

# THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, MAY 1, 1913

Number Six

## EXPOSITION SEEKS FINEST OF ORGANS

### APPEAL MADE TO BUILDERS

**Panama-Pacific Fair at San Francisco Asks for Suggestions as to the Instrument—Famous Organists to Play.**

Theodore Hardee, chief of liberal arts, has sent a letter to thirty-one leading organ builders of the United States inviting their views and suggestions as to the size, character, etc., of the organ which will be installed in Festival Hall at the Panama-Pacific International Exposition at San Francisco. Mr. Hardee asks the organ manufacturers to set forth fully their ideas as to what style, character and size of organ would be the most effective and desirable to meet all the requirements designated. He writes:

"Music of the loftiest and most refined character will form an especially brilliant feature of this great world's exposition to be held at San Francisco in 1915. Famous artists will take part in the inspiring musical festivals, chief among whom will be the most prominent organists from every quarter of the globe.

"Music lovers recognize the pipe organ to be the only real medium by which the whole wide range of grand music can be thoroughly demonstrated. It is manifestly essential, therefore, that festival hall—the scene of these notable international gatherings on the exposition grounds—should be equipped with a pipe organ thoroughly suitable to the general requirements of such important occasions, and particularly for the special organ recitals by the many celebrated organists who will be eager to perform on so magnificent an instrument under such favorable auspices.

"As soon as practicable we would very much appreciate the courtesy of a reply, addressed to me, fully setting forth your ideas as to what style, character and size of organ would be the most effective and desirable to meet all the requirements designated. We should like to have you specify the number and composition of the registers or stops you propose, the kind of wood and decorations for the case, how far the console or keyboard should be from the organ, and all other particulars; also whether you deem it advisable for this instrument to be a 'self-playing' organ as well, and if an echo organ would likewise prove desirable as an auxiliary. Please feel perfectly free to make any suggestions that you may see fit to offer, bearing in mind that our interests in this matter are in a broad way practically mutual.

"It is our desire, in short, to secure the very finest pipe organ obtainable, one that will prove not only a source of justifiable pride to both the producer and the exposition, but also a joy to the thousands of visitors who will again and again see and admire so wonderful a product of human ingenuity and skill.

"Permit me to assure you that whatever you may write will be given the fullest consideration and treated in whatever measure of confidence it may be your pleasure to indicate. It may interest you to know that the instrument finally selected will be recognized and designated as the official pipe organ, and it must therefore be on a par with all the other splendid objects displayed at this great universal exposition in 1915. We want this official organ to be to the music instrument industry what the Panama canal represents in engineering—the most wonderful achievement of the science it represents, the very highest type and expression of the builder's art and skill."



ORGAN IN ESTEY HALL, PHILADELPHIA.

### RECITAL ON CLARK ORGAN

**Fifth Avenue Mansion Opened for Musical and Art View.**

Not least among the treasures in the home of William A. Clark, Fifth avenue and Seventy-seventh street, New York, is his organ, and at his invitation members of the National Association of Organists heard it April 8 at a private recital given by Arthur Scott Brook.

One hundred and fifty persons were present, and their appreciation of the organ increased as the program progressed. Mr. Brook played Faulkes' Concert overture, Miller's Impromptu, a canon by Thorley, Hoyte's Fantasia, a Madrigal by Lemare and Wolstenholme's "Question and Answer."

After a ramble among the stops Dr. J. Christopher Marks, president of the association, made a short speech of thanks to Mr. Clark. In return Mr. Clark said that since his guests had enjoyed the "ramble among the stops" to such a degree, he would invite them to ramble through his art gallery. Many accepted the invitation, and for an hour viewed his wonderful pictures.

### DEDICATES A HARRIS ORGAN

**Charles H. Demorest Plays in Plymouth Church, Los Angeles.**

Charles H. Demorest gave the dedicatory recital March 25 on the Griffin memorial organ in Plymouth Congregational Church, Los Angeles. This organ was built by the Murray M. Harris Company of Los Angeles and has nine stops on the swell, seven on the great and five on the pedals. The action is electro-pneumatic and there are seven combination pistons.

Following was Mr. Demorest's program: St. Anne's Fugue, Bach; "The Curfew," Horsman; Variations on "Jerusalem the Golden," Spark; Toccata in G, from Sonata I, Demorest; Humoreske, Dvorak; Scherzo, Buck; Spring Song, Mendelssohn; "An Autumn Sketch," Brewer; Military Polonaise, Chopin; "To a Deserted Farm" and "To a Wild Rose," MacDowell; Pilgrims' Chorus, Song to the Evening Star and Grand March from "Tannhaeuser," Wagner.

### Gives \$3,500 for an Organ.

Washington, Iowa.—Mrs. Elizabeth Snider has given \$3,500 for the purchase of a pipe organ to be installed in the new Methodist church, this city.

### SUFFERS HEAVILY IN FLOOD

**Stevens Organ Company a Victim of the Inundation in Ohio.**

The Stevens Organ Company was a heavy loser in the Ohio flood, its plant at Marietta suffering damage estimated at first around \$50,000, but reduced somewhat by later figures. The organists who know Mr. Stevens, and the conscientious work he does, as well as all other organ builders, will sympathize with the company in its misfortune, and hope for early recovery from the loss. C. R. Stevens, general manager, writes THE DIAPASON as follows:

"Our dry-kiln, which was totally wrecked, is rebuilt and in use, and as soon as we receive a shipment of supplies for our mill we will be in operation as usual. Our trimming and finishing departments have been going full sway for more than a week since the flood. The pipe-organ department was totally wrecked, and it will be some time until we will be in a position to consider contracts for church organs."

### WALTER E. HALL RESIGNS

**Pittsburgh Organist Leaves Position He Held Many Years.**

Walter E. Hall, organist and choir-master in Trinity Episcopal church, Pittsburgh for sixteen years, resigned April 10. Mr. Hall's action surprised even members of the vestry. The full reason for his action he would not divulge, other than to say that "the character of the music required by the new rector is not such as Mr. Hall is accustomed to furnish," and that the Rev. E. L. Travers, the new rector, "expects to introduce an entirely new form of service in Trinity."

Mr. Hall is one of the best known organists and choirmasters in the country. He is a fellow and founder of the American Guild of Organists and a fellow of the Royal College of Organists of London.

### FOUR-MANUAL FOR OAK PARK

**Casavant Awarded First Congregational Church Contract.**

Casavant Brothers have been awarded a large contract which will add another to the number of new organs in Chicago and suburbs. They are to build a four-manual for the First Congregational Church of Oak Park, to be completed in October. It will have an echo, with chimes, and a solo organ. Carl D. Kinsey is the organist.

## "REEDLESS REEDS" AND HARP FEATURES

### ESTEY HALL ORGAN IS NOVEL

**Flue Pipes for Oboe, Clarinet and Saxophone Pronounced Most Remarkable in New Philadelphia Instrument.**

The new organ just placed in Estey Hall at Philadelphia has been the subject of much favorable comment since its completion. One unusual result which has been accomplished is a satisfactory ensemble from a specification which was designed to show both a church and a concert organ. The swell and great are on modern church organ lines, while the choir is entirely orchestral and was designed to show tone colors more suitable to concert organs.

The organ is notable for a concert harp of sixty-one notes which is built on a new principle and which astonishes even harp players by its fidelity to the orchestral harp. Another distinctive Estey feature is found in the use of "reedless" reeds. The organ contains an oboe, a clarinet, and a saxophone. These stops are made of flue pipes without reeds and are said to resemble the instruments after which they are named even more closely than stops of the reed type in use by most other builders. They also have the advantage of always being in tune.

The couplers are arranged conveniently in a row by themselves over the stops.

Of course, the new pipes recently invented by W. E. Haskell, which are so new in principle as to permit him to obtain a basic patent on them, are much in evidence. These pipes since their introduction have astonished the best acousticians of this country, as they have disproved some theories and proved other theories which were thought to be untenable. Their value may be well understood when the statement is made that the Estey Organ Company has not made an organ for two years which contained stopped or mitred bases except the bases belonging to the stopped diapason, bourdon and other stops which, of course, are made of stopped pipes throughout their compass. These pipes make it possible to place an organ in a chamber of several feet less height than was possible before their invention.

The specification follows:  
GREAT ORGAN.

Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Gross Flute, 8 ft.  
Melodia, 8 ft.  
Gemshorn, 8 ft.  
Dulciana, 8 ft.  
Flute Harmonic, 4 ft.  
ORCHESTRAL OR CHOIR ORGAN.  
Contra Viol, 16 ft.  
Clarabella, 8 ft.  
Unda Maris, 8 ft.  
Muted Viol, 8 ft.  
Muted Viol Celeste, 8 ft.  
Flute d'Amour, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Saxophone, 8 ft.  
Musette, 8 ft.  
Tremolo.

### SWELL ORGAN.

Bourdon, 16 ft.  
Diapason, 8 ft.  
Saccional, 8 ft.  
Voix Celeste, 8 ft.  
Stopped Diapason, 8 ft.  
Flauto Traverso, 4 ft.  
Solo Flute Mixture, 3 ranks.  
Oboe, 8 ft.  
Cornopean, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.  
Harp and Chimes (playable from Great, Swell or choir).

### PEDAL ORGAN.

Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Violine, 16 ft.  
Lieblich Gedacht, 16 ft.

Flute, 8 ft.  
Violoncello, 8 ft.  
COUPLERS—Great to pedal, 8 ft.  
Swell to pedal, 8 ft. Choir to pedal, 8 ft. Swell to great, 8 ft. Choir to great, 8 ft. Swell to great, 4 ft. Swell to swell, 4 ft. Swell to choir, 16 ft. Swell to choir, 8 ft. Swell to choir, 4 ft. Swell to choir, 16 ft. Swell to choir, 8 ft. Swell to choir, 4 ft. Swell to choir, 16 ft. Great unison off. Swell unison off. Choir unison off.

PEDAL MOVEMENTS—Crescendo pedal. Swell pedal. Choir pedal. Great to pedal reversible.

PISTONS—Four affecting swell and pedal. Three affecting great and pedal. Three affecting choir and pedal.

The organ is equipped with an automatic player for fifty-eight or sixty-five note music.

Henry S. Fry, who played this organ on the occasion of its first public use, at a complimentary concert tendered to the Rotary Club of Philadelphia, also played a recital on it under the auspices of the American Organ Players' Club March 8, when the following program was given: "Jubilante Deo," Silver; "In Summer," Stebbins; "Chant D'Amour," Gillette; Great Fugue, G minor, Bach; Andante Cantabile, Tchaikowsky; Minuet, Beethoven; Evening Bells and Cradle Song, Macfarlane; Song of Sorrow, Nevin; "In Paradisum," Dubois; Toccata, Kinder.

**HONOR WALTER HENRY HALL**

**Columbia University Creates Chair of Church Music for Him.**

Walter Henry Hall, who for the last few years has been director of choral music at Columbia University, New York, has been elected at a meeting of trustees of the university "professor of choral and church music," a new chair made possible by an endowment which has come to the university through an anonymous gift.

Mr. Hall will have complete charge of the services in St. Paul's chapel, and will also be official organist of the university. The chair is a full professorship and while in a sense associated with the regular department of music, is a department itself. The male choir which sings at services in the chapel also will be under his direction.

On taking up his new position Mr. Hall will be obliged to resign as organist of St. James' Episcopal church, where he has been for the last seventeen years.

**PROVIDENCE ORGAN IS SOLD**

**Old Roosevelt Instrument Will Be Taken to Detroit Church.**

Purchase of the large organ that for many years occupied a prominent place on the stage of Infantry hall at Providence, R. I., has been made by Christ Evangelical Lutheran church of Detroit, and it will be installed in the new house of worship being built at Waterloo and Iroquois avenues.

The instrument is a Roosevelt organ and was given to the people of Providence by a millionaire philanthropist. It cost \$12,000 and was considered one of the large organs of the country at that time.

A few weeks ago Henry Hammer of Detroit, an organ builder and a member of the Christ church, went to Providence to inspect the instrument.

**Burroughs Opens Moeller Organ.**

A Moeller organ of two manuals and twenty-three speaking stops was opened in the First Methodist church of Brockport, N. Y., March 27. Wesley Ray Burroughs of Buffalo gave the recital, playing: Concerto in B flat, Handel; "Supplication," Frysginer; Gavotte in F (requested), Martini; Fantasia, "The Storm," Lemmens; Andante (known as the Clock Movement), Haydn; Variations on a Welsh Air, "March of the Men of Harlech," W. T. Best; Nocturne, D. R. Munro; Marche Militaire, Shelley.

**Rechlin Plays at Dundee, Ill.**

On returning from Freeport, Ill., Edward Rechlin of New York gave a recital at Bethlehem Lutheran Church, Dundee, Ill., April 1. His selections were: Prelude, B minor, Bach; Prayer and Cradle Song, Guilman; Scherzo, Jadassohn; Improvisation; Toccata, Widor; A Night Song, Kramer; Consolation, Reuter; Gavotte, Dethier; March, Rogers.

**WILL MEET AT OCEAN GROVE**

**National Association of Organists to Convene in August.**

It is announced that all the details for the holding of the sixth annual national convention at Ocean Grove, N. J., Aug. 4, 5, 6, 7, 8 and 9 have been completed by the National Association of Organists. The mayor of Asbury Park and leading citizens will hold a reception for the organists at one of the city's hotels. The Asbury Park Publicity Bureau, through its manager, H. E. Denegar, has promised that reports shall be sent out to all the daily papers in the United States.

Tali Esen Morgan, director of music at Ocean Grove, gave his consent once more to act as national superintendent and chairman of the publicity work.

