss Tina Mae Haines presented her plan of closing with a soft response after the benediction, not disturbed by any sound afterward from the organ. Several suggested that it would be possible to have the music conform better with the spirit of the rest of the service if the organist always knew well in advance what the minister's subject is to be.

It would seem that the loud, triumphant postlude is not always out of place, nor the soft response always the proper thing. It depends upon the service, and we would hardly consider him, or her, a "complete" organist who can not adapt himself, by improvisation or by a quick change of his closing number, to any sermon or closing prayer or special occasion that may arise.

As to that most important topic—adjusting one's self to the situation in a church and to his relation with the pastor—are not these choir disputes altogether needless in nine instances out of ten? Sometimes, no doubt, one runs across a minister who is so conceited and ignorant at the same time that he dictates arrogantly to an organist without any knowledge of the subject, but such a man usually is found out by his flock in time and eliminates himself. The others often have better ideas as to what the service requires than many organists, and should be heeded in their wishes more than they frequently are, for it is not the sole end of the church service to present musical perfection. On the other hand, if the organist is a man as well as a musician—earnest and devoted as well as talented—he will win the respect of the pastor and the parishioners to such an extent that his tastes as to the strictly musical features of worship will receive attention.

As Dr. Lutkin and Mr. Cotsworth, both veterans in the service of the church, well pointed out, a desire to adjust one's self and a spirit of "give and take" will smooth the way remarkably. The artistic temperament surely is not necessary in Christian

worship, and we feel convinced that it is found in choir and organ loft much less than tradition would have it.

## THE DIAPASON BY FREIGHT.

As a consequence of complaints received in the last few months we feel that an explanation as to the method of the postoffice department in transporting papers such as THE DIAPASON is due those of our readers who live at some distance from the office of publication.

This paper is printed from two to three days before the end of the month. To Chicago subscribers and those living in the states of Illinois, Indiana, Ohio, Michigan, Iowa and Wisconsin it goes by regular mail, and it should reach them always on or before the first day of the month. To all other states THE DIAPASON, as all other monthly publications, is shipped by freight—so-called fast freight—under the rules of the postoffice department. This means that it takes sometimes a week—sometimes longer—to reach New York or Boston, for instance, depending upon the traveling conditions encountered by the freight trains which carry this class of mail. The departure from Chicago also is somewhat uncertain, for if on the day of mailing the freight car which honors us by carrying the burden of our thoughts to our readers is not filled, said car is held until some other publishers meet the deficiency by adding the weight of their valuable papers.

The large monthly magazines have made strenuous efforts, for the benefit of their readers, to have the conditions changed, and still are making such efforts, but without success.

## BUNNLETS.

Everything responds to its own keynote. The keynote of the universe is GIVE.

Yes, a big factor in shop efficiency is the continuous, intelligent use of all floor space, machinery and men, but—how about your own physical, mental and spiritual possessions?

You can draw from a well only that which is in it. Remember this when hiring new help or promoting employes.

Have you ever noted the strengthening effect of a talk with one organ builder? Imagine the result of an organ builders' convention.

Never assume direction beyond your responsibility.

## DEVICE TO PRESS THE KEYS

### M. J. Olson Invents Mechanical Aid in Tuning Pipe Organs.

Martin J. Olson of Ishpeming, Mich., has received patent papers covering an organ tuning keyboard player on which he worked for two years or more before it was perfected. Mr. Olson completed the device more than a year ago and has had several opportunities to test it.

Mr. Olson's device is said to be the only one ever invented by the use of which one man can tune a large organ without an assistant. It is attached to the keyboard and is operated by the power from a sixteen candle incandescent electric light. It is complete in every detail. It can be carried in a grip a little larger than an ordinary suit case, and the total weight of the outfit is only forty pounds.

## HINNERS ORGAN IN CHICAGO

### One of 16 Speakin' Stops Placed at Ebenezer Lutheran.

At the dedication of the Ebenezer Evangelical Lutheran Church, West Thirteenth Street and Harding Avenue, Chicago, Sunday, Feb. 23, the new two-manual organ, built by the Hinners Organ Company, was opened. The instrument, which is tubular pneumatic throughout, has sixteen speaking stops, with a full complement of couplers, combinations and accessories, a detached and reversed console, and a registration adapted to needs of the present and future. The organ was installed under the supervision of Julius Jaekel.

## THE ORGANIST.

It is your voice that lures my soul to find

Its Sabbath solace in a church's walls;  
The surge and thunder of your trumpet calls—

Not some small utterance of narrow mind

Whose words leave all save his own cult maligned.

It is your magic that my soul enthalls,

Inviting me to rest in sacred halls,  
Instead of those to which I'm more inclined.

Sometimes for hours, it seems, I've sat about

And heard the vaporings of little men

Until my heart and soul were sick and sore—

Until, almost, I was inclined to doubt  
If there were such a god as GOD—  
and then

Your praise began and bade me doubt no more.

—C. V. E. STARRETT.

## GUESTS OF MR. FEDERLEIN

### New York Organists Entertained and Hope-Jones Organ Played.

A delightful informal social was arranged Monday, Feb. 17, for the organists of New York by Gottfried H. Federlein in the assembly rooms of the Society for Ethical Culture, of which he is organist. During the evening Mr. Federlein's guests were shown into the Auditorium, where he performed the "Tannhaeuser" Overture, Thiele's Chromatic Fantasia, and, by request, his own Toccata in D minor, upon the four-manual Hope-Jones organ. Many complimentary things were said of the organ, and especially of the effect of the strings and wood wind in the "Tannhaeuser" number. Several of the men took a delight in trying the organ afterward.

Refreshments and cigars were served, good fellowship prevailed and a pleasant and profitable evening was spent.

Edwin Arthur Kraft was the guest of the evening, and among those present were H. Brooks Day, Clement R. Gale, J. Warren Andrews, Walter C. Gale, Frank Wright, S. Lewis Elmer and J. S. Matthews.

## Series by Cyril G. Laub.

Cyril G. Laub is giving Lenten recitals Friday evenings at St. Peter's Church, Freehold, N. J. His February programs were as follows:

Feb. 7.—Nocturne, Op. 9, No. 2, Chopin; Prelude and Fugue in C major, Bach; Cantabile in F, Guilmant; Pilgrims' Chorus, Wagner; Aria from "Orpheus and Eurydice," Gluck; March in G, Smart.

Feb. 14.—Andante Cantabile, Tschai-kowsky; March for Brass Instruments, Gounod; Finale to Sixth Organ Sonata, Mendelssohn; Humoresque, Dvorak; Improvisation, Clark; Postlude in E flat, Batiste.

Feb. 21.—Prelude in F, Dubois; Offertoire in E flat, Salome; Air, Pergolese; Swedish Wedding March, Soderman; Slumber Song, Nevin; Sonata in C minor, Guilmant.

Feb. 28.—Fugue in B minor, Bach; Pastorale, Clark; Ave Maria D'Arcadelt, Liszt; Grand Offertory in C major, Lefebvre-Wely; "To a Water Lily," MacDowell; Grand Choeur, Dubois.

