

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, SEPTEMBER 1, 1913.

Number Ten

ORGAN IN OPEN AIR FOR PUBLIC GARDEN

GIFT TO SAN DIEGO PEOPLE

Austin Specification Presented, Showing Emphasis on Orchestral Features Without Sacrificing Organ Tone.

The peculiar placing of the big organ for the San Diego, Cal., exposition has given the Austin Organ company a rare chance to show its ingenuity in voicing and in the massing of ensemble tone. The instrument will be tremendous in tonal volume, and yet the diapason weight and the rich individual stops indicate that the Austins do not intend to lose the characteristic organ dignity and grandeur in this instrument, though it will be orchestrally voiced in reeds and strings.

The organ will be housed in a specially-made concrete house, wind and water tight, and will throw its tone into a large open air amphitheater. After the exposition the organ will remain in place as a fixed attraction of the city's park system.

This organ is the gift of John D. Spreckels and his brother, Adolph. The organ will face the court of honor for exposition use and its permanent site is known as the "Mission Cliff Gardens." This is a high-class pleasure resort and in dignified concerts the instrument will be put to constant use.

The ingenious and unusual specification is herewith presented:

- GREAT ORGAN.**
1. 16 ft. Major Diapason.
 2. 8 ft. Stentorphone.
 3. 8 ft. Open Diapason.
 4. 8 ft. Horn Diapason.
 5. 4 ft. Octave Diapason.
 6. 2 ft. Super Octave Diapason.
 7. 8 ft. Tibia Major.
 8. 8 ft. Doppel Flute.
 9. 8 ft. Violoncello.
 10. 4 ft. Flute Harmonic.
 11. 16 ft. Tuba Profunda.
 12. 8 ft. Tuba Sonora.
 13. 4 ft. Tuba Clarion.
- Nine adjustable combination pistons controlling great stops.
- COUPLERS**—Swell to great, orchestral to great, solo to great, swell to great sub, orchestral to great octave, solo to great octave.

- SWELL ORGAN.**
14. 16 ft. Quintaton.
 15. 8 ft. Diapason Phonor.
 16. 8 ft. Violin Diapason.
 17. 8 ft. Tibia Clausa.
 18. 8 ft. Rohr Flute.
 19. 8 ft. Flauto Dolce.
 20. 8 ft. Concert Celeste.
 21. 4 ft. Principal.
 22. 4 ft. Traverse Flute.
 23. 2 ft. Piccolo.
 24. 3 Rks. Dolce Cornet.
 25. 16 ft. Contra Posaune.
 26. 8 ft. Cornopean.
 27. 8 ft. Oboe.
 28. 8 ft. Vox Humana.

Eleven adjustable pistons controlling swell stops. Swell unison on and off, swell to swell, sub and super octave.

- ORCHESTRAL ORGAN.**
29. 16 ft. Contra Viole.
 30. 8 ft. Geigen Principal.
 31. 8 ft. Concert Flute.
 32. 8 ft. Orchestral Viole.
 33. 8 ft. Celeste Viole.
 34. 4 ft. Violina.
 35. 4 ft. Flute d'Amour.
 36. 8 ft. French Horn.
 37. 8 ft. Clarinet.
 38. Concert Harp.

Seven registrative pistons.

COUPLERS—Orchestral sub and super; unison on and off; swell to orchestral unison, sub and super; solo to orchestral unison.

- SOLO ORGAN.**
39. 8 ft. Grand Diapason.
 40. 8 ft. Tibia Plena.
 41. 8 ft. Gross Gamba.
 42. 4 ft. Flute Ouverte.
 43. 8 ft. Orchestral Oboe.
 44. 16 ft. Tuba Profunda.
 45. 8 ft. Tuba Sonora.
 46. 4 ft. Tuba Clarion.
 47. Cathedral Chimes.
 48. Drums.
 49. Cymbals.

Six registrative pistons. Solo to solo, octave and sub. Unison on and off.

- PEDAL ORGAN.**
50. 32 ft. Contra Magnaton.
 51. 16 ft. Magnaton.
 52. 16 ft. Open Diapason.
 53. 16 ft. Violone.
 54. 16 ft. Bourdon.

(Continued on Page 2.)

ORGAN FOR GORDON B. NEVIN

Moller Two-Manual in the Home of His Father at Easton, Pa.

Gordon Balch Nevin has had installed in the residence of his father, George B. Nevin, Easton, Pa., a beautiful two-manual pipe organ built by M. P. Möller of Hagerstown, Md. A special chamber to contain the organ was added to the music room, so that only a small part of the organ projects into the room. This also facilitated the placing of the swell-shades, so that the entire organ, pedal included, is under expressive control and the crescendo produced is remarkable.

The manual stops are duplexed, with the exception of the vox celeste, which is playable on the swell only. The lower octave of the open diapason is made of wood, all open, and produces a splendidly solid tone. Stop-keys are used for both stops and couplers. A Kinetic blower and the reservoir and tremolo are in the basement. The regulating of the tone to



ORGAN IN MR. NEVIN'S HOME.

the size of the room was done by J. E. Myers, who had charge of the installation.

The specification reads as follows:

- GREAT ORGAN.**
- 8 ft. Open Diapason.
 - 8 ft. Rohr Gedeckt.
 - 8 ft. Muted Viol.
 - 8 ft. Sallcional.
 - 4 ft. Flauto Traverso.
- SWELL ORGAN.**
- 8 ft. Open Diapason.
 - 8 ft. Rohr Gedeckt.
 - 8 ft. Muted Viol.
 - 8 ft. Sallcional.
 - 8 ft. Vox Celeste.
 - 4 ft. Flauto Traverso.

PEDAL ORGAN.

- 16 ft. Bourdon.

There are seven couplers and eight mechanicals. An R. C. O. pedal board was built. Tubular-pneumatic action throughout is provided.

SPECIAL FEATURES.

- Specification of Large Four-Manual Organ for Cornell University. See Page 8.
- Specification of Large Organ for Park at San Diego, Cal. See Page 1.
- Full Account of Convention of National Association of Organists. See Pages 1 and 2.
- Discussion of "Dead" Combinations. See Page 5.

EDWARD M. READ HONORED

Former Associates at Dinner to Retiring Manager—Form Club.

Edward M. Read, who recently retired from the management of the Estey Company, at St. Louis, after serving in that capacity over thirty years, was honored by his former employees at a banquet given at the Mercantile Club Monday evening, Aug. 11. Dinner was served to twenty. The majority of these employees served with Mr. Read from ten to twenty-five years.

The banquet, which was a genuine surprise to Mr. Read, was arranged only for the old men to show their appreciation of and affection for Mr. Read and to wish him continued success in his career, in any business with which he may associate. Addresses were made by every one present, each giving fitting testimonial to the former manager for straight-forward and honorable dealings with employers, employees and customers. All said that during their entire association with Mr. Read they had never heard an unkind word uttered by him and that no unfavorable comment or criticism had ever been heard spoken of Mr. Read, personally or in business, even by his competitors.

Mr. Read, who was profoundly touched and impressed by the addresses, responded in a manner which showed the close fellowship which has always existed between employer and employe, and expressed his appreciation of the continued loyalty of his former associates.

In further appreciation of Mr. Read, and in order that the old associates may continue their friendly relations, a club was formed, to be called the "Edward M. Read Club," and it is proposed to have semi-annual gatherings. Mr. Read was unanimously elected honorary president, W. M. Jenkins, president, and John M. Ford, secretary.

Mr. Read has been organist of the Grand Avenue Presbyterian Church over twenty years and is one of the foremost American composers for piano and organ.

EDDY MAKES A NEW RECORD

Goes from Seattle to New York in Four Days to Keep Engagement.

Clarence Eddy has been in such demand in all parts of the country that, like the wicket, he seems to have no rest, and he has justly earned the title of being the greatest globe-trotter among the world's organists. But Mr. Eddy grows younger with each trip and railway trains and Pullman berths never have affected his spirit visibly or his playing audibly.

The latest exploit, if it may be so called, by Mr. Eddy is a loop-the-loop race across the continent and back. He left his home in Chicago, Aug. 4, for the British Northwest. Aug. 7 he played at Saskatoon, Sask. Aug. 11, 12 and 13 he appeared at Victoria, B. C., and on the 14th and 15th at Vancouver. Aug. 18 he gave a concert at Seattle.

At 8 a. m., Aug. 19, Mr. Eddy left the Puget Sound city over the Great Northern Road and reached New York at 9:28 a. m. Aug. 23, crossing the continent in four days by making close connections and riding on the fastest trains. He did this to keep a dinner engagement in New York.

Hinners Organ at Kenosha.

A Hinners organ was dedicated Aug. 10 in the German Methodist church of Kenosha, Wis. Leroy Wetzell of the Metropolitan Conservatory of Music in Chicago, and organist and choirmaster of the Rogers Park Methodist Episcopal church, presided at the organ and gave the following selections: Berceuse, Dickinson; Intermezzo, Rogers; Pontifical March, Lemmens; Offertory, Battiste; Andante, Hollins.

ENTHUSIASM RULES N. A. O. CONVENTION

SUCCESS AT OCEAN GROVE

After Year of Tribulation Association Rallies at Great Meeting. Many Papers of Interest Read to Organists.

An excellent spirit, a good attendance, the strongest hopes for the future and an enthusiasm that counts largely for success—these were the keynotes at the sixth annual convention of the National Association of Organists at Ocean Grove, N. J., the first week of August. It was a thoroughly representative and a completely harmonious gathering, and it is declared to have resulted in great benefit to all who were present, from the prominent and famous organist and composer of the great city to the man or woman from the smaller community who made the acquaintance of a large number of these leading lights and at the same time had a restful outing at the seashore.

So many were the papers and so many the valuable points brought out in the various discussions that The Diapason cannot attempt to do more than review the proceedings briefly. From the opening reception to the singing of "The Messiah" by the great chorus under the direction of Superintendent Tali Esen Morgan it was an interesting meeting. The papers covered a wide range, from the discussion of the cheap imitation hymn to the subject of musical journalism, ably presented by the well-known Chicago editor and organist, Charles E. Watt of Music News.

It had been a year of tribulation for the association, as set forth by its president, and the spirit predominating at the convention was one of determination to forget the past and build more strongly for the future.

The first meeting of the convention was held at 2 p. m., Aug. 4, in the Auditorium, being called to order by Dr. J. Christopher Marks, the president. Dr. A. E. Ballard, president of the Ocean Grove Association, made an address of welcome to the organists, saying that he sincerely hoped they would decide to come again next year. Dr. Marks then made the address of the president, which was received with loud applause. He said in part:

"It is with the greatest pleasure that I stand before you today to welcome you to this, our sixth annual convention—a pleasure, because we are to have the best convention in the history of our association; a pleasure, because during the last year we have had experiences that threatened the very life of the organization, and at one time it looked as if it would be impossible to repair the damage done by one man—a man who had been elected by this organization to a position of prominence, of trust and of honor.

"I am not going to dwell on those dark days. The last convention did not see fit to re-elect its former secretary and treasurer, and editor of our then official paper, the Musical World. He left three days before the close of the convention. He published in our paper, the Musical World, a so-called report of the convention, leaving out entirely the names of the new officers, thereby carrying the impression that the former officers had been re-elected. In fact, he declared that the headquarters would be in Chicago, and instructed the members to send their dues to him, which many, in ignorance of the facts, did.

"He refused to deliver to the new officers of the association the books

and lists of membership. He secured incorporation papers for a society called The National Association of Organists of America, and the words 'of America' were printed so small that they could hardly be noticed, or they were left out altogether. He went so far as to threaten our national committee with legal proceedings unless we conformed to his individual wishes.

"Without a dollar in the treasury and without a shadow of a list of members, your national committee began a campaign of protest, of enlightenment and of reorganization. All the musical journals of this country without a single exception gave us the free use of their columns. The Musical Courier, Musical America, the Musical Leader, Music News, The Diapason, the Musical Monitor and the organ department of the New York Evening Post all gave the greatest possible publicity to our work.

"I assure you that for the last four months your committee has had a busy time of it. New membership tickets have been sent out. Mistakes have been corrected. Hundreds of new members have been enrolled. From the blue list of association members we are going to receive thousands of regular active members.

"The future presents a bright outlook. The National Association of Organists is today better known than ever before. The daily and local papers throughout the nation have given us columns of publicity. Organists in every state have been stirred to enthusiasm. There is a spirit of confidence and determination in evidence everywhere.

"This convention is greatly indebted to the program committee and especially to Arthur Scott Brook for the excellent program prepared for this convention and for the exhibits that will be made by organ builders and music publishers. This is only a beginning of much greater things.

