

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, JUNE 1, 1913.

Number Seven

ORGAN AT OAK PARK WORK OF CASAVANT

TO BE FINISHED IN THE FALL

Scheme of Four-Manual for the First
Congregational of Chicago Sub-
urb, Where Carl D. Kinsey
Is the Organist.

Casavant Brothers of South Haven, Mich., have completed the specification of the four-manual organ for the Oak Park First Congregational church, the awarding of the contract for which was announced in THE DIAPASON last month. Carl D. Kinsey, the organist at this famous church, is highly pleased over the prospect of playing this instrument. The scheme of stops follows:

- GREAT ORGAN.**
1. 16 ft. Double open diapason.
 2. 8 ft. Open diapason.
 3. 8 ft. Violin diapason.
 4. 8 ft. Doppel flute.
 5. 8 ft. Clarabella.
 6. 8 ft. Gemshorn.
 7. 4 ft. Octave.
 8. 4 ft. Harmonic flute.
 9. 3 rks. Mixture (soft).
 10. 2 ft. Super octave.
 11. 2-3 ft. Twelfth.
 12. 8 ft. Trumpet.
- SWELL ORGAN.**
13. 16 ft. Bourdon.
 14. 8 ft. Open diapason.
 15. 8 ft. Stopped diapason.
 16. 8 ft. Viola di Gamba.
 17. 8 ft. Vox Celeste.
 18. 8 ft. Aeoline.
 19. 4 ft. Flute traverse.
 20. 4 ft. Principal.
 21. 2 ft. Flautino.
 22. 3 rks. Dolce cornet.
 23. 8 ft. Quintadena.
 24. 8 ft. Cornopean.
 25. 8 ft. Oboe.
 26. 16 ft. Contra fagotto.
 27. 8 ft. Vox Humana (blend).
- CHOIR ORGAN.**
28. 8 ft. Open diapason.
 29. 8 ft. Melodia.
 30. 8 ft. Dulciana.
 31. 8 ft. Unda Maris.
 32. 4 ft. Violina.
 33. 4 ft. Flute d'amour.
 34. 2 ft. Piccolo.
 35. 8 ft. Clarinet.
 36. 8 ft. Cor anglais.
- ECHO ORGAN.**
37. 8 ft. Echo Dulciana.
 38. 8 ft. Stopped diapason.
 39. 8 ft. Viola di Gamba.
 40. 4 ft. Wald flute.
 41. 8 ft. Vox Humana.
- Tubular chimes—20 notes.**
- SOLO ORGAN.**
43. 4 ft. Concert flute.
 44. 8 ft. Stentophone.
 45. 8 ft. Tuba mirabilis.
- PEDAL ORGAN.**
46. 16 ft. Double open diapason.
 47. 16 ft. Double open diapason, metal (from No. 1).
 48. 16 ft. Gedeckt (from No. 13).
 49. 8 ft. Flute.
 50. 16 ft. Bourdon.
 51. 8 ft. Bourdon.
 52. 15 ft. Violone.
 53. 8 ft. Cello.
 54. 16 ft. Trombone.
 55. 8 ft. Tromba.
 56. 10-2-3 ft. Quint.
 57. 32 ft. Acoustic bass.
- COUPLERS—58.** Great to pedal. 59. Swell to pedal. 60. Choir to pedal. 61. Swell to great. 62. Swell to choir. 63. Choir to great. 64. Swell sub to great. 65. Swell super to great. 66. Swell sub. 67. Swell super. 68. Choir sub. 69. Choir super. 70. Choir sub to great. 71. Choir super to great. 72. Swell sub to choir. 73. Swell super to choir. 74. Great to octaves. 75. Swell to pedal octaves. 76. Solo to great. 77. Solo to great sub. 78. Solo to great super. 79. Echo to swell. 80. Echo to pedal. 81. Tremulant to swell. 82. Tremulant to choir. 83. Tremulant to Echo. 84. Solo to Pedal.

PISTONS—Four pistons to great. Three pistons to choir. Four pistons to swell. Three pistons to pedal. Four 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.

PEDALS—Balanced swell pedal. Echo pedal. Sforzando pedal. Balanced choir pedal. Crescendo pedal. Great to pedal reversible.

The action is to be electro-pneumatic. The organ is to be installed by Oct. 1.

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.

New and Retiring Wardens of the A. G. O.

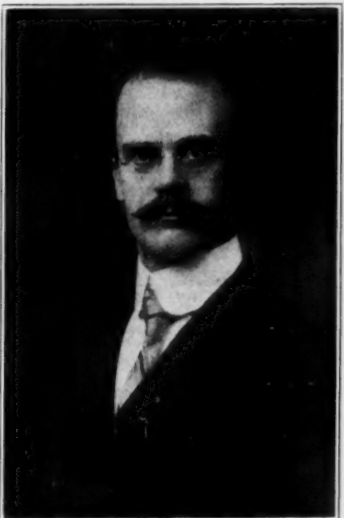
J. Warren Andrews, the new warden of the American Guild of Organists, is organist and choirmaster of the Church of the Divine Paternity in New York and for a number of years has been one of the most prominent teachers and church and



J. WARREN ANDREWS.

concert organists in the United States.

Mr. Andrews was born April 6, 1860, at Lynn, Mass. At the age of nine years he began the study of music and when twelve years old he began to play in the little Methodist church at Swampscott, Mass. Four years later he became organist of the First Baptist church of Lynn and at 19 he was called to the historic Trinity Episcopal church of Newport, R. I. Here he had nine years of hard work and when he retired from



FRANK WRIGHT.

that position nearly every organ post in the city was occupied by one of his pupils.

From Newport Mr. Andrews went to Cambridge, Mass., where he was organist of Pilgrim Congregational church for three years and then was called to Plymouth Congregational at Minneapolis. Here Mr. Andrews established what he had long hoped to have—his own studio with an organ in it. Pupils from this studio took church positions in all parts

(Continued on page 3.)

Frank Wright, Mus. Bac., Toronto, A. G. O., was born in Ipswich, England. After ten years' residence in Liverpool, where he studied for the musical profession under Horatio A. Branscombe, he came to this country in 1883. After holding positions as organist and choirmaster of St. James' Cathedral, Wilmington, N. C.; St. Andrew's Church, Stamford, Conn., and St. John's Church, Brooklyn, N. Y., he was appointed to Grace Church, Brooklyn Heights, in which position he has served for the past sixteen years. On his tenth anniversary he was presented with a loving cup, filled with gold, whereon was the following inscription: "In appreciation of his success in the cause of church music. By the people of Grace Church, Brooklyn Heights."

In 1895, Mr. Wright passed the Toronto examinations for the degree of bachelor of music, winning the



GOTTFRIED H. FEDERLEIN.

gold medal for the highest marks for any candidate in that year.

For the last five years he has served the guild—one year as registrar, one year as treasurer and three years as warden. During his terms of office as warden he organized eleven new chapters—Virginia, Minnesota, District of Columbia, Maryland, Colorado, Northern California, Washington, British Columbia, Missouri, Iowa and Oregon—and he is working on the organization of chapters in southern Ohio and Tennessee.

Mr. Wright is devoting his time to preparing candidates for the guild examinations, several of whom have come from western states to study with him, and to training others for the musical profession.

Gottfried H. Federlein, who serves his third successive term as general secretary of the American Guild of Organists, was born in New York in 1884, his father being a well-known musician, and his mother a singer of ability. Brought up in a musical atmosphere, he began his musical studies at the age of 6 under his father's tutelage, later studying harmony and counterpoint with Dr. Edward J. Biedermann and Dr. Percy Goetchins and composition under Louis Victor Saar. At an early age

(Continued on page 3.)

VISIBLE AS AGAINST DEAD COMBINATION

ERNEST M. SKINNER WRITES

Points Out That Guild Committee
Took Stand Opposite to Unani-
mous Opinion of Organ-
ists at Dinner.

Boston, Mass., May 7.—Editor of THE DIAPASON: A few weeks ago I read in THE DIAPASON the report of the committee appointed by the American Guild of Organists to examine into the standardizing of the console, and that they recommended that the draw stops should not be affected by the combinations.

About five years ago I was present at a dinner given in New York City in honor of Mr. Edwin H. Lemare. I believe one of the objects of this meeting was the same subject, "the standardizing of the console." There were eighteen or twenty speakers on that occasion who condemned the system of immovable registers, and not one voice was heard in favor of this plan. I do not recall that this was a guild meeting, but I do remember that practically every person present was a member of the guild. The presiding officer invited me to express myself on the subject, and I stated that after building the dead combinations for fifteen years in the belief that it was the ideal system, I was very much disappointed to hear a unanimous opinion against it, that a number of organists were present who were advocates of the system I was using and that not one of them had raised his voice in support of it. I further stated that I would never build another instrument with the non-moving stop knobs, and I never have.

Now, after five years, the guild committee brings in a report against the visible combinations, so it would appear that no matter which plan I follow it is the wrong one.

I find the chief objection of the advocates of the dead combination is that the other system upsets whatever happens to be drawn by hand, and that they cannot return to it conveniently, in which I think they lose sight of the fact that the adjustable combination overcomes this point. I am positive they have overlooked this fact, for the reason that they recommend a certain order of arrangement for the combinations.

The dead combinations provide no way for reducing a combination composed of a large number of stops, except by the use of a smaller one, and it must always be one of a number already fixed. If a stop of powerful character happens to be drawn on the knobs, it will stay there until the crack of doom, as far as the combinations are concerned. The answer to that is: Never draw by hand a stop of any considerable power. If it is desired to increase a combination in use, it may not be done by means of the knobs because one is quite as likely to draw a stop already in use as one that is not, as there is no visible means of telling what is drawn and what is not, unless a severe exercise of the memory is depended upon. The net result of this system is to make the registration stereotyped, and much less interesting than by the other.

I believe I was the inventor of the dead combination with the indicator light to register the position of the combinations, and it ought to be my privilege to speak frankly about it.

The guild committee was made up of three men who play instruments having the dead combinations. There

was no representative of the visible combinations on that committee, and that side of the question was unrepresented.

If the recommendation of the committee is adopted I shall be put in opposition to the American Guild of Organists, for the sole reason that I acted on the recommendation of a representative gathering of members of the American Guild of Organists five years ago.

About fifty years ago Mr. Henry Willis and Mr. S. S. Wesley worked out the radiating concave pedal board, which the Royal College of Organists opposed for forty years, and then adopted. I hate to wait forty years to be on the right side of this question, but I suppose I can do it, if it is necessary. I sincerely hope, however, that the guild will not adopt an idea which is almost universally condemned by organists of the first class. The only person with whom I have discussed this recommendation since it was published who was not amazed at this action of the guild is the selling agent of the sole concern which is building this system of mechanism, so far as I know. Yours very truly,
ERNEST M. SKINNER.

NEW ORGAN AT FORT WAYNE

Three-Manual Was Built by the Tellers-Sommerhof Company.

An organ built by the Tellers-Sommerhof Company of Erie, Pa., has been placed in St. Patrick's Catholic Church at Fort Wayne, Ind. It was opened with a concert by Joseph C. Vollmer of Buffalo. The organ has three manuals and pedal, thirty-six stops, 2,198 pipes, eleven couplers and twenty-two combination pistons. The action is of the latest improved tubular pneumatic type and the wind is supplied by a three-horse power Orgoblo. The organ is built in divided form, half on each side of a great stained glass window representing St. Patrick, the patron saint of the parish. The console is placed between the two sections, the organist facing the altar.

Professor Henry Krull for the last several years has filled the position as organist at St. Patrick's Church. During this period he has also been the director of a mixed choir.

MANY ORDERS FOR MOLLER.

One Important Contract is for New York Hippodrome Organ.

M. P. Möller during the month of April was awarded contracts for twenty-two organs and received seven from May 1 to May 10. Prominent among these instruments are a large three-manual electric for the new Lutheran church, Akron, Ohio, which will be one of the largest instruments in the state and which will contain every modern accessory and improvement.

Mr. Möller also has been awarded the contract for a self-playing organ with a number of new features for the New York Hippodrome, which is probably the most prominent and best known play-house in America, and though the organ is not noted for its size, it will contain a number of features which never before have been used and will be replete with orchestral effects in itself, although it is intended to be used with the present Hippodrome orchestra.

Opens Pilcher Organ at College.

Henry Pilcher's Sons are the builders of a two-manual organ of sixteen speaking stops on which Edward Kreiser gave the opening recital May 9 in the Murrell Auditorium of Central College at Lexington, Mo.

Mr. Kreiser's program on this occasion was: "Cuckoo and Nightingale" Concerto, Handel; "Clock Movement" (Fourth Symphony), Haydn; Suite in E minor, Felix Borowski; Andante from "Pathétique" Symphony, Tchaikowsky; "In Springtime," Alfred Hollins; Fugue in D major, Bach; Concerto Caprice, Kreiser; Menuet, Bocherini; Meditation (new), E. J. Sturges; Grand Fantasia on themes from "Tannhaeuser," Richard Wagner.

INDIANAPOLIS ORGAN BY HOOK-HASTINGS

FOUR-MANUAL BEING BUILT

Second Church of Christ, Scientist, to Have Echo and Chimes—Three-Manual for Bates College in Maine.

