

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, APRIL 1, 1913

Number Five

VALVE CHAMBER IS USED IN NEW WORK

HUTCHINGS ORGAN FEATURE

Three Manuals and Echo in Instrument Constructed for Centre M. E. Church of Malden, Mass., on the Latest Plan.

The organ the Hutchings Company is building for the Centre M. E. church of Malden, Mass., will contain thirty-five speaking stops, twenty-four couplers and thirty-one mechanical accessories. The echo organ is to be over the ceiling at the opposite end of the church from the main instrument, and will be played from the movable keydesk, which is said to be the smallest and most compact style of keydesk ever designed and of the same type as the movable keydesk in Symphony Hall, Boston.

The Hutchings Company has been very successful in building echo organs, as its electric action is flexible, allowing it to place the echo organ and chimes—as in this case—at a considerable distance from the main organ, and yet have the response instantaneous from both instruments.

The following is the scheme of stops:

- GREAT ORGAN.**
- 16 ft. Double Open Diapason, 61 pipes.
 - 8 ft. Diapason, 61 pipes.
 - 8 ft. Gross Flute, 61 pipes.
 - 8 ft. Gamba, 61 pipes.
 - 8 ft. Gemshorn, 61 pipes.
 - 4 ft. Octave, 61 pipes.
 - 4 ft. Harmonic Flute, 61 pipes.
 - 8 ft. Trumpet, 61 pipes.
- SWELL ORGAN.**
- 16 ft. Bourdon, 61 pipes.
 - 8 ft. Diapason, 61 pipes.
 - 8 ft. Gedekt, 61 pipes.
 - 8 ft. Viol d'Orchestre, 61 pipes.
 - 8 ft. Vox Celestis, 49 pipes.
 - 8 ft. Aeoline, 61 pipes.
 - 4 ft. Rohr Flute, 61 pipes.
 - 4 ft. Violina, 61 pipes.
 - 3 Rks. Solo Cornet, 183 pipes.
 - 8 ft. Cornopae, 61 pipes.
- CHOIR ORGAN**—(Enclosed in a swell box).
- 8 ft. Diapason, 61 pipes.
 - 8 ft. Concert Flute, 61 pipes.
 - 8 ft. Dolce, 61 pipes.
 - 4 ft. Wald Flute, 61 pipes.
 - 8 ft. Clarinet, 61 pipes.
- ECHO ORGAN**—(Enclosed in a swell box).
- 8 ft. Stopped Diapason, 61 pipes.
 - 8 ft. Phoneuma, 61 pipes.
 - 8 ft. Unda Maris, 49 pipes.
 - 4 ft. Flauto Traverso, 61 pipes.
 - 8 ft. Vox Humana, 61 pipes.
- PEDAL ORGAN**—(Augmented).
- 16 ft. Diapason, 30 notes.
 - 16 ft. Bourdon, 30 notes.
 - 16 ft. Lieblich Gedekt (from No. 9), 30 notes.
 - 8 ft. Octave, 30 notes.
 - 8 ft. Bass Flute, 30 notes.

COUPLERS—36. Swell to great. 37. Swell to swell. 4 ft. 38. Swell to swell. 16 ft. 39. Swell to great. 4 ft. 40. Swell to great. 16 ft. 41. Swell to choir. 42. Swell to pedal. 43. Choir to great. 44. Choir to great. 16 ft. 45. Choir to choir. 4 ft. 46. Choir to choir. 16 ft. 47. Choir to pedal. 48. Great to pedal. 49. Great to great. 4 ft. 50. Great to great. 16 ft. 51. Echo to great. 52. Echo to great. 4 ft. 53. Echo to great. 16 ft. 54. Echo to swell. 55. Echo to choir. 56. Echo to pedal. 57. Echo on, great off. 58. Chimes to great. 59. Chimes to pedal. 60. Pedal to pedal super octaves.

COMBINATIONS—1. 2. 3. 0. Operating on great and pedal. 1. 2. 3. 4. 0. Operating on swell and pedal. 1. 2. 0. Operating on choir and pedal. 1. 2. 0. Operating on echo. 1. 2. 3. 4. 0. Operating on entire organ. General release. Pedal release.

PEDALS, ETC.—Great to pedal reversible. Balanced crescendo. Sforzando (Full organ). Balanced swell. Balanced choir. Balanced echo. Combination indicator. Crescendo indicator. Combination recorder.

This organ will be the first instrument in New England built with the new pipe valve chamber. It is extremely simple in construction and is not subject to any irregularities under the action of heat, drought or

NICHOLAS DEVORE IS HURT.

Organist and Editor Injured by Train and Has Broken Leg.

Nicholas DeVore, who recently joined the Chicago colony of organists, and in addition to his work as Chicago representative of Musical America is editor and publisher of the Musical World, had a narrow escape from death a few weeks ago, when he engaged in a violent argument with a suburban train on the Illinois Central Railroad. Mr. DeVore is recovering from a broken leg, the fracture being a bad one, between the knee and the hip, and from other injuries, but it will be several weeks before he expects to be out again.

Mr. DeVore was running to catch the train when he was struck and was caught between one of the cars and the station platform. The accident occurred at the Forty-seventh street station, near Mr. DeVore's home. Since he has been made comfortable in his enforced confinement, Mr. DeVore has been working in bed and has been reached by many of his friends over a telephone installed at the bedside.

CITY IS AFTER \$25,000 ORGAN

Springfield, Mass., Raises \$17,000 and Is Not Yet Satisfied.

Announcement is made that a concert for the benefit of the organ fund at Springfield, Mass., netted the sum of \$17,000, which has exceeded the expectations of those who planned and carried out the enterprise. In a quiet way the committee is going about carrying out its intention to add to the fund until \$25,000 has been realized. While a creditable organ might be purchased for \$17,000, it would not be in keeping with the grandeur of the hall. The aim is to have an organ that will cost not less than \$25,000.

BOGEN OPENS IOWA ORGAN

He Gives Concert on a Kimball Instrument at Mason City.

A Kimball organ in the First Baptist church of Mason City, Iowa, was opened March 26 with a concert by Allen W. Bogen of the Auditorium, Chicago. This is a two-manual organ. Mr. Bogen played as follows: Gothic Suite, Boellmann; Idylle in D flat, Faulkes; March and Chorus from "Tannhauser," Wagner; Minuet, Boccherini; Intermezzo, Hollins; Prayer and Cradle Song, Guilman; Funeral March and Song of the Seraphs, Guilman; Chant Pastorale, Hollins; Andantino, Lemare, and Toccata from the Fifth Symphony, Widor.

ERNEST F. JORES RESIGNS

Kansas City Organist Leaves Grand Avenue Methodist Church.

Ernest F. Jores has resigned as organist of the Grand Avenue M. E. church of Kansas City, where he has presided since the large Skinner organ was installed and where he has given noonday recitals which have been a special feature for downtown workers in offices and stores near the church.

George Hayden Bromby has been under consideration to succeed Mr. Jores. He is organist at Christ Cathedral, Salina, Kas., and formerly lived in London.

Mr. Jores, who formerly was a Chicago man, has charge of the organ department at Baker university, Baldwin, Kan.

Contract to Dixon, Ill., Man.

John E. Byington, Dixon, Ill., has been awarded the contract to build a two manual and pedal organ for St. James' Roman Catholic church, Belvidere, Ill.

TAKES POSTS AT EVANSTON

John Doane, Jr., Assumes Church Position and Dr. Lutkin's Work.

John Doane, Jr., has taken charge of the music in the First Congregational Church of Evanston, Ill., and of the department of organ in the Northwestern University School of Music. In the latter position Mr. Doane succeeds Dean P. C. Lutkin, who as head of this school finds his duties so many that he was compelled to give up the organ work. This is no doubt a cause of regret to many organists in Chicago and other cities, to whom Dr. Lutkin has been the preceptor in their career as organists, but Mr. Doane promises to occupy the position in a way that will retain the high reputation of the Evanston school.

Mr. Doane has just returned from England, where he studied under Lemare. He was formerly in Cleveland and received his principal training at Oberlin, where he studied organ under Dr. George W. Andrews. He is the second Ohio organist in the last two months to be called to an important Chicago position, the other being Mr. Erb of Wooster.

HAS HANDSOME CATALOGUE

Hall Company Shows Large Number of Electric Organs Built.

The Hall Organ Company of New Haven, Conn., has just issued a new catalogue which is a work of art, although it is no more so than the organ output of this company is said to be by those who know good organs when they see and hear them. One of the prominent facts brought out by the list of organs constructed at the Hall factory is that a large number of electric organs have been manufactured, and the company is making this method of construction a specialty. Several contracts for electric organs closed since the booklet went to press are not included.

Besides testimonials from organists and ministers the catalogue gives specifications of a number of organs and half-tone illustrations of some of the most handsome ones built at New Haven for churches in all parts of the country.

The Hall company is installing a two-manual electric organ in Holy Trinity Episcopal church at Minneapolis.

CONCERT IN ERECTING ROOM

Novel Entertainment in Casavant Factory at South Haven.

South Haven, Mich., March 20.—The unusual privilege of hearing an \$18,000 pipe organ, constructed at the plant of Casavant Brothers in this city and standing in the erecting room just as it has been put together, piece by piece, played by Arthur Dunham, was afforded musically inclined people here at a recital given under the auspices of the Choral society. The factory is a mile from the city, but society people were conveyed to the novel auditorium, the erecting room, in carriages and the place was packed to its capacity.

Nearly every part of the costly instrument could be seen as the organist played, and the recital was a success in a financial way as well as a treat to the public.

Gift for Springfield Church.

A proffered gift of \$1,100, made by Andrew Carnegie to the congregation of the Douglas Avenue Methodist church at Springfield, Ill., as part payment of the purchase price of a pipe organ to be installed in that church, was made known March 2 when the pastor, the Rev. E. S. Combs, read a communication from the secretary of the ironmaster.

UNIFORM CONSOLE PLAN IS OUTLINED

A. G. O. COMMITTEE REPORT

Stop Knobs Instead of Keys Favored and Combination System Whereby Pistons Do Not Move Stops—Suggestions in Full.

The A. G. O. committee on uniformity of console has reported to the council, making important recommendations. It is proposed by that body to arrange a special meeting for the purpose of discussing the details connected with the subject, in order that the guild at large may have a voice in determining what shall be recommended to the builders. It is hoped that this question can be settled, as far as possible, before the summer vacation.

"There are many points which can never be definitely determined," says the report. "Upon these discussion is useless. If we can get the wisest measurement, and a general fixed outline of design, it is about all that can be hoped. The committee in studying the matter has found more difficulties in the way than they had supposed. Suggestions are desired before a vote is finally taken.

"Do not discuss minor details. We can only fix upon points which are deemed essential. It must be understood that we cannot reply to letters or enter into any personal discussion of the subject. The reason is obvious. We want to get your ideas in order to weigh them, with others, and decide with the will of the majority. We shall endeavor to present our final report with an unbiased judgment and to recommend what we think will be for the greatest good of those coming after us, not considering habits brought about by long usage of systems in vogue."

Following is the report, signed by Samuel A. Baldwin, Clifford Demarest and J. Warren Andrews, chairman:

"Console measurements adopted by a former committee—

"1. Pedal board to be placed in central position. Suggest that middle D of pedal be placed directly under middle C of manual.

"2. The vertical distance of the manuals from the pedals, measured from the middle pedal white key to the surface of the white key of the lowest manual, shall be twenty-nine and one half inches.

"3. The tip of the black pedal key should be eight and one half inches (minimum) to ten and one half inches (maximum) back of a plumb line dropped from the top of the lowest manual white key. Suggest that pedal keys be a uniform distance of two and one half inches apart, measured from center to center at the inner end of the natural keys. As the board will probably be concave and radiating, it is further suggested that the thirty-two-note board measure at the end nearest the desk, outside to outside, be fifty-two inches, and at the back, outside to outside, forty inches. Length of pedal keys, inside to inside of frame, thirty inches. This will determine the radius. Concavity, two and one half inches from a straight line drawn across the board at the desk end of the natural keys.

"Expression pedals—The swell pedal should be placed opposite the gap between E flat and F sharp. The choir pedal to the left of the swell and the solo to the right. The crescendo pedal to the right, but a little removed from the solo or the pedal placed next to it. Expression pedals to be placed as near the pedal board as possible, without interfering with the pedal keys.

"Distance of manuals from each

other—rise two and three eighths inches; four-inch overhang.

"The guild advises that, wherever possible, an extra octave of pipes shall be placed above the highest manual note of the sixteen, eight, and four-foot pipes so as to make the super-octave couplers sound throughout the compass of the keyboard. The swell and pedal draw-stop knobs shall always be placed on the left of the manuals; the great and choir knobs at the right. That provision be made to shut off any part of the organ at the console in case of cypher.

"Further suggestions by the present committee:

"The organ seat shall have a uniform height of nineteen and one half inches from the top of middle C in the pedal to the top of the seat; that it shall be furnished with a set of doweled strips to put under the base whenever it becomes necessary to raise the height. This will make the seat adjustable and firm at the same time. A place could easily be made under the seat to accommodate the spare strips used in adjusting.

"Sforzando pedal to be placed at the right of the expression pedals. The reversible coupler pedals to the left of them. The crescendo pedal to be made adjustable, arranged so that the organist may put registers on or off, or limit its scope.

"The committee unanimously favors stop-knobs in preference to stop-keys, except as to couplers, which they suggest placing over the upper manual in the following order, reading from left to right: Pedal, manual, subs and supers. Double spacing between the groups. Keys or 'dominoes' to be used. The black and white key arrangement is, it seems to the committee, open to objection, as, in touching a black key to put a stop in, the finger is liable to touch the white key on leaving the black, thus drawing the stop on again by accident. Besides this, this form is not as convenient as the keys under which the player can get his fingers in order to cancel.