"A word about the holding again of the convention at Ocean Grove. You remember that the last convention decided to hold the August meeting at Buffalo. When we came face to face with the situation, with no money, with no membership list and without a word of invitation or assurance from the organists of Buffalo, or from any other musical organization, we simply did not dare to proceed. Mr. Morgan was invited to attend our committee meeting, and he reminded us that the invitation given by Dr. Ballard, the president of the Ocean Grove association, to hold the convention there was still good; and, while he could not either attend or do anything for a Buffalo convention, he could give free use of public buildings at Ocean Grove, and could advertise the meetings in connection with the regular summer program. There was nothing else to do. We grasped the offer. It gave new life to our committee. Mr. Morgan consented to act as national superintendent until this convention. That is the reason we are back in Ocean Grove. As to future meetings, the matter is entirely in the hands of this convention.

"In closing permit me to express my thanks to the men and women who have so loyally stood by me during the last year; our executive committee, of which Frederick Schlieder is enthusiastic chairman, has spared neither time nor trouble, and very many meetings have been held during the year. We have been extremely fortunate in having such splendid officers as Walter N. Waters, secretary, and Chester H. Beebe, treasurer, both of whom have worked unsparingly and have given much time and thought to our association. But to our esteemed and energetic national superintendent, Tali Esen Morgan; we owe a very special and sincere vote of thanks for the tremendous amount of enthusiastic service which he has voluntarily rendered on all occasions, and we all greatly appreciate his counsel and assistance.

"It has been a great honor to me to act as president of the N. A. O. and I assure you that I have done everything in my power for the welfare and

for the upbuilding of the organization."

The same officers, with one exception, were retained by the association. The one exception was the naming of Will C. Macfarlane as vice president in place of Clarence Eddy. Dr. William A. Wolf of Pennsylvania, chairman of the nominating body, indicated the following as the selections of his committee:

President—Dr. J. Christopher Marks of New York.

Vice Presidents—Homer N. Bartlett of New York and Will C. Macfarlane of Portland, Maine.

Secretary—Walter N. Waters, West Hoboken, N. J.

Treasurer—Chester H. Beebe of Brooklyn.

National Superintendent—Tali Esen Morgan of Ocean Grove, N. J.

National Executive Committee—Frederick Schlieder, New York, chairman; Mark Andrews, New Jersey; Dr. William A. Wolf, Pennsylvania; Arthur Scott Brook, New York; Mrs. B. S. Keator, New Jersey; W. D. Armstrong, Illinois; A. H. Turner, Massachusetts; J. J. Miller, Virginia; Dr. A. Madeley Richardson, New York; Roscoe Huff, Pennsylvania; N. J. Corey, Michigan; William H. Gage, New Jersey; E. F. Laubin, Connecticut; Dr. J. McE. Ward, Pennsylvania; the Rev. Dr. Scott Kidder, Connecticut.

Treasurer Chester H. Beebe set forth that from a start without a dollar the association had disbursed \$390.63, with a balance of \$19.32 on hand. Upon hearing this the delegates rose and cheered the treasurer.

The morning session Aug. 5 was held in the tabernacle with about 350 present. Three interesting papers were read, the first being on "The Essential Elements of Churchly Music," by Dr. A. Madeley Richardson of New York. Dr. J. S. Van Cleave of New York read a paper on "Development of the Spiritual in the Music of the Church," his theme being that the music used in a church should be selected to conform with that service, and that a soloist should teach the congregation just as the minister does, meaning that he should not sing solos to show off his voice, but select titles to conform with the service and sing them with spirit, so the congregation can understand the words.

Miss Henrietta Osborne Crane of Baltimore gave a short paper on "The Advantages of a Vested Choir," telling what a help they are to a congregation in singing. She declared that men and boys in a choir are better than having women's voices mixed with them, as there is a different quality in the boys' voices and the women's. She also said that the soloists should not be placed in the choir as though they were ordinary servants, but should be held above the ordinary choir. Miss Crane, speaking from the standpoint of an Episcopal organist, also said that one particular advantage of the Episcopal choir was that young boys and men had a chance to sing, and if they had any voices were given an opportunity to develop them.

Dr. William A. Wolf of Lancaster, Pa., in his paper on "Music of the Moravian Church" denounced many of the present-day hymns in the churches. He spoke from the standpoint of a choirmaster in the Moravian church, comparing its hymns with some of the ones published today. He was assisted by Clarence Reynolds at the organ. Mr. Reynolds played hymns selected by Dr. Wolf, to show that they were appropriate to church services.

Dr. Wolf has been for twelve years organist and choirmaster of the Moravian church at Lancaster, Pa., and has received four academic degrees. He has been a life student of the chorale and ecclesiastical music, both at home and abroad, and his work has been favorably received on both sides of the Atlantic. Dr. Wolf has been actively associated with the N. A. O. ever since it started.

Only one other paper was read at the afternoon session, that being "My Brother Organist," by Robert M.

Treadwell of New York. The discussion afterward was intensely interesting, and one of the points brought up was the giving of the "cold shoulder" to a new organist in a town. Speaking on this, Dr. Marks said that he did not think anyone who was mean enough to do a thing of this kind could be called a brother organist.

One of the most interesting papers of the convention was read by Chester H. Beebe, organist of the Janes Memorial M. E. church of Brooklyn, on "The Perfunctory Musician." He said in part:

"Who is the perfunctory musician? I take it that it is he who for some reason or other is careless and neglectful and lacks interest in the things at hand. I can readily imagine that the perfunctory musician is mentally weak and morally unfit for his job. I can see him easily discouraged, morally unable to face difficulties, and finally falling into a rut where he remains until some kind rector or music committee helps him out of his difficulty and relieves him of all his responsibilities and duties.

"How many of us organists allow that miserable little 'fox,' a poor organ, to come between us and success, or some ungodly music committee or rector, just as if that particular church could never contain a new organ, or as if that one miserable music committee represented the entire universe of music committees, or as if that one narrow-minded clergyman was the only one you would ever have the opportunity of meeting. Don't forget that there are music committees in some churches that have a better defined knowledge of musical conditions than you ever dreamed. Find them. If you don't, remember that someone else will.

"The reason for an old, worn out, squeaky organ being in your church can be traced to the fact that there is a 'fox' lurking around somewhere. It is to your everlasting disgrace if you don't hunt him out. There can be no such thing as a perfunctory musician if he intelligently seeks and thinks and kills off the little foxes."

Homer N. Bartlett, the composer, read a paper on "Orchestration for the Organist." James Pearce of Yonkers spoke on the "Three Defects," stating that the organists as a whole did not deliver their melodies clearly and that a large part of every congregation was unappreciative for the reason that not enough variety of good music was given. One humorous remark that he made was about an organist who transposed a piece to A-flat, which spoiled the effect. He said that another mistake he made was holding out his notes, with the result that all the listeners heard was "a flat about a mile long."

That organists should aid congregational singing and to that end interpret their music with sufficient pauses to enable untrained singers to breathe freely seemed to be the general trend of the suggestions in the technical addresses heard Aug. 6. "Church Music of the Congregational Type" was the subject of an address by Reginald Lee McAll, organist of the Church of the Covenant, New York.

One of the most interesting treatises of the day was read by William D. Armstrong of Alton, Ill. "Hymns, Their Use and Abuse" was Mr. Armstrong's subject. He traced the history of organ music from the early "Gloria in Excelsis Deo" to the modern hymns. In summing up he said:

"Words selected from the Holy Scripture, with dignified choral music, will be the best that we can have in our churches—tunes that are not too high or too low in pitch, that all the congregation can sing. Then we will approach the ideal we are seeking. As the psalmist says, 'Let everything that hath breath praise the Lord.'"

L. K. LeJeune, Frederick Schlieder, Moritz E. Schwarz and Dr. A. Madeley Richardson were other speakers. Dr. Richardson's talk on the training of choir boys was graphically illustrated by his three daughters, who went through the vocal exercises,

singing two trios written by the speaker.

"The Problem of the Organist in Small Cities" was the subject of a paper by James W. Hill of the First Universalist church, Haverhill, Mass. It advised small city organists to associate freely with their townsmen and by giving free concerts create a public taste for good music.

"Advertise" was the keynote of Tali Esen Morgan's address. "I have the greatest respect for the organist who advertises," he said. "Organists are not taken seriously today, and it is their own fault.

"Organists are the best musicians. While singers, violinists and those who play in orchestras are not required to have a very thorough knowledge of music, the organist must know his business or he can't hold his job."

Mr. Morgan warned the organists not to confine their talent and abilities to a little church simply because the church pays the salary. "Come out of your shell," he said. "Make yourselves known to the people, even if you have to resort to the methods of some of the big mercantile concerns who spend millions to advertise the name of a biscuit or something else."

Organ consoles and inventions were set up on the north side of the Auditorium. The exhibit was said to be the largest that has ever been held by organ builders in this country, for the reason that this is practically the first time they have been able to get together in a convention of this kind. Some of the console exhibitors were the Hutchings Organ Company, M. P. Möller, the Austin Organ Company, the J. W. Steere & Son Organ Company, and the Ernest M. Skinner Company.

[For programs of recitals given at the N. A. O. Convention see page 4.]

ORGAN TO BE IN OPEN AIR.

(Continued from Page 1.)

- 55. 16 ft. Contra Viole.
- 56. 8 ft. Gross Flute.
- 57. 8 ft. Dolce Flute.
- 58. 8 ft. Cello.
- 59. 16 ft. Tuba Profunda.
- 60. 16 ft. Posaune.
- 61. 8 ft. Tuba.

Six registrative pistons.

COUPLERS—Great to pedal, orchestral to pedal. Swell to pedal, solo to pedal, swell to pedal octave, solo to pedal octave.

Two pressures are to be used. A detached and moveable console is provided. Speaking registers and mechanical accessories number 136. Fifteen sets of reeds are included and the string family is represented by sixteen stops.

AN ORGAN BUILDER in the Eastern New England States, considered A1 mechanic, of inventive ability; also first-class voicer—experienced; would like to get a partner with some capital, and fair organist, or good, practical organ builder, well up in all actions, electric and pneumatic. Plenty of work to be had. Write T. N. H., care of The Diapason, Chicago.

CAPITAL! ATTENTION!

Man with world-wide experience in pipe-organ building wishes to interest capital. Address, CAPITAL, care of THE DIAPASON, 524 West Monroe street, Chicago.

WANTED—Good, experienced, all-around organ men.

L. D. MORRIS & CO.,
Steinway, Hall, Chicago.

Organist and Choirmaster (F. A. G. O. 1913), desires better position. Expert choir trainer and recitalist. Address, with particulars, to O. C., office of THE DIAPASON.

ACTIVITIES OF THE ORGANISTS

FAREWELL BY DR. STARNES

Last Program in Atlanta—Is Examiner for Victoria College.

The following program was presented at the free concert in the Atlanta auditorium July 27, when Dr. Percy J. Starnes gave his farewell recital, assisted by his wife, Mrs. Lillian Belle Starnes, soprano: Overture, "Magic Flute," Mozart; Recitative and aria, "Ah, fors'è lui" ("La Traviata"), Verdi, Mrs. Starnes; "Improvisation Upon a Scotch Melody," Starnes; Aria, "Die Koenigin der Nacht" ("Die Zauberflote"), Mozart, Mrs. Starnes; "La Cinquantaine," Gabriel-Marie; "The Fiftieth Year" (a quaint and effective composition written for the celebration of the "Golden Wedding" of a friend), Starnes; Song, "Lake and a Fairy Boat," Mrs. Starnes; Overture to "Tannhauser," Wagner.

The Victoria College of Music in London has appointed Dr. Starnes examiner in practical and theoretical music for the fellowship and licentiate degrees of the college. His work will begin in February. The examinations will be held at the different centers of music in the United States and Canada, whence most of the pupils will come. In December Dr. Starnes will visit England to receive the formal credentials for his place.

E. S. Blythe Goes to Sandusky.

E. Seaton Blythe of St. Athanasius church, Burlington, N. C., has accepted the position of organist and choirmaster of Grace church at Sandusky, Ohio, and will take up his duties the first Sunday in September. Mr. Blythe comes with highest recommendations and is a man of wide experience and splendid training, having studied under Dr. Frank L. Sawyer at Westminster Abbey, London, Eng-

land, making a specialty of choir training. He is a graduate of the London College of Music and has had considerable experience as conductor of choral and orchestral societies.

Succeeds Walter Henry Hall.