**Concluding Yale Program.**

Professor Harry B. Jepson played as follows on the Newberry organ in Woolsey Hall at Yale University March 17 at 5 p. m.: Hagg, Marche Triomphale; Malling, Tone Poem, "The Death and Resurrection of Christ;" DeBoeck, Allegretto; Wagner, Overture to "Tannhaeuser." This program concludes this year's series of Monday afternoon recitals. During the series over eighty compositions, representing various schools and epochs, were played. Of these only twelve were not originally written for the organ. An examination shows that the French composers greatly predominate, thirteen having figured on these programs, with a total of thirty-three compositions. Twenty-three works were played from the five German composers represented. Six composers of the Belgian or Flemish school contributed nine compositions.

**Built by Henry Reinisch.**

Henry Reinisch of Grand Rapids has finished a two-manual tubular pneumatic organ for the Second Reformed church at Grand Haven, Mich. It has nine stops, four couplers and four combinations. An Orgoblo furnishes the pressure. Mr. Reinisch is extending and enlarging the organ of St. Adelbert's Roman Catholic church Grand Rapids. This instrument will have thirty stops, twelve combinations and nine couplers, a detached console and a three-horse power Orgoblo.

**Tragic Incident at Dedication.**

A tragic incident occurred at the dedication of the organ built by Hillgreen, Lane & Co. for the City Temple at Sioux Falls, S. D. Mrs. Carl Look of Sioux Falls, a generous contributor to the organ fund, and her 12-year-old daughter entered the church early, and just as Mrs. Look sat down in her seat she was stricken with heart failure and died almost instantly. The child went into hysterics. The body of the mother was removed and the dedication services continued, but a pall was cast over the occasion.

**Kilgen Organ at New Orleans.**

The new Kilgen organ bought by the Epworth League of the Parker Memorial church at New Orleans was heard for the first time March 18. James R. Black, organist at Rayne Memorial Church, played and was assisted by Mrs. Fred W. Bott, contralto, and Master Eblen Rau, violinist.

**Check for \$1,000 to Organist.**

Hugo Troetschel, organist and choirmaster of the German Lutheran church, Brooklyn, is planning a trip to Europe for the summer. For this purpose a check for \$1,000 has been presented to him by the members of the church, as a tribute to his twenty-five years' service.

**Large Organ at Dayton Ruined.**

The official board of Trinity Reformed church, Dayton, Ohio, reported a loss of about \$8,000 from high water. It is thought that the large organ which was installed recently in the church has been ruined by the water.

**SCHEME FINISHED FOR CHICAGO ORGAN**

**SPECIFICATION BY SKINNER**

**New Fourth Presbyterian Church's Four-Manual Instrument, as Prepared by Boston Builder, Is Presented.**

The specification of the four-manual organ to be built by the Ernest M. Skinner Company of Boston for the new Fourth Presbyterian Church, Chicago, has been completed and is published for the first time herewith. It is as follows:

- GREAT ORGAN.**  
16 ft. Bourdon, 61 pipes.  
16 ft. Diapason, 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. Waldflote, 61 pipes.  
8 ft. Erzähler, 61 pipes.  
4 ft. Octave, 61 pipes.  
4 ft. Flute, 61 pipes.  
2 ft. Fifteenth, 61 pipes.  
16 ft. Ophicleide, 61 pipes.  
8 ft. Tromba, 61 pipes.  
4 ft. Clarion, 61 pipes.
- SWELL ORGAN.**  
16 ft. Dulciana, 61 pipes.  
16 ft. Bourdon, 61 pipes.  
8 ft. Diapason, 61 pipes.  
8 ft. Spitzflote, 61 pipes.  
8 ft. Clarabella, 61 pipes.  
8 ft. Gedacht, 61 pipes.  
8 ft. Sallicional, 61 pipes.  
8 ft. Voix Celestes, 61 pipes.  
8 ft. Aeoline, 61 pipes.  
8 ft. Unda Maris, 41 pipes.  
4 ft. Octave, 61 pipes.  
4 ft. Flute, 61 pipes.  
2 ft. Flautino, 61 pipes.  
Mixture, 3 rks.
- 16 ft. Contra Posaune, 61 pipes.  
8 ft. Cornopean, 61 pipes.  
4 ft. Clarion, 61 pipes.  
8 ft. Oboe, 61 pipes.  
8 ft. Vox Humana, 61 pipes.  
8 ft. Tremolo.

- CHOIR ORGAN.**  
16 ft. Gamba, 61 pipes.  
8 ft. Geigen Principal, 61 pipes.  
8 ft. Concert Flute, 61 pipes.  
8 ft. Kleine Erzähler, 61 pipes.  
8 ft. Dulcet, 2 rks., 122 pipes.  
8 ft. Quintadena, 61 pipes.  
4 ft. Flute, 61 pipes.  
2 ft. Flute, 61 pipes.  
16 ft. English Horn, 61 pipes.  
16 ft. Pagotto (solo), 61 pipes.  
8 ft. Clarinet, 61 pipes.  
8 ft. Orchestral Oboe (solo), 61 pipes.  
8 ft. Flugel Horn (solo), 61 pipes.  
Celesta, 61 pipes.  
Tremolo.
- SOLO ORGAN.**  
8 ft. Philomela, 61 pipes.  
8 ft. Gamba, 61 pipes.  
8 ft. Gamba Celeste, 61 pipes.  
\*16 ft. Pagotto, 61 pipes.  
\*8 ft. Flugel Horn, 61 pipes.  
\*8 ft. Orchestral Oboe, 61 pipes.  
8 ft. French Horn, 61 pipes.  
8 ft. Tuba Mirabilis, 61 pipes.  
Tremolo.

- \*Interchangeable with Choir.  
**ECHO ORGAN.**  
8 ft. Diapason, 61 pipes.  
8 ft. Gedacht, 61 pipes.  
4 ft. Flute, 61 pipes.  
8 ft. Vox Humana, 61 pipes.

- PEDAL ORGAN—(Augmented).**  
32 ft. Contra Violon, 32 pipes.  
16 ft. Diapason, 32 pipes.  
16 ft. Violone, 32 pipes.  
16 ft. First Bourdon, 32 pipes.  
16 ft. Second Bourdon (swell), 32 pipes.  
16 ft. Gamba (choir), 32 pipes.  
16 ft. Dulciana (swell), 32 pipes.  
8 ft. Octave, 32 pipes.  
8 ft. Gedacht, 32 pipes.  
8 ft. Still Gedacht, 32 pipes.  
8 ft. Cello (Solo Gamba Celeste), 32 pipes.
- 32 ft. Bombarde, 32 pipes.  
16 ft. Ophicleide, 32 pipes.  
16 ft. Posaune (swell), 32 pipes.  
8 ft. Tromba, 32 pipes.  
4 ft. Tromba, 32 pipes.

**COUPLERS**—Swell to great. Swell to choir. Choir to great. Solo to great. (UNISON.) Swell super. Swell sub. (Transferred to great with swell to great.) Choir super. Choir sub. Solo super. Solo sub. (Transferred to great with solo to great.) Swell to pedal. Great to pedal. Choir to pedal. Solo to pedal. Swell to pedal, 4 ft. Choir to pedal, 4 ft. Echo to solo.

**COMBINATIONS**—(Adjustable at the console and visibly operating the draw stop knobs.)—Swell—1, 2, 3, 4, 5, 6, 7—(On and off pedal to manual). GREAT—1, 2, 3, 4, 5, 6, 7—(On and off pedal to manual). VOICE—1, 2, 3, 4, 5, 6, 7—(On and off pedal to manual). SOLO—1, 2, 3, 4, 5, 6, 7—(On and off pedal to manual). PEDAL—1, 2, 3, 4, 5, 6, 7—Full—1, 2, 3. Balanced Swell. Balanced Choir and Solo. Balanced Crescendo. Reversible Great to Pedal. Sforzando. Swell combination pistons duplicated by pedals. Pedal combinations to operate great combinations when great combinations operate pedal combinations.

**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.

**AIDS THE FLOOD SUFFERERS**

**Bert E. Williams of Columbus, Ohio, Gives His Services Freely.**

One of the organists who was in the center of the great flood is Bert E. Williams, A. A. G. O., of Columbus. Mr. Williams has been busy since the Ohio calamity in helping with his talent to relieve distress. April 7 he gave a recital at St. Paul's Evangelical Church in the Buckeye state capital. This recital had been postponed from April 1 because of the flood and as the damage by water was terrific, all receipts of the recital were turned over for the relief work, except the actual expenses. The church is small, but was packed, people standing in the aisles and around the walls. No admission was charged, but a free will offering netted \$60, and this after the church had just contributed \$600 to the Red Cross relief work.

Mr. Williams is prepared to give his time and services gratis for recital purposes, turning over all funds received to the relief of the flood sufferers as long as this may be necessary. He will deduct only necessary expenses.

The program played at the Columbus concert was: Prologue, Rogers; Springtime Sketch, Beebe; "Home, Sweet Home," arranged by Dudley Buck; Toccata from the Sixth Symphony, Widor; Sunrise and Sunset in the Alps, Clegg; Concert Caprice, Kreiser; Meditation, Sturges; "The Russian Patrol," Rubinstein; Marche Militaire, Shelley; Intermezzo, Callaerts; Overture to "William Tell," Rossini.

**DEDICATION AT CLEVELAND**

**Votteler-Hettche Organ in St. Prokop's Church Opened by Kraft.**

A recital was given at St. Prokop's Bohemian Catholic Church, Cleveland, March 27, by Edwin A. Kraft to test the church's new organ, built by the Votteler-Hettche Organ Company of Cleveland, at a cost of \$5,500.

Mr. Kraft gave this program: Paeon, Mathews; Melodie, Tchaikowsky; Scherzo (From the First Sonata), Becker; Evensong, Johnston; Fantasie Symphonique, Cole; Humoresque, Dvorak; Meditation, Edward Sturges; Allegro (from Organ Symphony), Maquire; Night Song, A. Walter Kramer; Minuet, Beethoven; Toccata, Bartlett; Reverie, Floyd St. Clair; Prize Song, Wagner; War March (from "Rienzi"), Wagner.

**Contracts Made by Midmer.**

The Midmer Organ Works in Brooklyn is doing a large business. It closed contracts with the following churches in April: Westminster Hope Presbyterian chapel, Elizabeth, N. J.; St. Stephen's Evangelical Lutheran church, Philadelphia; St. Johannes' Evangelical church, Philadelphia; St. Andrew's R. C. church, Sag Harbor, N. Y.; St. Thomas' R. C. church, Woodhaven, N. Y. Indications are that this will be the concern's banner year.

**W. WILSON FOSTER, organist and choirmaster, Parish Church, Whitehaven, England, concert organist, conductor, etc., is open to accept a post in U. S. A. or Canada. Specialist in choir-training, particularly boys. Extensive experience. Highest references, etc. 7 Scotch street, Whitehaven, England.**

**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.**

**CINCINNATI ORGAN  
BUILT BY CASAVANT**

**PLAYED BY JOHN YOAKLEY**

**Christ Episcopal Church in the Ohio  
City Has a New Three-Manual  
With Electric Action and  
Large Variety of Stops.**

The organ built by Casavant Bros., South Haven, Mich., has been installed in Christ Protestant Episcopal Church, Cincinnati, and John Yoakley, the organist, is very much pleased. The scheme of this organ follows:

- GREAT ORGAN.**  
1. Double Open Diapason, 16 ft.  
2. Open Diapason, 8 ft.  
3. Violin Diapason, 8 ft.  
4. Doppel Flute, 8 ft.  
5. Clarabella, 8 ft.  
6. Dolce, 8 ft.  
7. Octave, 4 ft.  
8. Harmonic Flute, 4 ft.  
9. Mixture (soft), 3 rks.  
10. Super Octave, 2 ft.  
11. Trumpet, 8 ft.
- SWELL ORGAN.**  
12. Bourdon, 16 ft.  
13. Open Diapason, 8 ft.  
14. Stopped Diapason, 8 ft.  
15. Viol di Gamba, 8 ft.  
16. Vox Celeste, 2 rks.  
17. Aeoline, 8 ft.  
18. Flauto Traverso, 4 ft.  
19. Principal, 4 ft.  
20. Flautino, 2 ft.  
21. Dolce Cornet, 3 rks.  
22. Cornopean, 8 ft.  
23. Oboe, 8 ft.  
24. Contra Fagotto, 16 ft.  
25. Vox Humana, 8 ft.
- CHOIR ORGAN.**  
26. Open Diapason, 8 ft.  
27. Melodia, 8 ft.  
28. Dulciana, 8 ft.  
29. Unda Maris, 8 ft. (2 rks.).  
30. Flute d'Amour, 4 ft.  
31. Piccolo, 2 ft.  
32. Clarinet, 8 ft.  
33. Cor Anglais, 8 ft.
- PEDAL ORGAN.**  
34. Double Open Diapason, 16 ft.  
35. Bourdon, 16 ft.  
36. Gedacht (from No. 12), 16 ft.  
37. Flute, 8 ft.  
38. Bourdon, 8 ft.  
39. Trombone, 16 ft.  
40. Tromba, 8 ft.
- MECHANICAL REGISTERS — 41.**  
Great to Pedal. 42. Swell to Pedal. 43. Choir to Pedal. 44. Swell to Great. 45.