"Should the guild decide to favor the stop-key arrangement in lieu of stop-knobs, or leave the choice optional, the committee would suggest a uniform position over the upper manual, corresponding to that described for the stops on the right and left of the manuals, viz., reading from left to right: Pedal, swell, great, choir, solo, echo. All couplers to be placed in line together over the stop-keys in the above described order, and not mixed with the speaking registers.

"There should be a positive order of crescendo in all fixed combination pedals and pistons. It is proposed that we begin with the piano combinations from the left, working toward the right as we proceed with our crescendos. The haphazard way of leaving this to chance is the cause of much confusion to the player. There should also be a fixed direction for moving pedals that latch. Shall they latch toward the center or outward from it? Let us get a ruling in the guild.

"Your committee believes that pistons are preferable to pedals where but one can be used. These should not be spread out too far to the right, but grouped near the center, or to the left of it and under the manuals upon which they operate. If keys are used they are best over the manuals on which they operate. We would suggest that pistons do not stick out over half an inch.

"It is recommended that the dip of the keys be made uniformly seven-sixteenth of an inch and that the weight of the touch be made five ounces.

"Your committee is unanimous in favoring the system of combination action whereby the stops shall not move when the piston is pressed in. If it is possible to make a system so that either may be used by the organist at will, we favor it. Every member of the committee has, in times past, been opposed to this system and all have become firmly convinced by its compulsory use that it is superior to the old way. None of us could be convinced, until compelled by force of circumstances to use it, that it is the best system of

combination action yet devised. It is not perfect, but we believe it has many points of superiority over the old system. Of course, the adoption of a system of this kind naturally implies the casting aside of many preconceived notions of registration. This is where the difficulty arises in considering it.

"It is further recommended that the guild, after settling these points, have a drawing made of the suggested design and measurements, together with the recommendations, and have them printed for the benefit of all builders and committees who may desire them. If we are to have uniformity in any degree we should be able to supply our measurements and suggestions immediately upon application."

NEW VALVE CHAMBER USED

(Continued from page 1.)

moisture in the atmosphere. The operation of the valves and of the entire action is noiseless and exceedingly rapid. One of its greatest advantages is the quickness and ease with which all moving parts can be taken out, readjusted and repaired, or new ones put in place. This pipe valve chamber is said to be a decided improvement in the method of delivering wind to the pipes in that it is possible to furnish to every stop and pipe in the organ just the amount and pressure of air required to produce the desired quality of tone.

Under this new system the channel which delivers the air to the toe of the pipe is of the same length (not exceeding two or three inches) for each pipe, and of a size corresponding to the diameter of the pipe, no matter where the pipe may be. This vastly improves both the volume and quality of tone produced, makes easy the proper tone regulating of every stop, and renders possible an ideal tonal balance of every division of the instrument.

The entire instrument will be built with the simplified electric action. This action was described a few months ago.

Guilmant Day at Nashville.

As this is the month of Guilmant's birth the program of the Nashville Association of Organists March 26 was composed entirely of selections from the compositions of that organist. F. Arthur Henkel was at the organ and W. S. Haury at the piano. At the preceding meeting a program committee, composed of Miss Grass, Miss Helen Miller and Miss Frank Hollowell, was appointed and a number of interesting programs will be given during the spring.

Milwaukee Concerts Resumed.

The recitals of Sunday afternoon organ series in Plankinton hall of the Auditorium at Milwaukee, which was suspended when the concerts began in the main hall early in the winter, was resumed Sunday, March 9, by Professor Harry F. Schenuit of the Schenuit Conservatory of Music. The concerts will be given twice a month. A nominal admission will be charged, but every effort will be made to prepare a program which will please every lover of music in Milwaukee.

Mrs. Starnes Assists Husband.

Mrs. Percy J. Starnes, wife of Atlanta's municipal organist, made her debut before the musical world of Atlanta at the organ recital Sunday afternoon, March 9. If the wishes of those who heard her come true, Mrs. Starnes will sing again soon, said the Atlanta Journal. Mrs. Starnes was heard by several thousand people. In addition to her singing, there were a number of organ selections by Mr. Starnes.

Widow of Dudley Buck Dead.

Mrs. Mary Elizabeth Buck, widow of Dudley Buck, the composer, died Feb. 18 at the home of her son, Dr. Edward T. Buck, in Indianapolis. She was Mary E. Van Wagner of Hartford, Conn., and was married to Mr. Buck in 1865. Her husband died at Orange, N. J., Oct. 6, 1909.

SCHEME MADE FOR T. TERTIUS NOBLE

LARGE ORGAN AT ST. THOMAS'

About \$40,000 Will Be Expended Under Contract With the Ernest M. Skinner Company by the New York Church.

The Ernest M. Skinner Company of Boston has completed the specifications for the organ to be built for St. Thomas' Church, New York, of which T. Tertius Noble is to be the organist and choirmaster. It will be a large instrument, costing about \$40,000. Mr. Noble, by the way, believes that American organs have everything that the best English makes have and that there are some tonal features that are unknown on the other side. The specifications for the St. Thomas' Church organ are:

- GREAT ORGAN.**
 16 ft. Diapason, 61 pipes.
 16 ft. Bourdon (Interchangeable with Pedal), 61 pipes.
 8 ft. First Diapason, 61 pipes.
 8 ft. Second Diapason, 61 pipes.
 8 ft. Third Diapason, 61 pipes.
 8 ft. Philomela, 61 pipes.
 8 ft. Waldffoete, 61 pipes.
 8 ft. Flauto Dolce, 61 pipes.
 8 ft. Erzähler, 61 pipes.
 4 ft. Octave, 61 pipes.
 4 ft. Flute Harmonique, 61 pipes.
 2 ft. Fifteenth, 61 pipes.
 2-2-3 ft. Twelfth, 61 pipes.
 Mixture, 4 rks., 244 pipes.
 16 ft. Ophicleide, 85 pipes.
 8 ft. Tuba, 85 pipes.
 4 ft. Clarion, 85 pipes.
SWELL ORGAN.
 16 ft. Bourdon, 73 pipes.
 16 ft. Dulciana, 73 pipes.
 8 ft. First Diapason, 73 pipes.
 8 ft. Second Diapason, 73 pipes.
 8 ft. Claribel Flute, 73 pipes.
 8 ft. Quintadena, 73 pipes.
 8 ft. Salicional, 73 pipes.
 8 ft. Voix Celestes, 73 pipes.
 8 ft. Gamba, 73 pipes.
 8 ft. Aeoline, 73 pipes.
 8 ft. Unda Maris, 73 pipes.
 8 ft. Gedacht, 73 pipes.
 4 ft. Flute Harmonique, 73 pipes.
 4 ft. Octave, 73 pipes.
 2 ft. Flautino, 73 pipes.
 4 rks. Mixtures (large), 292 pipes.
 3 rks. Dolce Cornet, 183 pipes.
 16 ft. Trumpet, 73 pipes.
 8 ft. Cornopean, 73 pipes.
 4 ft. Clarion, 73 pipes.
 8 ft. French Trumpet, 73 pipes.
 8 ft. Oboe, 73 pipes.
 8 ft. Vox Humana, 73 pipes.
Tremolo.

- CHOIR ORGAN.**
 16 ft. Gamba, 73 pipes.
 8 ft. Gelgen Principal, 73 pipes.
 8 ft. Spitz Flote, 73 pipes.
 8 ft. Concert Flute, 73 pipes.
 8 ft. Flute Celeste, 73 pipes.
 8 ft. Dulcet, 2 rks., 146 pipes.
 4 ft. Flauto Traverso, 73 pipes.
 4 ft. Gemshorn, 73 pipes.
 2 ft. Piccolo, 73 pipes.
 8 ft. Clarinet, 73 pipes.
 16 ft. Contra Fagotto, 73 pipes.
 8 ft. English Horn, 73 pipes.
 8 ft. Orchestral Oboe, 73 pipes.
Celesta.
Tremolo.

- SOLO ORGAN.**
 8 ft. Philomela, 73 pipes.
 8 ft. Gamba, 73 pipes.
 8 ft. Gamba Celestes, 73 pipes.
 8 ft. Flugel Horn, 73 pipes.
 8 ft. Harmonic Flute, 73 pipes.
 4 ft. Flute, 73 pipes.
 8 ft. Concert Flute, 73 pipes.
 16 ft. Contra Fagotto, 73 pipes.
 8 ft. Clarinet, 73 pipes.
 8 ft. English Horn, 73 pipes.
 8 ft. Orchestral Oboe, 73 pipes.
 8 ft. Vox Humana, 73 pipes.
 8 ft. Tuba Mirabilis, 73 pipes.
 8 ft. French Horn, 73 pipes.
Tremolo.

- CHOIR ORGAN.**
 8 ft. Salicional, 61 pipes.
 8 ft. Voix Celestes, 61 pipes.
 8 ft. Viol Celestes, 2 rks., 122 pipes.
 8 ft. Concert Flute, 61 pipes.
 4 ft. Dulcet, 61 pipes.
 Mixture, 4 or 5 rks., 244 pipes.
 4 ft. Harmonic Flute, 61 pipes.
 8 ft. Vox Humana, 61 pipes.
Tremolo.

- PEDAL ORGAN (AUGMENTED).**
 32 ft. Diapason, 32 pipes.
 32 ft. Violone, 32 pipes.
 16 ft. First Diapason, 32 pipes.
 16 ft. Second Diapason, 32 pipes.
 16 ft. Violone, 32 pipes.
 16 ft. Gamba, 32 pipes.
 16 ft. Bourdon, 32 pipes.
 16 ft. Echo Lieblich, 32 pipes.
 8 ft. 32 pipes.
 8 ft. Gedacht, 32 pipes.
 8 ft. Lieblich Floete, 32 pipes.
 8 ft. Cello, 32 pipes.
 32 ft. Bombarde, 32 pipes.
 16 ft. Ophicleide, 32 pipes.
 8 ft. Tuba, 32 pipes.
 4 ft. Clarion, 32 pipes.
 16 ft. Contra Posaune (swell), 32 pipes.

Wicks Company Growing.

The capital stock of the Wicks Pipe Organ Company at Highland, Ill., has been increased from \$20,000 to \$60,000. The company was organized six years ago and has built up a business which is growing rapidly. A force of forty-two workmen is at present employed by the company.

AUSTIN ORGAN IN OHIO CITY

Three-Manual Dedicated by Edward Kreiser at Lancaster.

A three-manual built by the Austin Company was finished recently in St. Mary's church at Lancaster, Ohio, and Edward Kreiser gave a dedicatory recital on it Feb. 13. Mr. Kreiser played among other selections Hollins' Grand Chorus in G minor and Borowski's Suite in E minor.

The organ has the following stops:

- GREAT ORGAN.**
 1. 16 ft. Bourdon.
 2. 8 ft. Open Diapason.
 3. 8 ft. Violoncello.
 4. 8 ft. Claribel Flute.
 5. 8 ft. Dulciana.
 6. 4 ft. Octave.
 7. 4 ft. Harmonic Flute.
 8. Swell to great. 9. Swell to great sub.
 10. Swell to great octave. 11. Choir to great. 12. Choir to great sub.
 13. Choir to great octave.
 14-19. Six adjustable composition pistons to control great and pedal stops and couplers.

- SWELL ORGAN.**
 20. 16 ft. Lieblich Gedacht.
 21. 8 ft. Open Diapason.
 22. 8 ft. Rohr Flute.
 23. 8 ft. Viole d'Orchestre.
 24. 8 ft. Viole Celeste.
 25. 8 ft. Echo Salicional.
 26. 4 ft. Flauto d'Amour.
 28. 8 ft. Oboe.
 29. Tremulant.
 30. Swell sub. 31. Swell unison off.
 32. Swell octave.
 33-38. Six adjustable composition pistons to control swell and pedal stops and couplers.

- CHOIR ORGAN.**
 39. 8 ft. Vox Humana.
 40. 4 ft. Doppel Flute.
 41. 8 ft. Violoncello.
 42. 8 ft. Claribel Flute.
 43. 8 ft. Dulciana.
 44. 4 ft. Harmonic Flute.
 45. Tremulant.
 46. Choir sub. 47. Choir unison off.
 48. Choir octave. 49. Swell to choir sub.
 50. Swell to choir unison. 51. Swell to choir octave.
 52-57. Six adjustable composition pistons to control choir and pedal stops and couplers.

58. 16 ft. Open Diapason.
 59. 16 ft. Bourdon.
 60. 16 ft. Lieblich Gedacht.
 61. 8 ft. Gross Flute.
 62. Swell to pedal. 63. Swell to pedal octave. 64. Great to pedal. 65. Choir to pedal.
 66-68. Three adjustable composition pedals to control pedal stops and couplers.

ACCESSORY—69. Balanced crescendo pedal, adjustable, not moving registers. **70.** Balanced swell pedal. **71.** Balanced choir and great pedal. **72.** Great to pedal, reversible. **73.** Sforzando pedal.

PIPEMAKER, with twenty years' experience, wishes position. Address K F, care of The Diapason.

FIRST-CLASS ORGANIST AND CHOIRMASTER, of fifteen years' experience in churches in America and Europe, seeks a change of location. Thoroughly experienced with Anglican services and boy choirs. Will consider any location in a large city or suburb. Free upon a month's notice. Address: M. J., The Diapason.

WANTED—ROAD MAN capable of developing and closing Pipe Organ sales, by an old established manufacturer in the Middle West. Steady engagement and liberal compensation for one meeting the requirements. Address: P. O. Salesman, care The Diapason.

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. Address M, care The Diapason.

**ASCENSION ORGAN
REBUILT BY STEERE**

IMPORTANT WORK FINISHED

Dr. William C. Carl, Scott Wheeler and Felix Lamonde Give Recitals On Reconstructed Three-Manual in New York.