## Concert by Dr. Starnes.

The concert by Dr. Percy J. Starnes at the Atlanta Auditorium Feb. 16 was a very interesting one, and was greatly enjoyed by the large number of music lovers who were there. The program included the overture to "Martha," the well-known menuet of Moszkowski, Ambroise Thomas' gavotte from "Mignon," and the grand march from "Tannhaeuser." Dr. Starnes also played an improvisation in which the old familiar "Harp that Once Through Tara's Halls," was played with extraordinary variation and power.

The inaugural recital on the new organ in the Masonic temple at Bridgeport, Conn., was given Feb. 13 by Professor Harry B. Jepson of Yale.

**SFORZANDO PEDAL  
INVENTOR WANTED**

**NEW DEVICE AN ORGAN NEED**

**Long Maltreated and Its Possibilities  
Overlooked—Not a Full Organ  
Pedal, But One of Artistic  
Capabilities.**

BY GODFREY BUHRMAN.

The sforzando pedal in the organ has been so long maltreated and its wonderful possibilities have been so completely overlooked that it seems the opportune time has arrived for its serious consideration. It had its origin in an attempt to reinforce the tone of one manual by that of another, through the medium of the coupler. This, of course, could be used to produce a true and artistic sforzando, but only in a very limited way. Some builders erroneously applied the pedal to a mechanism adding to any given manual its own sub and super couplers, and while this, too, might have been used with good effect, the probability is that it was extremely inartistic most of the time.

At present the trend of builders is to make the sforzando pedal nothing more than a full organ pedal, and while such a pedal is quite desirable, and even necessary for a completely equipped modern organ, yet the tendency to confuse our terminology is regrettable, and to be withstood, especially when such confusion of terms amounts to a thoughtless handling of names that cannot be defended on any grounds of sense or reason.

By all means let us have a full organ pedal, but let us have it rightly labeled; and by all means let us have also a real sforzando pedal. Though we are not aware that such a device as yet exists, still we have faith that if it is once known and understood it will not be long in forthcoming from some one of the inventive geniuses devoted to the organ.

A pedal or piston that can claim the name "sforzando" will have to be of such nature as to reinforce any desired combination of the entire organ by the addition of such body of tone as would for the moment produce in the organ the legitimate and artistic effect of the sforzando, such as is now almost entirely impossible excepting by more or less involved registration. A careful study of such a sforzando pedal mechanism cannot but result in its practical realization to the organ world, for it is already within the sight, if not within the reach, of the organ-player.

**The Mechanism.**

The old style full organ pedal is out of the question for consideration here, as are also the once-used manual coupling and sub and super coupling devices. Though the coupling form comes a little nearer to a practical realization of the desideratum, yet it can never be perfected without injury to the instrument; for the sforzando must be complete in itself and independent of all other mechanism of the organ. So the coupling mechanism falls short of meeting even a part of the requirements of the pedal in question. We must have something yet to be found.

The means to this end presents itself in the field of the adjustable combination system. A complete and entirely independent sforzando can be readily constructed in the form of a double-acting, adjustable combination pedal affecting the entire organ, with all couplers. It should be double-acting in that it would add any desired combination of stops and couplers when depressed, and withdraw them when released. But it must also be single-acting in that it would only add stops (when depressed) and never under any circumstances remove those in use by other means. Its action would in reality be very similar to that of the adjustable combination mechanism, excepting with the very important differences noted—that it would not remove any stops or couplers put on by other means or mechanism when depressed, and that it would release its own added combination when released by the foot or thumb. These differences between the sforzando mechanism and that of the combination piston system

are the points of critical importance, for therein lie the versatility and utility of the sforzando applied to the organ.

**Its Operation.**

A few illustrations may serve to give the idea of the sforzando pedal and its unlimited field of artistic and legitimate effects. Suppose we draw on the swell an 8-foot string combination; on the great an 8-foot wood with soft diapason, but omitting the doppel floete; on the choir the vox humana; and on the pedal the medium soft 16 feet. Now set on the adjustable "sforzando pedal"—swell, stopped diapason, 8-foot; great, doppel floete; choir, pianissimo 4-foot flute; and pedal, 16-foot, slightly heavier than that of the playing combination. Now, while using any manual or manuals, touch the sforzando at a proper accent, and note the resultant-sforzando! But now add to the playing combination on the swell a bright 4-foot tone and then, without altering the sforzando combination, bring it into play again; and note the effect is altogether different from that of the first use of the pedal. But if the pedal were only a combination piston it would have given precisely the same effect at both uses.

Again, substitute the clarinet for the vox humana and while playing a clarinet solo use the sforzando for the reinforcement of such phrases here and there as will readily suggest themselves for accentuation to every musician. For such phrase coloring in solo work we have absolutely no help in the modern organ as it is, but with a real sforzando pedal the scope of solo playing is immensely broadened and deepened in artistic possibilities. In playing such a composition as Handel's "Largo," what excellent effects of accentuation can be obtained on the first beats of accented measures or phrases by the skillful use of the sforzando! Or consider the possibilities in concert work in this same piece by the addition, by means of the sforzando of a pianissimo harp on the first beats here and there.

The field of legitimate and artistic use for the genuine sforzando pedal in the organ is unlimited, offering possibilities almost unthinkable at present.

If rightly considered the sforzando must make a strong appeal to every lover of the organ and organ music, with their

ever-increasing scope, widening in possibilities and deepening in genuine artistic capabilities. Who is that enterprising builder who shall first give to the organ world the realization of its best dreams in a true and trustworthy "Sforzando?"

**Gives Historical Recital.**

Compositions of the Italian, German, French and English schools were given by Wilhelm Middelschulte at a historical recital in St. Paul's Universalist Church, Chicago, on the evening of Wednesday, Feb. 12. Bruno Kuehn, violinist, assisted. The selections played were: Sonata, Adriano Banchieri, Ricercare, Palestrina; Canzona, Zipoli; Praeambulum, Caldara; Symphonia, La Suavissima, Marco Uccellini; Choral Prelude, "Wachet Auf, Ruft Uns Die Stimme," and Chromatic Fantasia and Fugue, Bach; Sonate Adagio and Finale (violin and organ), Handel; Concerto No. 4, F major, Handel; Noel, d' Aquin; Prelude, Alkan; Pavan, Byrd; Toccata, Best; Romanza, F major (violin and organ), Beethoven; Introitus, Liszt; Concertsatz, Thiele.

**Ralph H. Brigham Plays.**

At the First Church of Christ, Northampton, Mass., Jan. 20, the nineteenth organ recital was given by Ralph Hibbard Brigham, with this program: Overture to "Tannhaeuser," Wagner; Rhapsody on a Theme for Pentecost, Faulkes; "In Springtime," Hollins; Fantasia in D, Faulkes; Angelus, Massenet; Intermezzo and Nocturne, Foote; Toccata from fifth symphony, Widor.

**Edward Kreiser's 159th Recital.**

The 159th recital by Edward Kreiser at the Independence Boulevard Christian Church, Kansas City, was given Sunday afternoon, Feb. 9. The program follows: Fantasia on words from the Scriptures (new), Hans Huber; Hymn to Victor Hugo, Saint-Saens; Pilgrims' Chorus ("Tannhaeuser"), (requested), Wagner; Scherzo in F, Hoffman; Chant Negre (new), Kramer; March Militaire, Gounod.