Swell to Choir. 46. Choir to Great. 47. Swell Sub to Great. 48. Swell Super to Great. 49. Swell sub. 50. Swell Super. 51. Choir Sub. 52. Choir Super. 53. Choir Sub to Great. 54. Choir Super to Great. 55. Swell Sub to Choir. 56. Swell Super to Choir. 57. Great at Octaves. 58. Swell to Pedal Octaves. 59. Great to Pedal at Octaves. 60. Tremulant to Swell. 61. Tremulant to Choir. 62. Choir to Swell. 63. Choir to Swell Super. 64. Choir to Swell Sub.

**PISTONS**—Three pistons to great. Three pistons to choir. Four pistons to swell. Three pistons to pedal. Three adjustable foot pistons acting on all stops and couplers. All combinations adjustable at the console from one setting piston, and draw the stop knobs. One reversible swell to pedal. One reversible great to pedal. One reversible choir to pedal.

An electric-pneumatic action, with electric motor and Orgblo and extended console are provided.

**ORGANISTS "GET TOGETHER"**

**Speech-Making at New York Dinner  
of National Association.**

One hundred organists and their musical friends gathered at the first "get together" dinner of the National Association of Organists in the Hotel Gerard, New York, on March 31. Dr. J. Christopher Marks, the president, who acted as toastmaster, expressed gratitude to Tali Esen Morgan for his successful management of these affairs. Addresses were also made by Rafael Navarro, Mr. Williamson of the New York Evening Post; Arthur Scott Brook, organist for Senator Clark; Homer N. Bartlett, Chester H. Beebe, Dr. James Pearce, Frederick Schlieder, Walter N. Waters, Charles Yerbury and Mr. Morgan.

A letter was read from T. Tertius Noble, formerly of York Minster, England, and recently appointed choirmaster of St. Thomas's church, accepting the invitation of the association to attend a dinner in his honor at the Hotel McAlpin April 30. A committee of 100 prominent organists was named as an honorary board of vice-presidents. The dinner was limited to 300. It was also decided to hold the next "get together" dinner at the Hotel Gerard May 26.

**TRUETTE PLAYS INAUGURAL**

**Estey Organ in St. Stephen's Church,  
Portland, Maine, Dedicated.**

The inaugural recital on the George Burnham memorial organ in St. Stephen's church at Portland, Maine, was played March 25 by Everett E. Truette of Boston. The organ, a two-manual built by the Estey Company, has seven stops in the great, twelve in the swell and four in the pedal, and a total of 1,237 pipes, besides thirteen mechanical accessories. Its specification follows:

- GREAT ORGAN.**  
8 ft. Open Diapason, 61 pipes.  
8 ft. Second Open Diapason, 61 pipes.  
8 ft. Gemshorn, 61 pipes.  
8 ft. Dulciana, 61 pipes.  
8 ft. Gross Flute, 61 pipes.  
4 ft. Octave, 61 pipes.  
4 ft. Flute Harmonic, 61 pipes.
- SWELL ORGAN.**  
16 ft. Bourdon, 61 pipes.  
8 ft. Open Diapason, 61 pipes.  
8 ft. Sallcional, 61 pipes.  
8 ft. Aeoline, 61 pipes.  
8 ft. Stopped Diapason, 61 pipes.  
8 ft. Voix Celeste, 49 pipes.  
8 ft. Quintadena, 61 pipes.  
4 ft. Flauto Traverso, 61 pipes.  
8 ft. Oboe, 61 pipes.  
8 ft. Saxophone, 61 pipes.  
8 ft. Cornopean, 61 pipes.  
8 ft. Vox Humana, 61 pipes.
- PEDAL ORGAN.**  
16 ft. Open Diapason, 30 pipes.  
16 ft. Bourdon, 30 pipes.  
16 ft. Lieblich Gedeck (12 notes from No. 8), 30 pipes.  
8 ft. Bass Flute (augmented from No. 20), 30 pipes.

Mr. Truette played these selections: Choral Prelude, "Der Tag, der is so Freudenreich," Bach; Adagio from Second Sonata, Merkel; Overture in B Flat, King Hall; Intermezzo and Grand Choeur, from Suite in G minor, Truette; Pastorale in E, F. de la Tombelle; Funeral March and Song of the Seraphs, Guilman; "The Answer," W. Wolstenholme; Fantasia on "Onward, Christian Soldiers," S. B. Whitney; Benediction Nuptiale and "Fiat Lux," Dubois.

**Inaugural by J. C. McClure.**

J. Clarendon McClure gave the inaugural recital on a Moller organ of seventeen speaking stops in the First Presbyterian Church of Forty Fort,

Pa., March 31. Mr. McClure played a program which follows: "Exaltation," Foerster; Spring Song, Mendelssohn; Berceuse, Stone; Intermezzo from "Cavalleria Rusticana," Mascagni; Gavotte from "Mignon," Thomas; "Song to the Evening Star" and "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; Swedish Wedding March, Sodermann; "Stille Nacht! Heil'ge Nacht!" German Christmas Carol; Gavotte in F, Flagler; Grand Overture in F, Lefebure-Wely; "At Twilight," Harker; "The Answer," Wolstenholme; "Humoreske," Dvorak; Communion in G, Batiste; Hallelujah Chorus from "The Messiah," Handel.

**Success With Bach Choir.**

John W. Norton of St. James' Episcopal church, Chicago, has made a notable success of his Bach choir on the West Side, as shown by the concert April 10 in the Douglas Park Auditorium. The work presented was Spohr's oratorio, "The Last Judgment," and the society was assisted by thirty pieces from the Chicago Symphony orchestra, Miss Harriet Case, soprano; Mrs. Frances Carey Libbe, contralto; Elias Bredin, tenor; Dr. Carver Williams, basso, and Guy S. Webster, organist. The entire performance was under the direction of Mr. Norton. April 15 a concert was given by Edwin A. Wolf, a pupil of Mr. Norton, in the Whitney Opera house.

**Dedication by Christian.**

A dedicatory recital was given at the Irving Park M. E. church, Chicago, April 15, by Palmer Christian with the following program: Prelude (first suite), Borowski; Concert Caprice, Kreiser; Intermezzo, D flat, Hollins; Marche Militaire, Schubert; Prelude and Fugue, in E minor, Bach; Gavotte, Wesley; Air in D, Bach; Toccata, Mereaux; Intermezzo from "The Jewels of the Madonna," (arranged by Wilhelm Middelschulte), Wolf-Ferrari; "How Lovely Are Thy Dwellings," Hans Huber; Berceuse, Dickinson; Grand Choeur, Guilman.

**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

## HUNDREDTH SALTER RECITAL

### Two Numbers Written for Occasion Played at Williamstown.

Marked by an excellent program, which included two numbers written especially for the recital and dedicated to Mr. Salter, the one hundredth organ recital given by Sumner Salter in Grace hall at Williamstown, Mass., April 2, was attended by one of the most appreciative audiences which has been at any of the recitals and showed clearly Mr. Salter's mastery of this instrument.

The program was opened with a "Festival Hymn" (Homer N. Bartlett) and was followed by an "Oriental Sketch" (Arthur Foote), written for the recital and dedicated to Mr. Salter. The oriental tones of the selection were unique and especially pleasing, as was Arthur Bird's "Oriental Sketch," played later. Included in the program were the Andante from the Unfinished Symphony, Schubert; "War March of the Priests," Mendelssohn; "Evening Bells and Cradle Song," Will C. Macfarlane; "Humoreske," Dvorak, and "Chorus of Pilgrims," from "Tannhaeuser," Wagner, all of which were played by request, while a "Legend," written by Gottfried H. Federlein especially for the recital and dedicated to Mr. Salter, also was included.

Charles Heinroth of Pittsburgh gave the third subscription recital on the Williamstown organ April 10.

### Samuel A. Baldwin's Programs.

These are the programs for Samuel A. Baldwin's free organ recitals at the City College of New York April 6 and 9:

April 6—First Symphony, Maquaire; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "Pensee Printaniere," Dethier; Variations on a Scotch Air, Buck; "Am Meer," Schubert; "Pomp and Circumstance," Elgar.

April 9—Fantasia in F minor, Mozart; Idylle, Bossi; Prelude and Fugue in D major, Bach; Intermezzo, Brahms; Sonata No. 7, Guilman; Spring Song, Mendelssohn; Festival Hymn, Bartlett.

### Tacoma Recital by Dunkley.

Ferdinand Dunkley gave his first Tacoma recital in St. Luke's Memorial church April 9. Mr. Dunkley, who is now organist at St. Mark's church in Seattle, played as follows: Introduction, chorale and minuet, Suite Gothique, Boellmann; Vision, Rheinberger; Fantasia, Polleri; "To a Wild Rose," MacDowell; "Berceuse," Russell King Miller; Chanson de Joie, R. G. Halling; Meditation and Prayer, Dunkley; Tempo di Minuetto, Arthur Foote; "Alleluia," Clement Loret.

### Program by F. A. McCarrell.

Playing at the Pine Street Presbyterian church of Harrisburg, Pa., Frank A. McCarrell gave this program: Grand chorus, Gregorian Tonality, Guilman; "The Seraph's Strain," Wolstenholme; Grand chorus in F, Lemaigre; "O Haupt voll Blut und Wunden" and Toccata and Fugue in D minor, Bach; "Daybreak," from "Peer Gynt" suite, Grieg; Gavotte, "Mignon," Thomas; Fantasia in C, Tours.

### Arthur Dunham in North.

Arthur Dunham of Sinai Temple, Chicago, gave a concert in the First Methodist Church of Hancock, Mich., March 27, playing: Offertoire, "St. Cecilia" No. 2 in D major, Battiste; Prayer and Cradle Song, Guilman; Toccata and Fugue in D minor, Bach; Nuptial March, Guilman; Toccata in G, Dubois; Minuet, Boccherini; "Ave Maria," Bossi; March, "Pomp and Circumstance," Elgar; Scherzo, Rousseau; Fanfare, Concert Etude, Shelley.

## W. M. Jenkins at Joplin, Mo.

William M. Jenkins, organist of the Second Presbyterian church of St. Louis, gave a recital in St. Philip's Episcopal church at Joplin, Mo., April 2. Following was the program: March Triomphale, Dubois; Humoresque, Dvorak; "Song in the Night," Spinney; Prelude ("Lohengrin"), Wagner; March in D major, Guilman; "To a Wild Rose," MacDowell; Minuet, Beethoven; "The Holy Night," Dudley Buck; "Entree de Cortege," Vanderpoel; Andante Cantabile (Fourth Symphony), Widor; Serenade, Schubert; "Hallelujah Chorus" ("Messiah"), Handel.

### Arthur Dorey's Recitals.

Recitals 174 and 175 on Sunday evenings in April by Arthur Dorey at Christ Church Cathedral, Ottawa, Ont., were marked by these programs:

April 6—Prelude Heroic, Faulkes; Serenade, Michell; Study Op. 2, No. 7, Chipp; Offertoire in C major, No. 2, Ashmall; Canzona Amorosa, Nevin; Concert Piece in F, Op. 13, P. J. Mansfield.

April 27—Allegro Moderato (Sonata in C minor), Renner; First Pastorale, Scarlatti; Nocturne, W. R. Driffill; Fantasia, "Veni Creator Spiritus," Capocci; Cantilene, H. W. Marchant; Military March in D, Elgar.

### Toronto University Recital.

The thirteenth recital of the series of 1912-13 at the University of Toronto was given on the afternoon of March 12 in Convocation Hall at Toronto by Dr. T. Alexander Davies, who played: Leon Boellmann, Suite Gothique; Wagner, Walther's Preislied ("Die Meistersinger"); Rachmaninoff, Prelude in C sharp minor; Ernanno Wolf-Ferrari, Dance of the Angels; Guilman, Scherzo from Sonata No. 5 in C minor; Maurice Ravel, Petite Pastorale; Widor, Toccata, Symphonie 5.

### Last Peabody Recital.

The thirteenth and last free organ recital of the forty-seventh season at Peabody Institute in Baltimore was given by Agnes Zimmisch, organist, assisted by Olga Van Hartz Owens, violinist, March 30. They gave the following program: Sigfrid Karg-Elert, Two Choral Improvisations; Mendelssohn, Overture to "Midsummer Night's Dream"; Beethoven, Romance in F major, for violin; Wagner, "Siegfried" Idyll; Mozart, Fantaisie.

### Quiet Hour by A. R. Tyler.

At Temple Beth El, Detroit, Mich., "A Quiet Hour of Music" was given by Abram Ray Tyler, A. G. O., organist of the Temple, assisted by Mrs. Frederick B. Fitzgerald, contralto, Sunday, March 30. Mr. Tyler played: "At Evening," Dudley Buck; Toccata in F major, Bach; Sonata in D minor, J. A. van Eyken; Andante from Fifth Symphony, Beethoven.

### James T. Quarles' Recital.

James T. Quarles' seventh recital of the fifth season at the Lindell Avenue Methodist Church of St. Louis was given at 3:30 p. m., April 5. The program was: Choral Song and Fugue, Wesley; Sonata in D minor, Alphonse Maily; Toccata, C minor, Ernest Halsey; Scene Oriental, No. 3, E. R. Kroeger; Berceuse, Hollins; Fantasia-Overture (new), H. A. Fricker.

### A. E. Whitehead's Easter Recital.

A. E. Whitehead, F. C. G. O., A. R. C. O., gave a recital in St. Andrew's Presbyterian church at Truro, N. S., Easter Sunday afternoon, playing: Fantasia, Saint-Saens; Allegretto, D minor, Handel; Overture, "Prometheus," Beethoven; Grand Solemn March, Smart.