The Hook-Hastings Company is building a four-manual organ—to be one of the largest in Indiana—for the Second Church of Christ, Scientist, of Indianapolis. The specification for this organ is:

- GREAT ORGAN.**
 1. 16 ft. Open diapason.
 2. 8 ft. Open diapason (large).
 3. 8 ft. Open diapason (small).
 4. 8 ft. Voie d'amour.
 5. 8 ft. Gamba.
 6. 8 ft. Doppel flute.
 7. 4 ft. Flute.
 8. 4 ft. Octave.
 9. 8 ft. Trumpet.
 Nos. 4, 5, 6, 7 and 9 to be enclosed in the choir swell box.
- SWELL ORGAN.**
 10. 16 ft. Bourdon.
 11. 8 ft. Gedeckt.
 12. 8 ft. Aeoline.
 13. 8 ft. Salicional.
 14. 8 ft. Voie celeste.
 15. 8 ft. Voie d'orchestre.
 16. 8 ft. Diapason.
 17. 8 ft. Quintadena.
 18. 4 ft. Violin.
 19. 4 ft. Flute harmonique.
 20. 2 ft. Flautino.
 21. 8 ft. Oboe.
 22. 8 ft. Cornopean.
- CHOIR ORGAN.**
 23. 8 ft. Dulciana.
 24. 8 ft. Melodia.
 25. 8 ft. Violin diapason.
 26. 4 ft. Voie d'amour.
 27. 2 ft. Piccolo.
 28. 8 ft. Clarinet.
- ECHO ORGAN.**
 29. 8 ft. Dolce.
 30. 8 ft. Unda maris.
 31. 4 ft. Lieblich flute.
 32. 4 ft. Wald flute.
 33. 8 ft. Cor anglais.
 34. 8 ft. Vox humana (in a separate swell box).

CATHEDRAL ORGAN.
 35. A complete set of tubular bells of thirty notes compass, from E to A, operated by compressed air and played from the choir keyboard.

PEDAL ORGAN.
 36. 16 ft. Lieblich gedeckt (from No. 10).

37. 16 ft. Bourdon.
 38. 16 ft. Open diapason.
 39. 16 ft. Violone.
 40. 8 ft. Bass flute.
 41. 8 ft. Violoncello.
 42. 16 ft. Trumpet.
- The echo organ is to be in a chamber above the main ceiling of the auditorium and at the other end of the church from the main organ, and is to be played from the great keyboard.

Another of the many organs under construction at the Hook-Hastings factory is a three-manual for Bates College, at Lewiston, Maine. It will have the following stops:

- GREAT ORGAN.**
 1. 16 ft. Bourdon (lower 42 from pedal bourdon).
 2. 8 ft. Open diapason.
 3. 8 ft. Gross flute.
 4. 8 ft. Voie d'amour.
 5. 4 ft. Octave.
 6. 8 ft. Cornopean (in swell box).
- SWELL ORGAN.**
 7. 16 ft. Bourdon.
 8. 8 ft. Open diapason.
 9. 8 ft. Stopped diapason.
 10. 8 ft. Salicional.
 11. 8 ft. Vox celeste.
 12. 4 ft. Flute harmonie.
 13. 8 ft. Oboe.
- CHOIR ORGAN.**
 14. 8 ft. Open diapason (horn).
 15. 8 ft. Melodia.
 16. 8 ft. Dulciana.
 17. 4 ft. Flute.
 18. 8 ft. Clarinet.
- PEDAL ORGAN.**
 19. 16 ft. Open diapason.
 20. 16 ft. Bourdon.
 21. 16 ft. Bourdon (borrowed from swell).
 22. 8 ft. Flute (borrowed from No. 20).

The organ will have an electric action.

Two Concerts Mark Opening.

W. M. Jenkins of the Second Presbyterian Church of St. Louis gave two recitals to dedicate the organ in the First Congregational Church of Hamilton, Mo. One was given May 13 and the other May 14. Mr. Jenkins objected strongly at first to giving more than one recital, but bowed to the fact that the church would not hold all those on one evening who would attend. The new organ was built by the Estey Company and is an instrument of two manuals and pedal organ, having nine stops, with a total of 482 speaking pipes. The action is tubular pneumatic and wind is furnished by an electric motor.

PUBLIC TREAT AT ZION CITY

Dr. Wilson Gives Free Recitals on Large Felgemaker Organ.

Wednesday afternoon, May 7, organ recitals were resumed on the famous Zion City organ in Illinois. This organ has 219 registers, 5,124 pipes, 1,300 miles of electric wires and twenty-eight miles of cable. It is operated by a Kinetic blower, attached to a ten-horse power motor which furnishes 4,000 cubic feet a minute. The A. B. Felgemaker Company built the organ.

Dr. Hyland Em Wilson, A. M., Mus. Doc., graduate of the University of the State of New York, presides at the organ at these recitals and his skill in handling this wonderful instrument has given delight to many thousands of visitors to Zion City.

The recitals will be held every Wednesday afternoon throughout the summer, beginning promptly at 3:30. All visitors to Zion City are invited, and all seats are free.

FINISHED BY KILGEN & SON

Organs in a Number of Churches by the St. Louis Builders.

George Kilgen & Son report the completion of organs in Christ English Lutheran Church, Chicago; Pilgrim English Lutheran Church, St. Louis; the new Grand Central Theater, St. Louis; the First Baptist Church, Lexington, Mo.; the First Baptist Church, Paragould, Ark., and the German Evangelical Lutheran Church, Fairmont, Okla.

They also have under construction and ready for delivery within thirty days a three-manual electro-pneumatic organ for Sheldon Memorial Temple, St. Louis, a three-manual electro-pneumatic for the Redemptorist Church of our Lady of Perpetual Help, Kansas City, and a two-manual electro-pneumatic for the new Park Theater, Little Rock, Ark., with a number of smaller jobs.

AT WORK IN FOUR CHURCHES

Hillgreen, Lane & Co. Installing Organs—Recital by S. C. Durst.

Hillgreen, Lane & Co. of Alliance, Ohio, are installing organs in four churches and two theater organs were shipped last week.

Sidney C. Durst gave a recital May 13 on their large three-manual organ in the home of George F. Berry, Frankfort, Ky. Guests were present from New York, Baltimore, Washington, New Orleans, Louisville and Chicago. Mr. Berry writes: "During the recital the organ was perfect, and Mr. Durst played as one inspired."

During the last week contracts came in to the Alliance factory from Gulfport, Miss., Rock Island, Ill., and East Orange, N. J.

Suffragettes Burn Organs.

The British militant suffragettes have turned their hands to burning organs. Cable reports show that they destroyed the one in St. Anne's Church at Eastbourne May 15. The rest of the edifice was saved with difficulty. On the night of May 14 militants set fire to the organ of the old parish church of Penn, Buckinghamshire, which because of its association with the founder of Pennsylvania was of great interest to Americans. The flames were extinguished before they spread to the remainder of the church, but the organ was ruined. A paper was found inscribed: "Suffragettes cause incendiarism for votes."

Organ in Estey Warerooms.

A three-manual electric organ has been installed in the warerooms of the Estey Company, 23 West Forty-second street, New York. This is the first pipe organ that was ever received at the retail warerooms and Manager Duckworth expects that it will aid him considerably in the demonstration of Estey organs to prospective purchasers. The organ occupies a prominent position on the floor and has attracted considerable attention.

CANADIAN CHURCH HAS A FOUR-MANUAL

BY KARN-MORRIS COMPANY

A. D. Jordan Gives Two Recitals Following Dedication in St. Andrew's Presbyterian at Peterborough, Ont.

The Karn-Morris Organ Company, Limited, of Woodstock, Ont., has built a four-manual instrument for St. Andrew's Presbyterian church at Peterborough, Ont. It was opened with services April 13 and a recital April 14 by A. D. Jordan of London, Ont., who supervised the construction as consulting organist for the church. A second recital was given by Mr. Jordan April 24, when he played: Fantasia, "Hanover," Lemare; Spozalizio, Liszt; Suite No. 1, Op. 46, from the Music to "Peer Gynt," Grieg; First Movement, Symphony in B minor, Schubert; "La Cygne" ("The Swan"), Saint-Saens; Hungarian Dance, Brahms; Overture, "William Tell," Rossini.

The organ was constructed with the use of the pipes of the old instrument, revoiced. The specification follows:

- GREAT ORGAN (Three and one-half inch wind).**
 16 ft. Double open diapason
 8 ft. Open diapason.
 8 ft. Dulciana.
 8 ft. Gamba.
 8 ft. Doppel flute.
 4 ft. Wald flute.
 4 ft. Principal.
 2 ft. Fifteenth.
 8 ft. Open diapason on seven-inch wind.
 8 ft. Trumpet on seven-inch wind.
- SWELL ORGAN (Five-inch Wind).**
 16 ft. Bourdon.
 8 ft. Open diapason.
 8 ft. Viol d' gamba.
 8 ft. Aeoline.
 8 ft. Salicional.
 8 ft. Stopped diapason.
 4 ft. Flauto traverso.
 2 ft. Flautina.
 Mixture, 3 ranks.
 8 ft. Oboe.
 8 ft. Vox Humana.
 Tremolo.
- 8 ft. Cornopean (on seven-inch wind).
- SOLO ORGAN (Ten-inch Wind).**
 8 ft. Grosse Flute.
 8 ft. Gamba.
 8 ft. Tuba.
- CHOIR ORGAN (Ten-inch Wind).**
 8 ft. Melodia.
 8 ft. Viol d'orchestre.
 8 ft. Dolce.
 8 ft. Voix celeste.
 4 ft. Harmonic flute.
 2 ft. Piccolo.
 8 ft. Clarinet.
 Tremolo.
- PEDAL ORGAN (Four-inch Wind).**
 32 ft. Sub bass, resultant.
 16 ft. Open diapason (wood).
 16 ft. Open diapason (metal).
 16 ft. Bourdon.
 16 ft. Lieblich Gedacht.
 8 ft. Flute.
 8 ft. Violoncello.
 16 ft. Trombone (on seven-inch-wind)

Guilmant School Graduation.

The twelfth annual commencement exercises of the Guilmant Organ school will be held in the First Presbyterian church, Fifth avenue and Twelfth street, New York, under the direction of Dr. William C. Carl, Monday evening, June 2. A program of exceptional interest has been prepared and will be played by the members of the class of '13.

The Guilmant Organ school was organized fifteen years ago and has grown up to the prominent place it holds in the musical life of the country. During the season just closing the application list has been so large that it has been impossible to accommodate all who desired to study and the season closes with several names still on the list. The board of examiners this spring was: Professor Samuel A. Baldwin of the College of the City of New York and C. Whitney Coombs, the well-known composer-organist. The faculty includes in addition to Dr. Carl the names of Clement R. Gale, Warren R. Hedden, Thomas Whitney Surette, the Rev. Dr. Howard Duffield and Charles Schlette.

The annual dinner of the alumni association will be held at the Hotel Gerard Tuesday evening, June 3.

Dr. Carl will sail for Europe July 1 to visit the family of the late Alexandre Guilmant.

TERTIUS NOBLE WELCOMED

English Organist Enthusiastic Over American Hospitality.

T. Tertius Noble, the English organist, was the guest at the Hotel McAlpin banquet hall in New York April 30 at a dinner of the National Association of Organists given in his honor. Touched by the ovation which he had received, the former organist of York Minster declared:

"In my tour of America earlier in the season I played many organs of varying beauty and some of them somewhat eccentric. In fact, I might say that I found a greater variety of organs in two months than I would have found in two years on the other side. I never saw anything like the hospitality which I met on my tour here. I stopped in only two hotels in two months and my combined bills amounted to \$6—it was wonderful. When I got back home I urged the English to treat you as you had treated me."

Felicitous greetings to Mr. Noble were expressed by Miles Farrow, Arthur S. Hyde, Homer N. Bartlett, Dr. A. Madeley Richardson, Edmund Jaques, James Pearce, W. T. Nash, and Ernest M. Skinner. Charles L. Safford amused the guest of honor with his Handelian oratorio burlesque, including the recitative on the text, "Good morning, have you used Pear's soap?" and the aria on "Forty years ago I used a cake of Pear's soap and since then I have used no other." Many of the arrangements for the banquet were in the hands of Tali Esen Morgan.

Farewell to T. Tertius Noble.

A few days before he sailed for New York to take up his new work T. Tertius Noble received an illuminated album and address from the city and county of York. Mr. Noble will be succeeded at York Minster by Dr. Bairstow of the Leeds Parish church. Dr. Bairstow's compositions are familiar to many American organists.

CAREER OF NEW WARDEN

(Continued from page 1.)

of the country and Mr. Andrews gave recitals in all parts of the northwest. After seven successful years at Minneapolis he went to his present position in New York in 1898. Here he has a studio and a large number of pupils. Mr. Andrews also occupied the post at Temple Israel, Brooklyn, but gave it up because he did not have the time and strength to attend to it.

The new warden is one of the founders of the guild and has been a member of its council for many years. In 1908 he was president of the New York Music Teachers' Association. For the last year or two he has been president of the New York council of the National Association of Organists.

Mr. Andrews' recitals number 385. His pupils are occupying positions in thirty-three states and the Philippine Islands.

Unknown to Mr. Andrews one of his friends who is a regular contributor to THE DIAPASON, writes:

"There is no doubt that, despite his quiet, unassuming character, Mr. Andrews has been one of the most potent factors in the development of American musical culture during the last quarter-century. Specializing in teaching, his pupils are to be found everywhere. The inspiration of his artistic soul has been breathed into a multitude of worthy exponents of his art. While the east has been the chief field of his endeavor, in the northwest the leaven of the work accomplished by him during his residence in Minneapolis is yet splendidly active and he is still appealed to as a musical oracle.