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

**J. C. Deagan's**

new

**Cathedral Chimes.**

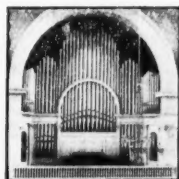
A great many Organ Builders have tried to use other cheaper chimes, but on hearing ours, the better class of Pipe Organ players have invariably taken out the cheaper chimes, and put in DEAGAN'S CHIMES. We can give you many examples where leading Pipe Organ players have insisted on making such changes.

Now in our new fire-proof factory—the only real Bell Factory in the World. If you want the latest and the best, write us for particulars.

**J. C. DEAGAN**

1770 Berceau Ave., Ravenswood  
CHICAGO, U. S. A.

**GOTTFRIED H. FEDERLEIN**  
RECITAL  
TOURS CONCERT ORGANIST  
Address . . . 2 West 64th Street, New York



ESTABLISHED 1865

**A. B. Felgemaker Organ Co.**

Nearly 50 years' experience in building  
High Grade Church, Hall and  
Residence Organs.

Main Office and Works, Erie, Pa.

**The Guilmant  
Organ School**

Dr. William C. Carl, Director

Students aided in Securing positions

25 Now Playing in New York City

Send For Illustrated Catalogue

44 W. 12th St., N. Y.

**Hutchings  
Organs**

are being constructed,  
and have been for fifty  
years, by carefully  
trained, experienced  
artist craftsmen.

**HUTCHINGS ORGAN  
COMPANY**

18 TREMONT STREET, BOSTON  
156 FIFTH AVENUE, NEW YORK

**THE WM. SCHUELKE  
ORGAN CO.**

Builders of High Grade  
Pipe Organs, since 1875

"Schuelke's Patented Wind Chests  
and Tubular Pneumatic Action."  
"Schuelke's Patented Stop Action."  
"Schuelke's Patented Coupler  
System."  
"Schuelke's Patented Adjustable  
Combinations."

Write for our Catalogue

The Wm. Schuelke Organ Co.  
Incorporated  
MAIN OFFICE AND WORKS 2219-2221  
WALNUT STREET, MILWAUKEE, WIS.

# ACTIVITIES OF THE ORGANISTS

## LENTEN SERIES BY ANDREWS

**Recitals in the Church of the Divine Paternity at New York.**

Lenten recitals by J. Warren Andrews are a feature this season at the Church of the Divine Paternity, New York. They are given on Thursday afternoons. Feb. 13 Mr. Andrews played Bach's Toccata in C, Gordon Balch Nevin's "Song of Sorrows," Scherzo in D minor by Eaton Fanning, Dvorak's Humoreske, the Gavotte from "Mignon," and a Dithyramb by Clarence Lucas. The other February programs were:

Feb. 20—Concert Overture in E Flat, Faulkes; Nocturne, Op. 142, No. 1, Faulkes; "A Rustic Wedding," John A. West; Funeral March of a Marionette, Gounod; "Ave Maria," Arcadelt-Liszt; Toccata in E Flat, Capocci.

Feb. 27—Grand Choeur in D, Guilman, and Romanza in B Flat, George Henry Howard, Miss Lillias May Yeury; Andantino in D Flat, Lemare, Miss Amalie L. Althaus; Grand Choeur in D, William D. Spence, and "In the Twilight," F. Flaxington Harker, Mrs. Catherine A. Hays; Prelude, "At Dawn," Nevin; Moderato, (Sonata No. 1), Van Eyken, and Meditation Serieuse, Bartlett, Gordon Balch Nevin.

## SERIES BY RIEMENSCHNEIDER

**Wallace College, Berea, Ohio, Has Sunday Afternoon Recitals.**

Albert Riemenschneider is giving a series of recitals at the German Wallace College, Berea, Ohio, where he has done much to promote music among the students. These recitals are given in the college chapel Sunday afternoons. The February and March programs follow:

Feb. 23—Faulkes, Jubilant March in D; Widor, Symphonie Gothique; Bach, Prelude and Fugue in D; Arcadelt-Liszt, "Ave Maria;" Hesse, Variations on "God Save the King."

March 23—Widor, Seventh Symphony; Salome, Verset in G; Chopin, Marche Funebre; Wagner, Prelude to Third Act ("Meistersinger"); Dubois, "Fiat Lux."

### At Cathedral of St. John.

Miles Farrow gave the first of a series of public recitals at the Cathedral of St. John the Divine in New York Monday afternoon, Feb. 10. The series was continued Feb. 17 by Edwin Arthur Kraft of Trinity Cathedral, Cleveland; Feb. 24 by Walter Henry Hall of St. James' Church, March 3 by Archibald T. Davidson, Jr., of Harvard University, and March 10 by Edward F. Johnston of Cornell University. Mr. Farrow's program was: Fantasia in G minor, Bach; Choral Prelude, "Gottes Sohn ist Kommen," Bach; Andante Cantabile from Quartet, Tschaiakowsky; First Sonata, Borowski; Priere, Lemaigre; Finlandia, Sibelius.

### Dr. Hemington's Recital 182.

Dr. Francis Hemington's 182d recital at the Church of the Epiphany in Chicago, given on the evening of Feb. 3, brought out this program: Concert Overture in C major, Alfred Hollins; Berceuse, S. Rousseau; Muzette, A. Chauvet; Nuptiale March, Guilman; Spring Song, E. H. Lemare; Intermezzo, James H. Rogers; Turkish March ("Ruins of Athens"), Beethoven; "Reve Angelique," Rubinstein; Overture to "L'Italiana in Algeri," Rossini. This was the last recital till after Lent. The next organ recital will be given Monday evening, April 7.

### Recital at Old Trinity.

Robert J. Winterbottom, organist of St. Luke's Chapel, Trinity Parish, New York, gave a public recital in Old Trinity Wednesday, Feb. 19, at noon, postponed from Feb. 12. The program: Toccata in F, Bach; Etude, Op. 10, No. 3, Chopin; Passacaglia in D minor, Reger; Humoreske, Dvorak; Jubel Overture, Weber.

## PROMINENT MEN ARE HEARD

**St. Paul's Church Services in February and March in New York.**

Midday musical services at St. Paul's Church in New York are continued as follows:

Feb. 11—A new cantata "Calvary," by Leonard N. Fowles; Dr. William C. Carl, organist of the First Presbyterian Church, at the organ.

Feb. 25—Mauder's "Olivet to Calvary;" Dr. Victor Baier, organist of Trinity Church, at the organ.

March 11—"Vexilla Regis," Harry Rowe Shelley, organist of the Fifth Avenue Baptist Church; the composer at the organ.

March 18—"The Message from the Cross," by Will C. Macfarlane, municipal organist of Portland, Me.; the composer at the organ.

March 21, 8 p. m.—Stainer's "Crucifixion;" Edmund Jacques at the organ.

March 25—A new "Easter Cantata," by Charles W. Pearce; Dr. J. Christopher Marks, organist of the Church of the Heavenly Rest, at the organ.