## KRAFT AT MISHAWAKA, IND.

### Cleveland Organist Gives Recital on the Skinner Organ.

A recital on the Skinner organ in the First Methodist Memorial Church of Mishawaka, Ind., was given March 26 by Edwin Arthur Kraft of Cleveland, with the following program: Paean (Song of Triumph), Matthews; Melodie, Tschaikowsky; Scherzo (from Sonata No. 1), Rene L. Becker; Meditation, Edward J. Sturges; Fantasia Symphonique, Rosseter G. Cole; Reverie, Floyd St. Clair; Evensong, Johnston; Midsummer Caprice, Johnston; Toccata, Bartlett; Chant d'Amour, James R. Gillette; Caprice ("The Brook"), Gaston M. Dethier; Berceuse, J. Frank Frysinger; Minuet, Beethoven; War March from "Rienzi," Wagner.

Mr. Kraft gives monthly recitals at Trinity Cathedral in Cleveland from November to May. Monday evening, March 31, he played: Allegro (from Organ Symphony), A. Maquaire; Reverie (MS.), Floyd St. Clair; Scherzo-Pastorale (MS.), Gottfried H. Federlein; Sunset, Edwin H. Lemare; Caprice ("The Brook"), Gaston M. Dethier; Nocturne, Russell King Miller; Grand Choeur, Ralph Kinder; "Memory's Hour," Silver; Berceuse, Albert Renaud; Fantasia Symphonique, Rosseter G. Cole; Melodie, Tschaikowsky; Toccata in E major, Op. 149, Homer N. Bartlett.

### Portland Municipal Concert.

At the thirteenth evening concert on the great municipal organ at Portland, Me., given March 27, Will C. Macfarlane played: Swedish Wedding March, Sodermann; Andante Cantabile, Tschaikowsky; Bouree, from Third Suite for Violoncello, Bach; Humoresque, Dvorak; Larghetto, from Symphony in D, Beethoven; "Finlandia," Sibelius; "The Enchanted Bells," Haberbier; Meditation, from "Thais," Massenet; Waldwehen, from "Siegfried," Wagner; Toccata, from Fifth Symphony, Widor.

### Mr. Doane's Evanston Recital.

John Doane, Jr., gave his first recital in Evanston Wednesday evening, April 16, at Fiske hall. His program follows: Toccata and Fugue in D minor, Bach; Lullaby, Lemare; Allegretto, Wolstenholme; Angel Scene (from "Hansel and Gretel"), Humperdink; Fantasia in F minor, Mozart; Sylvine (from La Farandole Suite), Dubois; Symphony in D minor, Lemare; Marche Pittoresque, Kroeger.

### R. M. Treadwell's Fiftieth Recital.

Robert M. Treadwell has been engaged for another year at Labor Temple, New York. At his fiftieth organ recital, May 11, Mr. Treadwell will play the following program: Military March, Serenade and "Am Meer," Schubert; Fantasia, Sonata Op. 65, and "Vision," Rheinberger; Allegro Cantabile and Toccata (Symphony V), Widor; "In the Morning" and "Death of Ase," Grieg.

### Last of Henkel's Series.

At the last free recital of the season in Christ church at Nashville, Tenn., given April 13, F. Arthur Henkel played: Toccata and Fugue in D minor, Bach; Sonata in G Minor, Op. 40 (new), Rene L. Becker; "The Rosary," "Bunea Notte," "Gondolieri," Nevin; Creation Hymn, Beethoven; Concert Rondo, Hollins.

### Recital by H. S. Schweitzer.

H. S. Schweitzer was engaged to give a recital in the Lutheran Church of the Advent, New York City, the Rev. William Horn, pastor, on Tuesday evening, April 1. He played selections by Bach, Reger, Bonnet, Callaerts, Hollins, Friml and Debat-Ponsan.

## Recitals at Scranton, Pa.

Arthur Edward Jones' weekly recitals on the Moller organ in the Church of the Good Shepherd, Scranton, Pa., during the last month have brought out the following programs:

March 23—Hallelujah Chorus (from the "Messiah"), Handel; Chant sans Paroles, Frysinger; "Resurrection Morn," Johnston; Supplication, Frysinger; Toccata in D major, Kinder.

March 30—Theme with Variations, Faulkes; "Death of Ase" (from "Peer Gynt"), Grieg; Berceuse, No. 2, Kinder; Proclamation (Fanfare March), Diggle; Canzonetta, Frysinger; War March of the Priests, Mendelssohn.

April 6—March in F, Wallis; "Traumerer" and "Abendlied," Schumann; "The Lost Chord," Sullivan; Serenade, Schubert; Gavotte in B flat, Handel; Grand Choeur in F, Grison.

April 13—Grand Choeur in C minor, Rogers; Intermezzo, from "Cavalleria Rusticana," Mascagni; Humoreske, Dvorak; "The Rosary," Nevin; Eloquence (Melody), Sydney Smith; Offertoire in F minor, Pearce.

### Diggle's Twilight Programs.

Roland Diggle's twilight recitals (third series) at the Cathedral of St. John, Quincy, Ill., after evensong on alternate Sundays brought out these programs in April:

April 6—Intermezzo, Mascagni; "Curfew," E. J. Horsman; Gavotte Moderne, Lemare; Fantasia, Adams; Spring Song, Mendelssohn; Overture to "Zampa," Herold.

April 20—"A Song of Sunshine," Hollins; Finale, T. T. Noble; Pastorale and Storm Scene, Stibelt-Clegg; Midsummer Caprice, Johnson; Twilight Reverie (new), Diggle; Toccata (from "Suite Gothique"), Boellmann.

### Popular Recitals by H. A. Sykes.

The third in the series of popular recitals in Trinity Lutheran church, Norristown, Pa., by Harry A. Sykes, organist and choirmaster, was played on Thursday evening, April 10. The program follows: Grand March from "Aida," Verdi; "Salut d'Amour," Elgar; "The Question" and "The Answer," Wolstenholme; "Novellette"; "Funeral March and Chant of Seraphs," Guilman; Caprice, Kinder; Toccata, Widor; "To the Evening Star" and "Pilgrims' Chorus," Wagner; "Burlesca e Melodia," Baldwin.

### Program of Charles Heinroth.

Charles Heinroth, director of music and organist of Carnegie Institute, gave this program at the free recital April 5 in Carnegie Music hall at Pittsburgh: Overture to "Sakuntala," Carl Goldmark; Rhapsody on Breton Melodies, No. 3, in A minor, Saint-Saens; "Ride of the Valkyries" from "Die Walkure," Wagner; Toccata in C major, Bach; Serenade, Widor; Finale to First Sonata in F, Maquaire.

### Recital at Sheboygan, Wis.

A recital was given March 30 at St. Mark's English Lutheran Church, Sheboygan, Wis., by Professor Arthur Bergmann. The following program was offered: Concert Overture in C Major, Alfred Hollins; "The Lost Chord," Arthur Sullivan (Apollo orchestra with organ); "The Storm," Lemmens; "To Spring," Grieg (Apollo orchestra with organ); Minuet in G, Beethoven (Apollo orchestra with organ); Midsummer Caprice, Johnston; Finale, Guilman.

### Recital at Sailors' Snug Harbor.

T. Scott Buhrman, F. A. G. O., gave the first of the season's organ recitals at the Sailors' Snug Harbor Home, Staten Island, New York, on the large three-manual instrument in Randall Memorial Chapel March 20. He played the following program: Finlandia, Sibelius; Cantilena, Salome; Gavotte from "Mignon," Thom-

as; "At Even" and "In the Morning," from "Evening and Morning" (MS) Op. 13, Buhrman; Vision, Rheinberger; Allegretto, Guilman; Berceuse and Festival March, Kinder. Miss Elizabeth Sherman Clarke, contralto, sang: "God Shall Wipe Away All Tears," Harker; "Peace," Atherton, and "Morning Hymn," Henschel.

#### Program at Freeport Event.

Edward Rechlin's concert and the Weickhardt organ he dedicated both aroused enthusiasm at Freeport, Ill., when the opening in the Embury M. E. Church took place March 28. Professor Rechlin played as follows: Sinfonia, Bach; "A Night Song," Walter Kramer; "Cantilene Pastorale," Guilman; "Scherzo," Judasohn; Improvisation, "Abide With Me," Toccata, Widor; "Berceuse Hollandaise" (Dutch Cradle Song), Kriens; Spring Song, Mendelssohn; March, Rogers; Improvisation, "How Firm a Foundation."

#### Program by Ben J. Potter.

Ben J. Potter played as follows at the First Presbyterian church of Richmond, Va., April 7: Prelude and Fugue in C minor, Bach; Scherzo in B flat, Schubert; Rondo for two violins and organ (Op. 51, No. 2), Beethoven; Larghetto in D flat, Faulkes; "Pilgrims' Chorus," Wagner; Humoresque, Dvorak; Prelude to "Lohengrin," Wagner; Salut d'Amour (two violins and organ), Elgar; Barcarolle (from "Tales of Hoffman"), Offenbach; "Evensong," Johnston; March in E flat (written for a military band), Gounod.

#### Two Recitals on New Organ.

A two-manual pipe organ has been installed in the Presbyterian Church at Lyndonville, N. Y., as a memorial to Daniel Clark and Edward Clark Hard. The dedication services took place March 31, the organist, Miss Edna Stebbins, playing: Sonata in E Minor, Rogers; Evensong, Johnston; Barcarolle, Driffield. The opening recital was given March 11 by Mrs. Jeanette Swett Tanner, who played the following numbers: Toccata in C Minor, Halsey; Andantino, Lemare; Andante and Allegro (Sonata I), Mendelssohn; Pilgrims' Chorus ("Tannhauser"), Wagner; Allegretto, Wolstenholme; "On the Coast," Buck; Intermezzo, Hollins; Nuptial March, Guilman; Overture to "William Tell," Rossini.

#### Easter Program by Kreiser.

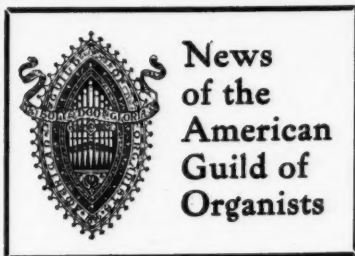
An Easter program marked Edward Kreiser's 162d organ recital at the Independence Boulevard Christian Church of Kansas City, March 23. Mr. Kreiser played these appropriate numbers: "Christus Resurrexit," Oreste Ravanello; "O Fillii Et Filiae," Clement Loret; "The Resurrection Morn," Johnston; "The Death and the Resurrection of Christ," Otto Malling; "In Springtime," Alfred Hollins; Hallelujah Chorus ("The Messiah"), Handel.

#### Program by Miss Grace Davis.

Miss Grace Davis, whose work in the First Baptist church of Milwaukee is attracting much attention, gave her first recital there March 27, presenting the following well-balanced program in a most musicianly manner: Sonata, Victor Bergquist; Berceuse, Clarence Dickinson; Scherzoso, Rogers; "Resurrection Morn," Johnston; Evensong, Johnston; Midsummer Caprice, Johnston; Triumphant March, Buck; Fantasie Symphonique, Cole.

#### Recital by W. R. Voris.

At a recital on the John T. Ditmars Memorial organ in the First Presbyterian church of Franklin, Ind., April 13, W. R. Voris, organist of the church, played: Scherzo, R. Huntington Woodman; Barcarolle, Offenbach; Prayer from "Hansel and Gretel," Humperdinck; Vorspiel to "Lohengrin," Wagner; Variations on Hymn "Beecher," Wenham Smith; Andantino, Chauvet; Minuet, Boccherini; Storm Fantasie, Henry Hudson.



## News of the American Guild of Organists

#### Sixth Series of Recitals.

The seventeenth recital was given March 11 by F. W. Riesberg at St. Paul's Chapel, Columbia University, New York, assisted by Mrs. Harriet Barkley Riesberg, soprano. The program: Prelude in A minor, Bach; Gavotte in B flat, Handel; "Virgin's Prayer," Massenet-Shelley; Toccata in G, Dubois; "Siegfried and the Forest Bird," Wagner-Lemare; Siegfried's Funeral March, Wagner-Lemare; "From Crag to Sea" (Triumphal March), Liszt-Best.

The eighteenth recital, March 12, was given by George Francis Morse at the Flatbush Reformed Church, Flatbush and Church avenues, Brooklyn. Mr. Morse was assisted by Mrs. Annie Louise David, harpist, in the following program: Toccata in F major, Bach; Nocturne in D minor, Foote; Intermezzo, Brahms; Aria from Suite in G, Bach; "Im Garten," Goldmark; "Autumn," Thomas; Symphony Gothique, Widor; "Priere," Hasselmann; "The Swan," Saint-Saens-Pinto; "Concertstück," Alberstoeffer; Toccata from "Suite Gothique," Boellmann.

The nineteenth recital, March 19, by Samuel A. Baldwin at the City College, New York, brought out this program: Passacaglia, Frescobaldi; Scene Pastorale, Bossi; Prelude in E minor, Bach; Romanze from Suite, op. 92, Reger; "Holworthy Church Bells," Wesley; "Lamentation," Guilman; "Paysage Landais," Bonnal; Meditation, Bartlett; Suite in D (two movements), Foote.

At the twentieth recital, March 31, Harold V. Milligan at the Rutgers Presbyterian Church, New York, played: Choralsvorspiele, "Wir danken dir, Herr Jesu Christ," "O Mensch, bewein dein Sunde gross," and "In dir ist Freude," Bach; Psalm CL, Saint-Saens; Dedication, Popper; Berceuse from "Jocelyn," Godard; Canzonetta, Hoyt; Sonata in F major, Becker; "Entrata," "Angelus," Benediction and "Preambulum Festivum," Karg-Elert; "La Cathedrale Engloutie," "Prelude de la Demeiselle Elue," "Le Fille aux Cheveux de Lia" and "Arabesque," Debussy.