"Devoid of the temperament that seeks and demands the stimulus of public applause, Andrews has published little, though the creative instinct is strong within him. Aside from his church services, the many organ recitals given by him constitute his chief public work, though he

has held many positions of trust and honor, for he is a man of infinite and unresting energy. But it is his influence as a teacher on which his reputation is largely based and it is in this he finds his chief delight. "After all," he once wrote me, "how little our artistic inspirings and altruistic promptings accomplish in the big struggling world! But from out the turmoil and the selfishness there come to me sometimes messages of appreciation that seem to compensate for all the weariness that the long toil has wrought, and I receive the plaudits with bowed head in the name of my sacred art."

"This is the new dean of the American Guild of Organists as I know him—a clean, wholesome man, a conscientious artist, a cultured gentleman, a tireless worker in the realm of musical art."

SKETCH OF MR. FEDERLEIN

(Continued from page 1.)

he took up the violin, but abandoned the career of violinist for that of organist, which he began at the age of 18, under Howard E. Parkhurst, studying with him for one season, and with Warren R. Hedden during the next. At the age of 19 he successfully passed the associate examination of the guild and three years later became a fellow.

After filling several smaller positions in his native city, Mr. Federlein spent four years as organist and choirmaster of the Church of the Resurrection, where he built up and kept to a high standard a semi-volunteer choir of twenty-five mixed voices, though unfortunately being handicapped with an old three-manual tracker action organ. In 1911 he received a call from the Society for Ethical Culture, which about that time opened its magnificent home on Central Park West, where he presides at the fine new organ in the auditorium.

Mr. Federlein is well known among the younger composers and his pub-

lished compositions exceed thirty in number. As a composer he is chiefly known for his church music and organ compositions, several of the latter having achieved considerable popularity.

LARGE NEW ORGAN BURNED

Casavant Instrument Destroyed at Stratford, Ont.—Three Men Die.

Stratford, Ont., May 20.—On the night of May 12 the Knox Presbyterian Church steeple was struck by lightning and the church was burned, only part of the walls remaining. The beautiful new Casavant organ which was receiving its finishing touches was destroyed with the church. The organ was not insured and its loss will fall on the church, according to the contract with the builder. The congregation will immediately rebuild. The fire entailed the loss of three lives. Chief of Police McCarthy, Chief of Fire Brigade McDurkin and Policeman Hamilton perished. The men were killed by the steeple's falling. Ernest Pridham, Mus. Bac., A. R. C. O., loses his collection of organ music, valued at \$800.

May 8 Walter Evan-Jones, organist of St. James' Church, gave a recital in the Central Methodist Church. The choir sang Van Bree's Cantata under the direction of Dr. J. H. Smith.

Dr. James H. Smith gave a recital in Chesley Presbyterian Church May 6 before a large audience.

Dr. James H. Smith has been chosen adjudicator for the Lynn Valley Musical Festival contests. These are open to British Columbia. The competitions are for choir, male quartet, solo singing for all voices, piano-forte and violin playing, junior and senior. The prizes consist of six cups, four challenge shields and forty gold and silver medals. The contest and festival takes place August 19 and 20.

The Methodist choirs of Central Church, Stratford, and St. Mary's exchanged services Sunday, May 18.

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

TRIPS MADE BY N. J. COREY.

Detroit Man Gives Recitals at Louisville, Ky., and London, Ont.

N. J. Corey, the Detroit organist, gave a recital May 6 at St. Paul's church, Louisville, Ky., playing this program: Prelude in E flat, Bach; Grand Sonata in A minor, Whiting; Andante in A flat, Foerster; Impromptu in C, Dethier; "Scene Orientale," Kroeger; Scotch Christmas Carol, Guilman; Marche Religieuse, Guilman; "The Nightingale and the Rose," Saint-Saens; "The Sylphs," Berlioz; Two Hungarian Dances, Brahms; Prelude to "Lohengrin," Wagner; March from "Tannhaeuser," Wagner.

London, Ont., people heard Mr. Corey at the First Presbyterian church of that city April 14, when he played as follows: Prelude in E flat, Bach; Grand Sonata in A minor, Whiting; Andante in A flat, Foerster; Impromptu in C, Dethier; "Scene Orientale," Kroeger; "Noel Eccosais," Guilman; Marche Religieuse, Guilman; "The Nightingale and the Rose," Saint-Saens; "The Sylphs," Berlioz; Two Hungarian Dances, Brahms; Prelude to "Lohengrin," Wagner; March from "Tannhaeuser," Wagner.

This recital drew highly complimentary reviews in the press of the Canadian city.

A. D. ZUIDEMA CLOSES SEASON

Vesper Recitals at Jefferson Avenue Presbyterian, Detroit.

A. D. Zuidema, Mus. Bac., organist of the Jefferson Avenue Presbyterian Church, Detroit, and sub-dean of the Michigan Chapter, A. G. O., has discontinued his series of regular Sunday vesper recitals until October. His programs include works from all schools, modified by transcriptions of orchestral and piano compositions, some of them by well-known American composers. He frequently has the assistance of such artists as Henri Matheys, Reginald Werrenrath, William Graefing King and others, as well as the regular choir, a quartet of the best singers in Detroit.

In addition to his regular duties as a church organist, Mr. Zuidema is in demand for concert work. He will be in charge of the round table discussion for organists which is to be held in connection with the convention of Michigan Music Teachers at Lansing, June 24, 25, 26 and 27, and will contribute a group of compositions to one of the programs. He is a member of the staff of instructors at the Detroit Conservatory of Music.

P. S. Gilman Plays Own Works.

Phillips Standish Gilman of the music faculty of the College for Women at Columbia, S. C., and organist of the Church of the Good Shepherd gave a delightful recital April 25 at the church. Two of his own compositions on the program proved him possessed of creative ability—a graceful "Romance" and a "Grand Choeur" of dignity and character. Mr. Gilman was assisted by the Orpheus Choral Society, a double quartet. Other organ numbers besides the two mentioned were: Festival Prelude, Faulkes; "Chant Negre," Kramer; Gavotte from "Mignon," Thomas, and "Melodie du Soir," Shelley.

Last of Clemens' Recitals.

Collegiate vesper recitals which are given at the Euclid Avenue Presbyterian Church at Cleveland, of which Charles E. Clemens is organist, every Sunday afternoon during the college year, closed for the season May 11 with a crowded attendance. The last program was made up from a large number of requests received for the closing recital. It was as follows: Fugue in A minor,

Bach; "Liebestraum," Franz Liszt; Vorspiel to "Lohengrin" and "Der Abendstern" ("Tannhaeuser"), Wagner; "Lied" and Andantino, Chauvet; Theme (varied) in E, Faulkes; "An Autumn Sketch," Brewer; Largo, Handel.

Three Recitals by Bert E. Williams.

Bert E. Williams, A. A. G. O., gave recitals April 1 at St. Paul's Evangelical Lutheran church, Upper Sandusky, O.; April 16 at the First M. E. church at Circleville, O., and April 22 at St. John's Evangelical Protestant church, Columbus. One of his programs follows: Prelude and Fugue in E minor, Bach; Springtime Sketch, Beebe; "Home Sweet Home," arranged by Dudley Buck; Concert Caprice, Kreisler; "Sunrise and Sunset in the Alps," Clegg; Toccata from the Sixth Symphony, Widor; Meditation, Sturges; "The Russian Patrol," Rubinstein; Overture to "William Tell," Rossini.

Program by Chester H. Beebe.

The following program was rendered by Chester H. Beebe in the James Methodist Episcopal church, Brooklyn, April 26: Sonata, Rogers; Tempo di Marcia, Capocci; Prayer (Suite Gothique), Boellmann; March in B flat, Silas; Canzona, King Hall; "Fiat Lux," Dubois; "In Paradise," Dubois; Humoresque, Dvorak; March on Easter Themes, Mark Andrews; "Chant du Bonheur," Lemare; Evensong (by request), Johnston; Concert Overture in C, Hollins.

Recital by Mary Chappell Fisher.

Mary Chappell Fisher of Rochester gave the Tuesday musicale at Fairport, N. Y., in the Free Baptist church, April 29, in the form of the following organ recital: Toccata and Fugue, D minor, Bach; "En Bateau," Debussy; Variations de Concert, Bonnet; Marche Nuptiale, Guilman; Pastorale Suite (new), Clifford Demarest; "An April Song," John Hyatt Brewer; Finale from Fourth Symphony, Widor.

Recital at Los Angeles.

The following recital was given by Charles H. Demorest, A. A. G. O., preceding the monthly Christian Science lecture at the Third Church of Christ, Scientist, Los Angeles, April 21: Sonata No. 4, Mendelssohn; Consolation, Mendelssohn; Prelude in C minor, Rachmaninoff; Evensong, Schumann; Nocturnette (Moonlight), D'Evry; Toccata in F, Crawford.

Fred G. Haas' Postludial Recital.

Fred G. Haas gave his eighth postludial recital from works of the great masters before a large audience at Trinity M. E. Church, Evansville, Ind., April 13. Grieg was the composer whose selections were played, the following being given: "To Spring," Berceuse, "In the Morning" (from "Peer Gynt"), "Solveig's Song," "Ase's Death" and "Last Spring."

Recital by W. W. Landis.

An organ recital in Salem Reformed church, Catsaugua, Pa., was given April 21 by W. W. Landis. His program follows: Sonate No. 5, Guilman; "The Swan," Saint-Saens; Pavane in A, Bernard Johnson; "Cantilene du Soir," Kinder; "Spring Song," Mendelssohn; Triumphant March from "Aida," Verdi. Mrs. Landis sang "Hear Ye, Israel," from the "Elijah."

Played by Isabel Pearson.

At the monthly organ and choir recital in Trinity Pro-cathedral at Duluth, Miss Isabel Pearson played: Prelude and Fugue in B minor, Bach; Andantino in D flat, Lemare; "Morning Mood" and "Death of Ase," from "Peer Gynt" Suite, Grieg; Fantasia in C minor, Hoyte.

JOHNSTON'S WORKS GIVEN

Four Hundredth Recital at Cornell Has a Unique Program.

The four hundredth recital at Cornell University was celebrated April 19 with a concert at the university which consisted entirely of compositions by Edward F. Johnston, the organist. The soloists were Mrs. F. B. Atwater and Mrs. Eric Dudley (sopranos), Mrs. L. H. Stradling (contralto), Eric Dudley (tenor) and C. W. Whitney (bass). The program was as follows: Part 1 (organ) "Autumn"; "Midsummer Caprice"; Nocturne in G minor (MS.); "Resurrection Morn"; "Evensong". Part 2 (sacred) "I Will Set His Dominion in the Sea", tenor; "In the Hour of Trial", contralto; "The Throne of God" (MS.), bass; "God that Madest Earth and Heaven", soprano; "Christ is Risen", tenor. Part 3 (secular) "Near Lights and Far Lights" (MS.); "Too Late" (MS.); "When I Think of You"; "Highland Love Song" (MS.); five songs from the German of Heine (MS.); "In the Night" (MS.); "Where Dreams are Made"; "The Stranger in the Teacup."

Mr. Johnston's weekly organ recitals at Cornell University during April included a number of compositions by modern American and English writers, as follows: Rhapsody, Silver; Serenade, Federlein; Scherzo, Federlein; Meditation, Cadman. Other numbers were Boellmann's "Suite Gothique"; Waring Stebbins' "Cantilena"; Mendelssohn's Second Sonata; Introduction to Act 3, "Die Meistersinger" (Wagner); Rheinberger's Pastoral Sonata and the "Triumphal March" from "Aida" (Verdi).

Memorial Recitals to Guilman.

Two recitals were given in the Old First Presbyterian Church, New York, May 19 and 26, by T. Scott Buhrman, F. A. G. O., in keeping with the spirit of the movement to erect a monument to Alexandre Guilman in Paris. The first program was devoted exclusively to compositions by former American students of Guilman and the second was made up of Guilman's own compositions. The programs follow:

Former Guilman students—James H. Rogers, Sonata in E; G. Waring Stebbins, Wedding Song; Edward Kreisler, Cradle Song and Concert Caprice; J. Victor Bergquist, Allegro Maestoso (Sonata in C); Clarence Dickinson, Berceuse.

Compositions of Guilman—Elevation, Op. 25; Eighth Sonata; "Dreams," Op. 89, No. 2; Grand Choeur Op. 18 (in the style of Handel).

Recital by Allen Fulford.

The following program was played May 6 at the First Baptist Church, Meridian, Miss., by Allen Fulford, a talented student under Professor J. E. W. Lord, F. I. G. C. M., at the Meridian Male College: Grande Marche Solennelle, Lemaigre; Sonata for the Organ, No. 2, Mendelssohn; Fugue in B minor, Bach; Trio, for the Organ, in F sharp, No. 3, Merkel; Cradle Song (introducing chimes), F. E. Bache; Grand Choeur, Deshayes; March in E flat, Faulkes.

Two Recitals at Tacoma.

Robert L. Schofield and his pupil, Miss Sophy A. Preston, gave two recitals in the First Methodist Church of Tacoma, Wash., in May. At the first one, May 2, Miss Preston played these selections: Allegro from Sonata in F minor, Mendelssohn; Intermezzo from Sonata in A minor, Rheinberger; Scherzo from Sonata in E Flat major, Dudley Buck; Barcarolle in B minor, Ernest Kullak; Lamentation, Guilman; Gothic Suite, Boellmann.

