

THE DIAPASON

DEVOTED TO THE ORGAN

Fourth Year

CHICAGO, OCTOBER 1, 1913.

Number Eleven

SIGNS A CONTRACT FOR FOUR-MANUAL

BATES & CULLEY BUILDER

St. Anthony's Church at Philadelphia to Have Electric Instrument in New Edifice, Constructed by Home Firm.

Bates & Culley have signed a contract with St. Anthony's Catholic church, Philadelphia, for a large four-manual electric organ to be placed behind the altar and redos in the new chancel now being built. The scheme will be as follows:

- GREAT ORGAN (61 Pipes).**
1. Double Open Diapason, 16 feet.
 2. Diapason No. 1, 8 feet.
 3. Diapason No. 2, 8 feet.
 4. Gross flute, 8 feet.
 5. Dulciana, 8 feet.
 6. Octave, 4 feet.
 7. Rohr flute, 4 feet.
 8. Tuba, 16 feet.
 9. Tuba, 8 feet.
- SWELL ORGAN (73 Pipes).**
10. Bourdon, 16 feet.
 11. Violin Diapason, 8 feet.
 12. Stopped Diapason, 8 feet.
 13. Aeoline, 8 feet.
 14. Viol d'orchestra, 8 feet.
 15. Viol celeste, 8 feet.
 16. Violina, 4 feet.
 17. Harmonic flute, 4 feet.
 18. Horn, 8 feet.
 19. Oboe, 8 feet.
 20. Vox Humana, 8 feet.

- ORCHESTRAL ORGAN.**
21. Contra Viola, 16 feet.
 22. Dolcissimo, 8 feet.
 23. Unda Maris, 8 feet.
 24. Gross gamba, 8 feet.
 25. Clarinet, 8 feet.
 26. Harmonic piccolo, 2 feet.
 27. Travers flute, 4 feet.
 28. Chimes, thirty notes.

- ECHO ORGAN.**
29. Concert flute, 8 feet.
 30. Dolce, 8 feet.
 31. Vox angelica, 8 feet.
 32. Cor Anglais, 8 feet.
 33. Viola, 8 feet.
 34. Flute celeste, 8 feet.
 35. Hohl pfeife, 4 feet.

- PEDAL ORGAN.**
36. Diapason, wood, 16 feet.
 37. Diapason, metal, 16 feet.
 38. Bourdon (large scale), 16 feet.
 39. Bourdon (small scale), 16 feet.
 40. Violone, 16 feet, from No. 21.
 41. Tuba, 16 feet, from No. 8.
 42. Tuba, 8 feet, from No. 8.
 43. Cello, 8 feet, from No. 24.
 44. Flute, 8 feet, from No. 39.
- Combinations—45-48. Four operating great, pedal and couplers. 49-54. Six operating swell, pedal and couplers. 55-59. Five operating orchestral, pedal and couplers. 60-62. Three operating echo, pedal and couplers. 63-65. Three operating on entire organ.
- Pedal movements—66. Swell expression pedal. 67. Orchestral expression pedal. 68. Echo expression pedal. 69. Crescendo pedal (adjustable). 70. Great to pedal reversible. 71. Swell to pedal reversible. 72. Sforzando pedal.

There are three tremulants. The electric fan blower provides three pressures.

PLAYS FIFTY YEARS FREE

Iowa Organist's Semi-Centennial Celebrated by the Church.

Fred Maurer, of Wilton, Iowa, merchant, has been the organist of the Wilton Zion Lutheran Church since he was 15 years of age. He is now 65 years old. During the half century of service Mr. Maurer has not received a cent of compensation. At a surprise party on the semi-centennial the minister presented the organist with a purse containing \$51, a dollar to commemorate each year of service and one for the coming year, or for good measure.

Memorial to Thomas Johnston.

According to Boston papers two memorial tablets have been placed in the famous old North Church. The first is in honor of Commodore Samuel Nicholson, first commander of the frigate Constitution, who is buried beneath the south aisle of the church. The second is in memory of Thomas Johnston, first organ builder in this country, who built the present organ in the church in 1759, and is presented by his descendants, the Misses Williams of Chicago.