The twenty-first recital was given April 4 by F. H. Tschudi at the First Presbyterian Church, Elmhurst, N. Y. He played: Concert Overture in C minor, Hollins; "Kamenoi Ostrow," Rubinstein; Concert Prelude and Fugue, Faulkes; Pastoral Sonata, Rheinberger; Funeral March, Guilman; Etude Symphonique, Bossi; Intermezzo, Callaerts; Finale in B flat, Franck.

Succeeding recitals were arranged as follows:

April 6, at 4:30, by Gottfried H. Federlein, at Society for Ethical Culture, Central Park West and Sixty-fourth street, Manhattan.

April 9, at 8:15 o'clock, by H. Brooks Day at St. Luke's Church, Brooklyn.

April 16, by Grace Leeds Darnell, First Baptist Church, Flemington, N. J.

April 18, by Laura P. Ward at First Presbyterian Church, Montclair, N. J.

April 22, at 4:10 o'clock, by Frank E. Ward, at St. Paul's Chapel, Columbia University.

April 24, at 4:10 o'clock, by William J. Kraft, at St. Paul's Chapel, Columbia University.

April 28, by Clement R. Gale, at the General Theological Seminary, Ninth avenue and Twenty-first street.

**Recital at Boston Symphony Hall.** Everett E. Truette, A. G. O., gave the twenty-first recital on the Symphony Hall organ in Boston April 8 under the auspices of the New-England chapter. A set of chimes was added to the organ especially

for this recital through the courtesy of the Hutchings Organ Company, to whom the chapter was indebted for the privilege of giving one of its recitals in Symphony Hall. Mr. Truette's program was the following: Bach, Prelude in B minor; F. de la Tombelle, Pastorale in E; Everett E. Truette, Suite in G minor; Guilman, Lamentation and Fugue in D; Lemare, Romance in D flat; Bossi, Scherzo in G minor; Louis Thiele, Theme and Finale.

#### New England Chapter.

The twentieth recital of the New England Chapter was given March 13 in Trinity Church, Boston, by Wallace Goodrich. His program was as follows: Fantasie in G minor, Bach; Two Chorale Preludes on Hymns of the Passion, Bach; Prelude and Fugue in E major, Saint-Saens; Lento assai, Guilman; "Priere," Franck; Upon a Breton Melody, Ropartz; "Symphonie - Romane" (four movements), Widor.

The forty-fifth public service was held in the Baptist Church, Brookline, under the direction of Mrs. Florence Rich King. The organ program was: Idyll, Kinder (B. B. Gillette, Roxbury Presbyterian Church); Allegro in A flat, Jepson (Miss Daisy Swadkins, Boston); Postlude, Concert Fantasia, Stewart (John Herman Loud, Newton, Mass.).

#### Pennsylvania Chapter.

Following are programs of recitals given March 8 and 15 in St. James' Church, Philadelphia, by S. Wesley Sears: Adagio, Sixth Symphony, Widor; Cantilena, Rheinberger; "Fiat Lux," Dubois; "In Paradisum," Dubois; "Ave Maria," Schubert; Allegretto in B minor, Guilman; Madrigal, Simonetti; Toccata in D, Kinder; March, Third Symphony, Widor; Pastorale, Rheinberger; Chorale, Bach; Menuette, Calkin; Prize Song, Wagner; Finale in B flat, Franck.

#### Missouri Chapter.

Recitals will be continued in St. Louis until the middle of June by James T. Quarles, William John Hall, Arthur Davis, George Ensinger, Rodney Saylor, George Czibulka, Miss Carolyn Allen and Miss Ruth Sligh. The chapter has appropriated \$50 toward the Guilman memorial in Paris. The chapter dinner was held at the Washington Hotel, St. Louis, March 31.

#### Illinois Chapter Service.

Clarence Eddy, Miss Tina Mae Haines and Mrs. Wilhelm Middel-schulte played at a guild service of the Illinois Chapter at St. Paul's Episcopal Church, Chicago, Sunday afternoon, April 27. They gave the following: Prelude and Fugue on Bach, Liszt; Rhapsodie No. 1, Saint-Saens; Fiat Lux, Dubois (Mrs. Middel-schulte). Fantasie Symphonique, Cole; Meditation, Bartlett (Mr. Eddy). "A Pastorale Suite," Demarest (Miss Haines). Sonata in E minor, Rogers (Mr. Eddy). The service was sung by the choir of St. Paul's church, under the direction of John Allen Richardson,

organist and choirmaster. The special number was "The Resurrection," by Stanford.

#### Another California Recital.

The 10th public recital of the Southern California chapter was given in the First Methodist church of Pasadena April 15, with the following program: Sixth Sonata, Mendelssohn; Allegretto G minor, Guilman (A. Harold Gleason); Andante, B flat major, Wesley; Prelude and Fugue, E flat major ("St. Ann"), Bach (Rev. C. T. Murphy, A. A. G. O.); First Sonata A minor (entire), Borowski (Charles H. Demorest, A. A. G. O.).

#### Kraft Guest in Chicago.

Members of the Illinois Chapter attended a special dinner in honor of Edwin Arthur Kraft on Monday evening, April 28, at the Kuntz-Remmler restaurant in Chicago. There was a large attendance, including many old friends of Mr. Kraft and others who had not previously met him. The dinner was arranged to coincide with the Cleveland organist's coming to Chicago to give a concert April 29 on the organ in Fiske Hall at Northwestern University, Evanston. Dean Rossetter G. Cole made a few graceful remarks after the dinner.

#### Hear Biggs in Michigan.

The Michigan chapter heard a Wagner recital by Richard Keys Biggs April 15 at St. Paul's Cathedral in Detroit. This was in the nature of a farewell by Mr. Biggs, who has gone east from Cleveland, as noted in another column, and it gave his friends in Detroit, where he played before going to Cleveland, an opportunity to hear him again. The program was the same one given at the Ohio city two weeks earlier.

#### Addressed by Frank T. Milner.

Frank T. Milner, manager of the pipe organ department of the W. W. Kimball Company, who frequently says something of interest to the members of the guild, made an address to the Illinois chapter at its monthly dinner in Chicago April 14. His subject was "Organ Pipe Voices." There was a discussion after the speaker had made his address.

#### Clemson Prize Awarded.

William Berwald of Syracuse, N. Y., is winner of the Clemson prize this year for his anthem, "Hear My Prayer, O Lord." Honorable mention is given to Dr. Herbert Sanders of Ottawa, Ont.

#### Sociable in New York.

A guild "sociable" was held March 12 at the Hotel St. Andrew, New York, and informal addresses were given by H. Brooks Day, Warren R. Hedden, J. Christopher Marks, Frank Wright and others. A number of the women members were present.

Miss Grace Davis, organist; Raymond Meyer, violinist, and Mrs. Robert Morris, reader, gave a joint entertainment at Trinity M. E. Church at Milwaukee May 1.

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# THE DIAPASON

A Monthly Journal devoted to the Organ

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CHICAGO, MAY 1, 1913.

## STRONG TICKET OF GUILD

The American Guild of Organists has nominated its ticket for the year and, as usual, has selected strong men for its high offices. The requirement of merit on which the guild bases its existence is carried out in all its policies and the men it chooses to be its executives reflect this fact in a striking way. Mr. Wright, who retires after two terms as warden, is a representative of all that is best in organ music and is a man whom it has been a delight to meet in his travels among the chapters, giving recitals and forming new branches of the parent organization. Mr. J. Warren Andrews will be a worthy successor to Mr. Wright. He has been one of the most prominent organists and teachers in New York for a number of years and at the same time is a progressive, broad in his views and a man of great energy. His acquaintance throughout the country also is extensive. As the guild has grown in membership and prestige under the wardenship of Mr. Wright, it is certain to keep on advancing under Mr. Andrews, whose election, happily without contest, is scheduled for this month.

## A SFORZANDO PEDAL

To the Editor of THE DIAPASON: In THE DIAPASON for March Mr. Godfrey Buhman advocates the construction of an adjustable sforzando pedal for organs, and he gives in detail his idea of the possible construction, adjustment and operation of such a pedal.

I desire to bring to the attention of organists the fact that a sforzando pedal has already been devised and has been tested for years in some of the Roosevelt organs.

Previous to the general adoption of the balanced pedal for the grand crescendo of organs, it was the custom of Mr. Engelfried, foreman of the Roosevelt organ works in New York, so to adjust the hook-down full organ pedal that by depressing it gradually a perfect crescendo could be obtained simultaneously on all of the clavers, or on any of the manuals singly.

To meet the latter case a pedal was provided by which the loud pedal stops could be silenced whenever it was desired to make a momentary use of the full organ pedal for sforzando to any combination of stops, loud or soft, on either manual, or for a minor crescendo and diminuendo starting from any combination. The only drawback in the operation of this pedal was that the foot could not leave it when partly depressed.

This pedal did not operate any couplers, so that its availability was not hampered by the unexpected coupling of manuals or pedal and the consequent break in the homogeneity of tone, which mars the effect of the usual crescendo pedal.

A crescendo pedal that makes early addition of swell bourdon, 16 feet, or of obtrusive four and two feet stops cannot be employed in producing the large number of minor sforzandos and crescendos which are latent in the full organ crescendo pedal as devised by Mr. Engelfried.

Mr. Buhman, in his article, pro-

poses a certain stop combination and an adjustment of the sforzando pedal to use with it. According to his plan the sforzando pedal would need to be continually re-adjusted to meet any changes in the registration. But the full organ crescendo pedal is universally applicable and will add appropriate stops to any registration that is being used on either manual or on all the manuals.

How this is effected can easily be shown on paper by writing a crescendo list of stops in nine gradations; say for the swell manual it would be approximately as follows:

- 1—Aeoline and Salicional.
- 2—Stopped Diapason.
- 3—Flute, 4 feet.
- 4—Oboe d'Amour.
- 5—Open Diapason.
- 6—Gemshorn, 4 feet.
- 7—Dolce Cornet, Flageolet and Bourdon, 16 feet.
- 8—Cornopean.
- 9—Fagotto, 16 feet, and Clarion, 4 feet.

Here are nine gradations and if the dip of the pedal be made two inches there will be a little more than 3-16 of an inch for each gradation, so that whatever combination is being used, a sforzando can be instantly produced by depressing the pedal according to the power desired. The writer has employed this device for years, upon either manual, since there is a similarly graded simultaneous crescendo upon each one. It is also effective when two or three manuals are coupled.

It is, of course, necessary to learn the touch of this pedal. The point of depression varies according to the number of stops being used. And the pedal holds a store of delightful surprises for the organist in search of helps to expression.

It would not be practicable to make or use an adjustable crescendo pedal. It must be so regulated as to produce a gradual crescendo so perfectly that no re-adjustment could improve it. When thus perfectly regulated it can be relied on to produce a sforzando or a crescendo starting from any possible combination of stops which may be sounding.

HERVE D. WILKINS,

Rochester, N. Y., April 10, 1913.

## A BARD WORTHY OF HIS THEME

We confess always having felt the greatest respect for Mr. Harrison M. Wild as an organist and a man, and we have pinned our faith to him as the exponent of all that is good in organ as well as choral music. But our weak voice cannot sing his praise with proper eloquence and our poor old typewriter—one of the old tracker action kind—fails us when we try to pay him a tribute that is really worthy. So we will have to take a jump across—not into—the lake and borrow words, literally, not only to do Mr. Wild justice, but to encourage other artists to reach the same heights when it comes to inspiring a literary genius.

Mr. Wild, as noted in the April issue of THE DIAPASON, went to St. Joseph, Mich., in March to dedicate an Estey organ, and here is what the Benton Harbor News-Palladium said the day after the performance:

Mr. Wild's playing is almost beyond the pen to describe. Everyone was awed, inspired, given a glimpse of the joys of heaven, carried to sublime heights of beauty and wood from moods of gaiety to sublime thoughts and back again at the will of the player's touch on the organ keys.

Mr. Wild's talent is superb. The organ's magnificent tones as well as its softer inflexions were brought out so skillfully that it was little short of wonderful. In the "Funeral March" and "Seraphic Chant" by Guilman the illusion was perfect and one could easily imagine a choir of angels chanting in the distance.

In Mendelssohn's "Spring Song" the keys responded daintily and sweetly, akin to those of the beautiful flute note. To these two and to Widor's "Adagio" from "Sixth Symphony" there were responses to encores.

The audience was quickly responsive to every mood of the organ, which spoke its joys and sorrows, its brilliancy, inspiration and religion, as a living, breathing spirit under the sublime touch of its master.

Although the critic was wooed to sublime thoughts—there is not the slightest doubt about that—and even found the illusion perfect when the

seraphs sang, we are glad he was brought back, as he acknowledges. We must try to annex him to our own staff.

## April Series by G. H. Federlein.

Gottfried H. Federlein gave a series of four recitals at the meeting house of the Society for Ethical Culture, Manhattan, Sunday afternoons in April as follows:

April 6—First Sonata in D minor, Guilman; "A Night Song," Kramer; Humoreske, Grieg; "Chant d'Amour," Gillette; Scherzo in G minor, Bossi; Allegretto in B minor, Guilman; Finale in E flat, Guilman.

April 13—March of the Mastersingers, Wagner; Prize Song ("Meistersinger"), Wagner; Evensong, Johnston; Aubade, Gavotte, Romance, Chaminade; "Traumerei," Schumann; overture, "Oberon," Weber.