May 8 Mr. Schofield, who is connected with the University of Puget

Sound, played: Great Fantasie and Fugue in G minor, Bach; Pastorale in E minor, Scarlatti; Gavotte from "Le Tempe De La Gloire," Rameau; Minuet in G, Beethoven; Sonata in D minor, Guilman; Variations on "The Last Rose of Summer," Dudley Buck; "A Shepherd's Tale," Nevin; Canzonetta in B flat, Scammell; "Hosanna," Dubois.

Concert by John W. Norton.

John W. Norton, organist of St. James' Episcopal Church in Chicago, gave a recital in St. Luke's Methodist Church at Dubuque, Iowa, May 6. Master Edwin A. Wolf, soprano, assisted him. The program was: Grand Choeur in E flat, Guilman; Air in D, Bach; Soprano, "Forget Me Not," Bach; Largo (from "New World Symphony"), Dvorak; Soprano, "Rejoice Greatly" (from "Messiah"), Handel; Sonata in C sharp minor, Basil Harwood; Soprano, "My Heart: Ever Faithful," Bach; "Hosanna" (Chorus Magnus), Dubois; "In Summer," Stebbins; Soprano, "Now the Day is Over," Marks; Evensong, Johnston; Humoresque, Dvorak; Finale (from sonata in G minor), Piutti.

Two Recitals by Van Dusen.

Frank W. Van Dusen was heard in two recitals during the first week in May—at the Eighth Church of Christ, Scientist, and at the Ninth Church of Christ, Scientist, Chicago. The programs included: Grand March from "Aida," Verdi; Invocation in B flat, Guilman; Moonlight, D'Evry; Fanfare, Lemmens; Prelude to "Parsifal," Wagner; Chant d'Amour, Gillette; Burtlesca e Melodia, Baldwin; Eventide, Harker; Evensong, Johnston; Communion in E, Renaud; Song of the Chrysanthemum, Bonnet.

Diggle Plays at Pittsfield, Ill.

Roland Diggle, Mus. Bac., organist of St. John's Cathedral at Quincy, Ill., gave a recital May 8 at the First Congregational church of Pittsfield, Ill. He played: Grand Choeur, William R. Spence; "At Twilight," J. A. Meale; Scherzo, Federlein; Canzone Amorosa, E. Nevin; Festival Hymn, Ben Flett; Suite, Borowski; Eventide, F. F. Harker; Triumphant March, P. J. Mansfield; Pastorale, Diggle; Pastoral Romance, H. Douglas; Toccata, Boellmann.

Conducts a Choir Concert.

Ralph H. Brigham conducted a choir concert April 28 in the First Church of Christ at Northampton, Mass. Edmund Turner's cantata, "Festal Song," was given. Mr. Brigham's organ numbers were: Prelude in G minor, Bach; "A Springtime Sketch," John Hyatt Brewer; Variations de Concert, J. Bonnet; Evensong, Johnston.

Plays on New Oregon Organ.

Mrs. R. H. Stoddard, Mus. B., of Portland, gave a recital May 2 on the newly installed Austin organ in the First Presbyterian Church of Albany, Oregon. She played: Bach, Prelude and Fugue in F minor; Guilman, Sonata, No. 1, in D minor; Lemaigre, Prayer; Jodassohn, Scherzo; Saint-Saens, "Le Cygne"; Wagner, "To the Evening Star" (from "Tannhauser"); Brewer, "A Springtime Sketch"; Wagner, "Liebestod" (from "Tristan and Isolde"); Buck, "The Holy Night"; Dubois, Toccata.

Powell Weaver at Kansas City.

Powell Weaver gave the following program at the Grand Avenue Temple in Kansas City May 7: Toccata and Fugue, Bach; Nocturne in E flat, Chopin; Aragonaise from the ballet, "Le Cid," Massenet; Piano and organ: Andante from G minor concerto, Mendelssohn (Miss Dimm at the piano); Improvisation on

hymn, "Come, Ye Disconsolate;" "Souvenir de Nice," Volpatti; Melody in F, Rubinstein; Grand march from "Aida," Verdi.

KREISER CLOSES HIS SEASON

Request Number and Wagner Programs Given at Kansas City.

Edward Kreiser's Sunday afternoon recitals at the Independence Boulevard Christian Church of Kansas City, on the four-manual Austin organ, do not pale on audiences in that city. In fact, the reputation of Mr. Kreiser and of the organ are a continually growing attraction. May 25, the last recital, one of request numbers, was given for this season. May 11 Mr. Kreiser played a Wagner program, as follows: Prelude and Bridal Music, Third Act, "Lohengrin;" Walter's Prize Song, "Die Meistersinger;" "Pilgrims' Chorus" and Grand March and Chorus, "Tannhaeuser;" "Liebestod," "Tristan and Isolde;" "Waldweben," "Siegfried;" "Magic Fire" and "Ride of the Valkyries," "Die Walkuere."

On April 27 the numbers were these: "Chant de Printemps" (Spring Song), "Song d'Enfant" (Child's Dream), "Romance sans Paroles" (Romance without words), "Elfes," "Clair de Lune" (Moonlight), and "Caprice Heroique," Joseph Bonnet; March in C major, Lefebure-Wely; Communion in G major (requested) and Grand Offertoire de St. Cecilia in D major, Batiste.

QUARLES ON EASTERN VISIT

St. Louis Man Plays Organs at Smith and Williams Colleges.

James T. Quarles of St. Louis has been in the East on an important tour and his playing has roused admiration wherever he was heard. His trip took in Smith College, Williams College, Trinity Church at Springfield, Mass., and the Piedmont Church at Worcester, Mass.

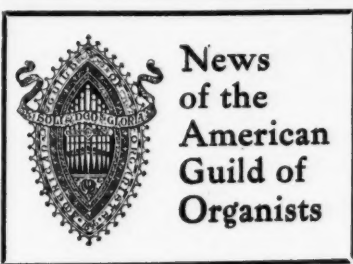
At Williams College April 23 he played: Finale (First Organ Symphony), Maquaire; Reve d'Amour, Corbett; "A Song of Sorrow," Nevin; Toccata, Halsey; Concert Caprice, Kreiser; Andante and Allegro con brio (Sonata 1), Mailly; "Le Petit Berger," Debussy; "A Midsummer Caprice," Johnston; "Procession Indienne," Kroeger.

The program at Worcester follows: Choral Song and Fugue, Wesley; "Chant Negre," Kramer; "Noces d'Or," Leon Roques; Chorale No. 2 (B minor), Cesar Franck; "Le Petit Berger," Debussy; Concert Caprice, Kreiser; Allegro (Symphony 6), Widor; "Christmas in Sicily," Yon; "Clair de Lune," Karg-Elert; "A Midsummer Caprice," Johnston; Toccata, Ernest Halsey; "A Song of Sorrow," Nevin; "Scene Oriental No. 1" and "Procession Indienne," Kroeger.

Recitals by Richard M. Stockton.

A new three-manual electro-pneumatic organ costing \$12,000 has been installed in the First Presbyterian church, Lancaster, Pa., by the Austin company. Richard M. Stockton has been appointed organist and has given a series of recitals which have been very much appreciated. The following are among some of the numbers given: Great Fugue in G minor, Bach; Spring Song, Macfarlane; Andante Cantabile, Tschaiikowsky; Sonata 2, Mendelssohn; Romance in D flat, Lemare; Toccata in D, Kinder; "Le Cygne," Saint-Saens; Sonata 1, Guilmant; "In Springtime," Hollins; Serenade, Chaminade-Kraft; Sonata 2, Rheinberger; Meditation in D flat, Cadman; Caprice, Kinder; Festive March in G, Smart; Spring Song, Mendelssohn; Evensong, Johnston; Toccata and Fugue in D minor, Bach; Evening Bells, Macfarlane; Overture to "Julius Caesar," Handel.

The following program was played by R. L. McAll at the First Congregational church, Stamford, Conn., April 25: "March of the Israelites," Costa; Melody, Rubinstein; Gavotte, Thomas; Toccata and Fugue in D minor, Bach; Andante in F, Borowski; "Chanson de Mai," Borowski; Spring Song, Mendelssohn; War March, Mendelssohn.



News of the American Guild of Organists

Meeting of the Council.

The bi-monthly meeting of the council was held at the general office April 28, with the following attendance: J. Warren Andrews, Dr. Victor Baier, John Hyatt Brewer, C. Whitney Coombs, Clifford Demarest, Gottfried H. Federlein, Hermon B. Keese, Warren R. Hedden, Lawrence J. Munson, the warden, Frank Wright, and F. Schlieder. Thirty-five colleagues were elected, as follows:

Robert W. Edwards, New York City.

Harry Stewart, Brooklyn.

Miss Harriet M. Dwight, Coxsackie, N. Y.

Edward F. Johnston, Ithaca, N. Y.

Miss Elsie V. Andrews, Ypsilanti, Mich.

Miss Frances Strong, Ypsilanti, Mich.

Mrs. Frederick Reinhart, Ypsilanti, Mich.

Miss Winifred A. Whitely, Detroit, Mich.

Miss Christine I. Bigelow, Rutland, Vt.

Miss Ada Kieffer, Columbus, O.

Miss Helen M. Crossett, Oberlin, Ohio.

Emery S. Sherwood, Oberlin, O.

Stanley W. Williams, Hollywood, Cal.

Roger A. Lyon, Danbury, Conn.

Miss Edith Lang, Boston, Mass.

Augustus C. Foster, Boston, Mass.

Charles D. Irwin, Boston, Mass.

Miss Cynthia M. Bingham, Westboro, Mass.

Le Roy K. Armstrong, Pawtucket, R. I.

Richard T. Garland, Pawtucket, R. I.

Arthur E. Rogers, Pawtucket, R. I.

Edgar J. Smith, Newton Highlands, Mass.

Almon J. Fairbanks, Newton Highlands, Mass.

William H. Barnes, Cambridge, Mass.

Murray F. Hall, Charlestown, Mass.

E. Everett Hall, Brewer, Me.

Miss Laura E. Brown, Plymouth, Mass.

Frank E. Underwood, Natick, Mass.

Mrs. G. W. Coffman, St. Louis, Mo.

Tyrie W. Lyon, St. Louis, Mo.

Adolph Baltzer, St. Louis, Mo.

Mrs. W. A. Balton, Alexandria, Va.

Mrs. A. C. Bush, Norfolk, Va.

Mrs. Grace G. Whitehead, Norfolk, Va.

Miss Grace C. Thompson, Emporia, Kan.

The Rev. Dr. William Pierson Merrill, pastor of the Brick Presbyterian church, was elected an honorary associate of the guild. A vote of thanks was tendered to the Church of the Messiah, New York, for the use of that church and organ in holding the annual examinations May 28 and 29. The council ratified the following list of examiners for chapters at the examinations outside New York.

Illinois—Arthur Dunham and Mrs. George Nelson Holt, Chicago.

Missouri—James T. Quarles and E. R. Kroeger, St. Louis.

Southern California—Ernest Douglas and P. Shaul Hallett, Los Angeles.

Oregon—Lucien E. Becker and W. R. Boone, Portland.

Washington—Ferdinand Dunkley of Seattle and Walter G. Reynolds of Tacoma.

New England—Arthur Foote and John Herman Loud, Boston.

Northern California—Wallace A. Sabin of San Francisco.

Minnesota—Paul Thorne and H. Hamlin Hunt, Minneapolis.

Ohio—Dr. George W. Andrews of Oberlin and E. A. Kraft of Cleveland.

Virginia—J. J. Miller of Norfolk.

Maryland—Harold D. Phillips, Howard Thatcher and Dr. Peters of Baltimore.

Michigan—Professor A. A. Stanley of Ann Arbor and Dr. N. J. Corey of Detroit.

For Southern Ohio Chapter.

Forty organists in Cincinnati have joined in a request to the warden that a chapter of Southern Ohio be established. The leader in the movement is Alois Bartschmidt of Cincinnati.

With regret the council accepted the resignation of the Rev. C. H. L. Ford, who has been assisting the secretary for two years.

Chapter elections were ratified as follows:

Northern California—Dean, Dr. H. J. Stewart, San Francisco; sub-dean, Warren D. Allen; treasurer, W. F. Hooke.

Southern California—Dean, W. F. Skeele, Los Angeles; sub-dean, A. A. Butler; treasurer, Ray H. Hastings; secretary, W. C. Vernon Howell; librarian, S. G. Pease; chaplain, the Rev. A. G. A. Bode; executive committee, A. J. Stamm, C. H. Demorest and A. W. Sessions.

Missouri—Mrs. Bertha H. Whytock, Kansas City, becomes sub-dean in place of Edward Kreiser; the other officers remain unchanged. Miss Carolyn Allen, St. Louis, was chairman of the nominating committee.

Minnesota—Dean, Hamlin Hunt, Minneapolis; sub-dean, G. A. Thornton; secretary, Harold N. E. Tower; treasurer, S. R. Avery; registrar, Mrs. H. Crandall; librarian, Miss Edna Wakeman; auditors, Edmund S. Ender and Clement Campbell; executive committee, Mrs. S. N. Keep, Miss Eulalie Chenevert, Miss Cora Rickert, George H. Fairclough, P. W. Thorne, W. Rhys-Herbert, James Lang, Ripley Dorr, and Carl Youngdahl.

Annual Dinner and Election.