An important piece of reconstruction recently completed is that of the organ at the Church of the Ascension in New York, which has been rebuilt by the J. W. Steere & Son Company of Springfield, Mass. Dr. William C. Carl gave a recital on this organ March 6 and presented the following program: Cathedral Prelude and Fugue, Bach; Chanson Matinale (ms. new), A. Walter Kramer; Marche Nuptiale, Guilmant; Vorspiel to "Parsifal," Wagner; Toccata from Fifth Organ Symphony, Widor; Evensong (new), Easthope Martin; Sonata in G minor (new), Becker. March 13 Scott Wheeler gave a recital on the same organ, and Felix Lamonde was heard on it March 20.

The original chancel organ in this church was built by George S. Hutchings of Boston in 1895, at the time when the position of the choir was changed from the gallery to the chancel. Tonally it was a peculiarly fine instrument, and a large number of the pipes as well as the case are retained in the new organ. The specification follows:

GREAT DIVISION.

- 16 ft. Diapason.
- 8 ft. First Diapason.
- 8 ft. Second Diapason.
- 8 ft. Gamba.
- 8 ft. Gemshorn.
- 8 ft. Grossfloete.
- 8 ft. Doppelfloete.
- 8 ft. Gedackt.
- 4 ft. Octave Harmonique.
- 4 ft. Super Octave.
- 2 ft. Mixture, 3 ranks.
- 8 ft. Trumpet.

SWELL DIVISION.

- 16 ft. Viol.

- 8 ft. Diapason.
- 8 ft. Salicional.
- 8 ft. Viol.
- 8 ft. Viol Celeste.
- 8 ft. Hohlfloete.
- 8 ft. Quintadena.
- 4 ft. Octave Viol.
- 4 ft. Flauto Traverso.
- 2 ft. Flageolet.
- 8 ft. Dolce Mixture, 3 ranks.
- 8 ft. Cornopean.
- 8 ft. Oboe.
- 8 ft. Vox Humana.
- 8 ft. Tremolo.

CHOIR DIVISION (Enclosed).

- 16 ft. Dulciana.
- 8 ft. Diapason.
- 8 ft. Keraulophon.
- 8 ft. Dulciana.
- 8 ft. Unda Maris.
- 4 ft. Waldfloete.
- 2 ft. Piccolo.
- 8 ft. Clarinet.
- 8 ft. Tremolo.

PEDAL DIVISION.

- 32 ft. Bourdon.
- 16 ft. First Diapason (wood).
- 16 ft. Second Diapason (metal).
- 16 ft. Violone.
- 16 ft. Bourdon.
- 10 ft. Quint.
- 8 ft. Octave.
- 8 ft. Viola Celeste.
- 8 ft. Floete.
- 8 ft. Gedackt.

COUPLERS—Swell to great. Swell to great, 16 ft. Swell to great, 4 ft. Choir to great. Choir to great, 16 ft. Choir to great, 4 ft. Choir to choir, 16 ft. Choir to choir, 4 ft. Swell to choir. Choir unison release. Swell to swell, 16 ft. Swell to swell, 4 ft. Great to swell. Swell unison release. Great to pedal. Swell to pedal. Swell to pedal, 4 ft. Choir to pedal.

There are fourteen adjustable combination pistons and the usual pedal movements.

Mrs. Morris Has Narrow Escape.

L. D. Morris received a bad scare a few weeks ago when word came after a wreck on the Wabash Railroad at Cayuga, Ont., that Mrs. Morris had been severely injured. After a long and thorough investigation by telegraph Mr. Morris found that his wife had escaped with slight injuries, but had a close call in being a passenger on a car that rolled over twice in going down a forty-foot embankment. Mrs. Morris was on the way to the home of her mother in the east, whither she was called because of her mother's serious illness.

**FREEPORT OPENING
BY EDWARD RECHLIN**

BIG VARIETY IN TWO-MANUAL

Wangerin-Weickhardt Company Completes Organ in Illinois City and New York Organist Gives Opening Concert.

A two-manual organ with a large variety of stops and exceptionally fine tone has just been erected by the Wangerin-Weickhardt Company of Milwaukee in the new Embury Methodist church at Freeport, Ill., and Edward Rechlin came from New York to give the dedicatory recital on it March 28. The organ does not stand entirely unobstructed, but is built into an organ chamber with the necessary sound openings, these openings being filled with scroll work and decorated display pipes. The new instrument is attracting considerable attention in Freeport, which has several excellent organs.

Following is the specification:

- GREAT ORGAN.**
- 1. 16 ft. Violone, 61 pipes.
 - 2. 8 ft. First Open Diapason, 61 pipes.
 - 3. 8 ft. Second Open Diapason, 61 pipes.
 - 4. 8 ft. Gross Flute, 61 pipes.
 - 5. 8 ft. Gamba, 61 pipes.
 - 6. 8 ft. Melodia, 61 pipes.
 - 7. 8 ft. Dulciana, 61 pipes.
 - 8. 4 ft. Flute, 61 pipes.
 - 4 ft. Great to Great.
 - 16 ft. Great to Great.
 - 8 ft. Great Unison Off.
 - 4 ft. Swell to Great.
 - 8 ft. Swell to Great.
 - 16 ft. Swell to Great.
- SWELL ORGAN.**
- 9. 16 ft. Bourdon, 61 pipes.
 - 10. 8 ft. Open Diapason, 61 pipes.
 - 11. 8 ft. Stopped Diapason, 61 pipes.
 - 12. 8 ft. Salicional, 61 pipes.
 - 13. 8 ft. Voix Celeste, 49 pipes.
 - 14. 8 ft. Aeoline, 61 pipes.
 - 15. 8 ft. Quintadena, 61 pipes.
 - 16. 4 ft. Flute Harmonique, 61 pipes.
 - 17. 8 ft. Oboe, 61 pipes.
 - 18. 8 ft. Cornopean, 61 pipes.
 - 4 ft. Swell to Swell.
 - 16 ft. Swell to Swell.
 - 8 ft. Swell Unison Off.
 - Tremulant.

- PEDAL ORGAN (Augmented).**
- 19. 16 ft. Open Diapason, 42 pipes.
 - 20. 16 ft. Bourdon, 42 pipes.
 - 21. 16 ft. Lieblich Gedackt, 30 pipes. (from No. 9.)
 - 22. 8 ft. Octave, 30 pipes. (from No. 19.)
 - 23. 8 ft. Flauto Dolce, 30 pipes. (from No. 20.)
 - 24. 8 ft. Violoncello, 30 pipes. (from No. 1.)
 - 8 ft. Great to Pedal.
 - 4 ft. Swell to Pedal.
 - 8 ft. Swell to Pedal.

ADJUSTABLE COMBINATION PISTONS—Three numbered pistons, controlling great and pedal organs. Four numbered pistons, controlling swell and pedal organs.

PEDAL MOVEMENTS—Balanced swell pedal. Sforzando pedal. Balanced crescendo pedal. Great to pedal reversible.

Monument to David D. Wood.

A movement has been started in Philadelphia to erect a monument in St. Stephen's church to the memory of David D. Wood, the celebrated blind organist. Since the publication of Dr. Wood's musical compositions, which he would not allow to be published in his lifetime, many church musicians have made a first acquaintance with the work of Dr. Wood. Subscriptions may be sent to C. Howard Colket, treasurer, 2008 De Lancy street, Philadelphia.

Sydney Webber May Go to Ohio.

The position of organist and choir-master of St. Paul's church, Akron, Ohio, made vacant by the resignation of John B. Norton, has been offered to Sydney Webber, organist and choir-master of St. Mark's church, New Britain, Conn. Mr. Webber is a young man of great musical ability and has been over ten years in choir work. He was trained under Arthur Priest, organist of Christ church, Hartford, Conn., and under Professor G. Edward Stubbs of Trinity Parish (Chapel of the Intercession), New York.

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

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Some Recital Programs

RECITALS AT THE CAPITAL

H. H. Freeman and Percy Chase Miller Among Those Who Play.

St. John's Church, Lafayette Square, Washington, and St. John's Church, Georgetown, D. C., have had two excellent series of Lenten recitals, arranged by the respective organists, H. H. Freeman and Percy Chase Miller. Mr. Miller played at the Georgetown church Feb. 17, giving this program: Prelude, Rachmaninoff; Largo, Handel; "Jesus, Lover of My Soul," Tours; Funeral March, Chopin; "These Are They," Gaul; Meditation, Jackson; Hosannah, Dubois.

At the second recital here Mr. Freeman gave these selections: Prelude and Fugue in G major, Mendelssohn; Gondola Song, Lohr; Allegretto Grazioso in D major, Tours; Concert Overture in E flat major, Faulkes; Serenade (Berceuse), Gounod; Pavane Favorite (Louis XIV), Brisson; Military March in D major, Schubert.

G. Thompson Williams of St. Michael and All Angels' church, Baltimore, was heard March 10.

Mr. Freeman played at his own church Feb. 8 and 22, and March 8. March 1 Alfred G. Eldridge of St. Margaret's Episcopal church was the organist and March 15 G. Thompson Williams. Feb. 15 Mr. Miller gave the program, as follows: Chorale and Variations, Sonata VI., Mendelssohn; Evening Song, Bairstow; Prelude and Fugue in B minor, Bach; Chant Pastorale, Dubois; Idyll, Kinder; Grand Choeur in A major, Salome.

Two Recitals by Buhrman.

T. Scott Buhrman, F. A. G. O., gave two recitals in the First Presbyterian Church, New York, playing the following programs:

March 3—Bach, Adagio from D minor Sonata; F. F. Harker, "In the Twilight;" Reger, Kyrie eleison, Op. 59; Buhrian, Humoreske, Op. 15, No. 3; Clifford Demarest, Cantabile; Henri Busser, March de Fete, Op. 36; Guilman, Allegro, Op. 18; Walter Spinney, "Songs in the Night;" Faulkes, Jubilant March.

March 10—Buhrman, Memories (Mss.); Guilman, Sixth Sonata (complete); Clarence Dickinson, Berceuse; Hollins, "In Springtime;" Rogers, Scherzo from E minor Sonata; Braga, Serenata; Emil Sjogren, Fantasia.

Lenten Music by Harvey B. Gaul.

At Calvary church, Pittsburgh, Wednesday afternoon organ recitals have been given by Harvey B. Gaul. His March programs follow:

March 5—From the works of Tchaikowsky. Song without words. Melody. Excerpt from "Symphonie Pathetique." Finale to "Symphonie Pathetique." March Slav.

March 12—Toccata and Fugue in D minor, Bach; Clair du Lune, Karg-Elert; Lied du Chrysanthes, Bonnet; Prelude to "Girl of Golden West," Puccini; Tone Poem on Russian Themes, Gaul.

March 19—From the works of Wagner. Prelude to "Parsifal." Good Friday Spell. Pilgrims' Chorus from "Tannhaeuser." "O Thou Sublime Sweet Evening Star." War March from "Rienzi."

At Cathedral in Albany.

The fourth of a series of recitals at the Cathedral of All Saints in Albany, N. Y., took place March 4 with Frederick Roeke at the organ, and was largely attended. The program included the following: Fantasia-Sonata (first movement), Rheinberger; Fourth Symphony, Widor; Romance in D Flat, Lemare; Marche Funebre et Chant Seraphique, Guilman; Andante Cantabile, Tchaikowsky; the Royal Banners (a dramatic fantasia), C. W. Pearce.

Lenten Programs by Biggs.

Richard K. Biggs has been giving a series of Lenten recitals at St. Paul's Church, Cleveland. His programs follow:

Feb. 7—Solemn Prelude, Noble; Chant d'Amour, Gillette; Preludium et Fugue in C minor, Bach; Elegie, Grieg; Fughetta in D minor, Le-maigre; Vox Angelica, Henrich; Allegro in C, Hamer.

Feb. 14—Concert Overture in A, Maitland; "Madame Butterfly" (Finale Act II), Puccini; Prize Song ("Die Meistersinger"), Wagner; Scherzo Symphonique in D, Faulkes; Ritournelle, Chaminade; "In Winter," Kullak-Faulkes; Finale—Allegro Vivace, Guilman.

Feb. 21—Suite Gothique, Boellmann; Study in E, Heller; Feuerzauber—Magic Fire (from "Die Walkuere"), Wagner; Grand Choeur, Rogers; Adoration (from "The Holy City"), Gaul; Paean, Matthews.

Feb. 28—Toccata in C minor, Hal-sey; "In the Twilight," Harker; "Cujus Animam," Rossini; Prelude to "Lohengrin," Wagner; March from "Die Meistersinger," Wagner; Nocturne, Miller; Gavotte from "Mignon," Thomas; Allegro Assai (Sonate IV), Guilman.

March 7—Sonata No. V, Mendelssohn; Cantilene Pastorale, Guilman; Pilgrims' Chorus, Wagner; "Waldweben," Wagner; March Nuptiale, Faulkes.

March 14—(Wagner Program)—March from "Die Meistersinger," Prelude to "Lohengrin;" "Feuerzauber" ("Die Walkuere"); "Waldweben" (Siegfried); Prize Song; Pilgrims' Chorus.

Mr. Biggs has arranged for the organ the finale to the second act of Puccini's "Madame Butterfly," and it is published by Ricordi & Co.

Recitals at Ottawa, Ont.

Recitals Nos. 172 and 173 by Arthur Dorey at Christ Church Cathedral, Ottawa, Ont., immediately after evensong, were marked by the following programs:

March 2—Alla Marcia, M. Martin; Largo ("New World" Symphony), Dvorak; "At Evening," Buck; Caprice in B flat, H. Botting; Intermezzo, W. R. Driifill; Grand Choeur, G. Tootell.

March 16—Prologue, P. J. Mansfield; Nocturne in E minor, E. Hal-sey; Good Friday Music, Wagner; Prelude in C sharp minor, Rachmaninoff; "Christ's entry into Jerusalem," "Gethsemane," "Golgotha," Malling.

Gives Buffalo Concert.