A. B. NICHOLS WITH SKINNER.

Cleveland Organist Becomes Assistant to President of Company.

Andrew B. Nichols of Cleveland is now associated with the Ernest M. Skinner Company of Boston as assistant to the president, Mr. Skinner. Mr. Nichols has placed several important instruments during the last year, built by Austin or Möller, among them being those in the Lakewood M. E. Church, Cleveland, three manuals and twenty-seven stops; the First Church of Christ, Scientist, Buffalo, four manuals and forty-four stops, with echo in rear of auditorium; Trinity Reformed, Canton, three manuals and thirty-three stops, and Calvary Presbyterian, Cleveland, four manuals and sixty-one stops, with chorus and echo divisions in west tower. Others include organs at Muskingum College, New Concord, Ohio; the Strand Theater, Buffalo; St. Joseph's Episcopal Church, Detroit; the First Christian Church, East Liverpool, Ohio; the Second M. E. Church, Lockport, N. Y.; Grace Universalist, Buffalo, and Christ Episcopal and Glenville Presbyterian, Cleveland.

Mr. Nichols has employed a method of arrangement in his schemes based upon his own practical experience as an organist, which eliminates useless duplication of voices without abuse of the borrowing practice. He will ultimately move to Boston, so that, while doing considerable traveling, he will be in close touch with the factory.

NEW PATENT BY HOPE-JONES

Granted Papers for Tracker Used in Automatic Instruments.

Robert Hope-Jones of North Tona-wanda, N. Y., has assigned to the Rudolph Wurlitzer Company patent No. 1,070,471, granted him for a tracker for automatic musical instruments, in which the stops and expression devices as well as the sound producing parts are controlled by a perforated music sheet. A comparatively large number of additional perforations and tracker ducts are required, according to the number of stops embraced by the instrument. A single music sheet wide enough to accommodate the requisite large number of perforations is impracticable, owing to its correspondingly increased liability to warp, expand or shrink under atmospheric changes. To overcome this difficulty it has been proposed to use a plurality of narrow music sheets driven to travel synchronously, but this construction, it is said, has also proved unsatisfactory, largely because of the high degree of accuracy in the construction of the driving mechanism required to secure an absolutely synchronous movement of the several music sheets.

It is the object of Mr. Hope-Jones' invention so to construct the tracker and its co-operating mechanism that several movements may be obtained from a single transverse space of the tracker, thus multiplying its capacity without correspondingly increasing its length and permitting the use of a single comparatively narrow music sheet which is no more liable to shrink or warp than ordinary sheets.

Organists in Apollo Club.

The announcement of the Apollo Club of Chicago shows the prominent part Chicago organists play in this organization. Harrison M. Wild of Grace church will direct the club in concerts which include the "Elijah," the "Messiah," "The Music Makers," by Elgar, Dvorak's "Stabat Mater" and Bach's "Mass in B Minor." Edgar Nelson will be the organist for the club this season. Carl D. Kinsey, the Oak Park organist, manages the club, as usual.

ORGAN IS SOLD FOR \$100,000

Specimen 300 Years Old Brought to America for H. C. Frick.

Eastern newspapers of Sept. 13 contained a cable dispatch from Paris to the effect that a cabinet organ, for which Henry C. Frick was said to have paid \$100,000, had been bought for him by a New York dealer. The organ is nearly 300 years old, the dispatch said. To quote further:

"The organ purchased by Karl J. Freund was made in 1625 by the renowned master artisan, Nicolaus Mandscheit, organ builder to the Nuremberg corporation. The instrument is of what is now known as large cabinet size. Saint-Saens played on the instrument years ago and pronounced it to be marvelous in smoothness, delicacy and tenderness of tone.

"Mr. Freund found the organ in an ancient chateau in the Ardennes region of France, where, he says, it had been for more than 200 years. It is supposed to have been seized in the Rhenish Palatinate by an officer of the French king in the course of the looting of the place at the time of the Thirty Years' War."

NEW ORGAN FOR PITTSBURGH

Specification of Steere Instrument for Oakland Methodist.