The annual dinner of the guild was given May 12 at the Hotel St. Andrew. The chairman of the committee in charge was H. Brooks Day. Frank Wright, the retiring warden, acted as toastmaster, and the guest of honor was Dr. Frank Damrosch. A notable figure at the dinner was the veteran Samuel P. Warren, for many years organist of Grace church. Members from out of town who were present included Walter J. Clemson, dean of the New England Chapter, and George Alex. A. West, dean of the Pennsylvania Chapter. Dr. Damrosch spoke of the need of a broader education for organists. Mr. Clemson told of the growth of the New England Chapter, of plans that were being made for much larger membership before the end of another year, and of the means whereby sociability was fostered among the New England organists. Mr. Clemson was followed by R. Huntington Woodman, John Hyatt Brewer and Warren R. Hedden. The Rev. C. H. L. Ford also spoke.

May 14 the annual meeting and election of general officers of the guild and of councilors was held at 90 Trinity Place. The ticket was published in the April issue.

There will be a meeting of the guild June 4 to discuss the subject of uniformity of console. The chairman of the committee that has been investigating this matter, J. Warren Andrews, will lead the discussion. Organists and organ-builders generally are invited to attend.

Illinois Chapter Service.

A service of the Illinois chapter was held at 4 p. m. Sunday, May 25, in Grace Episcopal Church at Oak Park. The organ numbers played by members of the chapter were: Introduction and Doppel Fugue, Hugo Kaun (Miss Florence Hodge); Suite Gothique, Boellmann (Irving C. Hancock). "The Lord is My Light"

(Allitsen) was sung by Calvin Cox. The service was sung by the vested choir of Grace Church, under direction of Kennard Barradell. Ralph W. Ermeling played the service. The chorus numbers included: Magnificat and Nunc Dimittis in B flat, Lutkin, and "King All Glorious," Barnby.

Illinois Chapter Election.

The monthly dinner of the Illinois chapter in Chicago May 12 was made a story night, with Mrs. Katherine Howard Ward in the chair. Nearly every one of the twenty-one present told at least one story, all true and interesting. The more serious business of the evening was the election of chapter officers, and the following ticket went through:

Dean—Rossetter G. Cole.

Sub-Dean—Mrs. Katherine Howard Ward.

Secretary—Miss Alice R. Deal.

Treasurer—John W. Norton.

Executive Committee—Albert Cotsworth, John Doane, Jr., and Miss Tina Mae Haines.

Missouri Chapter.

April 15 Miss Carolyn A. Allen, assisted by George Sheffield, tenor, played at the West Presbyterian church, St. Louis, as follows: First Sonata, Borowski; "A Memory," Stebbins; "Summer Sketches," Lemare; Prelude and Fugue in D major, Bach.

April 27 George Enzger, assisted by Miss L. H. Tiedemann, soprano, at the Church of the Holy Ghost, St. Louis, played: Prelude in G, Bach; Chorale, "Wir Glauben All," Rinck; Introduction and Fugue in E flat, Hesse; Menuetto, Tours; "Villanelle," Salome; "Epithalame," MacMaster; Suite in D minor, Kern; "Marcia Religiosa," Parker; Cradle Song, Bartlett; Introduction and Fugue, Kroeger; Offertoire de St. Cecile No. 2, Batiste; "The Curfew," Horsman; Allegro Symphonique, H. B. Day; "Evening Bells," Macfarlane; "Pomp and Circumstance," Elgar.

New York Recital Series.

The twenty-seventh recital in the guild series was given April 24 by William J. Kraft at St. Paul's chapel, Columbia University, New York, assisted by Francis Rogers, barytone. The program: Paeon, Matthews; Scherzo (Canon), Judassohn; "Supplication," Frysinger; "Midsummer Caprice," Johnston; Overture, "Tannhaeuser," Wagner.

At the twenty-eighth recital, April 28, Clement R. Gale, at the chapel of the General Theological Seminary, Manhattan, was assisted by the choir of Christ church. He played: Solenn Prelude, Noble; Melodie, Reger; Cantilene Pastorale, Guilmant; Elegy, Silas; Serenade, Schubert; Andante Cantabile, Tschaiikowsky.

The twenty-ninth recital, May 1, by H. P. Noll, at Grace church, Nyack, N. Y., had this program: Fugue in G minor, Bach; Cantilene, Matthews; "Evening Star," Wagner; Second Sonata, Mendelssohn; Andante, Fifth Symphony, Beethoven; Andante Seraphique, Debat-Ponsan; "Autumn," Johnston; Coronation March ("Le Prophete"), Meyerbeer.

New England Chapter.

The forty-sixth public service of the chapter was held April 24 at Christ church, Fitchburg, Mass., under the direction of H. C. Peabody, organist and choirmaster. This was the program: Prelude, "Vision," G. A. Burdett (played by the composer); Magnificat and Nunc Dimittis in A, Stainer; Address by the Rev. G. H. Thomas; Offertory, "Praeludium" (Nineteenth Sonata), Rheinberger; "Romanza," Parker (played by J. H. Loud); Chorale, "To God on High," Mendelssohn; Postlude, Grand Chorus in D, Guilmant (played by W. W. Farmer of Worcester).

Michigan Chapter.

The thirtieth free recital of the Michigan Chapter of the American Guild of Organists was given at the North Woodward Avenue Methodist Church in Detroit May 8, by Charles L. Wuerth, assisted by Miss Muriel Ridgeway and the church choir.

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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CHICAGO, JUNE 1, 1913.

POOR WAY TO FILL CHURCH.

Although it is not nearly as fashionable as it was a little while ago, it is still the custom with some clergymen who wish to make a hit they cannot otherwise seem to make to adopt what a prominent organist calls "ecclesiastical ragtime" in order to draw people to their churches. The result sometimes is the resignation of the organist, at others the patient bearing of an imposition, but in any case a deterioration of the church music, and therefore of the whole service.

There is no arguing against the axiom that the music in the church should be subservient to the needs of the service, be it high church or popular. No doubt there is a man-given privilege for any minister to make a foolish mistake as long as his parish will stand for it. As to the perniciousness of the practice of introducing inferior music we do not need to say anything, as our readers are largely organists and they know all about the subject. But we wish someone with sufficient influence would point out oftener to certain men of the cloth that they do not gain a thing by it.

Poor music may draw a certain class a certain length of time even to a church, but even this unregenerate class will not all be fooled all of the time. Within the period it would take for a first-class choir and a competent organist to teach them an appreciation of the really good in church music they become tired of this "ecclesiastical ragtime," and the poor preacher, who has tried to sacrifice so much to fill the pews, finds that they want something else.

Such ministers should learn from the men who run amusement parks that you have to invent a new thrill with great frequency. In fact, the commercial cheap hymn composer has discovered it, for every new revival brings new words and worse tunes, and the old Moody and Sankey songs are a relief to play after a tussle with the latest output, for many of them have enough rough merit and melody to be good of their kind.

If the Bible were put into modern slang every churchman would rise to protest, but to clothe sacred sentiment in the poorest of nondescript music writing is overlooked as only an effort to help the people.

It was interesting to see in the month just passed that a daily newspaper has used plain language on this subject, commenting on the case of Walter E. Hall of Pittsburgh, who resigned a post he had filled many years rather than give music he could not approve. From a very good editorial in the Philadelphia Bulletin of April 14 we have space to quote only the last paragraph, which follows:

"The usual excuse for using tunes of the Tenderloin in singing devotional poems is to 'attract the young people.' It is not a valid one. If a particular minister finds that he cannot draw youth to his church by dignified and wholesome methods, but must resort to ragtime and the sensational tactics of the side show barker, he had better retire to the privacy of his study and in introspection take an inventory of his own

stock in trade, as it were—for something is wrong with him, rather than with the young people."

TO FILL IMPORTANT NEED.

One of the most necessary agencies for the organists of the country is an employment bureau, if we may so call it, through which those who desire changes of location or of position may be brought into touch with those who may be in need of musicians. As matters stand there is no organization worthy of the name which makes it its business to place organists in any part of the nation. A number of agencies exist in different cities, but they take care almost exclusively of the local demands, and there is no opportunity to assist the man who wishes to go to another city, or from the large city to the smaller town, or vice versa. For the churches the need is nearly as great, although they can turn to such a publication as THE DIAPASON to reach the leading organists.

The American Guild of Organists has realized the need of which we speak and has taken the matter in hand, the executive council having authorized the establishment of a clearing-house for organists under guild auspices. This should solve the problem. The church which applies to this bureau will have, no doubt, many applicants from whom always to choose, and will have the very important assurance that only competent men will be recommended. The best musicians have not the time when they prefer a change to go about the country canvassing and the guild assistance should prove a real boon to them.

ARTHUR A. WIRSCHING DEAD

Son of Well-Known Salem Organ Builder Passes Away Suddenly.

Just as this issue of THE DIAPASON goes to press news is received of the sudden death of Arthur A. Wirsching of Salem, Ohio. Mr. Wirsching was stricken with appendicitis while on a business trip and was taken to a hospital at Cleveland, where he died May 23. His father, Philip Wirsching, the well-known organ builder, and his mother, who were hastily summoned from Salem, were at the bedside when the end came.

Arthur Wirsching had been connected for some time with his father's firm and had sold and set up organs for the company. He was born in 1889 at Salem and had lived there all his life. He had traveled all over the United States and Europe and was well known and a general favorite. Mr. Wirsching was prominent in church and musical circles and had recently been elected a vestryman of the Church of Our Savior at Salem. He was also a member of the Ohio National Guard. The sympathy of all members of the organ building profession go out to Mr. Wirsching's father in his bereavement.

Arlington Club Meets.

The Organists' Club of Arlington, N. J., held its second monthly meeting May 19 at the residence studio of the president, William E. Ashmall. After a short business session Mr. Ashmall gave a recital of his own compositions on his three-manual Möller organ, as follows: Canzonetta in G; two Offertoires; Wedding Song; Song of Hiawatha; "Voices of the Night." Chester H. Beebe, organist of the Jane M. E. church, Brooklyn, played his own "Springtime Sketch;" Mr. Riley of Trinity church, Arlington, played Cantabile in E. Demarest; Mr. Treadwell of Labor Temple, played his own transcription of Nolck's "In May Night's Fragrance." He also gave a representation of the use of the organ with motion pictures. After the recital various members indulged in what Dr. Marks aptly calls a "ramble among the stops." The social committee served refreshments.

The meeting in June will probably be a public service at Knox Presbyterian church through the courtesy of Miss Lyon, the organist. About 90 per cent of the local organists have enrolled in the club, which encourages the founders to believe the continued success of the organization is assured.

::: The Ideal Small Organ :::

By Gordon Balch Nevin

In considering the question of the ideal small organ the writer has in mind the conditions and needs to be found in the average church of small cities, a church with a seating capacity of 300 to 400. Music occupies, with the great majority of churches in these conditions, an important place both in the service routine and as an advertising factor; and the organ should be a good one and carefully designed, for the organist, if at all ambitious, will wish to present a series of recitals throughout the year, or possibly make use of the newer "Sunday evening recitals" before or after the service. Given these conditions, it is advisable that the organ should be of fair size, costing, let us say, from \$3,500 up. It is the purpose of this article to touch upon a few of the important points in the tonal design of just such an organ.

This is the day of startling progress in mechanical lines and the prospective buyer will experience no difficulty in satisfying his various needs in mechanical appliances. It is but necessary to describe a desired appliance to any one of our artistic builders and like magic it is provided.

However, it is indeed a question whether the progress in refinement of tonal design along rational lines has kept pace with the mechanical progress; the writer wishes, therefore, to bring up and touch briefly upon five points; not, be it understood, with the idea of laying down so many precepts, but rather in the hope of interesting others who may treat the subject more fully and with more detail.

The points to be considered are as follows:

1. The growing tendency to neglect mixtures and "upper work."
2. The undervaluation of the leath-ered-lip diapason.
3. The lack of string tone in the pedal department.
4. The neglect of the keraulophon and use of the gamba.
5. The neglect of flute celestes.

1. The growing tendency to neglect mixtures and "upper work." The climax in this species of fetish has in all probability been reached in the organ in one of New York's large churches. The instrument is a four-manual of forty-five speaking stops and the "upper work" consists of three four-foot flutes and a two-foot piccolo. There is not a single mixture. The swell organ is of ten stops, two of which are sixteen-foot pitch (one a reed) and the "upper work" consists of a four-foot traverse flute, and that is all.

It is hardly necessary to comment on such a scheme, except to notice that it renders the continual use of octave couplers imperative. More unfortunate does this tendency become when we observe the great increase in pure fundamental tone, such as is produced by the large scale diapasons, so widely used. Here at the same time is our fundamental tone being increased and the natural harmonic development of that tone decreased or eliminated. No octave coupler can supply this harmonic development, and while such mixtures as the old "sharps" are a thing of the past, the writer feels most earnestly that no swell is complete without a mixture. On very small organs, particularly those which contain a geigen in place of the usual open, and with no stop of sixteen-foot pitch, the mixture may be omitted; but such organs are too small to fill our needs.

2. The undervaluation of the leath-ered-lip diapason. One of the greatest inventions that the genius of an eminent builder has given to the world is the leath-ered-lip diapason. Producing almost pure fundamental tone it is at the same time capable of remarkable power and it is the only type which combines these features. It "fills" without overpowering and is most "congenial," for it binds together the strong string and reed

tones of the modern swell, producing a "live," but solid, tone.