### Frank Wright Directs Festival.

The annual musical festival was given in Grace Church, Brooklyn Heights, Wednesday evening, Jan. 29, under the direction of Frank Wright, parish organist and warden of the American Guild of Organists. The parish choir was assisted by the choirs of St. Luke's Church and the Church of the Messiah, Brooklyn, and an orchestra of thirty-four men. The program included: Prelude, (Played at the coronation of King George), Cowan; Magnificat in C, Gadsby; Cantata, "As the Hart Pants," Mendelssohn; Interlude, Air in D, Bach; Solo, "Let the Bright Seraphim," Handel (Chorus of 70 boys; trumpet obligato); Anthem, "Great is Jehovah," Schubert (Tenor solo and chorus of men); Postlude, Fugue in G minor, with Chorale, Bach-Abert. The soloists were: Lloyd Rand, tenor; George Arthur Wilson, organist of the Church of the Messiah, and H. Brooks Day, organist of St. Luke's Church, organists. This festival at Grace Church is a feature of the church music season in Brooklyn.

### Recital by James T. Quarles.

James T. Quarles' fifth recital of the present series at the Lindell Avenue M. E. Church, St. Louis, was marked by these selections: Prelude and Fugue, A minor, Bach; Sonata I, Op. 40 (new), René L. Becker; "Night," Arthur Foote; "A Song of Sorrow" (new), Gordon Balch Nevin; "Reverie" (new), T. Tertius Noble; "Serenade Romantique," Purcell J. Mansfield; "Marche de Fete," Gigout.

### At Church of the Advent, Boston.

Beginning Feb. 6, the series of recitals on Thursdays during Lent, at the Church of the Advent, Boston, was given by A. W. Snow. The selections for Feb. 6 were as follows: Fantasia in G minor, Bach; Prelude in G, Mendelssohn; Trio, Merkel; Intermezzo, Callaerts; Pastorale and Pièce Héroïque, César Franck.

### Program Given by Mrs. Ward.

The fifty-first organ recital at the First Methodist Church of Evanston Feb. 2 had as soloist Mrs. Jane Osborne Hannah. Mrs. Katherine Howard Ward, the organist, arranged the following program: Concert Overture, C minor, Hollins; Meditation, Klein; Gavotte, Martini; Sonata, style of Handel, Wolstenholme; Prayer and Cradle Song, Guilman; March Pontificale (first symphony), Widor.

### Played by Caspar P. Koch.

Caspar P. Koch played as follows, Feb. 9, in the North Side Carnegie Hall at Pittsburgh: Concert Overture, d'Evry; Minuet, Beethoven; Prelude and Fugue on Bach, Liszt; Capriccio, Lemaigre; Salut d'Amour, Elgar; Marche Pontificale, Tombelle.

## NEW SUITE BY TRUETTE

**First Performance Given by the Composer at His Own Church.**

Everett E. Truette gave this program Jan. 16 at the Eliot Church of Newton, Mass.: Concert Piece in G, Guilman; Prayer in F, Borowski; Suite in G minor (first time), Everett E. Truette; Fugue in B minor, Bach; Melody in A, Samuel Rousseau; Paean, Mathews; Serenade, Russell King Miller; Fanfare, Harry Rowe Shelley.

This was the first time Mr. Truette's suite was given and its performance aroused great admiration. The suite consists of five movements—allegro symphonique, intermezzo (adagio), grand choeur (moderato), meditation (largo assai) and fugue.

### At Calvary Episcopal, New York.

During Lent John Cushing, organist of Calvary Episcopal Church, New York, is giving a series of recitals Thursday evenings. Mr. Cushing's first program was: Fantasia and Fugue in G minor, Bach; Sonata in D minor, Phillips; Nocturne in D flat, Baird; Prayer from "Jewels of the Madonna," Wolf-Ferrari.

Feb. 27 Mr. Cushing played: Prelude and Fugue in C minor, Bach; Toccata di Concerto, Lemare; Spring Song, Macfarlane; Chanson de Mai, Borowski; Matin Provencal, Bonnet; Legende Symphonique, Bonnet.

March 6 he will give: Harmonies du Soir, Karg-Elert; Clair de Lune, Karg-Elert; La Nuit, Karg-Elert; Warum? Schubert; Brautgesang, Jensen; Reigen, Jensen; Nocturne, Karganoff; Summer Sketches, Lemare.

### Clarence Eddy Plans Tour.

Clarence Eddy has taken up his residence at 510 Oakwood boulevard, Chicago, and this will be his address henceforth. Mr. Eddy will make a short concert tour in the east the latter part of April and the early part of May. Buffalo is booked for the last Sunday in April and May 8 Mr. Eddy will play on the large new organ at Williams College, Williamstown, Mass.

### Recital by H. S. Schweitzer.

H. S. Schweitzer, F. A. G. O., who gave another recital at the Old First Presbyterian Church of New York Feb. 3, played these selections: Concert Overture, Hollins; Hymn Celeste, Friml; Cantilene, Foote; Fugue, A minor, Bach; Adagio, E major Merkel; "Romance Sans Paroles" and Pastorale, Bonnet; Concertstück (In form of Polonaise), Lemare.

## Dr. Minor C. Baldwin

### CONCERT ORGANIST

Entire time given to Dedicatory Recitals on new organs.

Address, Care STEINWAY HALL, NEW YORK 109 East 14th Street

### Your Pipe Organ

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

James Topp, Steinway Hall, Chicago

## Geo. Kilgen & Son

### Pipe Organ Builders

3817-3829 Laclede Ave. ST. LOUIS, MO.

Send for Catalogue if Interested

One of the best equipped organ factories in the U. S. Our organs can be found in nearly every State in the Union.

## Stevens Organ

### Company

Manufacturer's of

TUBULAR AND ELECTRIC PNEUMATIC CHURCH ORGANS

Look Into Our Work and Become Convinced of Its Merit

MARIETTA - OHIO

## THE BENNETT Pipe Organ

Tubular and Electro-Pneumatic construction of the most effective and reliable type — Our

Art Organ Portfolio For the Asking

The Bennett Organ Co.

Main Office and Works: 44th Street, Rock Island, Illinois.

Chicago Office: 209 State Street, Chicago, Illinois.

## Hinners

### PIPE ORGANS

Tubular Pneumatic or Direct Action. Superb Voicing. Modern Appliances. Prices Reasonable.

Information Cheerfully Submitted.

Hinners Organ Co. Pekin, Illinois.

## Waterman's Ideal Fountain Pen



# ACTIVITIES OF THE ORGANISTS

## RECITALS AT SCRANTON, PA.

### Arthur Edward Jones Is Heard on the Large New Moller Organ.

Weekly recitals which are being given on Sunday evenings before the regular service, at the new Church of the Good Shepherd, Scranton, Pa., by Arthur Edward Jones, organist and choir-master of the church, are drawing large congregations and have become exceedingly popular. The organ, a large three-manual built by M. P. Möller, the specification of which appeared in the February issue of THE DIAPASON, is declared a magnificent instrument. Programs already played by Mr. Jones have been as follows:

Jan. 26—Grand Choeur in D major, Guilman; "Humoreske," Dvorak; Funeral March, Chopin; "Nuit de 'Ete" (melody), Binet; Coronation March, Meyerbeer.

Feb. 2—Scherzo in F, Halsey; Andantino in D flat, Lemare; "The Rosary," Nevin; Concert Caprice, Kreisler; Triumphant March (from "Naaman"), Costa.

Feb. 9—"Hosanna," Wachs; "Salut d'Amour," Elgar; Prelude in C sharp minor, Rachmaninoff; Introduction, Variations and Finale, Spark; March in F, Morandi.