The free organ concert at Elmwood Music Hall in Buffalo, March 2, at 4 o'clock, was given by George E. Fisher, organist of the Lake Avenue Baptist Church of Rochester and private organist for Eastman, the kodak manufacturer of Rochester. The following was the program: Allegro Maestoso, from the Fifth Sonata, Merkel; Pastorale in F sharp minor, Faulkes; "Albumbblatt," Grutzmacher; Echo, de la Tombelle; Toccata, Kinder; Verset, Claussmann; "The White Violet," Barbour; Berceuse, Verpoest; Fugue in B minor, Bach; Theme and Variations, Op. 143, Faulkes; Meditation, Sturges; Triumphal March, Hollins.

Plays at Miami University.

K. O. Staps, organist and choir-master of St. Paul's Cathedral, Cincinnati, gave the following recital at Miami University, Oxford, Ohio, on the evening of March 7: Pastoral Sonata, Rheinberger; Caprice Orientale, Lemare; "Ave Maria," Shelley; Canzona in D, Wheelton; Scherzo, Hoyte; Fantasia et Fugue, G minor, Bach; Gothic Suite, Boellmann; Nocturne, Hollins; Intermezzo, D flat, Hollins; Concert Caprice, Kreiser; "Narcissus," Nevin; Concert Overture, C minor, Hollins.

MUSIC HEARD AT PORTLAND

Program by Will C. Macfarlane on the Big Auditorium Organ.

The eleventh in the series of evening organ concerts by Municipal Organist Will C. Macfarlane, of Portland, Maine, under the auspices of the music commission, was given in the City Hall auditorium Thursday evening, Feb. 27. On the afternoon of Sunday, March 16, Mr. Macfarlane's Lenten cantata, "The Message from the Cross," was given by Portland singers, under the composer's direction. Following is the program of the Feb. 27 concert: Concert Overture in E flat, Faulkes; Melody in F, Rubinstein; Cantilena, Macfarlane; Toccata in F, Bach; Largo, Handel; Gavotte in G minor, Dethier; Fantasia, "The Storm," Lemmens; Prelude to "Lohengrin," "Wotan's Farewell" and "Fire Music," from "Die Walkure," and March from "Tannhaeuser," Wagner.

Heinroth Pittsburgh Program.

Charles Heinroth, organist of Carnegie Institute, Pittsburgh, gave the 1259th free organ recital March 2, at 4 o'clock, in Carnegie Music Hall, Schenley Park. Mr. Heinroth played the following program: Overture to "William Tell," Gioachino Rossini; Andante from Symphony No. 5 (Reformation), Mendelssohn; Scherzo from Sonata, No. 5, Guilman; Suite in G minor, James H. Rogers; Air and Variations ("The Harmonious Blacksmith"), Handel; Toccata in F major, Bach; "Kol Nidrei," Max Bruch; Military March, No. 1, Schubert.

Work of Caspar P. Koch.

Caspar P. Koch, city organist at Pittsburgh, gave the customary free recital in the North Side Carnegie Music Hall March 2. The program follows: Overture in C, Balfé; Priere, Guilman; Prelude and Fugue, Mendelssohn; Quartet, Andantino, Schubert; Nocturne, Ferrata; Theme and Variations, Handel; Andantino, Lemare; Quartet, Adagio, Melvin; Offertoire in D Minor, Batiste. In response to requests a series of free evening recitals is being given, beginning Saturday, March 8. As is customary at the regular Sunday recitals, City Organist Koch will be assisted by vocal and instrumental soloists at these evening concerts.

Maxson's Guilman Annual.

Frederick Maxson, the Philadelphia organist who was a pupil of Alexandre Guilman, gives an annual Guilman program and this year it was presented on Palm Sunday evening at his church, the First Baptist. Mr. Maxson played: Allegro Appassionato (Fifth Sonata); Meditation, F sharp minor; Nuptial Postlude; Caprice; Funeral March and Hymn of the Seraphs, and Prayer and Cradle Song. Jan. 30 Mr. Maxson gave a recital at Emmanuel Lutheran Church, Pottstown, Pa., and played: Introduction and Allegro from First Sonata, Guilman; "Madrigal" (new), Maxson; "Nuptial March," Guilman; "Before the Altar," Lund; "Nuptial Benediction," Hollins; Wedding March, Ferrata; Largo, Handel; Minuet, Beethoven; "Paean," Matthews; "Evening Song," Bairstow; "Evening Bells and Cradle Song," Macfarlane; Fantasia on a Welsh Air, Best.

Recital at Galesburg, Ill.

At a recital given by John Winter Thompson under the auspices of the choir of the Central Congregational Church of Galesburg, Ill., March 17, the program was: Fantasia and Fugue in G minor, Bach; "Sunset," Lemare; Autumn Sketch, Brewer; Funeral March and Seraphic Song, Guilman; Humoresque, Dvorak; Prelude in C sharp minor, Rachmaninoff; Christmas Pastorale, Harker; "The Storm" (by request), Lemmens; Grand Chorus in E flat, Guilman.

Montreal Lenten Series.

Lenten recitals were given every Saturday by W. Lynwood Farnam at Christ Church Cathedral, Montreal. His March programs follow:

March 1—Choral Prelude, "St. Ann's," Parry; Adagio non troppo, from Sonata in F, Thorne; Sonata in C sharp minor, Harwood; Andante, Debussy; Fantasia in D flat, Saint-Saens; Prelude and Fugue in B minor, Bach.

March 8—Cesar Franck Recital. Chorale in E major. Grand Piece Symphonique. Finale in B flat.

March 15—Bach Recital. Prelude and Fugue in C major; Toccata and Fugue in D, Dorian; Choral Preludes, (a) "In Deepest Need" (G major); (b) "In Thee is Joy" (G major); Choral Prelude in F major, "We Believe All in One God;" Concerto in A minor, for four pianofortes.

Recitals by Miss Dutcher.

Miss Jane Katherine Dutcher of Owego, N. Y., gave a recital March 4, in the Methodist Episcopal Church of Owego, at which the following program was played: Allegro from Third Sonata, Guilman; Air de Louis XIII, Ghys; "Resurrection Morn," Johnston; Evensong, Johnston; Toccata in D, Kinder; "Kammenoi Ostrow," Rubinstein; Rakoczy March; Sea Song, MacDowell; "The Lost Chord," Sullivan. Dec. 18, 1912, Miss Dutcher gave a recital on the new Moller organ in the Methodist Church at Peckville, Pa. The program included: "March of the Magi," Harker; "Autumn," Johnston; "Shadowland," Johnston; "Jubilate Deo," Silver; Supplication, Frysinger; Prayer and Cradle Song, Guilman; Christmas Pastorale, Merkel; Adeste Fideles, Whiting.

Recital No. 160 by Kreiser.

The one hundred and sixtieth organ recital by Edward Kreiser at the Independence Boulevard Christian church, Kansas City, Mo., Sunday afternoon, Feb. 23, brought out this program: Double Theme Varie and Elevation, Samuel Rousseau; Kyrie and Benedictus, Max Reger; Reverie and Ballet, Claude Debussy; Rhapsodie No. 1 on Breton Melodies, "The Swan" (Requested) and "Tollite Hostias" (Christmas Oratorio), Camille Saint-Saens.

March 9 Mr. Kreiser presented this program: Piece Heroic, Franck; Harmonies du Soir, Karg-Elert; Prelude and Fugue in D major, Bach; Love Song (Second Indian Suite), MacDowell; Cantilene (new), Frysinger; Traumerci (requested), Schumann; Concert Overture in D major (first time), Faulkes.

Yale University Recitals.

Playing on the Newberry organ in Woolsey Hall at Yale University Monday afternoon, Professor Harry B. Jepson, M. A., Mus. B., has given the following recently:

Feb. 24—Saint-Saens, Fantasia, Op. 101; Debussy, Ballet; Reger, Basso Ostinato, Op. 69, No. 3; Becker, Toccata; Fumagalli, Marcia Villereccia; Miller, Nocturne; Guilman, Finale in E flat.

March 3—Widor, Seventh Organ Symphony; Jadassohn, Improvisation; Wagner, Prelude to "Parsifal," Faulkes, Toccata in F major; Dubois, Cantilene Pastorale; Kroeger, Marche Pittoresque.

Plays American Works.

Gene Wilder Ware, organist at Brown University, arranged a strong program for the vesper organ recital given at Sayles Hall, Sunday, March 9, at 4:30 o'clock. The recital was one of the series of five arranged for the season. The program was arranged from the works of American composers, as follows: Festival Prelude on "Old Hundred," Clarence Ed-

dy; A Springtime Sketch, John Hyatt Brewer; Prelude in D minor, F. Addison Porter; Spring Song, Will C. Macfarlane; Introduction and Scherzo in C minor, Homer N. Bartlett; Slumber Song, Horatio Parker; Grand Chorus in C Minor, James H. Rogers.

Organ Music at Cornell.

Edward F. Johnston, organist of Cornell University, Ithaca, N. Y., played at the weekly recital in Sage Chapel, Feb. 7, the following numbers: Finale, Hollins; Spring Song, Hollins; "The Lost Chord," Sullivan; Meditation, Massenet; Minuet from Ninth Concerto, Handel; Caprice, Sturges; Coronation March, Meyerbeer. Feb. 8 Mr. Johnston gave a special request program for the junior week visitors, playing the following numbers: "Sea Song" and "To a Wild Rose," MacDowell; Overture to "William Tell," Rossini; Pilgrims' Chorus, Wagner; Andante, Batiste; Spring Song, Mendelssohn; March from "Aida," Verdi; Humoreske, Dvorak; Fantasie, Saint-Saens; Rakoczy March, Hungarian; Evensong, Johnston; Midsummer Caprice, Johnston.

John W. Norton's Service.

John W. Norton gave an organ program at the conclusion of the monthly festival service at St. James' Episcopal church, Chicago, Palm Sunday. These services present a soloist of importance each month and the list includes such musicians as Harrison M. Wild, Rene Lund, Robert Ambrosius, Miss Tina Mae Haines and Palmer Christian. Mr. Norton's program was: Allegro Appassionato from Sonata in C sharp minor, Harwood; Air in D, Bach; "Hosannah!" (Chorus Magnus), Dubois; Largo from "New World Symphony," Dvorak; "Humoresque," Dvorak; Finale from Sonata in G minor, Piutti.

Played by Dr. J. W. Andrews.

Dr. J. Warren Andrews of the Church of the Divine Paternity, New York, gave the following numbers as a postlude to the vesper service Feb. 23: Fantasia and Fugue in C minor, Bach; "Air du Dauphin," J. L. Roeckel; "Marche des Troubadour," Roubier-Lott; "Rigaudon" (from a collection of airs composed for the band of Louis XIV.), Lulli-Best; Ode, Opus 47, No. 2, Clarence Lucas.

At Christ Cathedral, St. Louis.

Sunday evening, March 30, Arthur Davis, F. R. C. O., F. A. G. O., played as follows at Christ Church Cathedral, St. Louis, in his nineteenth recital there: Allegretto from the Symphony to the "Hymn of Praise," Mendelssohn; Grand Choeur Militaire, Federlein; Meditation in D flat, Lemare; "Traumerie," Schumann; Caprice, Guilman; Concert Overture in E flat, Faulkes.

Recital by James T. Quarles.

James T. Quarles gave his sixth recital of the series of the fifth year at the Lindell Avenue M. E. Church of St. Louis, March 8. His numbers were: Fugue, D major, Guilman; Sonata 1 (by request), Borowski; Autumn, Matthews; Piece Heroique, Cesar Franck; Midsummer Caprice, Johnston; Chant sans Paroles, Frynsinger; Finale, T. Tertius Noble.

Recital by Gordon B. Nevin.

Gordon Balch Nevin gave one of three Lenten recitals at Trinity church, Easton, Pa., March 6, and the performance evoked much highly favorable comment. Mr. Nevin's numbers were: Solemn Prelude, Noble; Meditation, Sturges; Moderato, Van Eyken; Prelude "At Dawn," Nevin; Romance in G, Friml; Jubilate Deo, Silver.

Harrisburg Lenten Recital.

Frank A. McCarrell of the Pine Street Presbyterian church of Harrisburg, Pa., gave a Lenten recital at St. Stephen's church in that city March 1. He played: Prelude and Fugue in F sharp minor, Brosig; Noel Eccosais (In the Scotch style), Guilman; Grand Chorus in D major, Guilman; Reve d'Amour, Felix Corbett; Concert Overture in F, D'Evry.



News of the American Guild of Organists

Guild Ticket Is Named.

There was an important meeting of the council Feb. 24 at headquarters, 90 Trinity place, New York. The warden, Frank Wright, presided, and the members of the council present were: J. Warren Andrews, Baier, Brewer, Carl, Coombs, Day, Demarest, Dickinson, Federlein, Hedden, Keyes, Milligan, Munson, Norton, Sealy and Schlieder. Mr. Sealy, chairman of the examination committee, reported the recommendations of that body, which were adopted—that the annual examinations be held May 28 and 29 and that Professor Samuel A. Baldwin be appointed an examiner in place of Professor Horatio Parker, with S. P. Warren. The requirements for candidates for the examination were ratified by the council. The general treasurer, C. Whitney Coombs, gave his report, which was adopted.

Honorary members were elected as follows: The Rev. Dr. John Henry Jewett, pastor of the Fifth Avenue Presbyterian church; the Rev. Dr. Charles Carroll Albertson, pastor of the Lafayette Avenue Presbyterian church, Brooklyn, and the Rev. Dr. Francis C. Steinmetz, rector of Christ Episcopal church, Norfolk, Va.

After the report of Warren R. Hedden, chairman of the publicity committee, had been received, the general secretary, Mr. Federlein, was requested to proceed with the preparation of the guild year-book, with the assistance of Mr. Hedden and S. Lewis Elmer.

John Hyatt Brewer, chairman of the committee on nominations for general officers of the guild, to be voted on at the annual election Wednesday, May 14, presented the following ticket, which was ratified by the council:

Warden—J. Warren Andrews.
Sub-Warden—S. Lewis Elmer.
Chaplain—The Very Rev. William M. Grosvenor.
General Secretary—Gottfried H. Federlein.
General Registrar—Albert Reeves Norton.
General Treasurer—Victor Baier.
General Librarian—Clement R. Gale.