G. Darlington Richards, for several years associate organist of St. Thomas' church, New York, has been appointed organist and choirmaster of St. James' church, to take effect Sept. 1. He will succeed Walter Henry Hall, who resigned to accept appointment on the faculty of Columbia University. There were many candidates for the position at St. James' and it had been thought that the place would go to an up-state organist. In addition to his work at St. Thomas' church, Mr. Richards has been organist and choirmaster of St. Mark's church, Mount Kisco. He studied organ and theory with Will C. Macfarlane and piano with Henry Levey, besides devoting much time to the study of choir training.

Schweitzer Engaged for Series.

H. S. Schweitzer, organist and choirmaster of Trinity Lutheran Church, Reading, Pa., and formerly professor of the organ at the Guilman Organ School, New York, has been engaged for a series of recitals in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, during the coming season. He will give the first of the series in October, the date to be announced later.

Mrs. Flora E. Wells in Europe.

Mrs. Flora E. Wells of Urbana, Ill., sailed on the Arabic, Aug. 26, for an extended stay in Europe. After a brief visit in England she will settle down in Paris for a year. Mrs. Wells was a pupil of Alexandre Guilman during a previous sojourn in France.

NEW DUTIES FOR WILLIAMS

Takes Additional Choir at Columbus and Will Give Recitals.

Bert E. Williams, A. A. G. O., has been appointed choirmaster of Grace Lutheran Church, Columbus, Ohio. Grace church possesses a splendid choir of twenty-four voices and has a good library of anthems. The work at this church will not interfere with his work at St. John's, as Mr. Williams will take charge of the rehearsals only at Grace church, not appearing at services.

Harry Culbertson, in the Fine Arts Building, Chicago, has signed Mr. Williams up for two years to play recitals throughout the United States under his direction.

Alice R. Deal on Trip.

Miss Alice R. Deal, organist of the Leavitt Street Congregational Church, Chicago, and secretary of Illinois Chapter, A. G. O., left Sunday evening, Aug. 3, for an eastern trip, stopping at Niagara Falls, Albany, New York, Boston and Ogunquit, Maine, and returning home Saturday, Aug. 23. Miss Deal attended the convention of the N. A. O. at Ocean Grove, N. J.

Serves Church Quarter Century.

Mrs. Mary Byron Kelly has resigned as organist of St. Mary's church at Litchfield, Ill., after twenty-five years' continuous service. Her retirement was made necessary by the appointment of her husband, Dr. P. M. Kelly, as superintendent of the Eastern Illinois Hospital for the Insane at Kankakee.

Canadian Organists to Meet.

Organists in Canada are showing interest in the approaching convention of the Canadian Guild of Organists, which is scheduled to be held in Toronto Sept. 10 and 11.

ATLANTA HEARING BIG MEN

Considering Choice of Successor to Dr. Percy J. Starnes.

In the effort of the Atlanta Music Festival association to obtain a worthy successor to Dr. Percy J. Starnes, who resigned recently, some of the best talent available will be heard at the auditorium during the next few months.

Eugene Wyatt, the famous organist from the Crystal Palace at London, appeared in Atlanta Aug. 17 at the recital at the Auditorium-armory, although he is not a candidate for the position of city organist.

Two organists of high reputation were being considered for the position. Clarence Reynolds, organist of the Ocean Grove auditorium, and E. Seton Blythe, the English organist, who is in Burlington, N. C., were the two. Mr. Blythe played Sunday, Aug. 24, and Mr. Reynolds will appear Sunday, Sept. 7. Professor Charles Sheldon of Atlanta gave two August recitals.

WHOLE ORGAN IN SWELL BOX

C. F. Winder Building in Line With Godfrey Buhrman's Ideas.

"The article entitled 'The Swell,' by Godfrey Buhrman, is very interesting," writes C. F. Winder of Richmond, Va. "We are now building a two-manual tubular pneumatic organ for the First Unitarian Church of Richmond, having received the contract this month. This entire organ is to be enclosed in a six-inch swell box; also the pedal organ.

"There will be no front pipes to show, the sound to come through a large colonial window above the console. Not even the console or organist will be seen."

Mr. Winder also has a large two-manual electro-pneumatic to build for Richmond. In this organ the pedal is in a separate swell box, three inches thick, and the entire organ in a nine-inch brick swell box. He is making a specialty of heavy pressure voiced organs in swell boxes of five inches or more, according to location.

MOLLER PIPE ORGANS

After the recital on the organ we built in the Union Lutheran Church, York, Pa., Mr. Ralph Kinder, the eminent concert organist, and organist of Church of the Holy Trinity, Philadelphia, wrote us as follows:

PHILADELPHIA, PA., June 18, 1913

M. P. MOLLER, ESQ.,

Hagerstown, Md.
Dear Mr. Moller:—The organ at the Union Lutheran Church, York, Pa., on which I gave two recitals last week. I found to be a most excellent instrument, in fact I can not recall a two-manual organ that I like as well. The tonal qualities of the organ—Diapason, String, Flute and Reed, all of them were beautiful and the action splendid. If this organ is a sample of your work let me assure you that your ambition to bring your organs to the highest standard and to the front rank of all organs, has, in my opinion, been fully realized.

I was delighted with the instrument, I had no idea that you did such excellent work.

In my recital work of the future I trust that I may have many more such Moller organs to play.

With all good wishes for continued success, believe me, Very sincerely yours,

RALPH KINDER,

Organist, Church of the Holy Trinity, Philadelphia, Pa.

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Some Recital Programs

RECITALS AT OCEAN GROVE

Programs Are Great Feature at the Convention of the N. A. O.

Organ recitals naturally were a prominent feature of the Ocean Grove convention of the National Association of Organists. Programs given in connection with the meeting were as follows:

By Arthur H. Turner, Monday, at 4:30: Sonata in E flat minor, op. 65, Parker; Evening Song, Bairstow; Allegro, First Symphony, Maquaire; Concert Caprice, Kreiser; Nocturne in A flat, Ferrata; Finlandia, Sibelius.

By William H. Gage, Wednesday, at 4:30: Fugue in F major, Krebs; Meditation, Lucas; Fantasia, Franz Wagner; Chorale, "Wo soll ich fliehen hin," Bach; Finale, Second Symphony, Widor; Shadow Song (Dinorah), Meyerbeer; Organ Sonata, 94th Psalm, Reubke.

By Clifford Demarest, Thursday, at 4:30: Sonata in A minor, Rheinberger; Fugue in E flat (St. Ann's), Bach; Funeral March and Seraphs Song, Guilman; Pastorale, Foote; Festival Hymn, Bartlett; Nocturne, H. Brooks Day; "Pastorale Suite," Demarest.

By Percy J. Starnes, Thursday, at 8 p. m.: Allegro Vivace, Fifth Symphony, Widor; Barcarolle, "A Night in Lisbon," Saint-Saens-Starnes; Chorale and Fugue, Fifth Sonata, Guilman; Variations Serieuses, Mendelssohn; Madrigal (new), Starnes; Legend, "St. Francis Preaching to the Birds," Liszt-Starnes; Fantasia on Swiss Melodies and Tempest in the Alps, Breitenbach.

By Newton J. Corey, Friday, at 4:30: Fantasia and Fugue, A. Gibson; Sonata in C minor, R. L. Baldwin; Oriental Sketch, Kroeger; Allegretto, Foote; Legend, Cadman; Caprice, Cadman; Prelude in B flat, Foerster; Melody in B flat, Whiting; Grand Sonata in A minor, Whiting.

By J. J. Miller, Friday, at 8 p. m.: Introduction and Variations in A major; Hesse; Sunshine and Shadow, Buck; "The Holy Offices," op. 88, Malling; Romanza in C minor, op. 28, No. 1, H. A. Matthews; Canzone, Thorley; Organ Concerto in F major, Handel; Spring Song, "From the South," Lemare; Scherzo Symphonique Concertant, Faulkes.

A disappointment was in store for the association Tuesday afternoon as T. Tertius Noble, the noted English organist, who had been scheduled for a recital, was detained in New York owing to the illness of his wife. Dr. Frank Wilbur Chace consented to officiate as the recitalist in Mr. Noble's place.

Recital by F. Flaxington Harker.

F. Flaxington Harker gave the usual recital at All-Souls' church, Biltmore, N. C., July 27, at 4:30 o'clock. The following program was played: Suite, No. 1, Borowski; Andante, with Variations, from Symphony in D, Haydn; Triumphal March, Lemmens. At 5 o'clock, following the recital, there was a service, at which a solo entitled "God Shall Wipe Away All Tears," composed by Mr. Harker, was sung by Mrs. Jessie Larson of Detroit.

Recitals at Rhinebeck, N. Y.

Arthur Edward Jones, organist and choir-master at the Church of The Messiah, Rhinebeck, N. Y., has been playing a series of summer recitals, which draw large audiences at every performance. His programs during the last month have been as follows:

Aug. 3—Grand Marche Militaire, Gounod; Andantino in D flat major, Lemare; Humoreske, Dvorak; Prelude in C sharp minor, Rachmaninoff; Liebeslied (Idylle), Harker; Funeral March, from Third Symphony, Beethoven; Cantabile in E major, Demarest; "In the Morning," and "The Death of Ase," (from "Peer Gynt" Suite), Grieg; Chant d'Amour, Gil-

lette; Hallelujah Chorus (from "The Messiah"), Handel.

Aug. 17—Introduction and Bridal Chorus, from Third Act of "Lohengrin," Wagner; "To the Evening Star" ("Tannhaeuser"), Wagner; Melody in F, Rubinstein; Largo (from "Xerxes"), Handel; Wedding March (from "Midsummer Night's Dream"), Mendelssohn; "Traumerlei," and "Abendlied," Schumann; "Canzonetta del Salvatore Rosa," Liszt; Serenade, Schubert; Funeral March on Death of a Hero (from Pianoforte Sonata Op. 26), Beethoven; Sextet, from "Lucia," Donizetti; Chorus, "The Heavens are Telling," Haydn.

During the last ten years Mr. Jones has played over 600 public recitals in the United States and Canada with great success. Previous to taking up work in America he played in recital throughout Great Britain and on the European continent.

Program at Kansas City.

Powell Weaver gave this program at the noon organ recital Aug. 13 in the Grand Avenue Temple at Kansas City: Triumphal March, Costa; Offertoire, Dubois; "From the Land of the Sky Blue Water," Cadman; Berceuse, Baumgartner; March from Sixth Suite, Lachner; "The Little Shepherd," Debussy; Scene from An Imaginary Ballet, No. 2, Coleridge-Taylor; Barcarolle from "Tales of Hoffman," Offenbach; March from "Die Meistersinger," Wagner.

Recital by J. Lawrence Erb.

The following recital was given at the memorial chapel of the University of Wooster recently by J. Lawrence Erb: First Sonata in G minor, Becker; Minuet in G, Beethoven; Largo from "Symphony from the New World," Dvorak; Allegretto in B minor, Guilman; Grand Chorus in D, Guilman; Andantino in D flat, Lemare; Allegretto Scherzando, Erb; War March of the Priests (from "Athalia"), Mendelssohn.



So strong has become the vogue of Russian music in modern organ recital programs in the United States that there is a great demand for arrangements of these compositions. Harvey B. Gaul, the Pittsburgh organist, has done much to meet this demand, and his arrangements are excellent in registration, so that his brother organists owe him a debt of gratitude. G. Schirmer has just issued a series of "Six Organ Transcriptions from the Works of Russian Composers," by Mr. Gaul. They include:

Feuille d'Album, Op. 39, No. 2, Cesar Cui.

Andante Tranquillo and Allegro from the Opera "La Vie pour le Czar," M. Glinka.

Reproche, Op. 10, No. 3, G. Karaganoff.

Pastorale, Op. 17, No. 2, A. Liadow. Alla Marcia, Op. 5, No. 1, W. Rebikoff.

Chant sans Paroles in A minor, Op. 40, No. 6, P. Tschaiakowsky.

Pietro Alessandro Yon has written two pieces which Schirmer has just published for the organ. The first, a Pastorale ("Dies est Laetitia"), is based on "Adeste Fideles." It is a strong number for a Christmas service prelude. The other composition, a "Concert Study," gives full play to the pedal virtuoso and is full of spirit.

H. V. MILLIGAN AT OLD FIRST

Gives a Recital Every Monday at Dr. Carl's Church in New York.

Harold Vincent Milligan, organist of Plymouth church, Brooklyn, is playing at the Old First Presbyterian church, Fifth avenue and Twelfth street, Manhattan, during the absence in Europe of William C. Carl. In addition to the regular Sunday services, Mr. Milligan gives a recital every Monday evening. Recent programs follow:

July 14—Suite in E minor, Rogers; Pastorale, Cesar Franck; Intermezzo, Callaerts; "Vision," Rheinberger; "Chant Negre," Kramer; "Finlandia," Sibelius.