Following is the specification of a three-manual organ by the J. W. Steere & Son Organ Company of Springfield, Mass., for the Oakland Methodist Episcopal Church, Pittsburgh, Pa.:

- GREAT ORGAN (Six Inch Wind).**
1. Bourdon (From No. 29), 16 ft.
 2. Diapason, 8 ft.
 3. Gemshorn, 8 ft.
 4. Gross Flute, 8 ft.
 5. Gamba, 8 ft.
 6. Octave, 4 ft.
 7. Wald Flute, 4 ft.
 8. Trumpet, 8 ft.
- Nos. 3 to 8 inclusive enclosed in choir swell-box.

- SWELL ORGAN (Six-inch Wind).**
9. Bourdon, 16 ft.
 10. Diapason, 8 ft.
 11. Sallcional, 8 ft.
 12. Aeoline, 8 ft.
 13. Vox Celestis, 8 ft.
 14. Gedackt, 8 ft.
 15. Harmonic Flute, 4 ft.
 16. Flautino, 2 ft.
 17. Cornopean, 8 ft.
 18. Oboe, 8 ft.
 19. Vox Humana, 8 ft.

- CHOIR ORGAN (Six-inch Wind).**
- In a swell-box.

20. Diapason, 8 ft.
 21. Dulciana, 8 ft.
 22. Unda Maris (Tenor C), 8 ft.
 23. Concert Flute, 8 ft.
 24. Flute d'Amour, 4 ft.
 25. Clarinet, 8 ft.
 26. Carrillons (Tenor C to C4, 49 Notes).
- PEDAL ORGAN (Augmented).**
27. Resultant (from No. 28 and No. 29), 32 ft.
 28. Diapason, 16 ft.
 29. Bourdon, 16 ft.
 30. Gedackt (From No. 9), 16 ft.
 31. Octave (From No. 28), 8 ft.
 32. Flute (From No. 29), 8 ft.
 33. Gedackt (From No. 9), 8 ft.

FOUR MANUAL FOR CALGARY

Organ Shipped to British Northwest by Canadian Company.

The Canadian Pipe Organ Company has shipped a four-manual organ to Grace Presbyterian Church, Calgary, Alta. The organ has forty-five stops and is of the most modern type. The echo is placed in a swell-box above the ceiling of the main church.

The same company is building two three-manual organs and a two-manual for Winnipeg, Man., besides filling several orders for eastern Canada.

New Organ by James Cole & Co.

The James Cole Company is erecting the large new organ in St. Michael's Roman Catholic Church at Lowell, Mass. The rector, the Rev. John J. Shaw, has appointed Miss Ella M. Reilly, supervisor of music in the North Billerica schools, as organist and musical director.

EDWARD M. BOWMAN DEAD IN NEW YORK

WAS A VETERAN ORGANIST

Served Churches in the East and St. Louis and Organized Large Choruses—Was a Founder of A. G. O.—Born in 1842.

Professor Edward Morris Bowman, known the country over as an organist, died at his residence, 799 East Seventeenth street, New York, Aug. 27. Professor Bowman had been seriously ill since April, and was not able to go to his summer home at Squirrel Island, Me. He suffered at first from rheumatism, which led to complications of kidney and heart trouble.

The Rev. Dr. Cortland Myers, pastor of the Tremont Temple, Boston, and for years pastor of the Baptist Temple, where Professor Bowman was leader of the music, organist and choir director, conducted the funeral, with the Rev. Dr. Robert Stuart MacArthur, long pastor of Calvary Baptist Church, Manhattan, where Professor Bowman was director of a large choir and the organist at the time of his death.

Professor Bowman was one of the best-known organists in the United States. He had great success in the organization and administration of large chorus choirs. He had played in church since he was 14 years old, having been organist of the church in his little native town of Barnard, Vt., and he was a contributor to musical journals and a composer of note. He was organist of the large Second Baptist Church at St. Louis for twenty years, from 1867 to 1887. He went to New York in 1866, and was organist for a time of Trinity Church. After he went west he was organist, beside the Second Baptist Church, of the Union M. E. and Second Presbyterian churches.