General Auditors—H. Brooks Day and C. Whitney Coombs.
Councillor, class of 1911-1914—Charles T. Ives.
Councillors, class 1912-1915—Warren R. Hedden and John Hyatt Brewer.

Councillors, class of 1913-1916 (five to be chosen)—Frank Wright, William C. Carl, Mark Andrews, Clifford Demarest, Clarence Dickinson, Henry S. Schweitzer, T. Scott Buhrman and John T. Erickson.

Thanks of the council were tendered to Mr. Brewer, chairman of the Legislative Committee, for his labor in preparing for the printer the new constitution and by-laws, now issued in excellent form.

The council decided to establish a bureau of registry for guild members who were looking for positions.

Colleagues were elected by the council as follows:

Norman Nairn, Rochester, N. Y.
Charles H. Fenner, Buffalo.
Henry R. Wood, Taunton, Mass.
Carl J. Thornquist, Boston.
Miss Almira Newcomb, Boston.
Elmer E. Stivers, East Orange, N. J.
William J. Hawkins, South Orange, N. J.

Louis P. Hoyt, Chicago.
James D. Edgar, Minneapolis.
James H. Simms, Omaha.
Peter Johnson, Stanton, Iowa.
Charles C. Dunn, Los Angeles, Cal.
Warren E. Thomas, Portland, Ore.
William L. Patton, Portland, Ore.
Gladys B. Morgan, Portland, Ore.
Miss Alda L. Broughton, Portland, Ore.

J. E. W. Lord, Meridian, Miss.
George C. Lewis, Calgary, Alberta.
The council also reinstated S. Dwight Smith of Allegheny, Pa., as a colleague.

The committee on public meetings arranged to hold a social meeting at the Hotel St. Andrew, Seventy-second street and Broadway, on the evening of Wednesday, March 12. The committee consists of Clarence Dickinson, J. Christopher Marks and H. Brooks Day, chairman.

Sixth Series of Recitals.

Mrs. Kate Elizabeth Fox, organist of the Church of the Redeemer, Morristown, N. J., gave the twelfth recital of the guild's headquarters series Feb. 20 in St. Luke's church, Convent avenue. Her program was as follows: Prelude in E flat, Bach; Cradle Song, Silver; Caprice in B flat major, Guilman; Sonata in G minor, Becker; Evening Bells, Macfarlane; Humoreske, Dvorak; Sonata in C minor, Ruebke.

Roy Kinney Falconer of the First Presbyterian church, Jersey City, N. J., gave this program Feb. 25: Prelude and Fugue on B-a-c-h, Liszt; "Twilight," Stebbins; Scherzo Symphonique, Faulkes; Evensong, Martin; Piece Heroique, Webbe; Song of Sorrow, Nevin; Minuet a l'antico, Seeboeck; Introduction and Fugue, Twelfth Sonata, Rheinberger.

Harold D. Phillips of Peabody Institute, Baltimore, played Feb. 27 at St. Luke's church, Convent avenue, New York, as follows from memory: Prelude in B minor, Bach; Pastorale, Wely; Scherzo in F minor, Bossi; Finale from Sixth Symphony, Tchaikovsky; Finale, Suite in E minor, Borowski; "In Summer," Stebbins; Andante, Sonata in D minor, H. Phillips; Chorale, Karg-Elert.

Scott Wheeler of the Church of the Holy Communion, Sixth avenue and Twentieth street, with the assistance of the church choir, gave the program Feb. 28 as follows: Piece Heroique, Franck; Clair de Lune, MacDowell; Solveig's Song, Grieg; Angel Bands, Saint-Saens; Cherubim Song, Tchaikovsky; Toccata in C d'Evry; Barcarolle in B flat, Faulkes; Scherzo, Fourth Symphony, Widor; "Sing to the Lord," Smart.

J. Warren Andrews of the Church of the Divine Paternity gave this program March 6: Prelude and Fugue in E minor, Bach; "Question and Answer," Wolstenholme; Venetian Nights and Barcarolle, O'Shea; Benediction Nuptiale, Frynsinger; Night: A Meditation, Op. 61, Foote; Schiller March, Meyerbeer.

Succeeding recitals were arranged as follows:

Tuesday, March 11, at 4 o'clock, F. W. Riesberg, A. A. G. O. (assisted by Harriet Barkley Riesberg, soprano), St. Paul's Chapel, Columbia University.

Wednesday, March 12, at 8:15 o'clock, George Francis Morse, F. A. G. O., Flatbush Reformed church, Brooklyn.

Wednesday, March 19, at 4 o'clock, Samuel A. Baldwin, F. A. G. O., College of the City of New York.

Monday, March 31, at 8:15 o'clock,

Harold Vincent Milligan, F. A. G. O., Rutgers Presbyterian church.

Illinois Chapter Dinner.

The Illinois Chapter held another interesting meeting with a good attendance on the evening of March 10. Among those present were Mr. and Mrs. Clarence Eddy and Mr. John Doane, Jr., the new Evanston organist and teacher. Miss Tina Mae Haines was in charge of the discussion, the subject of which was "Criticism." Miss Haines gave an interesting talk in which instances from experiences of organists, including herself, were cited, to show not only the peculiarities, or vagaries, of certain criticism, but the way in which the organist should receive and treat it. Self-criticism, as a gift which every musician should possess, was dwelt upon as the greatest asset. Miss Haines brought in the man and the woman who usually find the organist playing too loud or too soft, and the human annoyance who is opposed to classical music, and thinks the performer rather than he should change his taste. She came to the conclusion, however, that the best music will win in the end in the church service.

The Guilman Memorial.

Letters presenting the case of the American contributions to the French monument to Alexandre Guilman were mailed recently. The responses have been immediate, from all parts of the country, and indicate that there is a widespread interest in this memorial to the famous organist and composer.

Michigan Chapter.

Charles Frederick Morse gave a recital at St. Paul's Cathedral, Detroit, Feb. 21, playing the following program: Prelude and Adagio, Reuchsel; Legende (MS), Matthews; Ricercare, Palestrina; Largo, Dvorak; Three Tone Pictures ("Life of Christ"), Malling; Largo, Handel; Pastorale, Faulkes; Fantasie in D minor, Merkel.

Washington Chapter.

The fifth recital of the chapter was given by Edwin Fairbourn, A. R. C. O., at the First Presbyterian church, Seattle, Feb. 23. He played: Sonata in E flat minor (First movement), Rheinberger; Pastorale and "Ase's Tod," Grieg; "Marche Funebre," Guilman; Reverie, Lemare; Prelude, Rachmaninoff; Allegro, Silas.

Missouri Chapter.

The Missouri chapter had a dinner Feb. 24 at the Washington Hotel, St. Louis. On account of the large territory of the present chapter there is a plan to organize a new one, with headquarters at Kansas City.

Minnesota Chapter.

Edmund S. Ender gave a recital at Gethsemane church, Minneapolis, Feb. 10, at 5 p. m., which was followed by a supper and the monthly chapter meeting in the parish house. At 8 p. m. the members proceeded to St. Paul's church, where a recital was given by Harold Tower.

Hillgreen, Lane & Company

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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.

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CHICAGO, APRIL 1, 1913.

MISSION AT THE COLLEGES

March 19 was the date of the 300th organ recital by Professor Samuel A. Baldwin at the College of the City of New York, and it marked a record on the educational side of organ playing that is worthy of attention. Every Wednesday afternoon since the great organ at the college was installed Professor Baldwin has appeared before an audience which has appreciated his playing and has been benefited in many ways by its attendance. Every school and class of music has been represented on the varied programs and modern works have been presented as well as the classics and arrangements of orchestral music.

If there were more such educational efforts by those who possess organs or play them there would be much greater appreciation of organ music and a better understanding of it throughout the country.

Among the most useful tasks of organists are the recitals given regularly at Cornell, Harvard, Yale, Williams, the University of Michigan, Oberlin and other large institutions for the good of the students. Many a church and city owes the possession of a good organ to the efforts of citizens who learned to know what an organ really is when they were at school and have spread the gospel in the smaller cities and towns of the country.

To revert to the performance of Professor Baldwin, it is interesting to note that at the recitals, which began Feb. 11, 1908, there have been 2,164 performances of 462 different works, and the total attendance has been approximately 400,000.

SETTLING A BURNING ISSUE

In the United States aldermen come to blows when a sewer contract is involved. In England all is excitement and the police are held in reserve when the appointment of an organist is the issue. Personally we are very peaceable; we do not like to have any blows struck; but it is refreshing, nevertheless, to see a community take an evident interest in its municipal organist, even if we have to cross the ocean, figuratively, to witness the fun.

Two months ago we recorded in our columns the fact that Mr. Ellingford had been elected city organist of Liverpool. Through the kindness of Mr. Carruthers of the Hope-Jones staff at North Tonawanda, N. Y., we are able to reproduce a scene at the council meeting in the British port at which the long burning question was settled, with some acrimony, and Mr. Edwin H. Lemare was defeated for the position. Here it is from the London Daily Mail:

Alderman Cohen, in moving the adoption of the finance committee's report in favor of the appointment of Mr. Ellingford, said that they had almost begged Mr. Lemare to compete, but for reasons unknown to him (the alderman) he did not do so. Mr. Lemare had written: "The position I have attained in the musical world will not allow me to enter into a competition such as is adopted for a smaller post."

Mr. C. H. Rutherford, in moving as an amendment the appointment of Mr. Lemare, gave a sketch of his career, and mentioned that his father was still organist of Holy Trinity at Ventnor. Among Mr. Lemare's supporters

were Sir F. Cowen, Sir Henry Wood, Mr. Edward German and others who were not hidebound by ecclesiastical thought (Oh!). The committee were making a disastrous mistake ("No, no").

Dr. Hill said that Mr. Ellingford was practically unknown, although he was a Fellow of the Royal College of Organists, of which all the adjudicators were members. He asked whether Mr. Ellingford might not have been a pupil of one of the gentlemen in question who could recognize his playing. (Up- roar.)

Alderman Cohen said that the adjudicators were thorough gentlemen, and there was no reason to doubt their integrity (Cheers).

Mr. Sexton said he did not see why, if Mr. Lemare possessed all the qualifications claimed for him, he did not enter the competition. He was reminded of an old song—

A Voice: Sing it.
The Lord Mayor: We do not allow singing here (Laughter).

A Member: No license.

Mr. Sexton said he was reminded of the lines:

Johnny Morgan played the organ,
His father played the drum;
His sister played the tamborine,
And his brother went pom-pom."

(Laughter.)

Mr. Lemare (said Mr. Sexton) had stood upon his dignity, and he hoped that the council would not lose its dignity.

Mr. Francis Harford said that to feed the dignity of twelve aldermen and their councillors they were going to lose the best organist in the country. It was a shame and a scandal to treat a great man in such a way. They had lost "The Light of the World" (Mr. Holman Hunt's picture), and they were now going to lose a great light in the musical world.

Alderman Salvidge protested against what he described as the mud-throwing and unworthy methods adopted by the champions of Mr. Lemare. It was not unworthy to suggest that the gentleman selected had been a pupil of one of the adjudicators. The latter had never sought the position of adjudicator. Some of the speeches made by his supporters had done Mr. Lemare no good.

Mr. Gates asked if the test piece played by the candidates was composed by Mr. Lemare.

The Town Clerk: The test piece was Brahms' Tragic Overture.

Mr. Herman said that Mr. Lemare was a heaven-sent genius. He sympathized with the finance committee.

Mr. Cohen: We do not want sympathy.

Mr. Rutherford's amendment was defeated by seventy-eight votes to nineteen, and Mr. Ellingford's appointment was confirmed without further discussion.

ORGAN AT OPERA PRICES

One of the most remarkable instances on record of an organist's and organ's popularity was witnessed recently at the dedication of the organ in a prominent church at Scranton, Pa., by Dr. William C. Carl, organist of the old First Presbyterian church, New York, and director of the Guilman Organ School. So great was the demand for seats that many sold for \$5 each, a Pennsylvania paper notes, while one man living at a distance telegraphed for a reservation, sending his check for \$25. It was authoritatively stated that the receipts of the recital amounted to \$10,000, a sum not always realized for a single performance even at the Metropolitan Opera.

ORGAN TAX IS AUTHORIZED

Kansas Legislature Passes Bill Affecting Cities of 40,000.

The Kansas Legislature, out of courtesy to Topeka, which has entertained lavishly during the session, has passed a law to permit cities with a population of 40,000 and over having public auditoriums to levy a special tax to pay for pipe organs. Topeka has an organ in its Auditorium for which the city has been unable to pay.

Disturbs Easter Service.

The organ in Trinity Episcopal Church, Chicago, over which Irving C. Hancock presides, indulged its recently acquired proclivity to misbehave by "going to the bad" again on Easter morning. Besides disturbing the service the offender caused a scandal through being written up in the Chicago papers.

Program by Bert E. Williams.

Bert E. Williams, A. A. G. O., played as follows in St. John's Church at Columbus, O., Feb. 21, assisted by St. Paul's Episcopal choir: Theme (varied) in E flat, Faulkes; Toccata from the Sixth Symphony, Widor; Grand Fantasia, "The Storm," Lemmens; Proposal and Acceptance (new), Clegg; "The Russian Patrol," Rubinstein.

Kansas City Noonday Music.

At recent noonday recitals, which have become a Wednesday fixture in Kansas City life, Ernest F. Jores has given these programs:

Feb. 5—Processional March, Kreisler; Cradle Song, Kreisler; Concert Caprice, Kreisler; Elevation, Cham-inade; Gavotte, Gruenfeld; Concert Prelude and Fugue, Faulkes; Melody in F (new), Jores; Serenade, Moszkowski; Grand Choeur in D, Guilman.
Feb. 12—Prelude and Fugue in E, Nicholl; Intermezzo, Callaerts; Finale, "New World Symphony," Dvorak; Pastorale in E, Lemare; Sextette (by request), Donizetti; Legend (new), Jores; "Forest Murmurs" (new), Jores; Coronation March, Meyerbeer.