Feb. 16—Introduction, Offertoire and Fugue, Hewlett; Capriccio in F, Lemaigre; "In the Twilight," Harker; Funeral March on Death of a Hero, Beethoven; Hallelujah Chorus (from "Mount of Olives"), Beethoven.

### Lenten Recitals at York, Pa.

The organ recitals which have been a Lenten feature at St. John's Episcopal Church, York, Pa., the last five years were continued this year. These recitals are given at 4:30 o'clock on the Saturday afternoons of Lent. Three of the series of six are by visiting organists—George P. Rodgers of St. James' Protestant Episcopal Church, Lancaster; Arthur Bates Jennings, Jr., of the First Presbyterian Church, York, and Charles Baker of Christ Lutheran Church, York—while the other three are given by the organist of St. John's Church. The program for Feb. 8, played by John Denues, follows: Prelude and Fugue in E minor, Bach; Pastorale, Lefebure-Wely; "Ase's Death," Grieg; Melody in F. Rubinstein (by request), and selection from "Parsifal," Wagner.

### Two Programs by Arthur Dorey.

Arthur Dorey gave his 170th and 171st recitals at Christ Church Cathedral, Ottawa, Ont., in February, playing as follows:

Feb. 2—Festival March, Roland Diggle; Berceuse, Arthur Davis; Legende Romantique, P. J. Mansfield; Offertoire in D minor, E. M. Lott; Meditation—Elegie (First Suite), Borowski; Toccata (Sonata in G minor), E. Halsey.

Feb. 16—Marche de Procession, de la Tombelle; Nachtstueck, Schumann; Chant Seraphique, Lemare; Impromptu in E minor, M. G. Burgess; Nocturne in G, E. J. Bellesby; Grand Choeur in B flat, Faulkes.

### Mason Slade at La Grange.

The following program was given at Emanuel Church at La Grange, Ill., by Mason Slade a few weeks ago: Fanfare de Concert, Shelley; Gavotte Moderne, Lemare; Fugue in G minor, Bach; Marche Funebre et Chant Seraphique, Guilman; Priere et Berceuse, Guilman; "The Answer," Wolstenholme; "Spring Song," Mendelssohn; Offertory on Two Christmas Hymns, Guilman; "Schlaf Wohl, Du Himmlsknabe Du," Guilman; Hallelujah Chorus, Handel.

### Evening Service by R. W. Pellow.

Richard W. Pellow of the First Presbyterian Church of Menominee, Mich., gave these selections at the evening service Feb. 2: Prelude and Fugue, Bach; "At Evening," Buck; "Jerusalem the Golden," Spark; Spring Song, Mendelssohn; "Jubilate Deo," Silver.

## CLUB AS ORGANIST'S GUESTS

### Mozart Organization Hears Frank S. DeWire at Jamestown, N. Y.

A complimentary organ recital given by Frank Sanford DeWire in St. Luke's Church at Jamestown, N. Y., Feb. 8, at 4 o'clock to members of the Mozart Club and their guests was a delightful musical event. The fine organ of St. Luke's never spoke more eloquently, says a Jamestown reviewer.

The program ranged from "the immortal Bach" to modern French composers. "In Paradisum," by Dubois, which displayed both the exquisite qualities of the organ and the delicacy of phrasing, possibly appealed most, unless it was the brilliant Choeur in D major by Guilman.

The program follows: Pastoral Sonata, J. Rheinberger; Prelude in B minor, Bach; "In Paradisum," Dubois; Variations de Concert, Bonnet; "The Vision," Rheinberger; Intermezzo, Callaerts; Grand Choeur in D major, Guilman.

At his vesper recital Jan. 26 Mr. DeWire played: Pastoral Sonata, Rheinberger; "Ave Maria," Gounod; "Canzone della sera," d'Evry; Variations de Concert, Bonnet; "The Day Is Ended" (with violin obligato), J. C. Bartlett; Prelude and Fugue in B major, Bach; Grand Choeur un forme de marche, Guilman.

### Kraft Plays at Hutchinson, Kan.

Edwin Arthur Kraft of Cleveland played as follows at a concert he gave Jan. 30 in the First Methodist Church of Hutchinson, Kan.: Pean (Song of Triumph), Matthews; Autumn, Johnston; Midsummer Caprice, Johnston; Toccata (from Third Sonata), Becker; Meditation, Sturges; Chant d'Amour, Gillette; Fantasia Symphonique, Cole; Pastorale, Arthur Foote; Canzonetta, Gottfried H. Federlein; Fantasia on "Lead Kindly Light," Fairclough; Caprice, Kinder; Cradle Song, Frysinger; Jubilate Deo, Silver; Canzona, Faulkes; Toccata, Bartlett.

### Program by Carl J. S. Weiss.

Carl J. S. Weiss gave a recital at St. Paul's Church, Orchard street and Kemper place, Chicago, Feb. 2. He played: Overture to "William Tell," Rossini-Buck; "Largo" from the "New World" Symphony, Dvorak; Fugue in G minor (The Great), Bach; Reverie, Rogers; Toccata, Bartlett; Sonata, No. 1, Borowski; "Burlasca e Melodia," Baldwin; Triumphant March, Hollins.

### Gives Buffalo Concert.

John Hermann Loud gave the Buffalo Elmwood Music Hall concert Jan. 26, playing: Prelude and Fugue in A minor, Bach; Andante Religioso, Wilbur Hascall; "A Souvenir," Wolstenholme; Concert Overture in C minor, Hollins; Nocturne in A flat, Ferrata; Two Movements, Seventh Sonata, Guilman; Improvisation on a given theme; Concert Allegro in G, Mansfield.

### Clarence Reynolds at New Post.

Clarence Reynolds, for the last three years organist of the Ocean Grove Auditorium, who has been appointed organist of the First Congregational Church, Montclair, N. J., arranged for a series of afternoon recitals, with the assistance of well known soloists, both vocal and instrumental, given in the church on the first Saturdays of February, March, April and May.

### Lenten Recitals at Memphis.

Adolph Steerman, organist at Calvary Church, Memphis, Tenn., arranged a series of recitals during the Lenten season and prepared a program for each Thursday afternoon at 4 o'clock. One of these follows: March Pontificale, de la Tombelle; Andante in G, Batiste; Pastorale (To a Wild Rose), MacDowell; Elegiac Melody, Grieg; Sortie in F major, Rogers; Idylle, Kinder; Humoreske, Dvorak; Marche Pittoresque, Kroeger.

## DREW SEMINARY RECITALS

### Organists Play in Memory of Donor of Instrument There.

Madison, N. J., Feb. 25.—The fifth annual series of organ recitals in Drew Theological Seminary in memory of Townsend Wandell, through whom the organ in the chapel of the administration building was given, began yesterday afternoon, when Professor Henry Dike Sleeper of Smith College was the organist.

Other recitals will be given March 17 by Professor William C. Hammond of Mount Holyoke College and April 28 by Harry B. Jepson of Yale University. The date of another recital, which will complete the series, will be announced later.

The recitals are provided by the family of Mr. Wandell and were begun in 1908, since when they have been given each year under the direction of Professor Leonard B. McWhood, instructor in music and hymnology in Drew Seminary.