Professor Bowman was organist of the large Peddie Memorial Baptist Church of Newark, N. J., from 1887 to 1894, before he was called to the Baptist Temple at the solicitation of Dr. Myers. He founded a choir of more than 200 voices for the Baptist Temple, and the singing was, and still is, a notable feature of the worship. He resigned from the Baptist Temple in May, 1906, and went to Calvary Church in Manhattan and organized a large choir. In both the Temple and Calvary Church he was successful to an extraordinary degree.

Edward Morris Bowman was born at Barnard, Vt., July 18, 1842, the son of Joseph and Asenath Burroughs Bowman. He was descended from Nathaniel Bowman, one of the owners and founders of Watertown, Mass., who emigrated from England with John Winthrop in 1630, and also descended, on his father's maternal side, from Richard Warren and Sarah Tilley, Mayflower Pilgrims.

Mr. Bowman was a graduate of St. Lawrence University and studied the piano under Dr. William Mason and Franz Bendel and the organ under John P. Morgan, Edward Rhode, August Haupt, Edouard Batische, Alexandre Guilman and Sir Frederick Bridge. He was taught the theory of music by Carl Frederick Weitzmann, Sir George A. McFarren, Dr. E. H. Turpin and John P. Morgan. He was a member of the Royal College of Organists of London; member and one of the founders of the American Guild of Organists; founder and president for eight terms of the American College of Musicians; president for five terms of the Music Teachers' National Association; professor and director of music in Vassar College for four years; member of the executive board of the Brooklyn Y. M. C. A.; member of the department of music of the Brooklyn Institute of Arts and Sci-

ences; member of the board of governors of the Squirrel Island Village Corporation, where, for years, he had his summer home, and president of the Virgil Practice Clavier Manufacturing Company.

Professor Bowman was the author of Bowman's and Weitzmann's Manual of Harmony and Counterpoint, and was a voluminous contributor to leading musical journals. He had a studio at Steinway Hall.

HASKELL ORGAN IS OPENED.

Frederick Maxson Gives Concert in Scranton, Pa., Church.

A recital was given in the Green Ridge Presbyterian church of Scranton, Pa., Sept. 18 on the new organ built by C. S. Haskell, Philadelphia, by Prof. Frederick Maxson, F. R. C. O., A. G. O., organist of the First Baptist church of Philadelphia. The program follows: "Paeon," Matthews; Meditation, Sturges; Sonata, E Minor, Rogers; Evening Song, Birstow; Concert Fantasia (On a Welsh Air), Best; Madrigal (new), Maxson; Toccata, Renaud; Minuet, Beethoven; Concert Overture in C, Hollins.

The new organ is a three manual and pedal electric of twenty-nine speaking stops. It is placed in the alcove in the front of the auditorium. The organ has 1,627 speaking pipes. Practically the whole instrument is inclosed in swell boxes, under control of separate expression pedals. The console is placed on the choir platform in front of the organ. The wind is supplied by a three horse power electric blower.

MONSTER ORGAN AT BRESLAU.

Instrument of 15,120 Pipes to Accompany Mahler's Symphony.

(Special cable to the Chicago Daily News.)

Berlin, Germany, Sept. 24.—One of the largest pipe organs in the world will be used publicly for the first time this week in the festival hall at the Breslau centennial exposition. It will accompany Mahler's "Symphony of a Thousand," a composition which requires 1,000 performers. The organ has five keyboards, 187 stops and 15,120 pipes.

S. B. Gamble Plays at Opening.

S. B. Gamble of Muskogee, Okla., played at the opening of an organ at Woodhill, Ill., Sept. 11, assisted by Mrs. Clara Stenger Gamble of Chicago and a chorus of twenty voices. Mr. Gamble played: Sonata in C minor, Guilmant; "Traumerer," Schumann; "Lead Kindly Light," West; "Evensong," Johnston; "The Holy Night," Dudley Buck; "St. Cecilia" Offertory No. 2, Batiste; "From the Land of the Sky-blue Water," and "The Moon Drops Low," Cadman; "Dedication," Franz; "Suite Gothique," Boellmann.

Built by Vogelpohl & Spaeth.