July 21—Sonata, Boslet; Prelude and Fugue in D minor, Bach; Musette and Rondeau, Rameau; Procession du Ste. Sacrement, Chauvet; Cantabile, Pierre; Solemn Melody, Walford Davies; Meditation, Lucas; "Ave Maria," Richmond; An Old Scotch Carol, Guilman; "Magnificat," Claussmann.

July 28—Elegy, Noble; Song Without Words, Deshayes; Prelude in B minor, Chopin; March in E flat, Edmonstone-Duncan; Pastorale from First Symphony, Guilman; Cantabile, Loret; Largo, Handel; Nocturne from "Midsummer Night's Dream," Mendelssohn; Noel, Holmes; Grand Choeur in F, Salome.

Aug. 4—Meditation Serieuse, Bartlett; Largo from "New World Symphony," Dvorak; Sonata, Borowski; Prelude, "La Demoiselle Elue," Debussy; Let Petit Berger, Debussy; Elegy, Capricetto and "A Song of Triumph," Milligan.

Sunday Music by Gordon Graham.

Despite the heat, Gordon Graham reports large audiences at his Sunday recitals after evensong in Christ Episcopal Church at Chattanooga, Tenn. In August he played:

Aug. 3: Offertoire in G, Lefebure-Wely; "Traumerlei," Schumann; "Carillon Allegretto," A. H. Ryder; Largo in G, Handel.

Aug. 10: Introduction to Third Act, "Lohengrin," Wagner; "The Answer," Wolstenholme; Intermezzo, J. H. Rogers; "Marche Militaire," Gambini.

Aug. 17: "Marche des Rois Mages," Dubois; Berceuse, Godard; Melodie in A flat, Guilman; Grand Fantasia in E minor, Lemmens.

Aug. 24: March from "Occasional Oratorio," Handel; "Chanson D'Ete," Lemare; Andante Grazioso, Smart; Introduction and Prayer from "Rienzi," Wagner.

Aug. 31: Chorus, "Be Not Afraid" ("Eljah"), Mendelssohn; "Abendlied," Schumann; Allegretto, "Mignon," Thomas; "Cujus Animam" ("Stabat Mater"), Rossini.

Dr. A. T. Davison, Jr., gave the third of his series of organ recitals for members of the Harvard summer school and the public in Appleton Chapel June 23. He was assisted by Walter Kidder, baritone, and the program included the following numbers: Sixth Symphony (first movement), Widor; chorale prelude, "O Mensch bewein dein Sunde gross," Bach; "Honor and Arms," from "Samson," Handel; Caprice, Guilman; "O God, Have Mercy," from "Saint Paul," Mendelssohn; "Harmonies du Soir," Karg-Elert; march from "The Queen of Sheba," Gounod.

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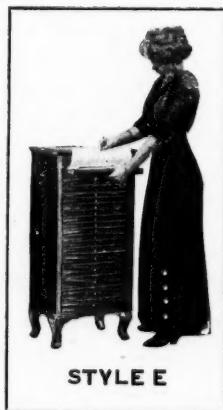
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STYLE E

DEAD COMBINATION STIRS LIVE DEBATE

J. WARREN ANDREWS HEARD

Chairman of A. G. O. Committee on Uniformity of Console Replies to Criticism by Mr. Skinner— Letter by Mr. Wirsching.

New York City, July 29, 1913. Editor of The Diapason: In Mr. Skinner's article in a recent issue of your paper, on "Visible as against dead combinations," he speaks of the dinner in honor of Mr. Lemare, at which the matter of immovable combinations was spoken of in condemnation. While I was not present on that occasion, I heard the discussion spoken of in any but complimentary terms on all sides.

The letters received by the committee favoring the immovable system are far more numerous than those condemning it. Moreover, we are led to infer from Mr. Skinner's letter that he is the inventor of the "dead" system. He says: "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." While to Mr. Skinner belongs the invention of the "indicator light," the combination action itself was in operation before Mr. Skinner began his career in Mr. Hutchings' factory. The "indicator light" is far from being the system which it "indicates." This combination system was installed in both the New Old South Church and the Church of the Advent in Boston, I am sure, before Mr. Skinner ever thought of adopting organ building as a calling.

Organ building certainly has made great strides in the way of advancement owing to Mr. Skinner's inventive genius and activity. In fact, no one will deny that he stands among the foremost builders of the world, and we are proud of him and, while he did not invent, or first use, this combination system, he did much to improve it.

Mr. Skinner further says that "dead combinations provide no way for reducing a combination of a large number of stops." The chief advantage of this action is that you never need to have a large number of stops actually drawn. The qualities of tone in the organ are but four and the actual number of stops used as solos, or in combination as solos, on all the manuals are but few. By this dead combination system the large organ becomes as easy in operation as a smaller one. If combinations requiring a large number of stops are needed they can be easily set in a moment on any piston, and any combination can be annulled by a O and double OO will silence all the combinations in operation all over the organ, leaving, as a base of operations, any pre-determined arrangement of stops. This reduces the number of motions to a minimum.

Further than this, Mr. Skinner's objection that "you cannot put off any stop on a set combination while a piston is on" is overcome by an invention of Mr. Wirsching by which he claims you can reduce the stops in the usual way when the stops are out, even though the piston has been pressed. In this case, if this proves effective, what further objection can be made to this system? The objection that is so often heard—"I want to see what I have drawn"—is not worthy of consideration. If an organist's ears don't indicate to his inner self what he has on, of what earthly use are his eyes in this regard?

Take the great organ, for instance. How many solo, or commonly used, stops are there in this division of even the largest organ? Not more than five or six at the most, and this number is large. The rest are simply for power or brilliancy; often noise. You can get this on or off by a simple pressure of a piston and fall back upon some pre-arranged quality of tone as a solo. You can also arrange solos of different qualities in the other manuals, changing any desired quality by hand with the stops, as you require, leaving an accompaniment of strings, strings and flutes, flutes or whatever is needed on the accompanying manual or manuals.

With the live combinations you cannot get back to just what you want without supplementing your motion in

pressing the piston with one to add to or subtract from whatever stops come on. If it is an accompaniment to a solo you desire it may be too loud or too soft to put against your solo. With the "dead" combination all this can be fixed beforehand.

However, with a system recently set forth by the Austin Company there is an adjustment possible at the desk, and it can be operated even while one is playing, which will, I am sure, meet almost any demand. With an immediate adjustment possible right at the console our troubles with movable and immovable systems will be at an end. We can then look for other troubles, which we shall be sure to find—that is, if we believe in material things, and most of us do.

Mr. Skinner says further: "The guild committee was made up of three men who play instruments having the dead combination." Permit me to say that, originally, before we were compelled to use the dead combinations by force of circumstances, we were all as rabid opponents of the dead system as any of our critics. We are all "from Missouri," and when the next good thing comes along we're going to be open to conviction.

Very truly yours,
J. WARREN ANDREWS.

Letter from A. F. McCarrell.

Chicago, Aug. 14, 1913.—To the Editor of The Diapason: Referring to the letter by Mr. Demarest in the August Diapason, replying to a letter from Mr. Ernest M. Skinner, Mr. Demarest defends the action of the console committee in selecting the dead stop action system. Mr. Demarest claims Mr. Skinner advanced only one point which seems to be of any consequence, that "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."

For the last ten years I have played a large electric organ with dead stop action (Hutchings-Votey) that has the full complement of adjustable pistons for each keyboard, also four pedals adjustable to the entire organ besides crescendo and sforzando pedals, and having tested this system in every way I feel convinced that the dead stop action system is not the ideal one from the organist's standpoint.

Mr. Demarest says: "All right; let's see how it works. Suppose by pressing a piston you have drawn full swell and you wish to reduce to oboe and flute, which are not on a separate piston. With the movable knob system you must either push in by hand all the stops except the oboe and flute, or press a piston which leaves the smallest number of stops out, push these in, and then draw the ones required. This would take at least four separate motions. With the immovable knob system it can be done with one motion. You would naturally have drawn the oboe and flute, knowing they would be required later. That would not affect the full swell combination. When you are ready simply press the swell zero piston and instantly everything is thrown off except the oboe and flute, which are drawn ready for use."

The illustration of going from full swell to oboe and flute on the movable stop action seems to me can be made on an old style set combination with less than four motions. The illustration of from full swell to oboe and flute on the dead stop is easy because oboe and flute are contained in the full swell combination. Of course, a pedal stop would have to be drawn if desired, else your swell zero would leave you without a pedal stop. But suppose a piston pressed brought on only the vox celeste. How about first drawing oboe and flute? To get oboe and flute would require that the piston be first released before drawing oboe and flute, or else resort to your stop action separation. Where would your one motion come in? The first way of this illustration is at least awkward and the second takes four motions—your separation before drawing stops, two piston (on

and off) motions, finally taking off separation.

But what is the use of all this fiddler when on either system oboe and flute could be placed on a piston and then one motion would do the business? The advantage being with Mr. Skinner's system, which permits by a very simple process the organist's making a selection for each piston of the stops he desires without leaving the keydesk. Many times the organist wishes to take from the full swell one or two stops. How would you do this on a dead stop action organ with piston pressed giving full swell?

Registration by pistons alone is out of the question, so you must combine with the piston stops to be drawn by hand. Then your troubles begin, as stops drawn by hand must at some time be taken off in the same manner.

Your stop action separation is only a makeshift, or another mechanical to get rid of later. I think I may claim to be the originator of that contrivance, as I figured on having one put in our organ. Separation was suggested to the Hutchings people, who adopted same.

To the visiting organist the dead stop action, to my mind, is somewhat of a handicap. The eye should give the organist the true condition of each keyboard and pedal. On the dead stop action you must remember the combination on every piston to be used. In the movable system pistons pressed show stops drawn on each keyboard. You may say: Look at your indicator. True, but indicator registration with stops drawn should give the true condition of the organ, but it does not. I could give more illustrations showing the superiority of the movable stop action, but what's the use of making this letter too long?

"I have letters showing that at least four prominent builders in this country build immovable stop combinations. Further than this, the largest organ in the world, at St. Michael's church, Hamburg, has dead combinations. This organ has just been completed and the fact of its having dead combinations shows that the very latest word in European organ building favors this style."

From the organ builder's standpoint a dead stop action is a snap, as it costs much less to build than the movable stop action. So the largest organ in the world, at St. Michael's, Hamburg, has a dead stop action and the Europeans consider this the latest thing in organ building. Well! Well!! As remarked in the early part of this letter, I have been playing a dead stop action organ for ten years. Are the Europeans as progressive in other things musical? Our American organists must go to Europe to learn organ playing, ain't it?

A. F. McCARRELL,
Organist of the Second Presbyterian Church, Chicago.

Letter From Mr. Wirsching.

By permission of Mr. Wirsching The Diapason quotes the following from a letter by Philip Wirsching of Salem, Ohio, to Chairman Andrews of the A. G. O. Committee on the uniformity of the console:

"My Dear Mr. Andrews: I suppose you read The Diapason and saw Mr. Ernest M. Skinner's article, 'Visible vs. Dead Combinations.' If you have not seen it you should get a copy of the paper. In my opinion Mr. Skinner takes the wrong stand when he says that he will be opposed to the American Guild of Organists if they decide in favor of the dead combination. He claims that one cannot add or take off any stops that are on dead combinations. This shows that Mr. Skinner has never tried to solve what seems to him an insoluble problem. In the dead combinations I use, the organist can make changes as often as he desires and still preserve any selection of stops he may have in use before pressing a piston. It is wrong, in my opinion, that we should always look to English builders and organists for advice in such matters when a great many of our best organists have studied in France and Germany, and surely there are some organists on the conti-

nent that can play, and do play, organs with invisible combinations, and would have no others.

"In working out a program for the standardizing of the console, as your committee is commissioned to do, it must be evident to every fair-minded builder and organist that it is not the intention of the committee to dictate or to monopolize opinions, but to make recommendations for the best solution of this difficult problem. I concede that Mr. Skinner is a good organ builder, and entitled to his opinion, but there are others.

"Mr. Skinner says that he has built invisible combinations until five years ago, when at a dinner of prominent organists it was said that they were no good, and he had then discarded that system and used since the visible combination, that your committee now recommended the invisible ones and whatever system he adopted seemed wrong. If Mr. Skinner had stuck to the invisible ones until some official action had been taken it would have been better, for he might have known that it would be difficult to get two organists to agree on one thing. Proof: The Carnegie Music Hall Organ in Pittsburgh, built by Farrand & Votey. Frederic Archer had it remodeled to suit his ideas, Lemare had it remodeled and Heinroth had it remodeled. No one approved the work of his predecessor.