April 20—Paeon, Matthews; Berceuse, Guilman; Autumn, Johnston; Prelude in C sharp minor, Rachmaninoff; Intermezzo, Bonnet; Scherzo, Pastorale (MS.), Federlein; Legend (MS.), Federlein; Finale, Sixth Symphony, Tchaikowsky.

April 27—Variations on an American Air, Flagler; "To a Wild Rose," MacDowell; Pizzicati, Delibes; Chromatic Fantasy, Thiele; Meditation, Sturges; Good Friday Music, "Parsifal," Wagner; Overture, "Tannhaeuser," Wagner.

## E. S. Seder at Albuquerque.

An organ recital was given by E. Stanley Seder on the afternoon of March 23 at the Presbyterian Church, Albuquerque, N. M., preceding Maunder's cantata, "Olivet to Calvary," by the University of New Mexico Choral Association. His program follows: Adagio (Sonata in A minor), Mark Andrews; "Morning" and "Ase's Death" ("Peer Gynt" Suite), Grieg; Chorale Preludes: "Erschienen ist der Heil'ge Christ," Bach, and "Herzlich Tut mich Verlangen," Bach; Intermezzo in D flat, Hollins; Hosannah (Chorus Magnus), Dubois. At a recital by Mr. Seder the same evening at the Congregational Church, Albuquerque, his program was: "At Twilight," Stebbins; Marche Funebre, Chopin; Grand Choeur, No. 1, Hollins; Canzonetta, Mark Andrews; March on Easter Themes, Mark Andrews. Tuesday, Feb. 25 he gave two of his own new compositions in a program at the Congregational church. These numbers were a "March Nuptiale" and "Cantique d'Amour."

## Plays at Estey Hall.

Gordon Balch Nevin gave a recital on which he was highly complimented at Estey Hall in Philadelphia April 17. He played: Largo, Handel; Meditation, Kinder; Moderato (Sonata No. 1), Van Eyken; Chanson-Meditation, Cottenet; "To a Water Lily" and "To a Wild Rose," MacDowell; Solenn Prelude (Gloria Domini), T. Tertius Noble; Song of Sorrow, Nevin; Christmas in Sicily, Yon; Toccata, Yon.

## Recital by J. E. W. Lord.

J. E. W. Lord, L. V. T. M., London, gave a recital March 23 in the First Baptist church of Meridian, Miss., at which he played: Offertoire in E minor, Deplantay; Allegretto, D. Merrick Scott; "Jerusalem the Golden," Spark; Cantilene, Frysinger; Gavotte in C minor, Saint-Saens; "Palm Branches," Faure; "Hallelujah" ("Messiah"), Handel.

## Vesper Recital by F. S. DeWire.

Playing March 30 at his vesper recital in St. Luke's Episcopal Church at Jamestown, N. Y., Frank Sanford DeWire gave these selections: St. Ann's Fugue, Bach; Prelude et Cantilene, Rousseau; Toccata, MacMaster; "The Question and the Answer," Wolstenholme; "The Sandman," Alden; Festival March, Ralph Kinder.

## Milligan in New Position.

Harold Vincent Milligan, F. A. G. O., is leaving the Rutgers Presbyterian church of New York May 1 after five years as organist and choir director to assume the same position in historic Plymouth church, Brooklyn, where he is succeeding Arthur Depew.

## BALTIMORE PROUD OF SONS

Call to New York for Harold Phillips Evokes Article in Sun.

[From the Baltimore Sun.]

That New York musical critics appreciate the value of Baltimore musicians was shown again when Harold Phillips, teacher of the organ and composition at the Peabody Conservatory of Music, received two offers of positions from important institutions in that city. One is from a prominent Protestant Episcopal Church and the other from a conservatory. The conservatory offer is one of the most promising which a Baltimore musician has had to consider in several years. Mr. Phillips will not make his reply until May 1.

If Mr. Phillips decides to leave Peabody he will do so with the greatest regret. When he took charge of the organ lessons there seven years ago he had about twenty pupils. Today there are forty-two persons under him. Mr. Phillips has been in America ten years, having lived in Boston and Toronto before coming to Baltimore. He is a native of England, his father being a canon in Peterborough Cathedral. His brother, Stephen Phillips, is the poet and playwright who wrote "Herod," in which William Faversham made one of his great successes a few years ago.

One of the first to take an arts degree and one in music at the same time from Cambridge University, Mr. Phillips studied the organ under Sir Walter Parratt and composition under Sir Hubert Perry, both of the Royal College of Music. He is a fellow of the Royal College of Organists and dean of the Maryland Chapter of the American Guild of Organists.

Mr. Phillips' offer recalls that Miles Farrow went to be director and organist of the great choir of the Cathedral of St. John the Divine, New York, from Old St. Paul's Church, Baltimoreans are fond of repeating also that S. Archer Gibson, the private organist of Henry Clay Frick at his summer home in Massachusetts and formerly organist at the Brick Presbyterian Church, New York, used to be the organist at St. Luke's Protestant Episcopal Church.

Two new compositions by J. Henry Francis, the well-known Charleston organist, are published in the Organists' Journal series by W. E. Ashmall & Co. One is a Chansonette, which is a dainty piece of real merit. The other is a Processional March of decided power and very well fitted for a postlude, because it combines dignity with spirit.

## STATEMENT OF THE DIAPASON UNDER POSTAL LAW.

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[Signed] S. E. Gruenstein.  
Sworn and subscribed before me this 21st day of April, 1913.

[Seal] Michael J. O'Malley,  
Notary Public.

(My commission expires March 8, 1916.)

**ORGAN AT TORONTO  
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**A THREE-MANUAL CASAVANT**

**West Presbyterian Church Has Its Formal Opening of the Instrument April 8—W. J. McNally Is the Organist.**

A three-manual organ by Casavant Brothers, St. Hyacinthe, Quebec, just installed in the West Presbyterian Church, Toronto, was formally opened by G. H. Knight, Mus. Bac., Tuesday, April 8, with the following interesting program: Handel, Concerto in F and Andante Maestoso in F; Auber, Overture, E flat; Archer, A la Bourree; Tschaiakowsky, Excerpt from "Dornroeschen"; Dunstan, Variations on a Familiar Air; Townsend Driffield, Communion and Air, varied; Debat-Ponsan, Allegro Scherzando. Assistance was given by the choir and quartet of the church under the direction of the organist and choirmaster, W. J. McNally.

Following is the specification of this organ:

- GREAT ORGAN.**  
8 ft. Open Diapason, 68 notes.  
8 ft. Doppel Flote, 68 notes.  
4 ft. Octave, 68 notes.  
4 ft. Harmonic Flute, 68 notes.  
2 ft. Super Octave, 61 notes.  
8 ft. Trumpet, 68 notes.
- SWELL ORGAN.**  
16 ft. Bourdon, 68 notes.  
8 ft. Open Diapason, 68 notes.  
8 ft. Stopped Diapason, 68 notes.  
8 ft. Viola di Gamba, 68 notes.  
8 ft. Voix Celeste, 49 notes.  
8 ft. Aeoline, 68 notes.  
4 ft. Flauto Traverso, 68 notes.  
2 ft. Flautino, 68 notes.  
3 rks. Dolce Cornet, 204 notes.  
8 ft. Cornopean, 68 notes.  
8 ft. Oboe, 68 notes.  
Tremulant.
- CHOIR ORGAN.**  
8 ft. Melodia, 68 notes.  
8 ft. Dulciana, 68 notes.  
4 ft. Wald Flote, 68 notes.  
2 ft. Piccolo, 61 notes.  
8 ft. Clarinet, 68 notes.  
Tremulant.
- PEDAL ORGAN.**  
16 ft. Open Diapason, 30 notes.  
16 ft. Bourdon, 30 notes.  
16 ft. Gedeckt (from No. 7), 30 notes.  
8 ft. Octave (18 from No. 23), 30 notes.  
8 ft. Stopped Flute (18 from No. 24), 30 notes.

- COUPLERS**—Great to pedal. Swell to pedal. Choir to pedal. Swell to great unison. Swell to great sub. Swell to great super. Swell to choir unison. Swell to choir sub. Swell to choir super. Choir to great unison. Choir to great sub. Choir to great super. Great super. Swell sub. Swell super. Choir sub. Choir super.
- ADJUSTABLE COMBINATIONS**—Three pistons to great. Four pistons to swell. Two pistons to choir. Adjuster.
- REVERSIBLE PISTONS**—Reversible swell to pedal. Reversible great to pedal. Reversible choir to pedal.
- BALANCED PEDALS**—Swell pedal to swell. Swell pedal to choir. Crescendo on all stops and couplers.

**Plays Through Storm Panic.**  
Following a dense English fog, a terrific windstorm broke over Montreal when hundreds had gathered in Christ Church Cathedral to hear W. Lynwood Farnam's last Lenten recital. A church tower and electric signs were blown down and windows were shattered by the blast. In the midst of a Bach chorale prelude Mr. Farnam's audience was startled by a cracking of timbers, a swirling of rain against the windows, a creaking of rafters and detonations on the roof, causing the fear that the spire might collapse. Mr. Farnam always plays in semi-darkness. The auditors scrambled to their feet and began to hurry out, and a stampede in the front of the building was averted only by the Rev. Dr. Symonds, the vicar, who left his place to reassure the panic-stricken audience. Mr. Farnam coolly proceeded to the next chorale prelude without missing either a note or a beat.

**Broadway Tabernacle Service.**  
A musical service was given in the Broadway Tabernacle of New York Sunday evening, April 20, at which scenes from Mendelssohn's "Elijah" were presented by the quartet under Walter C. Gale, organist and choirmaster. Easter Sunday evening a special musical service was given. A miscellaneous program was arranged, consisting of numbers by Dvorak, Tschaiakowsky, Zollner and Macfarlane, most of them a capella.

**McCLELLAN RETURNS HOME**

**Salt Lake City Organist Is Enthusiastic Over the West.**

J. J. McClellan has returned to his work at Salt Lake City, Utah, after his sojourn for study and recreation in Europe, and was welcomed home heartily by the people of the western city. He writes to THE DIAPASON that he is glad to return to "God's country."

In the Continental Times of Berlin Feb. 22 an extended article is published on Mr. McClellan. From it we quote:

"I am truly proud of my people, my state and the great West," said John J. McClellan, the esteemed organist of the Salt Lake City Tabernacle, in an interview shortly before his departure from this city, where for several months he had been occupied in widening the scope of his own musical equipment and in the accumulation of ideas and material to be used in the further development of a system of extension work which has already given a tremendous impetus to musical culture in Utah and adjacent states, and which promises to spread rapidly throughout the west. 'My faith in the ultimate greatness of our west from a musical standpoint is unbounded,' continued Mr. McClellan. 'She has already produced many artists who have won considerable recognition in the musical world, and I believe the same will soon be true of her creative talents. There is many a message in her rugged vastness, in her picturesque Rocky mountains and in her Indian legends waiting to be translated into music, and through our new system of instruction, which promises to make the study of music immensely popular. I expect many young composers of merit to be discovered who at the same time will be inspired to work toward the establishment of a national music for America.'

"Mr. McClellan, who has made a host of friends during his brief residence in Berlin, declares that among his choicest recollections of this city will be those of his association with such eminent musicians as Arthur

Nikisch, Eugen D'Albert, Teresa Carreno, Sinding, Humperdinck, Alberto Jonas, Alexander von Fielitz, Hugo Kaun and many others prominent in the musical world."

**TRIBUTE FROM THE PASTOR**

**Music in Old First Presbyterian, New York, Is Appreciated.**

A tribute from a pastor to his organist which shows the proper appreciation of a musical lieutenant by the clergyman is that published in the bulletin of the Old First Presbyterian Church of New York for April 6. Over his signature and under the heading "Have You an Ear?" Dr. Howard Duffield writes:

"The Old First has two pipe organs, four pianos, a chorus choir of sixteen voices (including soloists), the latest hymnal, and Dr. Carl. Twenty years ago it had a pipe organ, a cabinet organ, a quartet and Mr. Carl. During the last two decades its musical director has won merited distinction on both sides of the sea, and its musical services have developed with great dignity and rare beauty. Advantage has been taken of the liturgical freedom of the Presbyterian church to utilize the noblest musical methods of all the churches. Hymns are sung by the whole people with the whole heart. Ancient canticles, modern anthems, responses, ascriptions and ansens are rendered by the choir with artistic skill and devotional spirit. Twice in the year Dr. Carl gives series of concerts which are the last word in organ playing. Every Sunday evening he plays a recital before the service. Every Monday night organists trained by him give a free recital for the people. The first Sunday of the month the choir sing an oratorio. At the midweek meeting Dr. Carl presides at the organ. In no other church do great ideas march more steadily into the soul through 'The Ear Gate,' and garrison the heart with high and holy emotions."

Dr. Carl was engaged by the city council of Buffalo for a recital April 27. This was his seventeenth engagement to play the Pan-American organ.

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**Max Miranda at South Bend.**  
Max Miranda, formerly at the State Normal school at Cheney, Wash., is now organist at St. Paul's Memorial (Studebaker) M. E. church at South Bend, Ind. The choir at a recent service gave a Mendelssohn program, the organ numbers consisting of: Third Sonata, Adagio from Fifth Sonata and Finale from Third Symphony, and the quartet sang "Hear My Prayer" and "He Watching Over Israel."  
Following are the organ numbers for April 20: a. m., Fifth Sonata, Guilman; Largo from "New World" symphony, Dvorak; p. m., Toccata and Fugue in D minor, Bach; Adagio in E, Op. 35, Merkel; Spring Song from the South, Lemare; Allegro from Third Sonata, Guilman.