The new \$2,000 organ in the First M. E. church has been installed by Vogelpohl & Spaeth at New Ulm, Minn. It is a tubular-pneumatic, two-manual organ with all the modern equipment. An Orgoblo furnishes the wind. A week of dedicatory concerts will be held early in October. Mr. Carnegie donated one-half of the cost. St. Paul's Congregation at Ellsworth, Kas., has contracted with the same builders for a new tubular-pneumatic organ. Overtime is the rule, to get all orders filled, of which there are many on hand.

Hillgreen-Lane Organ Opened.

An organ built by Hillgreen, Lane & Co. was dedicated Aug. 29 in the Second Methodist Church of Newfane, N. Y., Dr. Arthur E. Nield of East Aurora giving a recital. The organ has two manuals and twelve speaking stops, with a full complement of couplers and six piston combinations, besides four pedal movements.

VICTORIA. B. C., HAS LARGE NEW ORGAN

IS SENT ACROSS CONTINENT

Four-Manual in St. John's Church, G. Jennings Burnett, Organist, the Work of Canadian Organ Company, Limited.

One of the largest organs on the Pacific coast and in Canada is that which the Canadian Pipe Organ Company, Limited, of St. Hyacinthe, Quebec, shipped across the continent to St. John's church, Victoria B. C., and which Clarence Eddy has just dedicated. This four-manual has forty-five speaking stops. The complete specification follows:

GREAT ORGAN (4, 8 and 16 inch Wind Pressure).

1. Double Open Diapason, 16 feet.
2. Large Open Diapason, 8 feet.
3. Medium Open Diapason, 8 feet.
4. Doppel Flute, 8 feet.
5. Harmonic Flute, 4 feet.
6. Principal, 4 feet.
7. Fifteenth, 2 feet.
8. Mixture, 3 rks.
9. Tromba, 8 feet.
10. Clarion, 4 feet.
- Chimes.

SWELL ORGAN (4 and 8 inch Wind).

11. Lieblich Bourdon, 16 feet.
12. Open Diapason, 8 feet.
13. Lieblich Gedackt, 8 feet.
14. Gamba, 8 feet.
15. Voix Celeste, 8 feet.
16. Quintadena, 8 feet.
17. Geigen Principal, 4 feet.
18. Flauto Traverso, 4 feet.
19. Harmonic Piccolo, 2 feet.
20. Mixture, 3 rks.
21. Contra Fagotto, 16 feet.
22. Cornopean, 8 feet.
23. Oboe, 8 feet.
24. Vox Humana, 8 feet.
- Chimes.

CHOIR ORGAN (4 and 16 inch Wind).

25. Contra Viola, 16 feet.
26. Gamba, 8 feet.
27. Dulciana, 8 feet.
28. Clarabella, 8 feet.
29. Gambette, 4 feet.
30. Flauto Traverso, 4 feet.
31. Piccolo, 2 feet.
32. Clarinet, 8 feet.
33. Tuba (from No. 9), 8 feet.
- Chimes.

ECHO ORGAN (Eight-inch Wind).

34. Violin Diapason, 8 feet.
35. Stopped Diapason, 8 feet.
36. Viol d'Orchestre, 8 feet.
37. Voix Celeste, 8 feet.
38. Vox Humana, 8 feet.
39. Chimes (Cathedral Type), 8 feet.

PEDAL ORGAN.

40. Double Open Diapason, 32 feet.
41. Open Diapason, 16 feet.
42. Bourdon, 16 feet.
43. Lieblich Bourdon (from No. 11), 16 feet.
44. Bass Flute, 8 feet.
45. Ophicleide, 16 feet.
46. Violone, 16 feet.
47. Violoncello, 8 feet.

Couplers and Accessories (Tablet Style)—48. Great to pedal. 49. Swell to pedal. 50. Choir to pedal. 51. Echo to pedal. 52. Pedal super octave. 53. Swell to great. 54. Swell to great sub. 55. Swell to great super. 56. Choir to great. 57. Choir to great sub. 58. Choir to great super. 59. Swell to choir. 60. Swell to choir sub. 61. Swell to choir super. 62. Swell to octave sub. 63. Swell to octave super. 64. Choir to octave super. 65. Great to octave super. 66. Great to pedal super. 67. Echo to octave sub. 68. Echo to great. 69. Echo to octave super. Five combination pistons to great organ. Five combination pistons to swell organ. Three combination pistons to choir organ. Three combination pistons to pedal organ. Four foot pistons acting on all stops and couplers. One reversible piston great to pedal. One reversible piston swell to pedal. One reversible piston choir to pedal. Tremulant to swell. Tremulant to choir. Tremulant to echo.