"We all remember the time when pneumatic and electric couplers came into use and the cry that went up from every side that they should visibly affect the keys. We have outgrown this and no one finds it objectionable any longer that the keys do not move with the couplers drawn. So it will be with the invisible combinations, and I sincerely hope that you will carry the day in recommending that type. Very cordially yours.

"PH. WIRSCHING."

CITY ORGAN TO COST \$52,500

Johannesburg, South Africa, Approves Outlay for Town Hall.

The American consulate at Johannesburg, South Africa, reports that the local municipal council recently approved the expenditure of about \$52,500 for an organ to be installed in the new town hall. R. B. Hollins, organist of Edinburgh, Scotland, has been appointed an expert in regard to the plans, and tenders will be sought both in England and South Africa. Information is to the effect that Mr. Hollins will finally decide as to the bid to be accepted. When completed, plans and specifications may be obtained from the High Commissioner of South Africa, 32 Victoria street, London, S. W., England.

DEDICATES MOLLER WORK

Roy A. McMichael Plays Two-Manual Organ at Smithsburg, Md.

Roy Alexander McMichael gave the inaugural recital Aug. 2 on a Möller organ in Trinity Lutheran church at Smithsburg, Md. The organ is of two manuals, with eight stops and 476 pipes on the great, seven stops and 415 pipes on the swell, and two stops and sixty pipes on the pedal. A Kinetic blower furnishes the wind. The organ is on the duplex system, every stop being available for either manual.

Mr. McMichael played as follows: March in E flat, Faulkes; Cantilena, Matthews; Andante in G, Batiste; Vesper Hymn, Ashmall; "Hosannah," Dubois; Meditation, Sturges; Allegretto, Wolstenholme; Berceuse, from "Jocelyn," Godard; Cantilene, Shelley; Pilgrims' Chorus and March, from "Tannhaeuser," Wagner.

Estey Organ for Notable Church.

A large two-manual organ played an important part in the 300th anniversary of the establishment of Roman Catholicism in the State of Maine last month. One of the instruments of the Estey Company has been installed in the Church of the Most Holy Redeemer at Bar Harbor. Another place where the Estey Company has just installed a handsome instrument through Manager Putnam's Boston office is the First Presbyterian Church at Antrim, N. H., and this was dedicated by Claude Saunier of the Estey Boston staff.

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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

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

Receipts for subscription remittances sent only when requested.

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

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

CHICAGO, SEPTEMBER 1, 1913.

Readers of *The Diapason* should notify us immediately in case of failure to receive the paper. To assure uninterrupted receipt by mail you are asked to send prompt notice of any change of address.

MAKING THE CITY ORGAN PAY

An item of a few lines in our last issue should be read in the widest possible circle—a much wider field than *The Diapason* alone can reach. It was in reference to the success of the city of Portland, Maine, in its enterprise of municipal music. Ten thousand dollars the first year is the estimated profit from the "operation," if we may so call it, and use strictly business terms, of the magnificent organ the city had built for it. Those are the "net earnings" of the instrument as the result of the services of the organist, Mr. Will C. Macfarlane. A total of approximately 150,000 people have heard the organ and the money side is merely one feature of the matter. A city of moderate size has enjoyed the best in music, has contributed to the education and delectation of its citizens and has made it pay.

This is certainly a lesson to those cities which have considered similar projects and then postponed or dropped them on the ground that it would be a great expense—an inordinate luxury.

Denver papers and one or two others please copy.

TACKLING A LIVE SUBJECT

It may be that the dead combinations are properly named, but their advocacy by the console committee of the American Guild of Organists has brought something to life. In another column we are privileged to continue a debate begun in *The Diapason* several months ago, as soon as we announced the guild committee's findings. Mr. Skinner very lucidly and forcefully presented his opinion, and the other side has its inning.

It all indicates clearly that there is bound to be a difference of opinion among organists as to mechanical conveniences at the organ keyboard. One great concertist strongly prefers the combination that moves the registers; the next of equal rank and reputation argues well for the "dead" combination. One leader in his profession dwells eloquently on the decided advantages of the tilting tablet, and the next day we find a great master of the organ prohibiting the use of anything but a draw knob on the console of an organ to be built for his use and under his supervision. The builder of experience nearly always is vexed in his efforts to please all, just as Mr. Skinner has been, not only by diverse tastes, but by wavering minds. And the whole history of the organ shows what difficult paths the originator of new ideas has had to tread.

There is a most encouraging feature to the discussion, however. It is that the organist is not dead or sleeping. He thinks how he can obtain the best results through aids to his technique. There must be some satisfaction in catering to the tastes of men who are not mere automatons, taking things as they are and letting every extremist or innovator impose changes upon them without investigation or protest on their part.

Organists' Hobbies

The editor of the *Musician* sent a questionnaire to a number of the more distinguished organists of New England, the middle states and the west, asking them to name their hobbies and to suggest anything about them that made these hobbies mentally, recreationally or financially profitable. The following are briefly some excerpts from the interesting article: "Arthur Foote confesses to hobbling (I fear I am coining a word here) with golf; he says: 'It combines amusement with the best of all exercises, walking. It takes your mind away from cares, worries and business, encourages modesty and self-control and honesty besides. And one can do one's work better.' This is also the opinion of Ralph L. Baldwin of Hartford, who says: 'Golf is the best form of recreation I can find; I am a member of the Hartford and Northampton Golf Clubs.' P. C. Lutkin of Northwestern University plays the ancient game, yet he thinks 'Nothing equals the charm of Europe for recreation. In the United States we are in the process of formation, with its consequent turmoil, complexities and strenuities; in Europe one has the feeling of standards set and problems answered, with the resultant satisfaction and repose.'

"Walking has the suffrage of a number of people. 'Great joy to walk in the woods and fields' (J. Warren Andrews). 'Of my two hobbies—fishing and walking—in manifold ways, particularly walking becomes recreating employment' (George A. Burdette, Harvard Church, Brookline, Mass.). 'Walking has the effect on my mind that priming has on an engine; constructive thinking can be done much more effectively' (William J. Kraft, Columbia University, New York). 'Walking gives an intimate idea of localities and their beauties that can be obtained in no other way, besides giving big returns in health; the automobilist has only a passive enjoyment of the same scenes through which the pedestrian travels, with no return in exuberant delight' (Frederic Maxson, Philadelphia). 'A walk of five miles, a manuscript book "beneath a bough and thou" to read aloud to me soothes all the care a constitutional pedal kicker can accumulate in nine months of hard work' (Abram Ray Tyler, Detroit).

"In contrast to golf and walking, we have the strictly up-to-date sport of automobiling. Clifford Demarest, Tenafly, N. J., writes: 'Anything that tends to get the mind off daily work is recreative; automobiling enables me entirely to forget music, for the ever-changing scenes of landscape are refreshing and mentally restful. Running a car is exhilarating. To feel the mastery over tremendous power gives one a mental excitement which is both stimulating and beneficial. There is just enough exercise if the ride be not too long to give one a delicious tired feeling, and the pure air induces refreshing sleep.' Edwin Arthur Kraft, the concert organist of Cleveland, is devoted to a machine; he even makes his own repairs.

"Motoring on the water has a certain likeness to motoring on land, and many organists are fond of the motor boat; among these are J. Warren Andrews, who has a new launch 'with which I am anticipating great pleasure,' and F. N. Shackley, Boston.

"From the excitement of automobiling and motor boating to the quiet joys of photography seems an abrupt transition. Its advocates are, however, insistent on its claims to our respect. N. J. Corey writes: 'I motor only at someone else's expense; baseball would ruin my hands, bicycling I used to follow enthusiastically until the autos drove us all off the roads; fishing is too lazy business. The only quasi-hobby I have is taking amateur photographs in the summertime when on vacation.' Everett E. Truette of Boston also is fond of photography. 'Fishing and amateur photography command much of my time in July and August, when

I am in northern Maine for my vacation; they keep me out of doors much of the time and prove most beneficial and interesting.'

"William C. Carl of New York finds European travel a delightful hobbyhorse to ride. 'There is nothing to compare with it; it is an absolute rest and change from the routine of the season.' Henry L. Gideon, Boston, also is fond of going abroad, but he writes: 'My chief hobby is not mentioned in your list: moving pictures! I have found nothing else so refreshing.'

"It is to be expected that the water sports—fishing, swimming, boating and canoeing—will have a large number of advocates, and so it turns out; under one or another of these are listed Arthur Hyde, St. Bartholomew's, New York; H. M. Jepson, Yale University; Ralph Kinder, Philadelphia; Carl Schmidt, New York, and James H. Rogers of Cleveland.

"Several organists like to camp in the summer vacation. H. D. Sleeper, Smith College, is one of these. In the same connection G. H. Fairclough, St. Paul, Minn., has this to say: 'Every year in July I camp out with my choir boys on the shore of a lake fifty miles north of St. Paul, and enjoy it. Our choir owns its outfit, fifteen army tents, sixty cots, etc., and the camp is a great thing to keep up the interest of the boys, also men, in the choir.'

"Very few organists report interest in baseball, one only, J. Frank Frysinger, calling himself a 'fan'; this is very curious when one considers that the game is the one appealing most strongly to Americans.

"H. Brooks Day, St. Luke's Brooklyn, N. Y., signs himself 'church musician and farmer-horticulturist'; composition comes in for what time is left. He has a farm of 100 acres at Peterboro, N. H., does not profess to make money in farming, but gains in ideals and in many other ways that quite outbalance any lack of 'profit' so-called."

Professor H. C. Macdougall of Wellesley College, editor of the *Musician's* organ department, admits stamp collecting as his own hobby. Alfred Brinkler, organist of the cathedral at Portland, Maine, is interested in antique furniture as well as aquatic sports.

A true "hobbyist" is H. D. Sleeper, who has drawn hundreds of organ specifications, he writes, purely for recreation. Herve D. Wilkins invents all sorts of mechanical appliances "having always in mind doing something practical or revising or improving something already made."

"I doubt very much whether one could call gardening a hobby in the strict sense of the word unless one carried it to a somewhat uncommon extreme in practice," the editor continues. "Frederic Maxson (Philadelphia) is strongly in favor of this delightful recreation. To take his own words, 'it is a mental rest to get the thoughts away from their professional channels, while the delights of watching the development of plant life over which you are caring cannot be put into words.'"

Harvey B. Gaul of Pittsburgh paints pictures as his hobby and says: "The kind of pictures I paint are mentally restful for me, if not for the spectator. They are a source of great recreation, as it takes tremendous physical energy to sit still and squeeze tubes of paint. 'I never saw a purple cow and never hope to see one, but I can tell you any hour there's fun in making 'em look purple.'"

Robert Hope-Jones as Host.

Robert Hope-Jones left Salt Lake City for Denver August 14, after a visit in Utah. He gave a breakfast at the Hotel Utah to a number of musicians, including Professor J. J. McClellan, Professor J. J. Daynes, Joseph H. Ridges, Professor C. F. Stayner, E. P. Kimball, Tracy Y. Cannon, Professor Edgar Bayliss, A. H. Peabody, L. N. Harmon, Jr., Gustav Dunklidge and John Berkhoe. The host was congratulated on his achievements in organ construction and the hope was expressed that he might return to Salt Lake at an early day.

THE ORGANIST.

[The following poem was handed to an organist by one of his choir boys.]
I wonder how the organist can do so many things,
He's getting ready long before the choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And teating all the working parts while listening to the prayer.

He runs a mighty big machine, it's full of funny things,
A mass of boxes, pipes and tubes, and sticks and slats and strings;
There's little whistles for assent, and rows and rows and rows,
I'll bet there's twenty miles of tubes as large as garden hose.

There are scores as round as stove-pipes, and there are lots so big and wide
That many little choir boys could play around inside;
From little bits of piccolos that hardly make a toot,
There's every size up to the great big elevator chute.

The organist knows every one, and how they ought to go;
He makes them rumble like a storm, or plays them sweet and low.
At times you think them very near, at times they're soaring high,
Like angel voices singing far off somewhere in the sky.

For he can take this structure that's as big as any house
And make it squeak as softly as a tiny little mouse;
And then he'll jerk out something with a movement of the hand,
And make you think you're listening to a military band.

He plays it with his fingers and he plays it with his toes;
And if he really wanted to, he'd play it with his nose,
He's sliding up and down the bench, he's working with his knees,
He's dancing round with both his feet as lively as you please.