3. The lack of string-tone in the pedal department. Until recent years most organs were deficient in both manual and pedal string tone. Of late the general use of salicional, viol and celestes, together with occasional gamba celestes, has done much to remedy this fault, though we are still far from having a proportionate amount of string tone for concert organs. It is in the pedal organ that we still lack string tone, and particularly so in small organs.

In a contributed editorial in a former issue of THE DIAPASON, a prominent organist and organ expert stated that he considered incomplete any pedal organ with fewer than three registers of sixteen-foot pitch. This most moderate and correct estimate may be taken as a working basis, and the question now is in which degree of power to place the string tone. We must have our big open diapason and the soft gedeckt, so the medium place remains; let us have, therefore, a sixteen-foot violone, or contra viol. Well, as we now have thirty or thirty-two pipes, why not extend the chest to sixty-one notes and borrow on the great; this will give us string tone on the pedal, a soft sixteen-foot on the great and both gain thereby, at slight cost.

4. The neglect of the keraulophon and use of the gamba. And, as we have been thinking of the great organ, let us consider the gamba. Why is it that this over-individualized tone must be included in a department whose main purpose is to furnish a grave, dignified tone, and where its discordant harmonics "cut through" the whole tone, instead of blending with it? In its place how much better is the mellow, rich tone of the keraulophon! And see—now the whole mass of tone will blend, and we have the power of accompanying on the keraulophon, a thing we could not do with the gamba. The keraulophon is a fine solo stop as well.

5. The neglect of flute-celestes. Flute-celestes are not a necessary factor in the tonal design, but they are among the most beautiful of the modern developments. A good undamaris, with clarabella or concert flute pipes, is one of the most beautiful tones imaginable. Celestes remove that deadness of tone for which the organ has been noted, and the modern gamba celeste on solo organs is but an indication of the trend of the times. Let us have all the celestes possible, as long as no important feature is sacrificed.

Finally, and with much trepidation, the writer appends his idea of the smallest organ which can be entirely satisfactory. Few can agree on this phase of the subject, for the personal preference frequently usurps the place of calm judgment, but the effects of which it should be capable are many, and so the specification is given:

GREAT.
16 ft. Contra viole.
8 ft. Open diapason (leathered).
8 ft. Keraulophon.
8 ft. Clarabella or melodia.
8 ft. Dulciana.
4 ft. Gemshorn.

SWELL.
16 ft. Liebleh Gedeckt.
8 ft. Open diapason (leathered).
8 ft. Rohr Gedeckt.
8 ft. Salicional.
8 ft. Vox celeste.
8 ft. Aeoline.
4 ft. Traverse flute.
3 rank mixture.
8 ft. Orchestral oboe.

PEDAL.
16 ft. Open diapason.
16 ft. Contra viole.
16 ft. Liebleh Gedeckt.
Usual couplers and accessories.

One of the first improvements would be to enclose the entire great in a swell box and add a flute celeste, then possibly a heavy reed on the swell. Such an organ will be as nearly "fool-proof" as the tremendous resources of the modern instrument will permit; the full organ will be well-balanced in itself, and with sub and super couplers and the great super will be most brilliant.

GORDON BALCH NEVIN.

**FIFTH AVENUE FANE
BUYS FOUR-MANUAL**

LARGE ORGAN FOR NEW YORK

Specification Prepared by the Ernest M. Skinner Company for Big Presbyterian Church in the Metropolis.

Following is the specification of an organ of four manuals by the Ernest M. Skinner Company of Boston for the Fifth Avenue Presbyterian church, New York City, which is to be one of the largest new organs in the metropolis:

- GREAT ORGAN.**
 16 ft. Diapason, 61 pipes.
 8 ft. Bourdon, 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. Clarabella, 61 pipes.
 8 ft. Waldflote, 61 pipes.
 8 ft. Viol d'amour, 61 pipes.
 8 ft. Erzähler, 61 pipes.
 4 ft. Flute, 61 pipes.
 4 ft. Octave, 61 pipes.
 2 ft. Fifteenth, 61 pipes.
 Mixture, 183 pipes.
 16 ft. Ophicleide, 61 pipes.
 8 ft. Cornoposa, 61 pipes.
 4 ft. Clarion, 61 pipes.
- SWELL ORGAN.**
 16 ft. Dulciana, 73 pipes.
 16 ft. Bourdon, 73 pipes.
 8 ft. Diapason I, 73 pipes.
 8 ft. Diapason II, 73 pipes.
 8 ft. Spitzfloete, 73 pipes.
 8 ft. Claribel flute, 73 pipes.
 8 ft. Gedeckt, 73 pipes.
 8 ft. Sallcional, 73 pipes.
 8 ft. Voix celestes, 73 pipes.
 8 ft. Aeoline, 73 pipes.
 8 ft. Unda Maris, 61 pipes.
 4 ft. Octave, 73 pipes.
 4 ft. Violin, 73 pipes.
 4 ft. Flute, 73 pipes.
 2 ft. Flautino, 73 pipes.
 Mixture, 183 pipes.
 Dolce cornet, 183 pipes.
 16 ft. Contra posauone, 73 pipes.
 8 ft. Cornoposa, 73 pipes.
 4 ft. Clarion, 73 pipes.
 8 ft. French trumpet, 73 pipes.
 8 ft. Oboe, 73 pipes.
 8 ft. Vox Humana, 73 pipes.
 Tremolo.

- CHOIR ORGAN.**
 16 ft. Gamba, 73 pipes.
 8 ft. Diapason, 73 pipes.
 8 ft. Concert flute, 73 pipes.
 8 ft. Dulcet, 146 pipes.
 8 ft. Quintadena, 73 pipes.
 8 ft. Flauto dolce, 73 pipes.
 8 ft. Flute celeste, 61 pipes.
 8 ft. Gemshorn, 73 pipes.
 4 ft. Flute, 73 pipes.
 2 ft. Piccolo, 73 pipes.
 16 ft. Contra fagotto, 73 pipes.
 8 ft. Orchestral oboe, 73 pipes.
 8 ft. English horn, 73 pipes.
 8 ft. Clarinet, 73 pipes.
 8 ft. Vox humana, 73 pipes.
 8 ft. Celesta, 61 pipes.
 Tremolo.
- SOLO ORGAN.**
 8 ft. Philomela, 73 pipes.
 8 ft. Harmonic flute, 73 pipes.
 8 ft. Gamba, 73 pipes.
 8 ft. Gamba celeste, 73 pipes.
 4 ft. Hohl pfeife, 73 pipes.
 *16 ft. Contra fagotto, 73 pipes.
 *8 ft. Orchestral oboe, 73 pipes.
 *8 ft. English horn, 73 pipes.
 *8 ft. Clarinet, 73 pipes.
 *8 ft. Vox humana, 73 pipes.
 8 ft. Flugel horn, 73 pipes.
 8 ft. French horn, 73 pipes.
 8 ft. Corno d'bassetto, 73 pipes.
 8 ft. Tuba mirabilis, 73 pipes.
 Tremolo.

- *Interchangeable with choir.
PEDAL ORGAN.
 32 ft. Diapason, 32 pipes.
 32 ft. Violone, 32 pipes.
 16 ft. First diapason, 32 pipes.
 16 ft. Second diapason, 32 pipes.
 16 ft. Violone, 32 pipes.
 16 ft. Gamba, 32 pipes.
 16 ft. Dulciana, 32 pipes.
 16 ft. Bourdon, 32 pipes.
 16 ft. Echo Hebllich, 32 pipes.
 8 ft. Octave, 32 pipes.
 8 ft. Gedeckt, 32 pipes.
 8 ft. Still gedeckt, 32 pipes.
 8 ft. Cello, 32 pipes.
 32 ft. Bombarde, 32 pipes.
 16 ft. Ophicleide, 32 pipes.
 8 ft. Tromba, 32 pipes.
 4 ft. Clarion, 32 pipes.
 16 ft. Contra posauone, 32 pipes.

The usual mechanicals are provided.

North Shore Music Festival.
 Gabriel Pierne's beautiful "Children's Crusade" will be the principal choral work sung at the North Shore Music Festival at Evanston this year, the date of the performance being Thursday night, May 29. Aside from the regular festival chorus of 600 singers a young women's chorus of 500 voices will assist and the following solo artists will sing: Mabel Sharp Herdien, soprano; Edith Chapman Goold, soprano; Mary Ann Kaufman, soprano; Paul Althouse, tenor, and Gustaf Holmquist, bass. The entire Chicago Symphony Orchestra of eighty-five musicians will furnish the orchestral accompaniments and Peter Christian Lutkin will conduct.

TWO ESTEY ORGANS OPENED

Concerts at Sandusky Masonic Temple and in Mansfield Church.

The new Estey organ in the Masonic Temple at Sandusky, Ohio, was dedicated with a recital May 7 by S. Dwight Smith, the Pittsburgh organist. The large auditorium was crowded with members of various Masonic bodies, their families and friends. Each number was vigorously applauded and Mr. Smith was obliged several times to respond to encores. At the close of the regular program he played a number of old songs.

Mr. Smith's program was: Processional, Lemaigre; Spring Song, Mendelssohn; Rondo d'Amour, Westerkhout; Andante Religioso, Thome-Guilman; Wedding March, Buck; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; Humoresque, Dvorak; Vesper Bells, Spinney; Andantino in D flat, Lemare; "The Evening Star," Wagner; "Onward Christian Soldiers," Sullivan-Whiting. During the intermission Mr. Smith made a short address on "The Evolution of the Pipe Organ."

Anna Metcalfe Smith gave a recital on the new three-manual Estey organ in the First Congregational church of Mansfield, Ohio, May 23. A set of chimes, played from the choir, is a feature of the organ. The following program was given: Triumphant March, Guilman; Barcarolle ("Tales of Hoffman"), Offenbach; Cavotte, Handel; Pilgrims' Chorus ("Tannhaeuser"), Wagner; "Wedding Day at Troldhaugen," Grieg; "On the Coast," Buck; Morning ("Peer Gynt" Suite No. 1), Grieg; Evening Bells, Macfarlane; Rondo d'Amour, Westerkhout; Overture to "William Tell," Rossini.

FRYSINGER'S PUPIL PLAYS

Miss Florence Malone Gives Graduation Recital at Lincoln.

Miss Florence Malone, student with J. Frank Frysinger gave an organ recital May 5 at the First Presbyterian Church of Lincoln, Neb., before one of the largest audiences seen at the University School of Music recitals for graduation. Miss Malone

handled the organ with dignity and skill and presented a program of difficult and beautiful numbers in thoroughly enjoyable style, the critic of the Nebraska State Journal writes. Her repose was notable, also her intellectual and technical grasp of the works and the contrasting effects introduced in their performance. The program opened with the heaviest number, the Mendelssohn sonata, No. 6, and closed with the "Scherzo Symphonique," by Mr. Frysinger, the latter a poetic work in the composer's most attractive style. The audience was enthusiastic in applause and many remained at the close of the recital to congratulate the performer. The program follows: Mendelssohn, Sonata No. 6; Dvorak, Largo from "The New World" symphony; Bach, Prelude and Fugue in G minor; Wolstenholme, Allegretto in E flat; Grieg, Berceuse; Kreiser, Concert Caprice; Wagner, "The Evening Star;" Frysinger, Scherzo Symphonique.

DEATH OF DUDLEY JARDINE

Had Lived as Hermit Under an Alias —Left \$50,000 to Charity.

New York, April 28.—Dudley Jardine of Brooklyn, builder of church organs, lived a hermit, died under an alias and was about to be buried in the potter's field when a relative, by the merest accident, identified his body. These facts became known today with the filing for probate of his will, leaving \$50,000 to charity and the remainder of his estate, estimated at the same figure, to relatives.

Jardine had lived for years, according to his heirs, in Bowery lodging houses under the name of William Smith. His relatives lost all trace of him. March 14 he died under that name in a public hospital. Meanwhile an old librarian, his only friend, who knew him as Smith, had found among his papers the name of Frederick Jardine of Montclair, N. J. The friend notified Frederick Jardine, who reached the morgue as the hearse was about to leave with "Smith's" body and identified it as that of his uncle. The funeral was halted and Jardine was buried in the family plot in Trinity cemetery.

Temple Gives Pilcher Order.

The Congregation B'nai Israel of Sacramento, Cal., has just closed a contract with Henry Pilcher's Sons of Louisville for a \$3,000 instrument which will replace the one that was burned several months ago when the temple was partly destroyed. The organ will be installed in time for the Jewish holidays.

L. H. Van Dinter Building Two.

L. H. Van Dinter & Son of Mishawaka, Ind., have two important contracts on hand. One is for a \$5,000 organ at St. Mary's Catholic Church, Huntington, Ind., and the other is for an organ of equal size and cost for St. Joseph's Catholic Church, Logansport, Ind.

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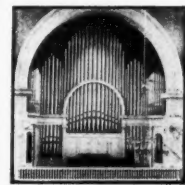
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ACTIVITIES OF THE ORGANISTS

ST. WILFRID'S CLUB MEETS

Letter Signed by All Those Present Is Sent to Mark Andrews.

The St. Wilfrid's Club met at dinner at the Hotel Marie Antoinette in New York May 8. Frank Sealy presided. Among those present were Miles Farrow, Arthur S. Hyde, Walter Henry Hall, R. Huntington Woodman, Sebastian Matthews, T. Tertius Noble, Madeley Richardson, Dr. J. C. Marks, Harry Brooks Day, Homer N. Bartlett, Edmund Jaques, Walter C. Gale, the Rev. Mr. Shipman, rector of the Church of the Heavenly Rest; Clarence Dickinson, Victor Baier, J. Warren Andrews and several others. Speeches were made by the majority of those present. The meetings of this club are looked forward to with much pleasure and good fellowship is always prominent. This was the last meeting of the season. A letter was drawn up and signed by all present, to send to Mark Andrews, who has gone abroad for five months to recuperate.