Pedals (Balanced)—Crescendo Pedal. Swell pedal. Choir and echo pedal. Tuba box pedal.

Electric-pneumatic action is provided throughout. Electrical energy for operating the action is supplied by a direct connected generator upon the main shaft of the blower and by Edison storage batteries. One electric Mustistage blower, slow speed, Madore's patent, is installed. The console is in the chancel opposite the main organ. Tromba, clarion, tuba and ophicleide are placed in a separate swell box.

G. Jennings Burnett is the organist who presides over this instrument.

Contract at Monticello, Iowa.

Philipp Wirsching of the Wirsching Organ Co., Salem, Ohio, was at Monticello, Iowa, late in September and closed the contract with the Methodist Episcopal church for a two-manual organ. He promised its installation by Nov. 15.

UNUSUAL NEW YORK SEASON

Many Organ Recitals and Many New Organs Will Be Features.

The season opening in New York promises to be unusual in the number of organ recitals. Several of the larger churches will have new instruments completed and there will, of course, be a series of recitals in each case. Tertius Noble will be heard on the fine new Skinner organ in St. Thomas' Church, Frederick Schlieder on the rebuilt organ in the Collegiate Church of St. Nicholas, Frank L. Sealy on the Skinner instrument being put in place in the Fifth Avenue Presbyterian Church, Arthur Scott Brook on the new Möller organ in the Church of the Strangers, and Charles B. Hawley on the new Möller organ in the West End Presbyterian Church. This is only a partial list, as one company is building organs for nine city churches. In addition, there will be the usual recitals that are features of each church music season. All in all, lovers of organ music—and their numbers are growing rapidly—will not lack for means of enjoyment during the next six months.

At Calvary Episcopal Church during the winter the choir-master, John Bland, will give a number of musical services. During Advent and Lent recitals will be given before evenings by prominent visiting organists.

Concert on Pilcher Organ.

The opening of a new organ built by Henry Pilcher's Sons at Waynesboro, Ga., in the First Baptist church, was observed with a recital by J. P. O'Donnelly of Atlanta. Mr. O'Donnelly played: Wagner, Introduction to Third Act and Bridal Chorus from "Lohengrin"; Johnston, "Resurrection Morn"; Matthews, Cantilena in D; Thomas, Gavotte from "Mignon"; Silver, "Memory's Hour"; Saint-Saens, "The Nightingale and the Rose"; Schubert, Serenade; Stebbins, Festival Piece; Baldwin, Reverie; Von Blon, "Whispering of Flowers and Chimes"; Rousseau, Elevation; Lemare, Andantino in D flat; Rogers, Sortie in G; Silver, "Jubilant Deo"; Johnston, "Evensong"; Verdi, Grand March from "Aida."

Sales of Estey Pipe Organs.

The Estey Company Philadelphia office has enjoyed an exceptionally good fall business in its pipe organ department. In ten days orders were taken for organs to be erected in churches as follows: Methodist church at Hamburg, Pa., Methodist church at Morrisville, Pa., Methodist church at Ambler, Pa., Methodist church at Waterton, N. Y., Episcopal church at Wilmington, N. C., Methodist church at Cambridge, Md., and St. Mary's Roman Catholic church, Waterford, Pa.

Mr. Eddy's Vacation Ends.

Mr. and Mrs. Clarence Eddy have spent a delightful vacation at Osage Farm, Ossining, N. Y., and on Long Island and have been entertained in the homes of friends. Mrs. Eddy returned to Chicago Sept. 28 and Mr. Eddy will pass a few days with his sister, Mrs. W. W. Conkey, at her home in Allston, Mass. Oct. 2 he will open a new three-manual Pilcher & Sons organ in Winthrop College at Rock Hill, S. C. He will arrive in Chicago Oct 4 and play at Harrisburg, Ill., on the 6th.