I always like to take a seat where I can see him go;
He's better than a sermon, and he does me good, I know.
I like the life and movement, and I like to hear him play,
He is the most exciting thing in town on Sabbath day.—Exchange.

UNIFORMITY OF CONSOLE.

While there were many things set forth by the Guild committee on the uniformity of the console which have had much criticism, for and against, there were many things taken up and discussed by this committee which were not embodied in the report. Possibly some of these things might be worthy of consideration.

The committee had nothing to suggest concerning the semi-circular key-stop arrangement, or the slanting keyboard, believing there is nothing here to confuse the organist, while there might be something to commend.

Stop nomenclature: While there is much in our present system to cause dissatisfaction, it is not clear to the committee that there is any way to effect a uniform arrangement. Organs are now so numerous, and the present system is so well understood by the majority of organists, that it seems unwise at this time to advise upon it.

The latest system used by the Aeolian Company seems to have much in it to commend: Strings, ff, f, mp, p, pp, ppp; Flutes, Organs and Reeds, ditto. But often a more definite designation seems highly desirable.

In grouping the qualities, as so many have suggested, the committee could see no advantage. Whenever groups of one quality are wanted they can easily be set on any piston, but a good artist is continually mixing his colors.

With uniform measurements a fixed place for the stops of each manual and the pedal, as well as the couplers, a readily adjustable stop-action, a fixed dip and weight of key and pedal action, this is about all that can be hoped for in uniformity. This would enable an organist to go to any instrument, other than his own, and fix his arrangements in order that the same motions would produce comparatively the same results in every place. This is the end sought. Your committee feels sure this can be accomplished and still leave much to the freedom of the individual organist and builder in making his design and specification.

Very truly yours,

J. WARREN ANDREWS,
Chairman Guild Committee on Uniformity of Console.

THREE-MANUAL AND ECHO FOR A HOME

WORK OF BENNETT COMPANY

Interesting Self-Playing House Organ is Under Construction—Three-Manual for Church at Cedar Rapids, Iowa.

An interesting house organ of three manuals, echo and pedal is being built by the Bennett Company at Rock Island, Ill., for a purchaser who prefers not to have his name mentioned. The scheme of stops is as follows:

- GREAT ORGAN.**
 8 ft. Diapason, 73 pipes.
 8 ft. Viole Celeste, 73 pipes.
 8 ft. Gamba, 73 pipes.
 8 ft. Spitz Flute, 73 pipes.
 8 ft. Clarabella, 73 pipes.
 8 ft. Dulciana, 73 pipes.
 Harp, 48 pipes.
- SWELL ORGAN.**
 8 ft. Gedacht, 73 pipes.
 8 ft. French Horn, 73 pipes.
 8 ft. Viole d'Orchestre, 73 pipes.
 8 ft. Voix Celeste, 73 pipes.
 4 ft. Flauto Traverso, 73 pipes.
 8 ft. Horn, 73 pipes.
 8 ft. Oboe, 73 pipes.
 8 ft. Vox Humana, 73 pipes.
- CHOIR ORGAN.**
 8 ft. Geigen Principal, 73 pipes.
 8 ft. Concert Flute, 73 pipes.
 8 ft. Vox Angelica, 146 pipes.
 8 ft. Viola, 73 pipes.
 8 ft. Quintadena, 73 pipes.
 4 ft. Flute Harmonic, 73 pipes.
 8 ft. Orchestral Clarinet, 73 pipes.
- ECHO ORGAN.**
 8 ft. Diapason, 61 pipes.
 8 ft. Flute Celeste, 122 pipes.
 8 ft. Unda Maris, 122 pipes.
 8 ft. Orchestral Oboe, 61 pipes.
 8 ft. Vox Humana, 61 pipes.
 8 ft. Concert Flute, 61 pipes.
 Cathedral Chimes (soft).
 Cathedral Chimes (loud).
- PEDAL ORGAN.**
 16 ft. Bourdon, 30 pipes.
 16 ft. Dulciana, 30 pipes.
 8 ft. Flute, 30 pipes.
 8 ft. Cello, 30 pipes.
 Chimes (soft).
 Chimes (loud).

An electric action is being used on this organ and a self-player will be installed.

A three-manual organ, with electric action, detached console and a self-player is being erected by the Bennett Company in the Christian Church of Cedar Rapids, Iowa. The specification of this instrument follows:

- GREAT ORGAN.**
 8 ft. Diapason, first, 61 pipes.
 8 ft. Diapason, second, 61 pipes.
 8 ft. Gross Flute, 61 pipes.
 8 ft. Gamba, 61 pipes.
 8 ft. Dulciana, 61 pipes.
- SWELL ORGAN.**
 16 ft. Bourdon, 73 pipes.
 8 ft. Diapason, 73 pipes.
 8 ft. Gedacht, 73 pipes.
 8 ft. Sallcional, 73 pipes.
 8 ft. Voix Celeste, 61 pipes.
 8 ft. Aeoline, 73 pipes.
 4 ft. Flauto, Traverso, 73 pipes.
 8 ft. Oboe, 73 pipes.
 8 ft. Cornopean, 73 pipes.
- CHOIR ORGAN.**
 8 ft. Diapason, 61 pipes.
 8 ft. Dolce, 61 pipes.
 8 ft. Concert Flute, 61 pipes.
 4 ft. Flute d'Amour, 61 pipes.
 2 ft. Piccolo, 61 pipes.
 8 ft. Clarinet, 61 pipes.
 8 ft. Vox Humana, 61 pipes.
- PEDAL ORGAN (Augmented).**
 16 ft. Diapason, 30 pipes.
 16 ft. Bourdon, 30 pipes.
 16 ft. Gedacht, 30 pipes.
 8 ft. Octave, 30 pipes.
 8 ft. Flute, 30 pipes.

For St. Mel's Church in Chicago the same company is building a two-manual which is to be completed in October. This organ is divided—one part on each side of a window—with a detached and

reversed console in the center. The stops are:

- GREAT ORGAN.**
 8 ft. Diapason, first, 61 pipes.
 8 ft. Diapason, second, 61 pipes.
 8 ft. Gross Gamba, 61 pipes.
 8 ft. Melodia, 61 pipes.
 8 ft. Doppel Floete, 61 pipes.
 8 ft. Dulciana, 61 pipes.
 4 ft. Flute Harmonic, 61 pipes.
 4 ft. Gemshorn, 61 pipes.
 No. 3 to 8 enclosed in swell-box.
- SWELL ORGAN.**
 16 ft. Bourdon, 73 pipes.
 8 ft. Diapason, 73 pipes.
 8 ft. Gedacht, 73 pipes.
 8 ft. Sallcional, 73 pipes.
 8 ft. French Horn, 73 pipes.
 8 ft. Aeoline, 73 pipes.
 8 ft. Voix Celeste, 73 pipes.
 8 ft. Quintadena, 73 pipes.
 4 ft. Flauto Traverso, 73 pipes.
 8 ft. Cornopean, 73 pipes.
 8 ft. Oboe, 73 pipes.
 8 ft. Vox Humana, 73 pipes.
- PEDAL ORGAN.**
 16 ft. Diapason, 30 pipes.
 16 ft. Violone, 30 pipes.
 16 ft. Bourdon, 30 pipes.
 16 ft. Gedacht, 30 pipes.
 8 ft. Octave, 30 pipes.
 8 ft. Flute, 30 pipes.

Several other organs are under construction by the Bennett Company.

IS WON BY BATES & CULLEY

Contract for Two-Manual Memorial Organ at Philadelphia.

A contract for a large two-manual pneumatic organ has been signed by Bates & Culley. The organ is a memorial instrument and will be erected in the Lutheran Church of the Nativity in Philadelphia. It will be a divided organ, being on both sides of the chancel. The scheme has been prepared by John McE. Ward, president of the Organ Players' Club, and is as follows:

- GREAT ORGAN.**
 1. 8 ft. Diapason, No. 1.
 2. 8 ft. Diapason, No. 2.
 3. 8 ft. Dulciana.
 4. 8 ft. Melodia.
 5. 8 ft. Gamba.
 6. 4 ft. Octave.
 7. 4 ft. Rohr Flute.
- SWELL ORGAN.**
 8. 16 ft. Bourdon.
 9. 8 ft. Violin Diapason.
 10. 8 ft. Stopped Diapason.
 11. 8 ft. Aeoline.
 12. 8 ft. Viol d'Orchestra.
 13. 8 ft. Viol Celeste.
 14. 4 ft. Octave.
 15. 4 ft. Violina.
 16. 2 ft. Piccolo.
 17. 8 ft. Concert Flute.
 18. 8 ft. Horn.
 19. 8 ft. Oboe.
 20. 8 ft. Vox Humana.
- PEDAL ORGAN.**
 21. 16 ft. Double Diapason.
 22. 16 ft. Bourdon.
 23. 16 ft. Sub Bass.
 24. 16 ft. Lieblich Gedacht.
 25. 8 ft. Flute.
- COUPLERS**—26, 27 and 28. Swell to great, 4, 8 and 16 ft. 29 and 30. Swell to swell, 4 and 16 ft. 31 and 32. Great to great, 4 and 16 ft. 33 and 34. Swell to pedal, 8 and 4 ft. 35. Great to pedal.
- PISTONS**—36, 37, 38 and 39. Four governing great, pedal and couplers. 40, 41, 42, 43 and 44. Five governing swell, pedal and couplers.
- PEDAL MOVEMENTS**—45. Great to pedal reversible. 46. Swell pedal. 47. Crescendo pedal.

Wind pressure of five inches is provided.

Outing for Hugo E. Stahl.

Hugo E. Stahl finished installing a motor and rebuilding the large organ in the Church of the Intercession, Stevens Point, Wis., and spent a week on an outing on the shore of Lake Michigan, near Sheboygan, as the guest of Professor E. Schmidt.

UNIQUE PLAN FOR MANUALS.

C. E. Grant Builds House Organ With a New Nomenclature.

C. E. Grant of Portsmouth, Va., is building a unique house organ for Mrs. I. N. Loftin of Elizabeth City, N. C. It will stand in an alcove without front pipes, and the swell will fit the alcove tightly and be finished in moldings and color to match the music room.

"Perhaps there will be some criticism of this arrangement," writes Mr. Grant, "but I am fond of being with the tone and the only way to get it pure and unadulterated is to have it where you get all of it."

The organ has all solo stops or those that go to make up a solo effect, and the keyboards are named accordingly.

- Following is the specification:
ACCOMPANYING ORGAN.
 8 ft. Dulciana, 61 notes.
SOLO ORGAN.
 8 ft. Major Flute, 61 notes.
 8 ft. Oboe d'Orchestre, 61 notes.
 4 ft. Flauto Traverso, 61 notes.
 8 ft. Aeoline, 49 notes.
 2 ft. Flageolet, 49 notes.
- PEDAL ORGAN.**
 16 ft. Bourdon (large), 31 notes.
 16 ft. Lieblich Gedecht, 31 notes.
- ACCESSORIES**—Tremolo (Grant Fluctuator). Balanced swell.
COUPLERS—Solo super. Solo sub. Accompanying to solo. Accompanying to pedal. Solo to pedal.
- Mr. Grant has just finished the installation of a two-manual Moller organ in the Brambleton Avenue M. E. Church of Norfolk, Va.

INSTRUMENT WITH HISTORY

Organ Built in '66 and Taken in Sleighs Has New Home in North.

O. A. Marshall & Co. of Kansas City have had a busy summer. In addition to setting up an organ for the Austin company at Minneapolis and a smaller one at Fairfield, Iowa, in Parsons College, the firm has moved and re-erected in the Portage Lake Baptist church of Hancock, Mich., the organ which formerly stood in Trinity church at Houghton.

This organ is a Pilcher instrument. It was purchased for Trinity parish in 1866, long before a railroad ran into Houghton. It was transported from L'Anse to Houghton in the winter of '66 on sleighs, the only means of transportation there in those days. It served in Trinity church for more than forty years. The organ is comparatively small, though a splendid one for its time. It has twelve stops and 672 pipes.

Opens Organ Husband Built.

The new organ in the Laurel Street Methodist church of Richmond, Va., is completed and was used Aug. 3. Mrs. C. F. Winder, wife of the man who built the organ, played it both morning and night. The organ was built by the Winder Organ Company, and for tone and volume it is said to be second to none in the state.

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CORNELL CONTRACT IS WON BY STEERE

GREAT ORGAN IS PLANNED

Four-Manual of Orchestral Quality Shown by Specifications—Dr. Andrew D. White Selects Builder After Long Study.