### Played at Naval Academy.

The seventh symphony of Charles Marie Widor was introduced in the program J. Norris Hering, organist and choir director of Christ Protestant Episcopal Church, Baltimore, gave at his recital in the chapel of the naval academy at Annapolis Feb. 9. Other numbers of the program were: Saint-Saens' Rhapsodie No. 2, in D major; Elegie, by F. de la Tombelle; Scherzo in E major by Eugene Gigout and Guilman's "Larger Torchlight March."

Programs by Miss MacGregor. Miss Elsie MacGregor, organist of the First Presbyterian Church of Marion, Ind., gives the following programs during Lent:

Feb. 9—Toccata and Fugue in D minor, Bach; "O Salutaris Hostia," Guilman; "Litany," Schubert; Solemn March, Horsley; "Ave Maria," Widor; Impromptu, Leschetizky; Finale in F, Capocci.

Feb. 16—Hallelujah Chorus ("Mount of Olives"), Beethoven; Romance, Vieuxtemps; March from Sixth Suite, Lachner; Meditation from "Nicou-Choron," Renaud; Invocation in F major, Capocci; Finale to Third Symphony, Mendelssohn.

Feb. 23—"Unfold, Ye Portals Everlasting" ("The Redemption"), Gounod; Vorspiel to "King Manfred," Reincke; Allegro Moderato, E. Silas; Andante, Lefebure-Wely; Adagio in E flat, Sonata op. 42, Merkel; Prelude and Fugue in A minor, Clarence Eddy.

March 2—Polonaise, Chopin-Best; Berceuse, Clarence Dickinson; Passacaglia in D minor, Middelschulte; "The Hour of Devotion," Bossi; "An der Wiege," Grieg-Kraft; Triumphant March, Dudley Buck.

March 9—Concerto in G minor, Handel; Prelude in D minor, Clerambault; Andantino, Lemare; Chromatic Fantasie, Louis Thiele; Evensong, Johnston; Fugue in G minor, Bach.

March 16—Palm Sunday, Maily; Elizabeth's Prayer ("Tannhaeuser"), Wagner; Elevation in A minor, Wely; Pastoral Sonata, Rheinberger; Canon in A, op. 21, Salome; "Abendlied," Schumann; Chorus of Shepherds, with Gloria, Lemmens.

March 23—Hallelujah Chorus, Handel; Scherzino, op. 244, Fumagalli; Fugue in E, Albrechtsberger; Lento Ma Non Troppo, Calkin; March and Chorus from "Tannhaeuser," Wagner.

## MR. & MRS. CLARENCE EDDY

will reside in Chicago after December First. MR. EDDY will be available for the Dedication of New Organs and Organ Recitals throughout the country, and MRS. EDDY will accept engagements for Concerts and Song Recitals.

Address, 522 KIMBALL HALL, CHICAGO

Care of MUSIC NEWS



**YOUR ORGAN** will be much improved in tone and volume by using a **Kinetic Organ Blower**

Our book "Modern Organ Blowing" sent free, tells about organs and organ blowing and shows the very simple method of installation

**Kinetic Engineering Co.**

6037 Baltimore Ave., PHILADELPHIA  
 Room 828, 41 Park Row, NEW YORK  
 Room 11, 12 Pearl St., BOSTON  
 1441 Monadnock Block, CHICAGO

**GOOD MUSIC AT WILLIAMS**

**Sumner Salter's Recitals Supplemented by Kraft and Noble.**

Sumner Salter gave the ninety-seventh recital at Williams College Feb. 5, playing: Prelude in B minor, Bach; Andante Cantabile, from the String Quartet, Op. 11, Tschaiikowsky; Scherzo Symphonique in D, Faulkes; Fantasia in E minor ("The Storm"), Lemmens; Serenade, Schubert; Largo, Handel; Finale (Symphonie 2), Widor.

At the ninety-sixth recital, Jan. 29, he played: Overture to "Midsummer Night's Dream," Mendelssohn; Even-song, Edward F. Johnston; Pastorale and Finale, from the First Sonata, Guilman; "The Nightingale and the Rose," Saint-Saens; Cloches Du Soir, Chauvet; Epic Ode, Ralph H. Bellairs.

The second subscription recital was given Thursday evening, Feb. 27, by Edwin Arthur Kraft, F. A. G. O., of Cleveland. T. Tertius Noble was the performer at the first subscription recital, given Jan. 23, when he played: Agitato in D minor, Rheinberger; Elegy and Finale, T. Tertius Noble; Chorale Prelude, "Wachet auf," Bach; Dithyramb, Basil Harwood; Lento, Carl Reinecke; Two Pieces, E. A. MacDowell; Sonata in A minor, Felix Borowski.

**Nashville Organists Elect.**

The Nashville branch of the National Association of Organists met at Christ Church, with the membership well represented. An election of officers for the year was held with the following result: President, William S. Haury; Vice-President, Mrs. Clarence Sutherland; Secretary and Treasurer, Miss Bessie Bennie. The time of meeting was changed from the last Monday afternoon in each month to the last Wednesday.

**Nashville Art Association.**

Playing under the auspices of the Nashville Art Association at Christ Church in that city, Feb. 9, F. Arthur Henkel presented the following: Concert Overture in C minor,

Fricker; Solemn Prelude from the "Gloria Domini," Noble; Chant Nigre, Kramer; Chant D'Amour, Gillette; Intermezzo in E, Major; Minuet in A, Boccherini; March from "Lenora Symphony," Raff.

**Two Programs by C. H. Demorest.**

Charles H. Demorest gave two organ recitals at the Third Church of Christ, Scientist, at Los Angeles, preceding lectures given at the church Jan. 20 and 21. Jan 20 he played: Grand Offertory, Op. 9, Batiste; Berceuse in A, Delbrück; Variations on "Jerusalem the Golden," Spark; Humoreske, Dvorak; March "Pomp and Circumstance," Elgar; Salut D'Amour, Elgar. His program Jan. 21 was: Burlesca e Melodia, Baldwin; "In the Morning," Grieg; Allegro con brio from Sonata IV, Mendelssohn; "Question and Answer," Wolstenholme; "To a Deserted Farm," Macdowell; Wedding March, Buck.

**Plays for New Cantata.**

A new cantata, "Calvary," by Leonard N. Fowles, was sung Feb. 11 at noon in old St. Paul's Chapel, Trinity Parish, New York, under the direction of Edmund Jaques. Dr. William C. Carl was at the organ. Dr. Carl's prelude was Guilman's Lamentation, and his postlude, Toccata and Fugue in D minor, Bach.

**Edward K. Macrum's Program.**

Edward K. Macrum, organist at the Tompkins Avenue Congregational Church, Brooklyn, Feb. 8 gave the following program: "Priere, d'Evry; Andantino, Lemare; Fugue in E flat, Bach; Serenade, Schubert-Liszt; "Priere a Notre Dame," from Suite Gothique, Boellmann; "Cantilene Nuptiale and Toccata in G, Dubois.

Eugene D. Ford, organist for the South Congregational Church of Brooklyn, died Feb. 2 at his home, 76 First place, in that borough, of heart disease. Mr. Ford was employed for many years in the New York office of the Atchison, Topeka and Santa Fe Railroad.