EDDY WILL PLAY IN CHICAGO

Substitutes for Old Pupil, W. D. Belknap, While Latter is Abroad.

Clarence Eddy has been on a concert trip to the East during which he gave the Sunday recital at Elmwood Music hall in Buffalo and gave a recital on the large new Williams College organ. He spent a few days in New York and returned to Chicago May 18. Mr. Eddy has consented to play in place of his old pupil, Will D. Belknap, at the Fourth Church of Christ, Scientist, from May 18 to Aug. 1, while Mr. Belknap is in Europe.

Mr. and Mrs. Eddy have become connected with the Walter Spry school in the Fine Arts Building as heads of the organ and vocal departments, respectively. There will be a summer normal course at this school from June 30 to Aug. 20.

Recitals at Scranton, Pa.

The series of recitals played weekly by Arthur Edward Jones in the Church of the Good Shepherd, Scranton, Pa., were brought to a close April 27. Mr. Jones' last two programs were:

April 20—Air, Variations and Finale in D major, Faulkes; Canzona in B flat, Wolstenholme; Funeral March, Beethoven; Cradle Song, Soper-Starnes; Meditation in D flat, Kinder; Toccata in D major, Becker.

April 27—Largo, Handel; Salut d'Amour, Elgar; Prayer, "In the Twilight," Harker; Spring Song, Mendelssohn; Funeral March, Chopin; Toccata in G, Dubois.

Monthly Marinette Recitals.

Richard W. Pellow contributes much to the musical delight and uplift of Marinette, Wis., with his monthly recitals on Sunday evenings in the First Presbyterian Church and attracts good audiences. On May 4 he played the following: Suite in G minor, Rogers; "The Resurrection Morn", Johnston; "At Twilight", Fry-singer; Serenade, Widor; Pilgrims' Chorus and March ("Tannhaeuser"), Wagner.

Succeeds Walter E. Hall.

Lee Bonnell Pomeroy, formerly organist and choirmaster at Christ Church, Chicago, will succeed Walter E. Hall as organist of Trinity Church, Pittsburgh.

Anniversary of I. H. Bartholomew.

An organ recital was given in Holy Trinity Lutheran Church, West Bethlehem, Pa., May 11, in honor of the tenth anniversary of the organist and choirmaster, Professor I. H. Bartholomew. The choir of thirty voices has given thirty-three concerts and several oratorios in the decade. The

chorus includes one of the ablest solo quartets. Dr. Fred Wolle, organist of Salem Lutheran Church; Professor E. M. Haas, organist St. Peter's Lutheran Church; Professor William Trembath, organist of Grace Lutheran Church, and Professor Claude Weidner, organist of St. Mark's Lutheran Church, assisted Mr. Bartholomew.

In Honor of Arthur S. Hyde.

Arthur S. Hyde, organist of St. Bartholomew's Episcopal Church, New York, was guest of honor at a dinner given late in April at the Parker House by the Hyde Club of Boston. It was the fourth annual dinner, all complimentary to Mr. Hyde, who previous to going to New York five years ago was organist and choir-master of Emmanuel Church, Boston. About twenty members of the club, all former choirboys at the Back Bay Church, attended, George F. Hughes acting as toastmaster. The after-dinner exercises consisted of informal speaking by the guest of honor and by several members.

J. Warren Erb at Pittsburgh.

J. Warren Erb began his services at St. Peter's Episcopal Church, Pittsburgh, May 4. He is at the head of the Kittanning Conservatory of Music and was formerly organist and director at St. Paul's Episcopal Church in that place. Mr. Erb was born at Canton, Ohio, and began his musical studies with Wilson C. Smith, the critic and composer of Cleveland. He studied later in Berlin and was a piano pupil of Xaver Scharwenka, taking up harmony with Hugo Lichtentritt and organ with Reman. Mr. Erb is planning to give special monthly choral services and organ recitals each Sunday evening before the regular service.

Fred C. Lee Goes to Rochester.

Fred C. Lee, organist and choir-master of All Saints' Episcopal church, Brooklyn, has resigned to accept a similar appointment at St. Paul's church, Rochester, where he will succeed Beecher Aldrich, who will come to the Church of the Incarnation, New York, next fall. Mr. Lee was formerly assistant to Felix Lamond at Trinity Chapel, Trinity Parish.

Concert by Dr. M. C. Baldwin.

Dr. Minor C. Baldwin played the following program at Union Baptist Church, Providence, R. I., May 11: Great Toccata, Bach; Reverie, Baldwin; Scherzo, Bossi; Etude Symphonique, Bossi; Sonata, Fleuret; Andante, fifth symphony, Beethoven; Adagio, Bach; Pilgrims' Chorus, Wagner. The same program was played by Dr. Baldwin at Mapleville, R. I., Tuesday evening, May 13.

Praise Professor Francis' Work.

Charleston newspapers give high praise to Professor J. Henry Francis, the well-known organist, for the performance of the comic opera, "The Sorcerer," by the Charleston High School Chorus and Orchestra April 25. Every year, says the Charleston Mail, these performances grow better.

Recital by A. E. Whitehead.

In a recent recital at St. Andrew's Church, Truro, N. S., Alfred E. Whitehead, F. C. G. O., A. R. C. O., played: Variations from Sixth Sonata, Mendelssohn; Barcarolle, from Piano Concerto, Sterndale-Bennett; "Finlandia", Sibelius; March, from "Die Folkunger," Kretschmar.

Goes from Lebanon to Reading.

Professor C. Walter Wallace, who recently resigned the position of organist at the First Reformed Church, Lebanon, Pa., has been elected to a similar position at the Windsor Street Methodist Episcopal Church, Reading. Professor Wallace is blind.

CHICAGOANS HEAR E.A. KRAFT

Technique and Magnetism Are Shown at Evanston Recital.

Edwin Arthur Kraft's finished technique and wonderful magnetism were shown to advantage before a Chicago and suburban audience April 29, when he gave a recital on the large Casavant organ in Fisk Hall at Northwestern University, Evanston. The occasion was the eighth artist's recital of the course of the school of music of the university.

Mr. Kraft's audience was not large, but it was decidedly appreciative, and at the close of the program he responded to his listeners' demands by playing the "Ride of the Valkyries," which lost nothing in power from the orchestral performance because of Mr. Kraft's forcefulness and the organ's adequacy. The concert program was: Pagan (Song of Triumph), Matthews; Melodie, Tschai-kowsky; Caprice ("The Brook"), Gaston M. Dethier; Pastorale, Intermezzo and "Romance Sans Paroles," Joseph Bonnet; Fantastic Symphonique, Rossetter G. Cole; Scherzo, Gaston M. Dethier; Nocturne, Dethier; Fantastic—Sonata, Ludwig Neuhoff; Scherzo—Pastorale, Gottfried H. Federlein; Berceuse, Albert Renaud; Toccata (Sonata No. 3), Rene L. Becker.

DR. CARL FETED IN BUFFALO

Entertainments on Occasion of His Twentieth Concert There.

The critics were unanimous in praising the work of William C. Carl on the occasion of his twentieth concert appearance in Buffalo April 27. The recital was given at the invitation of the city council and was attended by an immense audience. The organ in Elmwood Music Hall was built for the Pan-American Exposition and has been presented to the city.

Dr. Carl was entertained socially while in the city. Among the functions arranged in his honor was a dinner by Mr. and Mrs. Wesley Ray Burroughs, and a dinner by Mme. Frances Helen Humphrey, followed by a large reception and musicale in her studio, attended by many prominent musicians and society folk. Mme. Humphrey gave several recitations with incidental music, including one by Arthur Hartmann, the piano part being played by the composer.

Dr. Carl left on Monday for a tour of organ concerts in Ohio and Illinois. His bookings will keep him busy until the middle of June or

nearly up to the time of his departure for Europe.

Following was the program of the Buffalo recital: Sonata for organ in C minor, Theodore Salome; "Even-song" (new), Easthope Martin; "Gavotte Trianon" (new), Alfred Francaix; Fugue in D major, Bach; Sonata in G minor (dedicated to Dr. Carl), Rene L. Becker; Toccata from Fifth Organ Symphony, Widor; "Chanson Matinale" (MS. new), (dedicated to Dr. Carl), A. Walter Kramer; Marche Nuptiale, Guilmant; "Waldweben" (Forest Music), Wagner; Grand March from "Aida," Verdi.

Presents Son in Recital.

Mrs. W. C. Swinford, organist of Calvary Episcopal Church at Santa Cruz, Cal., and a member of the A. G. O., had the privilege granted few organists of presenting her son in recital at the Congregational Church of Santa Cruz May 8. Mrs. Marie L. Cain, another of her pupils, took an equal part. John C. Swinford is only 18 years old, but is a decidedly promising performer. The program played follows: Prelude and Fugue in E minor, Bach; Cantabile, Clement Loret (Mr. Swinford); Adagio, Lachner; Andantino, Lachner; Evening Song, Van Eyken; Prelude and Fugue in C minor, Bach (Mrs. Cain); Berceuse (transcribed by Guilmant), Bizet; Marche Pontificale, F. de la Tombelle (Mr. Swinford).

Prepare Convention Music.

The music at the general convention of the Episcopal church, to be held in New York City in October, will be in the hands of the following sub-committee: Miles Farrow of the Cathedral of St. John the Divine, chairman; Dr. Victor Baier of Trinity church, Arthur S. Hyde of St. Bartholomew's church, James M. Helfenstein of Grace church, Dr. G. Edward Stubbs of St. Agnes' chapel, Trinity parish; Felix Lamond of Trinity Chapel, Trinity parish; Richard Henry Warren of the Church of the Ascension and Walter Henry Hall of St. James' church.

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ORDER FOR A THREE-MANUAL

**Northminster Presbyterian Church
Committee Takes Action After
Long Study of Organs—Spe-
cifications Finished.**

The Hutchings Organ Company has been awarded the contract to build a three-manual organ for the Northminster Presbyterian church of Philadelphia. The committee from this church examined a large number of organs and finally decided to have its organ voiced along the same lines as the one in the Madison Square Presbyterian church of New York and the one in the Collegiate church of St. Nicholas on Fifth avenue, in the same city, which the Hutchings company is just finishing. Both of these instruments have four manuals and are particularly pleasing from an artistic standpoint.

Following is the specification for the Philadelphia church:

- GREAT ORGAN**
1. 16 ft. Diapason, 61 pipes.
 2. 8 ft. Diapason, 61 pipes.
 3. 8 ft. Gross flute, 61 pipes.
 4. 8 ft. Gamba, 61 pipes.
 5. 8 ft. Gemshorn, 61 pipes.
 6. 4 ft. Flute harmonique, 61 pipes.
 7. 4 ft. Octave, 61 pipes.
- SWELL ORGAN**
8. 16 ft. Bourdon, 73 pipes.
 9. 8 ft. Diapason, 73 pipes.
 10. 8 ft. Gedeckt, 73 pipes.
 11. 8 ft. Viol d'Orchestre, 73 pipes.
 12. 8 ft. Vox Celestis, 49 pipes.
 13. 8 ft. Zoline, 73 pipes.
 14. 4 ft. Violina, 61 pipes.
 15. 4 ft. Traverse Flute, 61 pipes.
 16. 8 ft. Oboe, 73 pipes.
 17. 8 ft. Vox Humana, 61 pipes.
 18. Cathedral Chimes, 20 notes. Tremolo.
- CHOIR ORGAN**
(Enclosed in a Swell-Box)
19. 8 ft. Dulciana, 73 pipes.
 20. 8 ft. Melodia, 73 pipes.
 21. 4 ft. Flute d'Amour, 61 pipes.
 22. 8 ft. Clarinet, 61 pipes. Tremolo.
- PEDAL ORGAN (Augmented).**
23. 16 ft. Diapason, 30 notes.
 24. 16 ft. Bourdon, 30 notes.
 25. 16 ft. Lieblich Gedeckt (from No. 8), 30 notes.
 26. 8 ft. Octave, 30 notes.
 27. 8 ft. Bass flute, 30 notes.

In addition to the usual couplers there are three combinations operating on great and pedal, four on swell and pedal, two on choir and pedal and three affecting the entire organ. A simplified electric action is specified.

The seventy-stop organ this company is building for the University of Michigan at Ann Arbor is rapidly nearing completion and it is expected that it will be one of the best concert organs in this country.

Contracts for Hugo E. Stahl.

Hugo E. Stahl of Kansas City has a number of rebuilding contracts on hand that will keep him busy until next fall. He has installed Kinetic blowers in the German Lutheran church at Waupun, Wis., the First Methodist Church of Glidden, Iowa, and St. Andrew's Cathedral at Little Rock, Ark., and has rebuilding work at the First Lutheran church of Beaver Dam, Wis., the First Methodist of Wausau, Wis., Immanuel Lutheran, Sheboygan, Wis., Immanuel Lutheran at Cedarburg, Wis., and the First Presbyterian of Stevens Point, Wis.