Feb. 19—Concert Fantasia on the tune "Hanover," Lemare; "A Perfect Day," Bond; Toccata in F Major (Pedal Solo), Bach; Benediction Nuptiale, Hollins; Invitation to the Dance, Weber; Allegretto in G Major (by request), Jores; Chanson d'Amour, Jores; Grand Choeur in A, Salome.

J. J. Miller's Seventieth Recital.

At his seventieth recital in Christ church at Norfolk, Va., March 11, J. J. Miller, A. G. O., played: Toccata in E major, op. 149, Bartlett; Adagio in B major (from the Sixth Organ Symphony), Widor; Song Without Words, No. 18, Mendelssohn; Intermezzo, Hollins; Adagio Cantabile, Haydn; Scene Orientale, Kroeger; "The Enchanted Bells," Haberbier; Concerto in F major ("The Cuckoo and Nightingale" Concerto), Handel. Frank Wright, warden of the A. G. O., gave a recital in Mr. Miller's church March 26.

Herbert S. Sammond Plays.

Herbert Stavelly Sammond gave the second of his recitals under the joint auspices of the Clinton Avenue Congregational Church of Brooklyn and the Brooklyn Institute at the church Feb. 25. Mr. Sammond played the Sonata in C minor, Guilman; Prelude and Fugue in G major, Bach; "Chanson de Joie," Malling; "Wedding Hymn," Woodman; "Lamentation," Guilman; "In the Twilight," Harker; overture to "Lohengrin," Wagner, and the Grand Choeur in C minor, by Rogers. The "Marche Pittoresque," by Kroeger, was the concluding selection.

Monthly Recital by L. E. Becker.

Following a brief service at Trinity Episcopal church at Portland, Ore., on the evening of March 2, Bishop Charles Scadding reading the lesson, there was an organ recital by Lucien E. Becker. This is one of the regular recitals on each first Sunday evening of the month, which has become popular with music lovers. The program follows: Musette, Jean Francois Dandrieu; Golden wedding minuet, Genari Karganoff; Toccata and fugue (Peters, Vol. IV., No. 4), Bach; Overture to "Stradella," Flotow; "The Last Hope," Gottschalk.

G. B. Rodgers at Harrisburg.

The fifth in the series of Lenten recitals was given in St. Stephen's Episcopal church at Harrisburg, Pa., March 8, at 5 o'clock by George B. Rodgers, organist at St. James' church, Lancaster, Pa. Following was the program: Sonata in D minor, Merkel; Rustic March, Boex; Chant d'Amour, Gillette; Andante Cantabile, Tschai-kowsky; "In Paradisum," Dubois; "Jubilate Deo," Silver.

Program by D. C. Garretson.

At Grace Episcopal church, Utica, N. Y., March 2, Dewitt C. Garretson gave an interesting recital of twenty minutes' duration at which the following selections were played: Harmonies du Soire, Sigfried Karg-Elert; Prelude and Fugue in B flat, Bach; Good Friday music from "Parsifal," Wagner.

Miss Deal's Postludial Recital.

At the fifth postludial recital by Miss Alice R. Deal at the Leavitt Street Congregational church, Chicago, she played: Intermezzo, Mascagni; Entree du Cortege, Dubois; "Home, Sweet Home," Buck; Finale (Op. 22), Piutti.



Homer N. Bartlett has given us a composition well worth while in his "Meditation Serieuse," which was published recently and is seen on the concert programs of the best organists in the last few months. It continues in a quiet, contemplative mood until the last ten measures; then ends in a fortissimo outburst. (G. Schirmer, New York.)

Will C. Macfarlane is not too busy with his municipal recital work at Portland, Maine, to continue his composition, and his "Evening Bells and Cradle Song" sprung into popularity as a recital piece as soon as it came from the press. The air is played on the chimes, and as organ pieces for chimes are not many and many organs now have chimes, it is a welcome addition to organ literature for those performers who are fortunate enough to have the bell equipment on the instruments they play. (G. Schirmer.)

A Toccata and "Christmas in Sicily" are the latest work of Pietro Alessandro Yon, the New York organist, who plays at the Church of St. Francis Xavier. The Toccata is a piece of considerable brilliancy, with fine opportunities for the player to show both manual and pedal dexterity. It works up to a remarkable full organ climax. "Christmas in Sicily" is a descriptive piece and here again the chimes are used. (G. Schirmer.)

J. Frank Frysinger of Lincoln, Neb., who has made a place for his name on the programs of the leading recitalists, has given us a very refreshing little Berceuse in A flat. In effectiveness it seems to us to have a right to rank with the most melodious cradle songs which lend variety to an organ program through their simple sweetness. (Oliver Ditson Company, Boston.)

Another piece by J. Frank Frysinger, dedicated to Edward Kreisler, is a Cantilene. (White-Smith Music Publishing Company.)

Harvey B. Gaul of Pittsburgh has made considerable name for himself as transcriber of the best Russian compositions for the organ, and his latest work in this line is an arrangement of the Melodie, Op. 42, No. 3, by Tschai-kowsky. He has set the organist something of a task in the playing of three manuals all at one time. (Oliver Ditson Company.)

A brilliant composition by a brilliant modern composer is the Toccata in G minor by H. Alexander Matthews. It should win great vogue as a concert number. It is dedicated to Edwin Arthur Kraft. (G. Schirmer.)

T. Tertius Noble has been playing two of his own compositions on his recital tour in the United States, and they are published in sheet form. They are an "Elegy" and "Finale." It will be a pleasure to hear them played by Mr. Noble when the opportunity comes. (G. Schirmer.)

"Six Pieces for the Organ," by Albert Renaud, have just been issued. They are an Offertory, Berceuse, Andantino Grazioso, Canzone, Communion in E and Sortie. The Sortie, as the composer indicates, is fitted for a postlude, and it is an excellent one. The Berceuse is written in a beautiful style. (G. Schirmer.)

Volumes 3 and 4 of the Bach Organ Works, published by G. Schirmer and edited by Charles Marie Widor and Albert Schweitzer, have been placed in circulation and half the important work is now on the market. The sale has been large and has given encouragement to the publishers in an enterprise that has been of great benefit to organists the country over. The same valuable and comprehensive notes to guide the performer in the correct interpretation of Bach and the same excellence typographically that marked the first two volumes are noted in the later ones.

**ORGAN BY KIMBALL
IN SEATTLE CHURCH**

THREE-MANUAL IS FINISHED

In Addition to This the Chicago Factory Has Many Contracts on Hand—Approaches the Record for Output.

The W. W. Kimball Company, which has so many contracts on hand that it is near the record for output among organ makers, has placed a three-manual in the First Baptist Church of Seattle and is busy building a four-manual for Los Angeles, in addition to other organs for the west.

The specification of the new Seattle organ follows:

- GREAT ORGAN.**
1. 16 ft. Open Diapason, 73 pipes.
 2. 8 ft. First Open Diapason, 73 pipes.
 3. 8 ft. Second Open Diapason, 73 pipes.
 4. 8 ft. French Horn, 73 pipes.
 5. 8 ft. Gamba, 73 pipes.
 6. 8 ft. Dulciana, 73 pipes.
 7. 4 ft. Octave, 73 pipes.
 8. 8 ft. Saxophone, 61 pipes.
- SWELL ORGAN.**
9. 16 ft. Bourdon, 73 pipes.
 10. 8 ft. Open Diapason, 73 pipes.
 11. 8 ft. Gedacht, 73 pipes.
 12. 8 ft. Viol d'Orchestre, 73 pipes.
 13. 8 ft. Sallcional, 73 pipes.
 14. 8 ft. Aeoline, 73 pipes.
 15. 8 ft. Voix Celeste, 61 pipes.
 16. 4 ft. Flauto Traverso, 73 pipes.
 17. 8 ft. Quintadena, 73 pipes.
 18. 16 ft. Contra Pagotta, 61 pipes.
 19. 8 ft. Cornopean, 61 pipes.
 20. 8 ft. Oboe, 61 pipes.
 21. 8 ft. Vox Humana, 61 pipes.
- CHOIR ORGAN.**
- (In separate Swell Box.)
22. 16 ft. Contra Gamba, 73 pipes.
 23. 8 ft. Geigen Principal, 73 pipes.
 24. 8 ft. Dole, 73 pipes.
 25. 8 ft. Concert Flute, 73 pipes.
 26. 4 ft. Flute d'Amour, 73 pipes.
 27. 2 ft. Harmonic Piccolo, 61 pipes.
 28. 8 ft. Clarinet Orchestral, 61 pipes.
- PEDAL ORGAN.**
30. 16 ft. Open Diapason, 30 pipes.
 31. 16 ft. Bourdon, 30 pipes.
 32. 16 ft. Dulciana, 30 pipes.
 33. 16 ft. Violone, 30 pipes.
 34. 16 ft. Trombone, 30 pipes.
 35. 8 ft. Cello, 30 pipes.
 36. 8 ft. Flute, 30 pipes.
- COUPLERS**—Unison couplers to be operated by double acting pistons placed between the manuals.
- ADJUSTABLE COMBINATIONS**—To be operated by pistons placed under their respective keyboards. Great and pedal organs, four combinations; swell and pedal organs, five combinations; choir and pedal organs, three combinations; pedal organ, three combinations.
- There are twelve pedal movements and the usual accessories. The console is extended. The pipe pressure is five inches.

CHAMPAIGN CONTRACT MADE

Hinners Company to Build Three-Manual Organ With Chimes.

To the Hinners Organ Company has been awarded the contract to build a large three-manual organ for the beautiful George McKinley Memorial University Presbyterian Church of Champaign, Ill., which was erected about a year ago as a memorial to the father of Congressman W. B. McKinley of that city. A few months ago Congressman McKinley made a further offer of a suitable organ for the church and companies from all parts of the United States competed for the contract. The purchase price is \$5,000.

The organ will take rank among the best in the state. It will have a set of cathedral chimes. The organ will be installed early in the summer and will add another to the list of fine organs built by the Hinners Company.

Opened by Harrison M. Wild.

Harrison M. Wild of Chicago went to St. Joseph, Mich., March 7, to play for the dedication of an Estey two-manual organ in the Congregational Church of that city. Mr. Wild gave this program: Chromatic Fantasia, Thiele; Air in D, Bach; Offertoire, Op. 8, Batiste; Adagio from Sixth Symphony, Widor; Communion, Op. 4, Batiste; Fantasia and Fugue, G minor, Bach; Lied des Chrysanthes, Bonnet; March, "Tannhaeuser," Wagner; Funeral March and Seraphic Chant, Guilment; Spring Song, Mendelssohn; Andantino, Lemare; Fugue, "Hail Columbia," Buck.

NOTABLE WORK BY STEVENS

One Organ Opened at Canton, O., and Another at Zanesville.

Two large organs built by the Stevens Organ Company of Marietta, O., have been opened in the last month. One of them is a two-manual which cost \$7,500 in the First Presbyterian Church of Canton, O. It was opened by C. W. Henrich Feb. 26. The organ has thirty speaking stops and two thousand five hundred pipes, with fourteen adjustable pistons, ten couplers and swell, crescendo and sforzando pedals. The action is tubular pneumatic and an electric blower is attached.

Mr. Henrich gave the following numbers: Overture, "Stradella," Flow; Intermezzo in D flat, Hollins; "The Last Hope," Gottschalk; Introduction to Third Act of "Lohengrin," Wagner; "Vox Angelica," Henrich; "Gavotte Julien," Meyerhoffer; March Nuptiale in E, Guilment; Concert Variations in A flat, Thiele; March from Opera "Mardi Gras," Henrich.

The second Stevens organ was opened Feb. 24 in the Quimby Theater at Zanesville, O., by J. B. Francis McDowell of Columbus. It cost \$3,400. The organ is at the rear of the stage and the detached console is placed in the orchestra pit. This is pronounced a very successful instrument, filling the requirements of a special situation to the letter. The vox humana stop is especially effective under the favorable conditions of its location.

At the opening Mr. McDowell played: Overture to "Egmont," Beethoven; Aria, Bach; Sixth Organ Concerto, Handel; "In Summer," Stebbins; Caprice, Guilment; Allegro Maestoso from Sonata in G, Elgar; Berceuse, Dickinson; Fugue in C major, Buxtehude; Intermezzo, Hollins; "Home, Sweet Home" (transcription), Buck; Toccata from Fifth Symphony, Widor.

Five Chicago Contracts.

The William Schuelke Organ Company of Milwaukee has made contracts to build five organs for theaters in Chicago, in addition to much other work.

HAS BUILT 33 FOUR-MANUALS

Austin Company Record Set Forth in Artistic New Catalogue.

The Austin Organ Company has just sent out a catalogue that is not only highly artistic, but contains a great deal of information for the organist and the prospective purchaser. In addition to a description in detail of the universal wind chest, the action and the console arrangement of Austin organs, the volume deals with the varied requirements of organs for churches, homes and public places. It also contains a large number of testimonials and an interesting section on the proper way to rebuild old organs whose pipes are good, but which require modernization. There are illustrations of the organs in Union Theological Seminary, New York; the First Methodist Church at Evanston, Ill.; the Lafayette Avenue Presbyterian Church of Brooklyn; the Portland City Hall, and a number of others.

A fact which strikes one is the large number of four-manual organs listed, there being thirty-three of these, including that of 103 stops in the Hotel Astor, New York, that of eighty-eight stops in the Portland (Me.) City Hall and that of seventy-eight stops in the Los Angeles Auditorium Armory. Altogether the Austin Company has built nearly 500 organs on the universal chest plan.

When the size and character of this catalogue are seen a good estimate may be formed of the rank and importance of the organ building industry today among the artistic lines of manufacture of the United States.

ATLANTA AS AN ORGAN CITY

"Epidemic" of New Instruments Noted in the Georgia City.