**Blotter as Organist's Card.**

Edmund Sereno Ender, the Minneapolis concert organist, has a novel way of calling the attention of the public to his readiness to serve it at the keyboard. He has sent out a handsome blotter, with his portrait, a few brief comments on his playing—the Berlin Lokal-Anzeiger, for instance, says he is "A young artist who is almost a genius"—and a list of the positions he occupies. The latter include those of organist and choirmaster of Gethsemane Church and of the Jewish Reformed Temple Shaare Tov.

**"The Summer of the Heart."**

Bradford Campbell, the Somersworth, N. H., organist and composer, sends THE DIAPASON one of his late numbers, a beautiful love song for tenor, entitled "The Summer of the Heart," op. 70, published by the Theodore Presser Company, Philadelphia.

TUNING YEARLY CONTRACTS REPAIRING

**HUGO E. STAHL**  
**PIPE ORGAN EXPERT**

Office: 502 Missouri Bldg., KANSAS CITY, MO

**HERVE D. WILKINS, M.A., A.G.O.**

CONCERT ORGANIST  
AND COMPOSER

For Terms and Dates

Address: 543 Powers Building, Rochester, N. Y.

**EDWIN  
ARTHUR**

**KRAFT**

**RECITAL  
TOUR**

Now Booking.

Send for Circular

ADDRESS, - - - TRINITY CATHEDRAL, CLEVELAND, O.

Phone Randolph 2555

**Pipe Organs**

DESIGNED; SPECIFICATIONS PREPARED OR REVIEWED; RE-BUILDING ESTIMATES . . .

Expert Service at Reasonable Rates

**FRANK E. MORTON**

Office: No. 14 W. Washington St. CHICAGO

References Furnished on Request

**L. D. MORRIS & CO.**

**PIPE ORGANS**

We do all kinds of rebuilding on Electric, Pneumatic and Tracker Organs; Retone-Regulating and Tuning.

Electric Fan Blowers

64 E. Van Buren St., CHICAGO

**WANTED**

We desire some experienced Organ Mechanics.

**CASAVANT  
BROTHERS**

ORGAN BUILDERS

Address: South Haven, Mich.

**The Ernest M. Skinner Co.**

ORGAN BUILDERS

Boston, Mass.

We have from time to time published testimonials of organists concerning our instruments. Several of these letters were sent with no thought of publication. Further than this, every opinion we have ever received or published is absolutely unbiased and genuine. We have never paid one dollar of commission for influence in our behalf, or for any contract ever awarded to us.

This is an expensive integrity for those who have been offered large commissions to place their work elsewhere. We can afford to lose purchasable contracts.

THE ERNEST M. SKINNER CO.

**AMONG CANADIAN ORGANISTS**

**Notes From Stratford and London, Ont., and Nelson, B. C.**

F. Warner-Smith, F. A. G. O., the new organist and choirmaster of St. Paul's Presbyterian church, Nelson, B. C., has settled in his new home and is very busy. He gave a successful male chorus society concert last month and is eagerly awaiting the new organ for his church, built by the Karn-Warren Organ Company of Woodstock, Ont., which has been shipped.

The Central Methodist church, Stratford, Ont., had a visit from the Adelaide Baptist choir of London, Ont., Feb. 3, and put on a fine concert in the church by the combined choirs of 100 voices. Feb. 13 a return visit was made to London and a similar concert was put on there. Dr. James H. Smith conducted in Stratford, and J. H. C. Woodward in London. These fraternal visits do a great deal of good, both musically and socially.

Dr. James H. Smith's new anthem, "A Song in the Night," published by Weekes & Co., of London, England, and the Clayton F. Summy Company, Chicago, is proving popular with church choirs and is selling well.

F. Linforth Willgoose, Mus. Bac., A. R. C. O., has undertaken his duties as organist and choirmaster of St. James' Presbyterian church, London, Ont. Mr. Willgoose is the principal of the London Conservatory of Music, and is a composer of a high order.

Walter Evan-Jones, organist and choirmaster of St. James' Anglican church, Stratford, Ont., has been appointed choirmaster to St. Andrew's Presbyterian church in addition to his present appointment.

**Professor Samuel Herrmann Dead.**  
Professor Samuel Herrmann, organist and musical director, died Feb. 11, in the Hotel Lorraine at Philadelphia, following an attack of heart disease. He was stricken while playing the strains of "Kol Nidre," a sacred Hebrew composition. Professor Herrmann was 54 years old. He was or-

ganist of the Synagogue Rodeph Shalom and formerly organist of the Catholic Cathedral, a position he held sixteen years. He was also formerly director of the Maennerchor, and for twelve years directed the Treble Clef, an organization of women singers.

Professor Herrmann was born in Philadelphia and received his early musical education there. Then he studied in Germany for several years. His wife died about three years ago. He is survived by two sons, both of Detroit, and two daughters, who are in Salt Lake City.

**Organist Active at Age of 93.**

Professor Theodore D. Ruddock of Charleston, S. C., has the distinction of being the oldest organist in active service in the world, according to the Charleston News and Courier. Professor Ruddock is 93 years of age. He is still active as an organist, officiating regularly at Trinity Methodist Episcopal Church, South.

**Milwaukee Organist Resigns.**

James Keenan, who had been organist in St. John's Cathedral at Milwaukee for the last few months, has resigned. He is succeeded by Otto A. Singenberger, organist in St. Rose's Church, Raphael Baez has been appointed organist in St. Rose's. Mr. Keenan is secretary of the Citizens' Business League.

**STUDENTS**

Send for my catalogue of CHURCH ORGAN PEDALS, which can be attached to any Upright or Square piano. They give actual Organ Pedal practice to the organ student.

The practicability of our organ pedals has been fully demonstrated by hundreds of professors and students throughout the United States, as shown by our book of testimonials.

**Syracuse Church Organ Co.**  
117 Larned St. Syracuse, N. Y.

**The Hall Organ Company**

NEW HAVEN, CONN.

Builders of

Electric and Tubular Pneumatic

**Pipe Organs**

for Church, Hall or Residence

We solicit your inquiries and investigations, confident in the knowledge that our instruments combine all useful features of modern voicing and construction.

Skillful Workmanship, Perfect Mechanism and High-Class Finish.

BOOKLET ON REQUEST

**A. B. Chase Pianos**

A Never Ceasing Source of Purest Pleasure.



TWO IDEAL GRANDS.

Empire, parlor size, in finely figured mahogany, rich artistic carvings.

Style R small grand, perfectly plain,—plainly perfect.

Designed to meet the demand for a Grand Piano, possessing Power and Purity of Tone, and yet of dimensions not so large as to be cumbersome in an ordinary sized parlor.

**A. B. Chase Pianos**

Are distinguished for rare beauty of

Tone Quality

Treble far-carrying, sensitive, and clear as a bell.

Middle Register bright and singing.

Bass deep and pure.

The Ideal Home Piano

A rich Volume of harmonious sound throughout the Entire Scale.