F. A. McCarrell Closes Season.

At his twenty-third recital in the Pine Street Presbyterian Church at Harrisburg, Pa., played May 13, and which was the final recital of a very successful season, Frank A. McCarrell played: Sonata V., Guilman; Evensong, Edward F. Johnston; Rustic Dance (Pastoral Suite), Demarest; "Ave Maria," Bach-Gounod; Pilgrims' Chorus, Wagner-Eddy. The quartet choir sang extracts from Mendelssohn's "Elijah."

Anniversary of J. W. F. Harrison.

J. W. F. Harrison has just completed his twenty-five years' service as organist and choirmaster of St. Simon's Church, Toronto, having been connected with that church since it was founded. A silver bowl was presented to him by his friends on this occasion.

SCHUELKE FACTORY ACTIVE

Organs for Oregon Monastery and Two Canadian Churches.

Max Schuelke, president and manager of the William Schuelke Organ Company of Milwaukee, closed many contracts during the last few months. The company is installing a large tubular pneumatic organ at Mount Angel Monastery, Mount Angel, Oregon. This organ has twenty-five speaking stops and all modern improvements. An organ with twenty-four speaking stops for St. Mary's Church, Regina, Sask., was installed recently and pronounced a success. In several weeks a twenty-eight speaking stop organ will be shipped to the Church of the Holy Ghost, Winnipeg.

The company has twenty-two contracts for Chicago theaters. All these organs have from ten to fifteen speaking stops, including cathedral chimes and vox humana, besides all accessories and couplers.

Concert at Muscatine, Iowa.

Muscatine, Iowa, music lovers are enthusiastic over a concert given May 13 under the auspices of Hershey Memorial Hospital at the First Methodist church by Professor Robert J. Jones, organist of Trinity Episcopal church. Mr. Jones played the following: Concert Rondo, Clyde; Elevation in G, Batiste; "Slavonic Cradle Song," F. Noruda; "Hymn of the Nuns," Lefebure-Wely; "Largo e Mesto" (Sonata Opus 10, No. 2), Beethoven; "Marche Au Flambeau," Guilman; Finale, Guilman.

Edward Young Mason of Delaware, Ohio, is busy giving concerts in addition to his work as professor of organ at Ohio Wesleyan University, and has just issued a handsome pamphlet setting forth his work and giving a specimen program.

Leonardville, Kan., May 9.—Lightning struck the Methodist Church of this place today and in one hour it was burned to the ground. A pipe organ was installed recently.

HONOR MEMORY OF DR. WOOD

Church Members Attend Service in Philadelphia as Testimonial.

To do honor to the memory of Dr. David D. Wood, the blind organist who was musical director of St. Stephen's Protestant Episcopal Church in Philadelphia for many years, hundreds of church members gathered April 20 at the Church of St. Luke and the Epiphany to participate in a testimonial service. The sermon was preached by the Rev. S. D. McConnell, D. D., rector of St. Stephen's while Dr. Wood was there. Anthems which were taught to the choir by Dr. Wood, but which were never sung elsewhere, were given by St. Luke's choir. At the organ was Rollo F. Maitland, another blind musician and a protege and pupil of Dr. Wood.

Dr. Wood, who died two years ago, was for twenty-five years organist

and choirmaster at St. Stephen's. He also filled the position of musical director and organist at the Baptist Temple, Broad and Berks streets.

Baldwin Recitals Close May 28.

Samuel A. Baldwin's recitals at the College of the City of New York continued until May 28. Wednesday afternoon, May 14, he played Hollins' Concert Overture in C major, Bach's B minor Prelude and Fugue, Mark Andrews' Sonata No. 2 in C minor and shorter pieces by J. Frank Fry-singer, Wolstenholme, Rachmaninoff and Saint-Saens. The program May 18 included Bach's E minor Prelude, Karg-Elert's Sonatina in A minor, op. 74; Bonnet's "Variations de Concert," two MacDowell pieces—"A Deserted Farm" and "To a Wild Rose"—the andante cantabile from Tchaikowsky's Fifth Symphony, Parker's "In the Twilight" and the "William Tell" overture.

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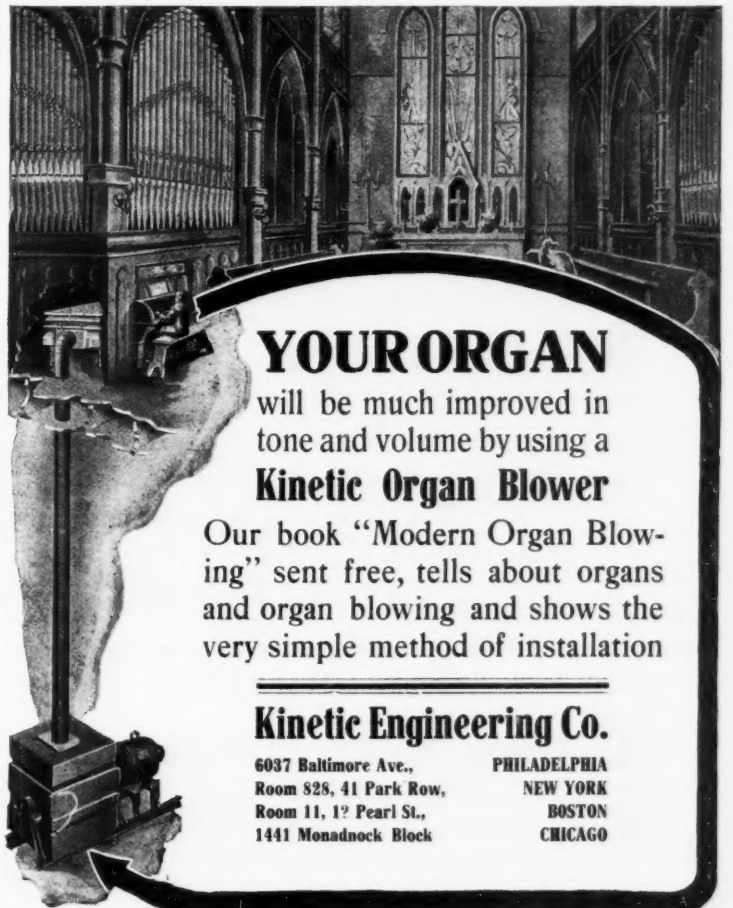
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Contract Awarded to the Austin Company by California City—Depew Always Encored at Regent Theater, New York.

The Austin Company reports a hum of activity in the factory, with recent contracts which cover an amazing stretch of territory. One contract for a large three-manual comes from a people's park in San Diego, where the organ will be built in a specially-constructed building, impervious to weather and its changes. This is a significant movement to bring to people in a large way the enjoyment of recreation music.

The three-manual Austin in the Regent Theater, New York, has proved something of a sensation. The organist is Mr. Depew, formerly of Wanamaker's, New York, and more recently of Plymouth church, Brooklyn. The theater music consists of organ, grand piano, played by Mr. Musgrove, who has been a long time Maud Powell's accompanist; three solo strings and tympani. The effect is refined, rich and delightful, and the organ has awakened a large interest on its own account. It is specially voiced and equipped with extra heavy diapasons and with much orchestral value in reeds, strings and percussions. Not once in the weeks since the theater has been opened has the organist failed of an encore to the organ solo.

The reputation of the four-manual Austin in Christ church, Norfolk, Va., has brought practically without competition three other large contracts to this firm—two in Richmond and one at Portsmouth, Va. The St. James', Richmond, contract includes a large church organ and a Sunday school room organ usable as an echo, if desired, to the main organ.

The Austin organ placed in the

home of C. P. Hagenlocher of Philadelphia has been so successful that the owner is having it greatly enlarged and it will be one of the best house organs in the country.

Contracts at the Austin factory include California, Oregon, Virginia, Vermont, Tennessee, Georgia, New York, Michigan, Ohio and Kansas organs—a comforting reflection to any firm that has succeeded in spreading its reputation so far.

Arthur Dunham at Sheboygan.

Arthur Dunham of Sinai Temple, Chicago, gave a recital May 12 at St. Mark's English Lutheran church, Sheboygan, Wis.

Mr. Dunham played: Offertoire, "St. Cecelia," in D, Batiste; "Dreams", Seventh Sonata, Guilman; Allegretto, Volkmann; Chorale and Minuet, Boellmann; Fugue in G minor ("The Smaller"), Bach; Andantino in D flat, No. 1, Lemare; Fantasia, "O Sanctissima", Lux; Burlesca e Melodia, Baldwin; Toccata in F (Fifth Organ Symphony), Baldwin.

Concert by Carl Rupprecht.

Carl Rupprecht of St. Luke's Evangelical Lutheran church, Chicago, gave a recital in Christ English Lutheran church April 27 on the new Kilgen organ. He played: Allegro from Sonata in G, Piutti; "Schmuecke Dich, O Liebe Seele," Bach; Berceuse, Rousseau; Concertsatz, No. 3, Thiele; Sonata No. 6, Mendelssohn; Largo from "New World" Symphony, Dvorak; Canon, Jadassohn; Even-song, Johnston; Rhapsodie, Gigout.

Recitals and Sales Joined.

Edward V. Clarke is doing some recital work in connection with the sale of organs for M. P. Möller. He has been instrumental in the sale of organs in the last few months at Geneva, Watertown, Carthage, Canastota, Portville and Belmont, N. Y., and Bethlehem, Wyoming, Lebanon, Mohnton, Elizabethville, Lansford and Allentown, Pa.

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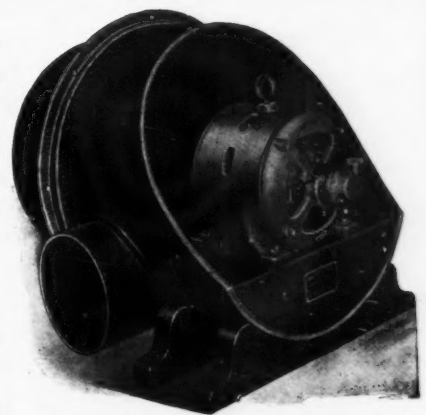
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New Music

Homer N. Bartlett has an excellent church or concert piece in his "Festival Hymn," published by Schirmer. After a dignified introduction the tune of "St. Ann" is made the theme and is worked out charmingly. After a solo on the trumpet it closes with a full organ outburst. It is one of the strongest things Mr. Bartlett has written.

F. Flaxington Harker, one of the most prolific of present-day American writers of anthems, has composed for the organ a "Liebeslied," which is published by the Oliver Ditson Company. It is dedicated to Will C. Macfarlane. We have the inevitable oboe solo, but the air has decided originality and merit. The organist looking for something new and appropriate for the June weddings would do well to obtain Mr. Harker's latest work.

James H. Rogers has arranged Dvorak's "Humoreske" for the organ and it is published by the Oliver Ditson Company. The arrangement is an excellent adaptation of this popular composition.

Roland Diggle has written a spirited "Festival March," of considerable brilliancy. It is published by Theodore Presser. A "Proclamation" (Fanfare) is another of Mr. Diggle's works and it shows his ability to write stirring martial organ music. His talent as a composer for the church service is shown in a "Te Deum" and a short communion service, in the Parish Choir.

The White-Smith Company publishes an anthem, "O Lord, Thou Art My God," by Clifford Demarest, in which that well-known organist has added an excellent contribution to anthem literature. White-Smith also have published a number of choral sentences and responses of high merit by Frederick Maxson, the Philadelphia organist.

Thirty Horse Power Blower.

The Organ Power Company has sent out a handsome card with a picture of the Portland, Me., municipal organ and calls attention to the fact that this organ is blown by a Spencer Steel Orgoblo of thirty horse power.

AMID FLUES AND REEDS

The committee of the Methodist Episcopal Church of Mentor, Ohio, has awarded the contract to the A. B. Felgemaker Company of Erie, Pa., for a two-manual tubular pneumatic organ equipped with an electric blower. It will cost \$2,250, of which amount Andrew Carnegie is to give \$750.

Lee K. Smith, organist of Christ Church, East Orange, N. J., died May 6 at the Essex County Homeopathic Hospital, Newark. He was 39 years old and leaves a mother, a widow and a daughter.

A two-manual organ with electric action has been placed by M. P. Möller in St. Anna's Church at New Orleans. It was used for the first time May 11.

The Industrial Record of Dallas, Tex., in its issue of May 1 published a handsome picture of the organ in the Queen Theater at Dallas, built by Hillgreen, Lane & Co. and sold through the Will A. Watkin Company.

Walter Spry of Chicago gave a recital May 1 at the First Baptist Church of Green Bay, Wis., assisted by Mrs. Rose Lutiger Gannon, contralto.

Edgar Nelson of Chicago, prominent as organist of the First Presbyterian church of Oak Park and associate organist at the Sunday Evening Club, was elected president of the Illinois Music Teachers' Association at its meeting at Bloomington, May 16.

Carl Riedler of the Wangerin-Weickhardt staff at Milwaukee left early in May for a vacation of several months at his old home, Weikersheim, in Wuerttemberg, Germany.

The shop of Fred Konrad, an organ builder, at 6141 Wagner avenue, St. Louis, was destroyed by fire in May. A newly completed organ, valued at \$1,500, was consumed by the flames.

The First Christian Church of Wheeling, W. Va., has made a contract for a \$3,000 organ with the Estey Company.

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The new organ for St. Paul's, Burlington, Vt., will be in tonal scope the finest organ in that section of the country.

Large contract for organ in a specially constructed building in a people's park in California speaks of the growing sway of the pipe organ as an educational factor in bringing music to the people. The same of the fine three-manual Austin of massive tone, in the Regent theatre, New York City.

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READING, MASS.

Correspondence Solicited

1847

1912