Atlanta, Ga., March 20.—Atlanta is enjoying an "epidemic" of new organs, as per the following list:

- Trinity M. E. church, fifty stops, including antiphonal organ and chimes. C. A. Sheldon, organist.
- St. Mark's M. E. church, large two-manual with echo and chimes. Miss Eda E. Bartholomew, organist.
- Park Street M. E. church, two-manual electric organ. Mrs. W. S.

Elkin, Jr., recently appointed. New two-manual divided organ at Druid Hills M. E. church.

Two-manual small divided organ going in at Vaudette Theater, making the third theater organ here.

Dr. Starnes at the Auditorium; Mr. Sheldon at Trinity church; Miss Bartholomew at St. Mark's, and Miss Bearden, at the First church continue their recitals with excellent success.

H. E. Massengale has been appointed organist at the First Christian church, where there is a good-sized tubular pneumatic organ by Moller.

J. N. Reynolds, organ builder, has returned from a successful trip to southern Louisiana, having done large overhauling and remodeling work in Baton Rouge and New Orleans. He is now engaged in an extensive enlargement at Brenau College, including a new tubular action for the three-manual organ, and repairs to the small organ.

Mr. LeMarche and Mr. Taylor keep busy for the Austin and Hall companies, respectively.

Last of Cathedral Series.

Edward F. Johnston of Cornell University played the following program at the last recital of the Lenten series at the Cathedral of St. John the Divine, New York City, March 10: Fugue from Pastoral Sonata, Rheinberger; Fantasie, Saint-Saens; Sonata Op. 23, Capocci; Chant d'Amour, Gillette; Toccata, Kinder; Autumn, Johnston; Resurrection Morning, Johnston.

At the Sunday Evening Club.

Mrs. Katherine Howard Ward gave a recital at the Chicago Sunday Evening Club March 23, preceding the services. She played: "Paeon," Matthews; Spring Song, Bonnet; "Resurrection Morn," Johnston, and "Alleluia," Dubois.

Henry F. Seibert, a well-known organist of West Reading, Pa., has been selected as the organist of the Carnegie organ in St. Stephen's Reformed church, which position has been relinquished by Miss Carrie Cramp.

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ACTIVITIES OF THE ORGANISTS

DEDICATED AT SIOUX FALLS

Hillgreen-Lane Organ in the City Temple a Large Two-Manual.

The new Hillgreen-Lane organ in the City Temple at Sioux Falls, S. D., was opened March 14 by Frederic Rogers, who played Boellmann's "Gothic Suite," Guilman's "Funeral March and Seraphic Song," Lux's "O Sanctissima" and the recitative and Scherzo from Guilman's Fifth Sonata. He also gave a short talk on the modern church organ.

This organ, a two-manual, entirely under expression, has the following stops:

- GREAT ORGAN.**
1. 8 ft. Open Diapason, 61 pipes.
 2. 8 ft. Viol de Gamba, 61 pipes.
 3. 8 ft. Dolce, 61 pipes.
 4. 8 ft. Doppel Floete, 61 pipes.
 5. 8 ft. Melodia, 61 pipes.
 6. 4 ft. Flute Harmonique, 61 pipes.
 7. 4 ft. Octave, 61 pipes.
- SWELL ORGAN.**
8. 16 ft. Bourdon, 73 pipes.
 9. 8 ft. Open Diapason, 73 pipes.
 10. 8 ft. Salficional, 73 pipes.
 11. 8 ft. Quintadena, 73 pipes.
 12. 8 ft. Aeoline, 73 pipes.
 13. 8 ft. Vox Celestis, 61 pipes.
 14. 8 ft. Gedeckt, 73 pipes.
 15. 4 ft. Rohr Floete, 73 pipes.
 16. 2 ft. Piccolo, 61 pipes.
 17. 8 ft. Oboe, 73 pipes.
 18. 8 ft. Vox Humana (In 2nd swell box), 61 pipes.
19. Chimes (Playable from either manual).
- PEDAL ORGAN.**
20. 16 ft. Open Diapason, 30 pipes.
 21. 16 ft. Bourdon, 30 pipes.
 22. 16 ft. Lieblich Gedeckt, 30 notes.
 23. 8 ft. Gross Flute, 30 notes.
 24. 8 ft. Cello, 30 notes.

There is a very comprehensive system of couplers and mechanicals.

Rebuilding Iowa Organ.

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LETTER BY HUGO P. GOODWIN

Chicago Organist Writes of His Paris Work to Milwaukee.

From the Milwaukee Journal of March 8 the following concerning a well-known Chicago organist is taken: "Hugo P. Goodwin, son of Mrs. H. D. Goodwin, Pleasant street, who is in Paris studying music, has written a letter to the Journal to give Milwaukee friends his impressions of the French capital and to let them know how he is progressing. It was mailed in Paris Feb. 21, from 5 bis rue Keppler.

"I am happy to say," he writes, "that my work here is proving very satisfactory. The Passion music I wrote last winter and gave in Chicago last April is going to be sung at Ascot, near London, the coming March. I have just finished a second oratorio—"From Easter to Pentecost"—and am at work on a third—"The Last Judgment." I have shown the new work to a number of musicians and critics and all speak well of it.

"Mr. Widor has a very lovely home near Notre Dame, and in his salon is a very fine organ for teaching and study. His house has some historical association, which he carefully explained to me, but he spoke so fast that my French wasn't equal to the situation, so all that I could do was to try to look intelligent and let it go at that. The church, St. Sulpice, where Mr. Widor plays, is very interesting in many ways; probably the first thing that strikes a person is that the two towers of the church are of different styles of architecture."

Busy Playing and Writing.

Roland Diggle gave the following program on Easter Sunday at St. John's Cathedral, Quincy, Ill.: Cavatina, Frysinger; Pastoral Suite, Demarest; "Twilight" Revery (new), Diggle; Finale, Noble; Variations and Fugue, Reger. March 25 Mr. Diggle gave a recital in Pittsfield, Ill., playing, among other things, two movements from Harry B. Jepson's new sonata, Suite by F. de la Tombelle, and his own "Grand Choeur Imperial," just published by Vincent & Co., London. Other compositions of Mr. Diggle now in the press are a concert overture, March Joyeuse and Melody in F.

Directed by Dudley L. Smith.

"The Seven Last Words," by Dubois, was sung Sunday evening, March 9, at the Second Congregational church of Oak Park, Ill., by the choir of forty, under the direction of Dudley L. Smith, organist and choirmaster. Joseph Payson took the organ parts. Chopin's Funeral March was played as a prelude, the Guilman "Chant Seraphique" for the offertory, and the Funeral March as a postlude.

Gives Recital at Des Moines.

Miss Elizabeth I. Leland of the faculty of the Des Moines college of music gave an organ recital March 4, at Plymouth Congregational Church. The program follows: Fugue, G minor, Bach; Melodie, Reger; Sonata, A major, Mendelssohn; Good Friday music from "Parsifal," Wagner; Finale, B flat major, Franck.

Honor for W. H. Williamson.

W. H. Williamson, organist for the Arion Musical Club of Milwaukee, was presented recently with a handsome silver loving cup by President W. R. Bishop, on behalf of the club and in recognition of the artistic services rendered the club by Mr. Williamson for many years.

Something Like Organ Recital.

"I hear you turned 'em away in Plunkville," said Yorick Hamm. Hamlet Fatt smiled feebly. "Not exactly," said he, truthfully. "They stayed away of their own accord."

KRAFT TOUR THROUGH EAST

Cleveland Man's Concerts Evoke High Praise from Newspapers.

Edwin Arthur Kraft of Cleveland, who has been on an Eastern trip, evoked enthusiastic praise from the critics who heard him. After he had played on the large new Williams College organ the Williamstown Record of March 1 said:

"Mr. Kraft's performance was distinctive. As a master of technique he was able to execute very difficult runs and finger work of all kinds without that disagreeable blurring sound that has to a greater or less extent been characteristic of former recitals. The execution of the Scherzo by Becker and of the Caprice by Dethier was remarkably good. It was indeed a boon to the writer to learn that such compositions can be played with distinctness on an organ. But Mr. Kraft's ability is not confined to mere technical skill on the keys; he combined with it exquisite shading and good use of the manuals, and he seldom caused distortion of time, a fault extremely common, by pausing to arrange stops. He was complete master of the instrument."

The Springfield (Mass.) Republican said after his recital there:

"Christ Church was crowded almost to its fullest capacity last evening for the delightful organ recital given by Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of Trinity Cathedral, of Cleveland. Mr. Kraft rendered with an excellent appreciation of the capacities of the new organ a program of twelve numbers admirably selected with a view to giving a varied pleasure to the audience. The difficult Fugue in G minor by Bach, the lightest scherzos, as well as the vast 'Paeon' by Matthews, were given with much skill and feeling. Mr. Kraft's rendition of his own transcription of Tschaiakowsky's 'Autumn Song' was particularly delightful. Mr. Kraft is considered one of the best of the organists of the country. He has been complimented by the dedication of many compositions by masters in the organ field, including Faulkes, Bonnet, Renaud, Silver and Macfarlane."

Mr. Kraft's Williams College recital was given Feb. 27, with this program: "Paeon" ("Song of Triumph"), Matthews; Melodie, Tschaiakowsky; Scherzo, from the First Sonata, Becker; Autumn Song—October, Tschaiakowsky; Caprice, "The Brook," Dethier; Evening Bells and Cradle Song, Macfarlane; Fantasie Symphonique, Cole; Canzona, Faulkes; Toccata, Federlein; Intermezzo, Bonnet; "Sunset," Lemare; "Ride of the Valkyries," Wagner.

Feb. 19 Mr. Kraft played at Vassar College and Feb. 21 at Irem Temple, Wilkes-Barre, Pa.

Played by J. R. Hall, Cleveland.

J. R. Hall has been giving a recital series at the First Church of Christ, Scientist, Cleveland. Among the selections played are the following: Cantilene in F minor, Marchant; Berceuse, Faulkes; Postlude in C minor, Duncan; Entree du Cortège, Benedictine Nuptiale and "Laus Deo," Dubois; Canzona della Sera, d'Evry; Meditation, MacDowell; Postlude in F, J. Varley Roberts; First Sonata, Rogers; Scherzo, Woodman; Adagio and Andante Recitando from First Sonata, Mendelssohn; Grand Choeur in F, Salome; Grand March from "Aida," Verdi; Idyll, Faulkes; Fantasia, Polleri; Concert Toccata in C, Mansfield.

Baltimore Appointments Made.

Edwin Yearley has been appointed organist of the Second Lutheran Church, Baltimore. Mr. Yearley was formerly organist of the Fourth Baptist Church. Miss Bessie Craig has been appointed organist of the Fourth Baptist Church, to succeed Mr. Yearley. Both are pupils of D. Merrick Scott.

HEARD BY AUDIENCE OF 5,000

Van Dusen Praised for Performance at Chicago Auditorium.

An audience of 5,000 people at the Auditorium heard an organ recital by Frank Van Dusen late in February as a prelude to a lecture given by Clifford P. Smith. Mr. Van Dusen displayed excellent taste in the selection and arrangement of his program, the numbers being chosen from standard works by Bossi, Flaxington Harker, Lemmens and Rogers.

"The Auditorium organ is not in the best of trim, but it is nevertheless a magnificent specimen, and Mr. Van Dusen had made a most careful study of all the possibilities and in his registrations he showed the hand of a master," says Music News. "His organ technic is up to the highest standard and his interpretation of the exacting program was full of authority and was as well musically appealing."

George S. Dunham Appointed.

George Sawyer Dunham has been chosen by the music committee of Porter Congregational church at East Bridgewater, Mass., as organist at that church. He will assume his duties April 1, succeeding Carl E. Lamson, who resigned about two months ago and who, with Mrs. Lamson, will sail for Europe early in April. Mr. Dunham is prominent in musical circles in southeastern Massachusetts. He is conductor of the Brockton Choral Society. During the last year and one-half he has been organist at the First Congregational church at Newton Center. He resigned that position to accept the position at the Porter church. About two years ago he resigned as organist of the South Congregational church, a position he had held for eleven years. He is a graduate of the New England Conservatory of Music and a teacher of music in the Lasell Seminary at Auburndale.

Accepts Michigan Position.

Mrs. C. Frederick Richards of Detroit has accepted the position of organist in the new Church of the Annunciation on Parkview avenue, Richmond, Mich., which has been completed at a cost of \$80,000.

Second Recital by Request.

By request Ralph Kinder of Philadelphia, who some time ago gave an organ recital at the First Presbyterian church of Lancaster, Pa., gave a second recital there March 27.

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CHURCH HONORS ORGANIST

Hugo Troetschel of the German Evangelical in Brooklyn Is Remembered on His Twenty-fifth Anniversary.

"Twenty-five years of faithful service and harmony" was the theme of a sermon delivered by the Rev. Dr. J. W. Loch, pastor of the German Evangelical church on Schermerhorn street, Brooklyn, in honor of the twenty-fifth anniversary of Hugo Troetschel as organist of the church, March 2. Mr. Troetschel's seat at the organ and the altar of the church were decorated with a profusion of flowers. A special musical program was given by a choir of sixty voices and a quartet under the direction of Mr. Troetschel, who opened the services with an organ recital.

After the sermon, the members of the congregation, headed by Mr. and Mrs. William J. Rasch, marched to the organ and congratulated Mr. Troetschel. Pastor Bruekner of the German Sailors' Home in Hoboken read a poem written for the occasion by Mrs. Alma Hollweg, a member of the congregation. Mrs. Louise Eschen spoke in behalf of the women's society, while Mrs. Laura Stuerenberg brought the congratulations of the music committee of the church. Other congratulations were offered by the board of trustees and the various church organizations.

During the afternoon congratulations were received from friends in nearly all of the big cities of the Fatherland and the eastern part of this country. Among the first to send good wishes was the noted composer, Scharwenka, who studied with Mr. Troetschel at the Weimar Conservatory.

In the evening a jubilee concert was given at the church, and Monday night there was a reception in honor of Mr. Troetschel at the parish house.