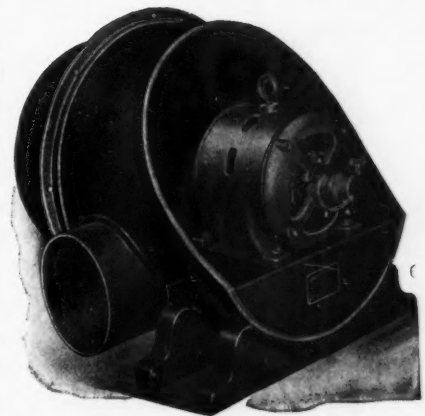
"Why?" and "Inside Information," two interesting and instructive booklets sent free on request.

ESTABLISHED 1875

THE A. B. CHASE CO., Dept. D, Norwalk, Ohio, U. S. A.

**THE STEEL "ORGOBLO"**

is in a class by itself in that it is the only metal-constructed, highly-efficient, silent, turbine organ blower on the market. Made by a concern of over twenty years' experience in the organ-blowing specialty. Over 5,000 sold in the past seven years, operating instruments from the smallest reed organs to the largest, high-pressure pipe organs in the world.



**The Organ Power Company**

HARTFORD, CONN.

CHICAGO OFFICE: 613 Steinway Hall Bldg., in charge of Mr. JAMES TOPP

BOSTON:—Mr. A. C. Foster, 218 Tremont Street, Boston, Mass.

NEW YORK:—Mr. Geo. W. Westerfield, 264 Virginia Ave., Jersey City, N. J.

**AMID FLUES AND REEDS**

The February issue of the Popular Electricity Magazine contains a long article on the work of Robert Hope-Jones in building organs and inventing modern uses of electricity in connection with the organ. The article is illustrated with pictures of Mr. Hope-Jones and the interiors of several organs built by him.

The C. E. Morey Organ Company has completed the installation of the Van Brocklin memorial organ in the First M. E. Church of Amsterdam, N. Y., and Professor Frederic Hodges gave the opening recital there Feb. 7.

J. B. Francis McDowell is meeting great success with his descriptive and lecture recitals. Mr. McDowell is giving these recitals in addition to his work as organist of the Central Presbyterian church at Columbus, Ohio.

Women of the Thompson M. E. church of Wheeling, W. Va., are selling waste paper to carry out their pledge to buy an organ for that church. They are to have a \$10,000 organ, with echo and chimes.

The W. W. Kimball Company has shipped the new organ to be placed in the assembly hall of the Mormon church at Salt Lake City and the work of installation is to begin early this month.

A two-manual Möller organ in Trinity Lutheran Church at Beatrice, Neb., was dedicated with a concert Feb. 3 by Professor William Davies of Midland College, Atchison, Kan.

John E. Byington of Dixon, Ill., has taken up the manufacture of organs in that city. He has sold an instrument of his making to the Eagle Theater of Princeton, Ill.

Andrew Carnegie has offered St. Patrick's Catholic church of Anamosa, Iowa, \$2,000 toward a new organ. The women of the church have raised an additional \$2,500.

Martin M. White, organ builder, has decided to make Bay City, Mich., his home and has the care of a number of organs at Saginaw, Bay City and Flint.

The Estey Company has placed an organ in the rooms of the Masonic

lodge at Marion, Ind. The instrument is the gift of Mrs. J. L. McCulloch.

A \$4,000 Estey organ is to be installed in the First Presbyterian church of Alton, Ill. The old organ, which is to be retired, has done service for thirty-five years.

Ralph J. Thomas of Pittsburgh has been engaged to play the new organ in the Newsome moving picture theater at Birmingham, Ala.

Herbert Ren, organist of the First Presbyterian Church of Mauch Chunk, Pa., died in that city late in January. He was 24 years old.

G. C. Buerher, the university organist, is giving daily recitals during the spring term in the assembly hall at Leland Sanford University.

The board of trustees of Wilson College has voted to authorize a committee to repair the present organ or purchase a new one.

The Austin organ in the Reformed Church of the Ascension at Norristown, Pa., was dedicated the first Sunday of February.

J. Warren Erb of Wooster, Ohio, gave the opening recital on an organ in the Lutheran church at Etna, Pa., Jan. 28.

Bert E. Williams of Columbus gave a concert at St. John's Lutheran church, Saginaw, Mich., Feb. 6.

Arthur Dunham of Chicago, John Seely, organist of the First Presbyterian church of Aurora, and Miss Ruth Patrick, organist of Gary Memorial church at Wheaton, Ill., gave a joint recital at the Methodist church of Batavia, Ill., Feb. 27.

Monumental church at Portsmouth, Va., is about to purchase a new organ. A committee headed by Joseph H. Neville has reported in favor of the change. The new organ will displace one built by Jardine & Co. of New York thirty-eight years ago.

J. Riley Small, organist at the Tabernacle Presbyterian church and the Temple at Indianapolis, has resigned to become associated with the American Book Company in Chicago and to become organist at one of the Presbyterian churches in that city.

**FINISHED BY KILGEN & SON  
Large Number of Organs Installed  
and Contracts on Hand.**

George Kilgen & Son of St. Louis report that they have just completed organs as follows:

- State Normal School, Springfield, Mo.
- Unitarian Church, Minneapolis, Minn.
- Lutheran Church, Evansville, Minn.
- Lutheran Church, Lakefield, Minn.
- First Baptist Church, Wichita, Kan.
- First Presbyterian Church, Washington, Kan.
- First Presbyterian Church, Mount Vernon, Ill.
- M. E. Church, Winchester, Tenn.
- Baptist Church, Demopolis, Ala.
- Parker Memorial Church, New Orleans, La.

These instruments are all delivered and completed and the factory is working to its fullest capacity with work on hand and a "bunch" of contracts for future delivery.

**A. S. Gibson at New Organ.**  
Christ Church, East Norwalk, Conn., was well filled Feb. 4 by an audience which enjoyed Professor A. S. Gibson's recital upon the organ which recently was installed. Following is the program of organ music: March in B flat, Silas; Offertory in E flat, Wely; Meditation in a Cathedral, Silas; Idylle from 14th Sonata, Rheinberger; Offertory in C, Wely; Nocturne in A, Munro; Scherzino in G, P. Fumagalli; Prelude and Fugue in D minor, Bach; Humoreske, Dvorak; Offertory in A flat, Batiste; Marche Nuptiale, Faulkes.

**Collegiate Vesper Service.**  
Playing at the collegiate vesper service in the Euclid Avenue Presbyterian Church of Cleveland, Jan. 22, Professor Charles E. Clemens presented: Fugue in E flat (St. Anne's), Bach; Andantino (requested), Lemare; Minuet, "Sampson," Handel; Andantino, Chauvet; March Jubilant in D, Faulkes.



embody every single characteristic of true Quality. Beginning with the Weickhardt Universal Wind Chest System as the foremost structural feature, adding to this the phenomenal efficiency of the Weickhardt Action, Tubular or Electro Pneumatic, embracing also the most complete provision of modern couplers and accessories, the whole culminating in a Tone Production of rare perfection and artistic richness by virtue of scientific voicing, the Weickhardt Organ is unconditionally recognized as an unsurpassed example of the art of organ building in its most thorough application.

**Wangerin-Weickhardt Co.**

112-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

**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.**

**PIERCE  
PIPES**

MEANS A DEGREE OF  
**PERFECTION**  
NOT ELSEWHERE  
**PROCURED**

**SAMUEL PIERCE ORGAN PIPE CO.**  
READING, MASS.

Correspondence Solicited  
1847 1912