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# ACTIVITIES OF THE ORGANISTS

## BENBOW GOES TO BUFFALO

After Thirty Years in a Reading Church Organist Changes.

William Benbow, F. A. G. O., after serving Trinity Lutheran Church, Reading, Pa., for nearly thirty years, resigned his post as organist and choir-master to go to the Lutheran Church of the Holy Trinity, Buffalo.

Mr. Benbow has been successful as a coach for students trying the A. G. O. examinations, three of his pupils achieving the associate degree recently, one of these being chosen by examination as the sub-organist at St. Paul's Protestant Episcopal Cathedral in Boston, out of more than twenty competing for the post. After April 1 he will be at 108 Oxford avenue, Buffalo. He will have at his command a large modern three-manual Hillgreen, Lane & Co. organ, with the use of a two-manual Johnson organ for students' practice.

## H. S. SCHWEITZER TO READING

Brooklyn Organist Is Engaged by Trinity Lutheran Church.

H. S. Schweitzer, F. A. G. O., organist and choir-master of Christ English Lutheran Church, Brooklyn, N. Y., for the last nine years, has resigned to accept a similar position in Trinity Lutheran Church of Reading, Pa., made vacant by the resignation of William Benbow, F. A. G. O., who goes to Buffalo.

Mr. Schweitzer received the call and was chosen without the customary trial before the authorities of the church, which speaks highly for him as a musician. During his residence in New York City he has been identified with many important musical events, also giving numerous concerts and recitals. He gave six recitals this season in the Old First Presbyterian Church, under the auspices of the Guilman Organ School, Dr. William C. Carl, director, with whom he has been associated for a number of years. He was also an instructor at the Bushwick Conservatory of Music, Brooklyn. In assuming his new duties the first Sunday of April Mr. Schweitzer had the assistance of a paid quartet and chorus choir.

## RICHARD K. BIGGS GOES EAST

Cleveland Organist Accepts Invitation to Englewood, N. J.

Richard Keys Biggs of Cleveland has accepted the offer of the position of organist of the Presbyterian Church of Englewood, N. J., and will begin his work there May 1. He received the call from the Eastern church after having given a recital at Columbia University in New York, March 18.

As a farewell to Cleveland Mr. Biggs gave a Wagner recital April 1 at St. Paul's Church under the auspices of the Ohio Chapter of the A. G. O. The program of this recital follows:

"Tristan and Isolde," "Liebestod."  
"Die Walküre," "Feuerzauber."  
"Die Meistersinger," March and Prize Song.

"Lohengrin," Vorspiel.  
"Siegfried," "Waldweben."  
"Tannhaeuser," March, "Evening Star" and Pilgrims' Chorus.

His program at Columbia University was: Sonata in E minor, Rogers; Canzona in F, Faulkes; Preludium et Fuga in C minor, Bach; Marche Nocturne, MacMaster; Contemplation, Friml; Toccata in F, Crawford; Gondoline, Mendelssohn; Grand Choeur, Spencer.

Charles Gilbert Spross' cantata, "The Glory of the Resurrection," was given under the direction of Organist Ralph H. Brigham at the First Church of Christ, Northampton, Mass., on Easter Sunday.

## FRANK WRIGHT GOES ON TRIP

A. G. O. Warden Plays at Richmond and Norfolk, Va., in Recitals.

Frank Wright of New York, warden of the American Guild of Organists, was heard in a free recital at Richmond, Va., March 25, in historic St. Paul's church. The program follows: Sonata in B minor, Rheinberger; Andante, from violin concerto, Mendelssohn; Meditation Religieuse, Decq; Prelude and Fugue in A minor, Bach; Barcarolle in B flat, Faulkes; Andante con moto, Bossi; Prelude to "Lohengrin," Wagner; Chromatic Fantasia, Thiele.

March 26 Mr. Wright played at Christ Church, Norfolk, as follows: Sonata, in F minor, Mendelssohn; Prelude (Founded upon some old Northern Chimes), Selby; "Te Deum Laudamus," Stanford; Canzone, King Hall; Prelude and Fugue, in G major, Bach; Adagio and Scherzo (Sonata No. 5), Guilman; Andante, in D, Hollins; Schiller March, Meyerbeer.

## Ben Stanley on Recital Tour.

Ben Stanley, organist and choir-master of Trinity Cathedral (Episcopal), Omaha, will give a series of organ recitals throughout the states of Nebraska, Iowa, South Dakota, Wyoming and Kansas, beginning April 20. This season's programs are interesting, embracing all standard organ works and a repertoire of arrangements, all of which have been selected with great care by Mr. Stanley. Many new works will be introduced and many of the so-called "popular" transcriptions interpolated. The programs have been chosen from over fifty recitals given the last fall and winter in opening organs and recital work in many cities, with the regular recitals at Trinity Cathedral. Mrs. Stanley assists her husband at some of these recitals.

## Dr. M. C. Baldwin on Tour.

Dr. Minor C. Baldwin has been on a recital tour of considerable length in the south and west. He played twice at Centenary College in Louisiana, March 24 and 25. In Texas he gave concerts at the Presbyterian College of Texas and at the Hebrew Temple at Waco.

Dr. Baldwin gave this program March 31 at the First Presbyterian Church of Dallas, Tex.: Great Toccata (pedal solos), Bach; Reverie, Baldwin; Sonata, Fleuret; Etude Symphonique (for the pedals), Bossi; Adagio, Bach; Overture, Rossini; Pilgrims' Chorus (from "Tannhaeuser"), Wagner.

## Robert N. Watkin Active.

Robert N. Watkin, of the Will A. Watkin Company, Dallas, Tex., has been elected an associate member of the Dallas Press Club. Mr. Watkin is interested in many local associations and organizations and his acquaintance is extensive as secretary of the Dallas grand opera committee, secretary of the music committee of the Shriners' convention of North America and chairman of the Dallas Chamber of Commerce music committee.

## Work of Lloyd Morey.

Lloyd Morey has been continuing his activity at Urbana, Ill., with excellent results. The annual Palm Sunday concert was given at Trinity Methodist Church in that city with Mr. Morey at the organ. March 19 a sacred concert was given in the same church and Stainer's "Crucifixion" was sung by the choir under his direction.

## Harold Funkhouser Resigns.

Harold Funkhouser, organist at the First M. E. church of New Castle, Pa., since the dedication of the new pipe organ a year ago, has resigned because of ill health. It is with much regret that his friends bade him farewell.

## DOWNTOWN RECITALS DRAW

Arthur Davis at St. Louis Cathedral Competes with Theater.

It is strange though not uncommon in St. Louis on a Sunday evening to see two large crowds of people verging toward the doors of a cathedral and the entrances of a theater, all within the same block. This is so in connection with Christ Church Cathedral and the Schubert Theater when the famous cathedral choir is to give one of its oratorio performances, or when its director, Arthur Davis, gives one of his masterly organ recitals.

Mr. Davis took charge of the choir a little over eighteen months ago. The series of oratorio performances and organ recitals draws people from north, south, east and west, all of whom have to travel a considerable distance, as the organ at which he presides is in a downtown edifice. From the outset with an audience of two dozen people he has labored with success until at the "Messiah" performance last Christmas large numbers were turned away, for the cathedral could not accommodate the concourse who wished to attend.

The Lenten program, which included Mercadante's "Seven Last Words," aroused unusual interest, and to accommodate everybody, two performances were given—Palm Sunday evening and Maundy Thursday.

At recital No. 19, March 30, Mr. Davis played: Allegretto from the Symphony to the "Hymn of Praise," Mendelssohn; Grand Choeur Militaire, Federlein; Meditation in D flat, Lemare; "Traumerer," Schumann; Caprice, Guilman; Concert Overture in E flat, Faulkes.

## Good Work by Bertram T. Wheatley.

Bertram T. Wheatley has aroused the admiration of the people of Saratoga, N. Y., with the results he has accomplished at Bethesda Episcopal Church, where, in the face of opposition, he organized a male choir a little longer than a year ago. Stainer's "Crucifixion" was sung under Mr. Wheatley's direction March 13 at Saratoga and the press of that city gives high praise, especially to his organ performance. The "Crucifixion" was repeated at Christ Church, Ballston Spa, N. Y., March 18, with the result that Mr. Wheatley was appointed consulting choir-master of that church. He gave recitals in April at Ballston Spa and at St. James' Church, Fort Edward. April 1 he gave this program at the First

Methodist Church of Mechanicsville, N. Y.: March from "Scipio," Handel; Intermezzo, Bizet; Fugue from suite for piano, in F minor, Handel; "Traumerer," Schumann; Offertoire in F minor, Batiste; "Even-song," Johnston; "At an Old Trysting Place" and "From an Indian Lodge," MacDowell; Scherzoso, Rheinberger; March on two popular hymn tunes, Wheatley.

## Work of Miss Isabel Pearson.

Miss Isabel Pearson continues to give Duluth the best in organ music. At her Sunday afternoon recital March 30, when the monthly organ and choir service was given, she played: Pomp and Circumstance March, Elgar; "Theme Provençal," Dubois; "Chant Pastoral," Dubois; Suite for Organ in G., James H. Rogers; "Hallelujah Chorus" (from the "Messiah"), Handel.

## Played by John Winter Thompson.

John Winter Thompson of Galesburg, Ill., assisted by local talent, gave a program at the Congregational Church of Burlington, Iowa, March 28. He played: Torchlight March, Guilman; Humoresque, Dvorak; Autumn Sketch, Brewer; Nuptial March, Faulkes; Berceuse, Clarence Dickinson; "The Resurrection Morn," Johnston; Meditation, Sturges.

## Call to Professor J. W. Erb.

St. Peter's Protestant Episcopal Church, Oakland, Pittsburgh, has extended to Professor J. Warren Erb of Kittanning an offer to become organist and assume full charge of the choir of the church, and he will take charge May 1. He will continue in the Kittanning Conservatory of Music.

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**MANY CONTRIBUTE TO GUILMANT FUND**

**TIME IS EXTENDED TO JULY 1**

**Committee Seeks to Raise \$5,000 as American Share Toward Monument to Great Organist—Concerts Add to Receipts.**

The project of erecting a monument in Paris in memory of Alexandre Guilmant has met with instant favor among musicians in this country. Subscriptions have been received in large numbers and the fund is increasing each week. The committee desires to raise \$5,000 as the contribution from this country. To accomplish this it has been decided to extend the time to July 1, in order that everyone will have an opportunity to subscribe.

The monument was designed by Allau, the well-known French architect, and is being executed by Theunissen, the famous sculptor. It will be placed at the side of the Palais du Trocadero, Paris, where M. Guilmant won great fame by his marvelous work at the organ.

It is probable that no other organist is as well known in this country as Guilmant and today it is rare to see a recital program without his name upon it. A new edition of his complete works is being prepared by the foreign publishers and edited by Joseph Bonnet, William C. Carl, A. Eaglefield Hull and Edwin H. Lemare.

Several concerts have been given for the benefit of the fund and the receipts have largely increased the amount.

Subscriptions may be sent to Edmund Jaques, treasurer, at St. Paul's Chapel, Trinity Parish, 29 Vesey street, or Dr. Carl, chairman of the committee, 44 West Twelfth street, New York. The list of subscriptions to the present time follows:

- |                       |                       |
|-----------------------|-----------------------|
| Andrews, J. Warren,   | Kreiser, Edward.      |
| Andrews, George       | Knowlton, Anna A.     |
| Whitfield,            | King, Florence Rich,  |
| Bagby, Albert Morris, | Learson, J. A.        |
| Berry, Miss,          | Land, J. H.           |
| Beechwood, George     | Louisiana Purchase    |
| Seymour,              | Exposition Com-       |
| Blaisdell, Edith,     | pany,                 |
| Baldwin, Samuel A.    | Lockridge, Miss,      |
| Benedict, E.          | McMillan, Lucy,       |
| Bretherick, Henry,    | Marshall, Jesse P.    |
| Boppert, M. E.        | Macfarlane, Will C.   |
| Casavant, Feres,      | Murdoch, Effie E.     |
| Cammdun, I. M.        | Middelschulte, Wil-   |
| Campbell, P. F.       | lam,                  |
| Carl, William C.      | Matteson, Victor      |
| Currie, John Bayard,  | Andre,                |
| Calwell, Minnie B.    | Martine, George O.    |
| Camp, John Spencer,   | Moras, Sargent,       |
| Cooper, Alma,         | Marks, J. Chris-      |
| Curtiss, Mary F.      | topher,               |
| Clemens, C. E.        | Mohr, Louis F. & Co.  |
| Crozier, David E.     | Munson, Lawrence J.   |
| Deal, Alice R.        | Neill, Reginald L.    |
| Durr, Carl,           | N. E. Chapter, A.     |
| Dossert, Frank G.     | G. O.                 |
| Davies, Dr. Alex-     | Nevin, Gordon Balch.  |
| ander,                | Odell, Louise Dade,   |
| Eddy, Clarence.       | Perduyn, I. J.        |
| Erb, J. Lawrence,     | Peabody, Frank E.     |
| Eastman, George,      | Pearson, Isabel,      |
| Ermeling, R. W.       | Pommer, J. W.         |
| Friend,               | Rocke, Frederick,     |
| Fuller, Louie,        | Rechin, Edward,       |
| Fisher, George E.     | Richards, G. Darling- |
| Foote, Arthur,        | ton,                  |
| Fisher, Mary C.       | Read, Edward M.       |
| Frazer, Allan,        | Salter, Sumner,       |
| Fisher, Edward,       | Smith, Eleanor L.     |
| Farrow, Miles,        | Smith, Edgar J.       |
| Freeman, H. H.        | Savage, Ruth,         |
| Flagler, Henry        | Soule, William E.     |
| Harkness,             | Short, Laura Grant,   |
| Farman, W. L.         | Schaefer, Helen J.    |
| Fox, Kate E.          | Silver, Frederick B.  |
| Gale, Clement R.      | Swadkins, Daisy B.    |
| Gallagher, John A.    | Thurwanger, Camille,  |
| Gardner, James P.     | Truette, Everett E.   |
| Guilmant Organ        | Ungerer, J. C.        |
| School,               | Van Dusen, F. W.      |
| Gold, Mrs. G. L.      | Van Laer, Charles E.  |
| Hall Organ Co.        | Wade, Belle S.        |
| Heiser, Pearl,        | Webster, Arthur S.    |
| Hedden, Warren R.     | Wells, Flora Ella,    |
| Hyde, Arthur,         | Warren, Samuel P.     |
| Hudson, Mrs.          | Weld, Wendell W.      |
| Heinroth, Charles,    | Woodman, R. Hun-      |
| Hansen, Charles F.    | tington,              |
| Hunt, Hamlin H.       | Webbe, William Y.     |
| Jaques, Edmund,       | Wilson, Morris,       |
| Johnston, Marie,      | Weiss, C. A.          |
| Jepson, H. B.         | Zehm, Harry J.        |

**New Organ by C. F. Winder.**

The C. F. Winder Organ Company is erecting a two-manual organ of eighteen speaking stops in the Fountain Baptist Church, Richmond, Va. This church has completed a new organ chamber with a choir loft to seat a chorus of thirty-five. This makes a large addition to the church. An opening recital will be given by one of the Richmond organists.