A. GOTTFRIED GOES ON TRIP

Well-Known Erie Pipe Maker Visits Chicago on Way from South.

A. Gottfried of Erie, senior member of the firm of A. Gottfried & Co., of Erie, Pa., was in Chicago March 25, on his way back from Florida, where he and Mrs. Gottfried had visited. After calling on friends in this city he made a short trip to Milwaukee and returned to Erie in time to plunge into the rush of business again.

Mr. Gottfried reports a very active business in his line of work and finds the pipe organ profession in general to be in a prosperous condition.

Carson Plays at Indianapolis.

The thirteenth annual organ recital was played at St. Paul's Episcopal Church at Indianapolis March 15 by Clarence H. Carson, accompanied by Miss Cyrilla Humes of the Indianapolis Conservatory of Music. The program follows: Largo from First Sonata, Guilman; Concerto, Op. 16, Grieg; Offertory, "Adoratio et Vox Angelica," Dubois.

Program by Winifred Hull.

At the Church of the Holy Spirit, Lake Forest, Ill., Miss Winifred Hull gave a recital March 2 as follows: "Fiat Lux," "In Paradisum" and "Alleluia," Dubois; Marche Funebre, Chopin; Evensong, Johnston; Chant du Soir, Bossi; March Pontificale, Lemmens.

Colorado Springs Recital.

Nelson Brett, organist of Grace Episcopal church, Colorado Springs, gave a free recital Feb. 17 at the church. The program follows: Fugue in D minor, Bach; Meditation in G, Lemaigre; Prayer and Cradle Song, Guilman; Adagietto, Bizet; Adagio from Third Sonata, Guilman.

H. F. Hamer & Son of Detroit are modernizing the organ in the First Methodist church of Saginaw, Mich.

PRONOUNCED BIG SUCCESS

Moller and Staff Pleased by Praise of New Scranton Organ.

M. P. Möller and his staff at Hagerstown, Md., are pleased over the success of the organ installed recently in the Church of the Good Shepherd at Scranton, Pa., and over letters received by them without solicitation from Dr. William C. Carl, who gave the opening program, and the Rev. William B. Beach, rector of the church. The letter from Dr. Carl is as follows:

"Mr. M. P. Möller, 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 and exacting program. Yours very truly,
"WILLIAM C. CARL."

The specification of the organ was published in THE DIAPASON. Later Dr. Carl wrote THE DIAPASON, in the course of a letter on other subjects, as follows: "The organ is a triumph for the Möller company. The instrument has been voiced with great skill and the tone as a result is superb. It was a delight to play upon such an instrument, which responded to every demand made upon it and with results so satisfactory."

Recitals at Scranton, Pa.

The weekly recitals being played by Arthur Edward Jones at the Church of the Good Shepherd, Scranton, Pa., during the last month have brought out the following programs:

February 23—Marche Triomphale, Archer; Berceuse from "Jocelyn," Godard; Hymne Celeste, Friml; Fantasia, "In Memoriam, a Dream," Spark; Marche Militaire, Gounod.

March 2—Grand Chorus, Storer; Evensong, Johnston; Chant d'Amour, Gillette; "Jubilate Deo," Silver; March in E flat, Lefebure-Wely.

March 9—Fantasia in C, Tours; "Les Cloches de St. Marie," Lacey; Midsummer Caprice, Johnston; Melody in F, Rubinstein; Grand March, Woods.

March 16—Marche Funebre d'une Marionette, Gounod; Cantabile in E major, Demarest; Sextet from "Lucia" (by request), Donizetti; Evening Bells and Cradle Song, Macfarlane; Fantasia and Fugue in F minor, Freyer.

Wagner Program by F. G. Haas.

Fred G. Haas gave the seventh in a series of free recitals from the works of great masters March 2 at Trinity M. E. Church, Evansville, Ind. The program was the second from the works of Wagner and one of the best in the series. It follows: Prelude to "Parsifal;" "Elizabeth's Prayer," from "Tannhaeuser;" Pilgrims' Chorus, from "Tannhaeuser;" Prayer from "Rienzi;" Introduction to Third Act and Bridal Chorus, from "Lohengrin." Admission was free and the concert was largely attended.

Family of Cats in Organ.

"Every time the big second or third bass note, or whatever it is that looks like a fire plug on the noisiest part of a pipe organ," says an expert whose article is sent to THE DIAPASON by a subscriber, "made a sound in the treasured instrument in the main dining room of the Waldorf-Astoria Hotel in New York, it gave an awful groan and then unseemly noises were heard for an encore. Two experts were called in consultation. There was a reason. No sooner was the discordant note 'aired' than out jumped a big black cat. She carried a tiny kitten in her mouth. Before the astonished workmen could drop their tools the cat bounded back again and came out with another kitten, with its eyes blinking in the light, for the first time. Three other kittens were found inside."

EASTER MUSIC HOME MADE

Much Original Work Is Presented in New York Churches.

"Home-made music was in vogue for Easter services in New York churches," according to an Associated Press dispatch. "In recent years the more wealthy churches have largely increased their expenditures for music, with the result that many choirs are being maintained at an expense of over \$10,000 a year, exclusive of sums double that amount which are paid for the maintenance of a few choir schools. It is said that there were never before so many composers as

at present among New York choir-masters and Easter preparations included more original music than probably had ever been given before."

Recital by Harry Rowe Shelley.

Henry Rowe Shelley, organist of the Fifth Avenue Baptist church of New York, gave a recital Feb. 20 at the Tompkins Memorial Chapel of the Masonic Home at Utica. Some of the things Mr. Shelley played were Lemare's Andantino, Vorspiel to "Parsifal," Dvorak's Largo, Chopin's Funeral March, Mendelssohn's Wedding March, Bizet's Fantasia and Bach's Fugue in G minor.

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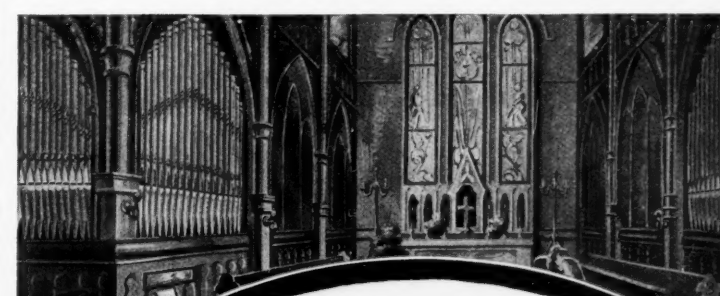
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NEWS FROM ORGAN CENTER IN BOSTON

MANY PROSPECTS ARE NOTED

James Cole & Co.'s Instrument in St. Hugh's Church, Roxbury, Heard March 30—New Bedford Contract to Estey.

Boston, Mass., March 24.—Great activity is anticipated in church organ building in the next year, with large edifices proposed by the Bromfield Street M. E. church, the Warren avenue Baptist, St. Aiden's Catholic church, the Malden Episcopal, the Center M. E. Church of Malden, Sacred Heart church, Watertown; St. Philip's Catholic church, Roxbury, and several others under construction. The merits of the organ builders not only of Boston, but of the entire trade, are being explained to the various church committees by the salesmen.

Parishioners of St. Hugh's church, Blue Hill Boulevard, Roxbury, of which the Right Reverend Mgr. P. J. Supple, D. D., is the rector, will have an opportunity of hearing the new organ, installed in the new church by James Cole & Co., Sunday evening, March 30. Under the direction of Sig. Pio De Luca, director of the choir of the Cathedral of the Holy Cross, Organist Illingworth of the cathedral will give a recital which undoubtedly will be an artistic treat.

Rev. M. A. Silva, pastor of St. John the Baptist Catholic church, New Bedford, has awarded the contract for an organ for his new stone church to the Estey Organ Company, and the old organ, made by the late W. K. Adams of Providence, was sold to A. B. DeCourcy & Co., of Boston.

Mrs. Mabelle Schofield, one of Professor George Whiting's pupils, gave an organ recital at the East Somerville Baptist church Tuesday

evening, March 11, showing to advantage the organ, which had been renovated by Mr. Gardner of Boston.

The new organ in the Clarendon Street Baptist church is finished and Mr. Conant was one of the experts selected to officiate at the opening recital.

John H. Loud gave his 283rd organ recital at the First Baptist church, Newton, Mass., Monday evening, March 3, to a large audience.

The Park and Downs Congregational church, Quincy, Mass., is raising funds to purchase a pipe organ. One-half the cost (\$1,800) has been assured by Andrew Carnegie.

An organ recital was given March 5 at the Park Avenue M. E. church, Somerville, by Mrs. Stevens, who is the wife of Elmer A. Stevens, treasurer of the state of Massachusetts.

The municipal recital for March was given at the Arlington Street church, Boston, by the popular Boston organist, Professor John A. O'Shea.

Wallace Goodrich gave the recital at Trinity church March 13, it being the twentieth recital of the New England Chapter of the American Guild of Organists.

Baldwin's 300th Recital.

Professor Samuel A. Baldwin's 300th public recital at the City College, New York, was given March 19, with this program: Passacaglia, Frescobaldi; Scena Pastorale, Op. 132, No. 3, Bossi; Prelude in E minor, Bach; Romanze, From Suite Op. 92, Reger; Holworthy Church Bells, Wesley; Lamentation, Guilman; Paysage Landais (A Landscape in Landes), J. Ermend Bonnal; Meditation Serieuse, Bartlett.

Winder Organ Being Erected.

C. F. Winder of the Winder Organ Company of Richmond is erecting the organ in the new St. Stephen's (colored) Episcopal Church at Petersburg, Va.

Directed by Charles N. Boyd.

Charles N. Boyd, the Pittsburgh organist, directed the Cecilia Choir of the Western Theological Seminary in that city March 17 in the tenth annual program, presenting Bach's cantata "God's Time Is the Best" and Ferrata's "Messe Solennelle" among other numbers.

W. B. Lowry With Hall.

W. B. Lowry, formerly manager of the H. B. Felgemaker Company at Erie, is now sales manager for the Hall Organ Company at New Haven.

Concert Before Rotary Club.

Henry S. Fry gave a concert in Estey Hall at Philadelphia, Feb. 27 on the recently installed organ made by the Brattleboro factory of the Estey Company. Members of the Rotary Club of Philadelphia were guests at the concert.

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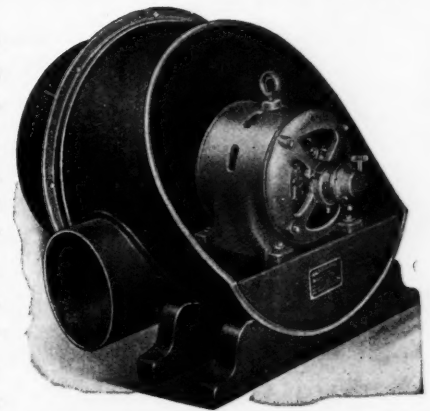
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AMID FLUES AND REEDS

J. F. Reuter of Chicago gave the opening recital on the Hinners organ in the Ebenezer Lutheran church of Chicago Feb. 23. He writes that he was highly pleased with the new organ.

Alfred E. Whitehead directed the presentation of "The Daughter of Jairus" at St. Andrew's church, Truro, N. S., last month with results which were given the highest praise by those who heard the work of the chorus trained by Mr. Whitehead.

A Möller organ in the First Baptist church of Sault Ste. Marie, Mich., was used for the first time March 9, and Mrs. Elmer Hunt presided at the console.

The \$3,000 memorial organ presented by Mrs. Alice V. Chamberlin to the West Walnut Street Church of Christ at Portland, Ind., was dedicated Feb. 23. Miss Edith Winters is the organist.

Professor H. Easton-Genner, recently of Manitoba, has accepted the position of organist at the First Presbyterian church of LaJunta, Colo.

Homer Norris, organist of St. George's Church, New York, has been on a trip across the continent and spent several weeks in Los Angeles and other southern California places in March.

At a musical service under Will A. Watkin's direction in the First Baptist church of Dallas, Tex., March 6, Mr. Watkin played the following organ selections: Scherzino, Reinecke-Morse; Berceuse, Delbrueck; Offertory, Ethelbert Nevin, and Hymn, Ashmall.

The German Congregational church of Muscatine, Iowa, has made a contract for an organ with the Hinners Organ Company of Pekin, Ill.

A Hutchings organ has been ordered by the First Congregational church of Sheridan, Wyo. This organ, which will be the fourth for the western city, will cost \$5,500 and will have three manuals and 1,237 pipes.

M. P. Möller is placing an organ in

the Main Street Baptist Church of Camden, S. C. This is the third new organ at Camden in the last two years.

Grand Ledge, Mich., March 4.—A pipe organ for Trinity Episcopal church has been ordered of the Austin Organ Company at Hartford, Conn., and a fund has been pledged for it.

Clemens' Vesper Services.

Playing at recent collegiate vesper services at the Euclid Avenue Presbyterian church of Cleveland, Professor Charles E. Clemens gave these selections:

Feb. 16—Vivace, Robert Schumann; "Auf stillem Waldespfad," Richard Strauss; Theme (varied) in E, William Faulkes; "Sous les Bois," Durand; Grand Choeur, Georges Mac-Master.

Feb. 23—Fugue in G. Krebs; Romance in F minor, Peter Iijitch Tschaikowsky; Sonata No. VI, E major, Filippo Capocci; "Zigeuner-melodie" and "Humoreske," Dvorak; March Triumphal, Costa.

Gives Lecture on Handel.

Edward F. Johnston, organist of Cornell University, gave a lecture on the life and works of Handel in Sage Chapel, Ithaca, N. Y., Feb. 15, accompanied by musical illustrations. Of the latter the following were on the organ: Allegretto Giocoso, Water-Music, 1717; Final Chorus, Flavio, 1723; Introduction to Coronation Anthem, 1727; Courante in G from Suites de Pieces (Second set) c, 1733; Minuet from Ninth Organ Concerto (Second set) c, 1740; March from "Hercules," 1744; "Hallelujah Chorus" from "Messiah," 1741.

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