Andrew D. White, formerly ambassador to Germany and president emeritus of Cornell University, has placed the contract for the organ to be built in the new Agricultural Auditorium at Cornell to the J. W. Steere & Son Organ Company of Springfield, Mass. This is considered one of the most important contracts of the year. Investigations covered a period of about eight months before the contract was placed. Dr. White had the assistance of friends and acquaintances on whose judgment and integrity he could rely, including Edward F. Johnston, the Cornell organist. He studied the organ in St. Petersburg when a young man and has heard all of the most noted organs abroad as well as in this country, and therefore is the possessor of most excellent judgment in regard to the qualities of organs.

The new organ was made possible by a gift from Andrew Carnegie to Dr. White for the purpose.

The new auditorium at Cornell belongs to the State Agricultural College, which is a department of the university, and it is through special courtesy of Dr. White that the use of the space necessary for the organ is loaned.

The new organ will have seventy-nine speaking stops and will cost between \$20,000 and \$25,000. It will be used principally for concerts and will therefore be treated along orchestral lines. It will have an unusual number of stops of string tone, many of which will be made from special scales which have been developed recently by the builders. Great, solo and pedal organs will be on the stage, the swell being placed in a room on the second or gallery floor, opening out through a thick wall at the east end of the stage.

The choir will be in a room on the second, or gallery floor, opening out through a thick wall at the west end of the stage, and an echo organ will be situated in the dome of the roof or will be suspended from the ceiling in the extreme rear of the auditorium between large columns. The organ will have a movable console.

The arrangement of the parts of the organ is a great factor in the effectiveness of the tone produced as well as the accessibility to all the parts. It is expected that the Cornell organ will be a master-piece in this respect, as well as in its individual tonal results.

The wind supply will be furnished by a twenty horse-power electric Orgblio in the basement.

The specifications of the organ follow:

- | | |
|--------------------------------------|--------------------------------|
| GREAT ORGAN. | |
| 1. | 16 ft. Tibia Plena. |
| 2. | 8 ft. First Diapason. |
| 3. | 8 ft. Second Diapason. |
| 4. | 8 ft. Gemshorn. |
| 5. | 8 ft. Gamba. |
| 6. | 8 ft. Gross Flute. |
| 7. | 4 ft. Flute (Wald) |
| 8. | 4 ft. Octave. |
| 9. | 2 ft. Super Octave. |
| 10. | 3 rks. Mixture. |
| 11. | 8 ft. Trumpet. |
| 12. | 16 ft. Ophicleide (From Solo). |
| 13. | 8 ft. Tuba (From Solo). |
| 14. | 4 ft. Clarion (From Solo). |
| 15. | Cathedral Chimes (From Echo). |
| SWELL ORGAN. | |
| 16. | 16 ft. Bourdon. |
| 17. | 8 ft. First Diapason. |
| 18. | 8 ft. Second Diapason. |
| 19. | 8 ft. Salicional. |
| 20. | 8 ft. Vox Celeste. |
| 21. | 8 ft. Aeoline. |
| 22. | 8 ft. Vox Angelica. |
| 23. | 8 ft. Gedackt. |
| 24. | 8 ft. Hohl Flute. |
| 25. | 4 ft. Flute (Harmonic). |
| 26. | 4 ft. Sallet. |
| 27. | 4 ft. Gemshorn. |
| 28. | 2 ft. Flautino. |
| 29. | 3 rks. Solo Mixture. |
| 30. | 16 ft. Posaune. |
| 31. | 8 ft. Cornopean. |
| 32. | 8 ft. Oboe. |
| 33. | 4 ft. Clarion. |
| CHOIR ORGAN (In a Swell-box.) | |
| 34. | 16 ft. Gamba. |
| 35. | 8 ft. Gelgen Principal. |
| 36. | 8 ft. Dulciana. |
| 37. | 8 ft. Unda Maris. |

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|--------------------------------------|---|
| 38. | 8 ft. Quintadena. |
| 39. | 8 ft. Concert Flute. |
| 40. | 4 ft. Flute d'Harmonie. |
| 41. | 2 ft. Piccolo (Harmonic). |
| 42. | 8 ft. Clarinet. |
| 43. | 8 ft. Orchestral Oboe. |
| 44. | Celesta (Carillons) CC to c4 |
| SOLO ORGAN. (In a Swell-box.) | |
| 45. | 8 ft. Stentorphone. |
| 46. | 8 ft. Philomela. |
| 47. | 8 ft. Viole d'Orchestre. |
| 48. | 8 ft. Viole Celeste. |
| 49. | 4 ft. Hohlflöte. |
| 50. | 8 ft. Concert Flute (From No. 39). |
| 51. | 8 ft. Quintadena (From No. 38). |
| 52. | 8 ft. Clarinet (From No. 42). |
| 53. | 8 ft. Orchestral Oboe (From No. 43). |
| 54. | 16 ft. Ophicleide. |
| 55. | 8 ft. Tuba. |
| 56. | 4 ft. Clarion. |
| ECHO ORGAN. (In a Swell-box.) | |
| 57. | 8 ft. Muted Viole. |
| 58. | 8 ft. Viole Celeste. |
| 59. | 8 ft. Fern Flute. |
| 60. | 4 ft. Rohr Flute. |
| 61. | 8 ft. Vox Humana. |
| 62. | Cathedral Chimes (Tenor G to g2). |
| PEDAL ORGAN (AUGMENTED.) | |
| 63. | 64 ft. Gravissima (from No. 64 and No. 65). |
| 64. | 32 ft. Contra Bourdon. |
| 65. | 32 ft. Diapason. |
| 66. | 16 ft. First Diapason (From No. 1). |
| 67. | 16 ft. Second Diapason (From No. 1). |
| 68. | 16 ft. Bourdon (From No. 64). |
| 69. | 16 ft. Violone. |
| 70. | 16 ft. Gedackt (From No. 16). |
| 71. | 16 ft. Gamba (From No. 34). |
| 72. | 10 1/2 ft. Quint (From No. 64). |
| 73. | 8 ft. Gross Flöte (From No. 65). |
| 74. | 8 ft. Flute (From No. 64). |
| 75. | 8 ft. Gedackt (From No. 16). |
| 76. | 8 ft. Cello (From No. 34). |
| 77. | 16 ft. Ophicleide (From Solo). |
| 78. | 8 ft. Tuba (From Solo). |
| 79. | 4 ft. Clarion (From Solo). |

COUPLERS AND ACCESSORIES—To be operated by Oscillating Tablets.—
 80. Swell to great. 81. Swell to great, 4 ft. 82. Swell to great, 16 ft. 83. Swell to swell, 4 ft. 84. Swell to swell, 16 ft. 85. Swell to choir. 86. Swell to choir, 4 ft. 87. Swell to pedal. 88. Swell to solo. 89. Swell to pedal. 90. Swell to pedal, 4 ft. 91. Swell unison off. 92. Choir to great. 93. Choir to great, 4 ft. 94. Choir to choir. 95. Choir to choir, 4 ft. 96. Choir to choir, 16 ft. 97. Choir to pedal. 98. Choir to pedal, 4 ft. 99. Choir unison off. 100. Solo to great. 101. Solo to great, 4 ft. 102. Solo to great, 16 ft. 103. Solo to solo, 4 ft. 104. Solo to solo, 16 ft. 105. Solo to choir. 106. Solo to swell. 107. Solo to pedal. 108. Solo to pedal, 4 ft. 109. Solo unison off. 110. Great to solo. 111. Great to swell. 112. Great to pedal. 113. Great to pedal, 4 ft. 114. Echo to echo, 4 ft. 115. Echo to echo, 16 ft. 116. Echo unison on. 117. Echo on choir off. 118. Echo to great. 119. Echo to choir. 120. Echo to pedal. 121. Swell tremolo. 122. Choir tremolo. 123. Solo tremolo. 124. Echo tremolo.

There are thirty-three adjustable combinations and thirteen pedal movements. Electro-pneumatic action is to be used.

DEMANDS THREE RECITALS

Victoria, B. C., Enthusiastic Over Clarence Eddy at Opening.

Clarence Eddy dedicated the four-manual electric organ built by the Canadian Pipe Organ Company of Quebec in the Church of St. John the Divine at Victoria, B. C., Aug. 11, 12 and 13. G. Jennings Burnett, organist of St. John's Church, writes to the Diapason setting forth the enthusiasm aroused. He says:

"Clarence Eddy gave his opening recital before a crowded audience. Many were turned away. The crowd was greater the second night, and Mr. Eddy was asked to give a third recital, which he did, with entire change of program. His wonderful playing, particularly the Toccata in F, by Bach, Theme and Variations of Tiele, and Toccata by Widor, with others, was stupendous, and the last word in organ playing. Mr. Eddy's too infrequent visits to our city are always highly appreciated both by the musical public and the profession."

The program of Aug. 11 follows: Festival Prelude and Fugue on "Old Hundred," Eddy; Spring Song from the South, Lemare; Toccata in F Major, Crawford; Prelude in D Major and Minuet in the Style of Handel, G. Jennings Burnett; Sonata in E Minor, Rogers; "Christmas in Sicily," Yon; "Am Meer," Schubert; "Pilgrims' Chorus," from "Tannhaeuser," Wagner; Evensong, Johnston; Variations de Concert, Bonnet; Overture to "William Tell," Rossini.

New Felgemaker Contracts.

The Felgemaker Company has received contracts for organs as follows: First Congregational Church of Mitchell, S. Dak., and the First Congregational Church of Marseilles, Ill.

TRINITY SCHOOL OF MUSIC OPENS OCT. 1

LARGE WORK IS OUTLINED

Stress to Be Laid on Organ in Connection with Thorough Three-Year Course in All Departments of Church Work.

Trinity School of Church Music, a brief announcement of whose establishment was made in The Diapason last month, will be opened Oct. 1, under the direction of Felix Lamond, organist of Trinity Chapel, New York, in order that all branches of ecclesiastical music may be taught in accordance with the well-known traditions of Trinity parish. The fundamental aim of this school will be to train organists, choirmasters and choristers in a methodical and thorough manner, and to provide an institution in which church musicians may be duly qualified for their profession.

The offices of Trinity School of Church Music will be at 14 West Twelfth street, New York. The Rev. William T. Manning, D.D., rector of Trinity parish, has expressed strong interest in the undertaking and is in full sympathy with its aims and purposes. Rectors of other leading parishes in New York city and elsewhere have expressed equally strong interest. Dr. Manning has given for the present the use of a large hall and class rooms in Trinity Parish School, 90 Trinity place, for the use of the organization. Opportunity will be afforded for obtaining practice on both large and small organs. There will also be a well-selected library.

A three-year course, with one year post-graduate, is offered to students, leading, after graduation, to the full diploma of organist and choirmaster. Separate short courses are also offered in organ playing, choir training and solo singing to those who have not time for the full course but wish to add to their equipment. There will be a special course for clergymen who desire to learn their part in the choral service.

Courses will be designed specially for each student. The prime object of the school will be to arrange a suitable course of study adapted to the needs of the individual. In addition to his work at the school, each student will have the great advantage of being in daily touch with his teachers while the latter are engaged in their professional work.

One of the aims is to offer boys who have been trained in church choirs an opportunity to prepare to become professional organists.

Trinity School will have a general curriculum as follows: Organ, piano, theory of music, harmony, counterpoint, double counterpoint and canon, fugue, musical form, composition and orchestration. A special department will be arranged for the study of figured bass and extemporization. Small classes will also be formed in ear training, musical dictation and transposition, as well as score reading from ancient and modern clefs. In the vocal department there will be a special clinic in the training of the boy voice and in conducting the male and mixed choir.

Special advantages are available for observing the work of the various organists of the parish and weekly attendance at the full rehearsal of some choir will be required. Some of the most prominent organists of New York have given permission for pupils of the school to attend their rehearsals, and so have made it possible to observe various methods of vocal training, as well as the maintenance of discipline. In the choristers' department there will be classes for the study of the "verse" parts and solos in services and anthems, and for the study of recitative and aria. There will also be coaching in the standard oratorios.

Stress is to be laid on the work of the organ, both as a solo and accompanying instrument. In this department a full curriculum has been devised. The works of the classical composers will be studied and monthly

conferences on the works of Bach, Mendelssohn and Rheinberger will be arranged, in which all the students will be expected to participate. There will be recitals by members of the faculty at "Old Trinity" and its chapels, and special recitals consisting only of Bach's organ works will be given. Each student will be expected to give recitals at stated intervals.