**PLEAD THAT JORES REMAIN**

**Women of Grand Avenue M. E. Church at Kansas City Aroused.**

Ernest F. Jores, whose retirement from the Grand Avenue Methodist Church of Kansas City was noted in the last issue of THE DIAPASON, has brought suit against John W. Bush, a steward of the church and a wealthy resident of Kansas City, for \$20,000, charging slander.

At the same time a petition has been signed by a large number of the leading women of the church asking for Mr. Jores' reinstatement. Papers published at Kansas City give the number as 90 per cent of the membership among the women. The Ladies' Aid Society, to emphasize its feelings, adopted a motion that it would pay no more money into the general fund of the church until its plea for a reconsideration of the action dismissing Mr. Jores shall have been heeded. A suit for divorce filed recently by Mr. Jores, charging his wife with desertion, was dismissed after a consultation of the attorneys for both parties.

Mr. Jores, who is a former Chicagoan, has been a church organist for thirty-two years and had presided over the four-manual organ in the Grand Avenue M. E. Church at Kansas City since its completion by Ernest M. Skinner.

**TO REPRESENT FELGEMAKER**

**LaMotte Wells Sales Manager for Erie Firm in Four States.**

LaMotte Wells has returned to the organ field and has accepted the position of sales manager for the Felgemaker Organ Company of Erie, Pa., in Chicago and vicinity. His field will cover Illinois, Wisconsin, Indiana and Iowa.

Mr. Wells formerly was connected with Lyon & Healy, remaining until that house abandoned pipe organ building. Then he was for some time Chicago representative of the Bennett Organ Company of Rock Island, Ill. Mr. Wells is a veteran so far as the organ business is concerned, but a man of youthful spirits when it comes to mingling with organists, and his extensive acquaintance is expected to bring considerable business to the well-known Erie firm, which is doing much work in the west, one of its greatest achievements being the four-manual organ in the Zion City tabernacle.

**Work of Otto Hausmann & Co.**

A two-manual organ built by Otto Hausmann & Co. of Milwaukee was dedicated April 6 at Harvard, Ill., and another by the same firm has been shipped to Madison, Wis. The latter instrument has an elaborate hand-carved case. Still another two-manual pneumatic action organ is under construction at this Milwaukee factory for Lake Mills, Wis.

The organ recently purchased of Trinity parish, Houghton, Mich., by the Baptist Church of Hancock is being installed by O. A. Marshall of Kansas City.

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**Dr. Leipziger of New York Finds His Organ Plan Is Approved.**

Dr. Henry M. Leipziger, supervisor of lectures, who has been urging the New York board of education to give organ recitals in the schools, says that, "as an evidence of popular interest I have received more than a thousand requests for organ recitals in one center alone—Morris High school. There are six high schools in the city fitted up with organs where recitals on Sunday afternoons, preceded by an explanatory lecture,

would awaken, I am sure, great enthusiasm among the music lovers of this city."

April 13 at the De Witt Clinton High school, Fifty-ninth street and Tenth avenue, Joseph P. Donnelly gave a recital.

April 20 at the De Witt Clinton High school Felix Lamonde gave another recital, and at Morris High school William J. Kraft played, assisted by Mrs. Edith Porter Kraft, soprano. The last Sunday afternoon recitals were given at De Witt Clinton High school on the 27th by Carl Weisemann, and at Morris High school by Mr. and Mrs. Kraft.

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**NEWS FROM ORGAN CENTER IN BOSTON**

**TESTIMONIAL TO TRUETTE**

**Reception by Members of Newton Church on Fifteenth Anniversary—Municipal Recitals Draw Large Crowds.**

Boston, April 21.—Everett E. Truette has been given a testimonial and reception by the members and officers of Eliot Congregational Church, Newton. Mr. Truette has been organist at Eliot church fifteen years. For several years he has maintained a studio in Boston, with a modern three-manual organ. He resides at Brookline.

The municipal organ recital for April was given in the New Old South Church to a large audience by Professor John A. O'Shea. These recitals always draw crowds and the fact that at all times at Arlington Street Church, the massive First Church of Christ, Scientist, and the New Old South, standing room is at a premium, shows that a municipal organ in some large central hall or auditorium is needed in Boston. While in 1866 a private corporation had placed in Boston Music Hall at a cost of over \$10,000 the famous organ made by Walcker of Ludwigsburg, and held paid recitals, the fact remains that it conflicted with the symphony concerts, oratorios, etc., and the hall was rented for miscellaneous purposes, but now Boston should have organ recitals every Sunday afternoon the year round, with a municipal organist.

St. Cecilia Guild organ recitals, given by permission of Cardinal William H. O'Connell of the archdiocese of Boston, are meeting with success. Professor John O'Shea, at St. Cecilia's, Boston; John Hession at St. Patrick's, Boston; Professor Illingworth of the Cathedral, Boston; John Dethier of Immaculate Conception, Boston, and Professor Kugler at St.

James' and Professor George J. McConnell of St. Paul's, Cambridge, have given excellent programs this season, with the hearty co-operation of the Roman Catholic pastors of Boston and vicinity.

Samuel H. Bartlett, electrical expert for many years with the Hutchings-Votey Company, died in Boston after a short illness with pneumonia. Mr. Bartlett was a relative of the late Henry Bartlett, for years the flue-pipe voicer with the Johnson Organ Company and the Hutchings firm, and the many friends of Sam Bartlett appreciated his technical skill and perseverance in perfecting devices for advanced organ building.

William V. Pett, organist for five years at the Highlands M. E. Church, has resigned, to accept the position at Grove Hall Universalist Church. Mr. Pett formerly was organist at the Maverick Church, East Boston, and the First Baptist Church, Lexington.

John H. Loud, F. A. G. O., gave his eightieth free recital at the First Baptist Church, Newton Center.

Frank E. Duddy, formerly organist at Greencastle, Ind., has accepted the position at the Methodist Episcopal Church of Melrose. Mr. Duddy is also a student at the Boston University Theological School.

The Rev. Francis P. Powers, S. J., in charge of the music at the Immaculate Conception Church, Boston, with its four-manual electric action organ, the solo on eight-inch pressure, after months of investigation has decided to install electric blowers for both organs and has given the order to the Kinetic Engineering Company for a seven and one-half horse power blower for the large organ and a one-half horse power for the basement organ, the work to be done under the supervision of A. B. DeCourcy & Co., who have charge of the organs.

Business at all the organ factories is active. The old-established firms are holding a fair share of the business of the entire United States through merit, extensive advertising and active salesmen.

The Rev. Philip J. O'Donnell of

Roxbury has given the contract for the completion of the organ to A. B. DeCourcy & Co. The organ is to be equipped with a one horse power direct current Spencer Orgoblo.

Armand Fasakas, New York manager for the Hutchings company, was in Boston the last week, visiting his home town. He reports great activity in the New York trade.

**Middelschulte With Orchestra.**  
(From Music News.)

The annual appearance of Wilhelm Middelschulte with the Chicago Symphony Orchestra is one of the events of the season, and last week his playing was particularly indicative of the best in organ possibilities and rich in technical display. His number was his own "Passacaglia," a work of stupendous difficulty and very beautifully expanded form—imposing also a technical proficiency in its most transcend-

ent aspect. That Mr. Middelschulte played this composition with such consummate ease proves him again to be a technician to whom no difficulty has any terrors and that he was able to shade and color his playing so splendidly and so expressively to indicate the more musical passages of it shows him also to be a tone poet as well as a profound technician.

**Wagner Program at Evanston.**

The closing concert of the North Shore music festival at Evanston, Saturday, May 31, will be a Wagner anniversary program, enlisting the services of Mme. Ernestine Schumann-Heink, Clarence Whitehill, Florence Hinkle, Paul Althouse, Herbert Miller, the festival chorus of 600 singers and the entire Chicago Symphony Orchestra with Frederick Stock and Peter Christian Lutkin, conductors. The complete announcement of the 1913 festival is just off the press and may be obtained by addressing or calling on Carl D. Kinsey, business manager, at Lyon & Healy's, Chicago.

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- Hyde Park Baptist Church  
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- Second Presbyterian Church  
Awarded to The Ernest M. Skinner Co.
- First Church of Christ, Scientist, of Evanston  
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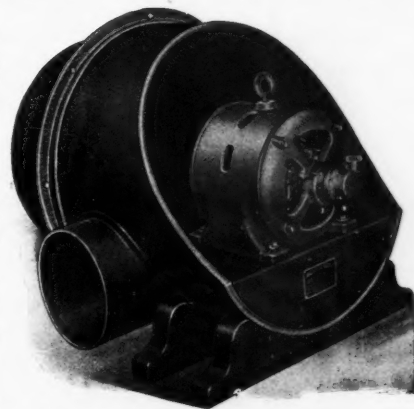
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**AMID FLUES AND REEDS**

An Estey organ which cost \$3,000 has been installed at the new Presbyterian Church of Taylor, Tex., and Mrs. James A Price, formerly teacher of the organ at Southwestern University, presides over it.

Grace Episcopal church at Carthage, N. Y., has closed a contract with M. P. Möller for a two-manual organ with extended and reverse console, pneumatic action and an electric blower. We note that the sale was made by Edward V. Clarke, who is traveling for Mr. Möller in the central eastern territory.

Andrew Carnegie will give \$750 toward an organ for the Third Lutheran church of Springfield, Ohio. He has offered to contribute \$1,000 toward the organ fund of the First Presbyterian church of Kingston, N. Y.

The First Baptist church of Macomb, Ill., has ordered an organ of the Estey Company. The cost is to be approximately \$2,350 and a fan blower is to be installed.

At a meeting of the Presbyterians of Larned, Kan., a fund of more than \$5,000 was raised in a few minutes with which to buy a pipe organ and to repair the church.

Andrew Carnegie has offered Olivet church at Springfield, Mass., \$1,250 toward a \$3,000 organ. The First Methodist church of Canastota, N. Y., also is to have a \$2,500 organ, half of which is to be paid by the Carnegie Corporation.

Miss Mabel Samuelson of Shenandoah, Iowa, has begun her work as organist of Bethany Swedish Lutheran church at Duluth, Minn., having been selected from a number of applicants. Miss Samuelson is a graduate of the University of Chicago.

The Christian church of Atchison, Kan., has closed a contract for an organ with electric action with the Austin Company. The instrument is to be delivered in July.

Masons of Menominee, Mich., have ordered an organ of the Hinners Company.

The Felgemaker Company has finished the installation of its organ in St. Francis' church at Petoskey, Mich.

Allen W. Bogen of Chicago gave the opening recital on the Kimball organ in the Norwegian Lutheran church of Marinette, Wis., April 21.

The R. S. Hill Company has been incorporated in Ohio, with headquarters at Highland Park, Cincinnati, to manufacture organs.

**Music Given by J. R. Hall.**

J. R. Hall has been giving the following special music in the First Church of Christ, Scientist, at Cleveland: Communion in E flat, Renaud; Romance in G, Friml-Faulkes; First Sonata, Mendelssohn; Nocturne, Fry-singer; Meditation, Kinder; March in B flat, Duncan; Overture in C minor, Faulkes; Minuet and Trio in B minor, Faulkes; Second and Fourth Sonatas, Mendelssohn; Spring Song, Hollins; Introduction to Third Act of "Lohengrin," Wagner; Good Friday Music from "Parsifal," Wagner; Andante Cantabile, Tschaiakowsky; Meditation in G, Faulkes.

**Played by Henry W. Stratton.**

Henry W. Stratton, organist of Grace Methodist church, Harrisburg, Pa., gave a recital April 17, assisted by Mrs. William K. Bumbaugh, soprano, for the benefit of Queen Esther Circle of the church. The program included the following numbers: Prelude and Fugue on Bach, Liszt; Andantino Simplece, Tschaiakowsky (from Pianoforte Concerto in B flat minor); Sonata in C, Rheinberger; Prelude to "The Deluge," Saint-Saens; Grand Choeur Dialogue, Gigout; Spring Song, Macfarlane; Hymn de Fete, Capocci.

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