Dr. Victor Baier, organist of Trinity church, will lend his active cooperation in furthering the work of the school. The faculty will consist of: Felix Lamond, director; G. Edward Stubbs, M.A., Mus. Doc., organist of St. Agnes' Chapel, principal of the boy choir department; Edmund Jaques, organist of St. Paul's Chapel, principal of the mixed choir department; Robert J. Winterbottom, organist of St. Luke's Chapel; F. T. Harrat, organist of the Chapel of the Intercession, and Moritz E. Schwartz, assistant organist of Old Trinity, professors of the organ; John Carrington, solo baritone, Trinity Chapel, instructor in vocal music; A. Madeley Richardson, M.A., Mus. Doc., Oxon., professor of counterpoint, fugue and extemporization, and Mark Andrews, A.R.C.O., professor of composition.

HALL ORGAN AT FARGO, N. D.

First Electric Action in the Northwestern State Installed.

An organ built by the Hall Company was installed in August at St. Mark's English Lutheran Church, Fargo, N. D. The action of the instrument is electric throughout and is the only one in the state. All of the stops except the great open diapason are enclosed in the swell box. There are five stops in the great, eight in the swell and three in the pedal. Mrs. W. G. Brown is the organist.

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NEW IDEAS WILL BE TAUGHT AT SCHOOL

HOW TO MAKE ORGAN SCHEME

Drawing of Specifications a Feature at Guilman Institution—Emphasis on Choir Work and Musical Services.

William C. Carl will return from Paris Sept. 24 and incorporate several important ideas in the course at the Guilman Organ School, secured abroad during the summer. Dr. Carl has met and been entertained by some of the most noted artists in Europe and has been in constant search of points that will benefit the profession in this country.

Emphasis will be laid on service-playing, choir-training, conducting, the training of boys' voices and mixed choirs, accompanying the oratorios and how to arrange musical services. How to draw up an organ specification, especially for the moderate sized church, will be taught also. In addition the study of all schools of organ music will be taken up. The works of Buxtehude, Couperin, Martini, de Grigny, Clerambault, Frescobaldi, Krebs, Roberday and Titelouze will receive careful attention. Historical recitals will be arranged to acquaint the student with the literature of different countries and periods written for the organ.

Monday evening recitals at the Old First Presbyterian church will be continued, and are attracting wide attention. During Dr. Carl's absence in Europe Henry Seymour Schweitzer, a post-graduate of the school and for several years a member of the faculty, has acted in the capacity of secretary. The application list for the coming season exceeds all previous records.

New Estey Organ in Denver.

The new Estey organ which is in part a gift of Andrew Carnegie, in the new Cameron Memorial Methodist Episcopal church at Denver, was dedicated July 18. The feature of the dedication was the recital by Henry Houseley. Ward Miller, pianist with the Glee club and chapel pianist of the University of Denver, has been given the position of organist. The organ was installed by the Knight-Campbell Music Company.

Wicks to Build Three-manual.

The organ committee of Immanuel Evangelical Lutheran church at Mankato, Minn., has let the contract for the organ for the new church, which is under construction, to the Wicks Pipe Organ Company of Highland, Ill. This three-manual organ will have thirty speaking stops, twelve couplers, twelve pistons, four pedal movements and other mechanical accessories, and will cost \$5,000. It will be installed in the new church by about Dec. 1. An organ recital will then be given by Prof. Carl Rupprecht of Chicago.

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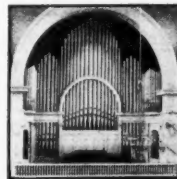
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AMID FLUES AND REEDS

The Methodist Church of Monticello, Iowa, is about to purchase an organ. The Rev. Roy V. Porter has obtained a pledge of half the cost from Andrew Carnegie and an expenditure of \$1,500 to \$2,000 is contemplated.

Professor J. J. Blood, formerly of San Diego, Cal., and before that at Muscatine, Iowa, is now at Galveston, Tex., where he acts as organist of the Queen Theater.

Miss Rosena Arnold of Seattle, Wash., gave a recital on the new Weickhardt organ in the Embury M. E. Church of Freeport, Ill., July 30.

D. S. Wentz of Chicago set up the Möller organ in the Presbyterian Church of Fulton, Ill., in August. With him was E. E. Schiebe of Hagerstown, Md. The organ has 640 pipes.

The Rev. I. H. Albright of the First United Brethren Church of Middletown, Pa., has persuaded Mr. Carnegie to offer to meet half the cost of an organ.

The Votteler-Hettche Company of Cleveland built an organ for the Forks Church at Easton, Pa., which was opened last month. Edgar D. Held presided at the keyboard.

Gottfried H. Federlein of New York, general secretary of the A. G. O., is spending his vacation at Lake George. He will return in September.

Felix Lamond has been at the Hotel Wentworth, New Castle, N. H., for a part of his vacation.

An organ which cost \$3,000, built by the W. W. Kimball Company for the Sacred Heart Church of Forest City, Pa., was opened late in July

with a program under the direction of Miss Koons of Wilkes-Barre. The organ is a two-manual of 775 pipes.

BARCKHOFF TAKES A PLANT

Will Build Organs at Basic City, Va., Following Ohio Failure.

A dispatch to the Music Trade Review from Basic City, Va., says that Carl Barckhoff, formerly of Pomeroy, Ohio, where he made an assignment about a month ago, has purchased two two-story brick buildings for an organ manufacturing establishment. The plant consists of one building, 150x50, with engine of fifty horsepower, which is to be devoted to automatic instruments and self-playing organs. The second building, with high ceilings, 65x130 feet, also having its own power plant, will be devoted to church organs. There is also an office building, independent of the others. William Walter of Staunton, Va., will be superintendent of the factory.

WORK AT MIDMER FACTORY.

Organs are Under Construction for a Number of Churches.

Reuben Midmer & Son of Brooklyn are building organs for the following churches:

- St. John's Evangelical, Philadelphia.
- State Street Presbyterian, Albany, N. Y.
- Congregation Beth Elohim, Brooklyn.
- Fourth Unitarian, Brooklyn.
- Trinity Episcopal, Asheville, N. C.
- St. Thomas' Catholic, Woodhaven, N. Y.
- Lutheran Church of Holy Trinity, Elizabeth, N. J.
- Westminster Hope Presbyterian, Elizabeth, N. J.
- Christ Episcopal, Coudersport, Pa.
- First Methodist, Hollis, N. Y.

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FOR SALE—A very good two manual pneumatic Hutchings organ in first-class condition, about six years old; electric blower included; has been in use in St. Thomas's Church, New York City; is now being removed to give place to the very large permanent instrument being built for the new edifice.

Specifications as follows:

Great Organ	Swell Organ	Pedal Organ
8 ft. First Diapason	16 ft. Bourdon	16 ft. Diapason
8 ft. Second Diapason	8 ft. Diapason	16 ft. Bourdon
8 ft. Gross Floete	8 ft. Salicional	Usual mechanicals
8 ft. Dulciana	8 ft. Octave	Balanced Swell
4 ft. Octave	8 ft. Gedackt	Balanced Crescendo
	4 ft. Flute	PRICE: \$3,500.00
	4 ft. Violina	
	2 ft. Flautino	
	8 ft. Cornopean	
	8 ft. Oboe	
	Tremolo	

ALSO A STEERE ORGAN, tracker action, about twenty stops, with modern electric blower. **PRICE: \$700.00**, as it stands in a Chicago church. Specification on application. Organ in good condition.

A JARDINE ORGAN FOR SALE—Now in a church in Sewickley, Pa. Electric modern blower included. Address this office or Mr. T. H. B. McKnight, Union Station, Pittsburgh, Pa.

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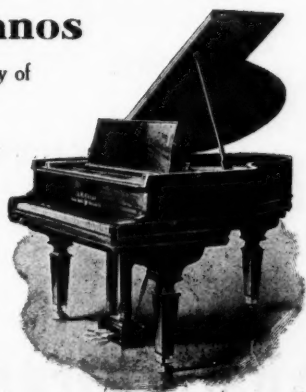
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**WIRSCHING ERECTS
PITTSBURGH ORGAN**

TWO-MANUAL HAS 28 STOPS

Finished Sept. 1 in St. John's Lutheran Church on North Side—Has Cathedral Chimes and Great is in a Swell Box.

An organ finished Sept. 1 by the Wirsching Company of Salem, Ohio, in St. John's German Lutheran Church on the North Side of Pittsburgh has two manuals and a detached console, with a total of twenty-eight speaking stops. The scheme of stops follows:

- GREAT ORGAN.
- 8 ft. Open Diapason, 61 pipes.
- 8 ft. Principale Minore, 61 pipes.
- 8 ft. Gross Gedacht, 61 pipes.
- 8 ft. Clarabella, 61 pipes.
- 8 ft. Viola di Gamba, 61 pipes.
- 8 ft. Dulciana, 61 pipes.
- 4 ft. Octave, 61 pipes.
- 2 1/2 ft. Quinte, 61 pipes.
- 2 ft. Super Octave, 61 pipes.
- 8 ft. Trumpet, 61 pipes.
- Cathedral Chimes, 20 notes, from middle A to E above. (All except open diapason enclosed in separate swell-box.)
- SWELL ORGAN.
- 16 ft. Bourdon, 61 pipes.
- 8 ft. Open Diapason, 61 pipes.
- 8 ft. Bordone Amabile, 61 pipes.
- 8 ft. Violoncello, 61 pipes.
- 8 ft. Vox Angelica, 61 pipes.
- 8 ft. Vox Celeste, 49 pipes.
- 8 ft. Gemshorn, 61 pipes.
- 4 ft. Flute Harmonique, 61 pipes.
- 3 rks. Cornet, 183 pipes.
- 8 ft. Cornopean, 61 pipes.
- 8 ft. Oboe, 61 pipes.
- 8 ft. Vox Humana, 61 pipes.
- PEDAL ORGAN.
- 16 ft. Open Diapason, 30 pipes.
- 16 ft. Sub Bass, 30 pipes.
- 16 ft. Lieblich Gedacht, from No. 11, 30 pipes.
- 8 ft. Octave Bass, 30 pipes.
- 8 ft. Flauto Basso, 30 pipes.
- COUPLERS—Swell to great unison. Swell to great octaves. Swell to great sub octaves. Swell to great sub octaves. Great sub octaves. Swell to pedal unison. Swell to pedal octaves. Great to pedal unison. Great to pedal octaves. Swell unison release. Great unison release.
- ACCESSORIES—Tremolo. Crescendo indicator. Motor starter.
- PEDAL MOVEMENTS—Great to pedal, reversible. Pedal organ, forte. Pedal organ, piano. All couplers. Compound coupler release. Full organ, sforzando. Balanced crescendo pedal. Balanced swell pedal. Balanced great swell pedal.

HINNERS WILL SPREAD OUT

Company to Build Additional Two-Story Brick Structure.

The Hinners Organ company feels the need of more room and will build a two-story brick building on the lot north of the present factory at Pekin, Ill. An old house stands on the lot,

and it will be moved. The business of the company continues to grow and the new building will give adequate quarters in which to carry on the manufacture of organs. The firm is enjoying the greatest run in its history and is compelled to work overtime to keep up with orders. The Hinners Company has shipped the organ built for the McKinley Memorial church at Champaign, Ill. This is one of the largest organs ever built by the company.

INSOLVENCY STORY DENIED

William Schuelke Company Makes Announcement Anent Petition.

Milwaukee, Wis., Aug. 25.—To the Editor of The Diapason, Chicago. Dear Sir: There are rumors circulating regarding an article which appeared in a local paper here Aug. 10 purporting to give the substance of a certain petition filed by one Fred W. Krohn for the appointment of a receiver of the William Schuelke Organ Company, which unfortunately has been mistakenly regarded as equivalent to stating that a receiver was appointed. In order to acquaint you with the facts involved I beg to inform you of the well-known fact that the organ company is an old, well-established business, and has always borne and still bears an enviable reputation, and is absolutely solvent, and always has been, and is now willing and able to meet just debts and obligations. It is not, however, willing to countenance obligations which are unjust and baseless, as it in good faith believes. Proceedings are now on the way to vacate this claim.

Please give the foregoing publicity requisite to correct rumors of insolvency, etc., prevailing as a result of the article.

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Paul F. C. Mias Adding to Fifty-stop Hutchings Instrument.

Extensive improvements are being made to the organ at the First Church in Boston, Unitarian, Berkeley and Marlborough streets, by Paul F. C. Mias of Cambridge. It is a Hutchings fifty-stop electric organ. Besides some new stops being added, other improvements that will greatly add to the quality of the organ are being done. Mr. Mias has had charge of this organ for the last five years. The instrument was installed in 1903.

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