FINISHES PLACING ORGAN IN VIRGINIA

THREE-MANUAL BY AUSTIN.

Monumental Methodist Church at South Portsmouth in Possession of Instrument—A. J. Lancaster is Organist.

The Austin Organ Company has finished the installation of a three-manual organ in the Monumental Methodist church of South Portsmouth, Va., and Professor Arthur J. Lancaster, the organist of this church, has returned from a trip to Europe to see the finishing touches placed on the instrument, one of the largest in the southern states. The scheme of stops of this organ is as follows:

GREAT ORGAN.

1. Bourdon, 16 feet, 61 pipes.
2. First Open Diapason, 8 feet, 61 pipes.
3. Second Open Diapason, 8 feet, 61 pipes.
- *4. Gemshorn, 8 feet, 61 pipes.
- *5. Gross Flute, 8 feet, 61 pipes.
- *6. Harmonic Flute, 4 feet, 61 pipes.
7. Octave, 4 feet, 61 pipes.
- *8. Tuba, 8 feet, 61 pipes.

(*Enclosed in Choir Box.)
9. Great to great octave. 10. Swell to great. 11. Swell to great sub. 12. Swell to great octave. 13. Choir to great. 14. Choir to great sub. 15. Choir to great octave. 16-23. Eight adjustable composition pistons to control great and pedal stops and couplers.

SWELL ORGAN.

24. Lieblich Gedackt, 16 feet, 73 pipes.
25. Diapason Phonor, 8 feet, 73 pipes.
26. Viole d'Orchestre, 8 feet, 73 pipes.
27. Viole Celeste, 8 feet, 61 pipes.
28. Echo Salicional, 8 feet, 73 pipes.
29. Rohr Flote, 8 feet, 73 pipes.
30. Flauto Traverso, 4 feet, 73 pipes.
31. Cornopean, 8 feet, 73 pipes.
32. Oboe, 8 feet, 73 pipes.
33. Vox Humana, 8 feet, 61 pipes.
34. Tremulant.
35. Swell Sub. 36. Swell unison off.
37. Swell octave. 38-45. Eight adjustable composition pistons to control swell and pedal stops and couplers.

CHOIR ORGAN.

46. Geigen Principal, 8 feet, 73 pipes.
47. Dulciana, 8 feet, 73 pipes.
48. Concert Flute, 8 feet, 73 pipes.
49. Unda Maris, 8 feet, 61 pipes.
50. Flute d'Amour, 4 feet, 73 pipes.
51. Piccolo Harmonic, 2 feet, 61 pipes.
52. Clarinet, 8 feet, 73 pipes.
53. Tremulant.
54. Choir sub. 55. Choir unison off.
56. Choir octave. 57. Swell to choir sub. 58. Swell to choir unison. 59. Swell to choir octave. 60-67. Eight adjustable composition pistons to control choir and pedal stops and couplers.

PEDAL ORGAN (Augmented).

68. Resultant Bass, 32 feet, 32 notes.
69. Open Diapason, 16 feet, 32 notes.
70. Bourdon, 16 feet, 32 notes.
71. Lieblich Gedackt, 16 feet, 32 notes.
72. Gross Flute, 8 feet, 32 notes.
73. Flauto Dolce, 8 feet, 32 notes.
74. Swell to pedal. 75. Swell to pedal octave. 76. Great to pedal. 77. Choir to pedal. 78-81. Four adjustable composition pistons to control pedal stops and couplers.
- ACCESSORY—82. Balanced crescendo pedal, adjustable, not moving registers.
83. Balanced swell pedal. 84. Balanced choir and great pedal. 85. Great to pedal reversible. 86. Sforzando pedal.

Operation on Palmer Christian.

Friends of Palmer Christian will be glad to learn that an operation for appendicitis which he had to undergo early in September was successfully performed and that he is on the way to a rapid recovery.

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.

EXPERIENCED ORGAN BUILDERS

Wanted—All branches. Bates & Culley, 1827 S. Eleventh St., Philadelphia, Pa.

WANTED

**Good, all-around
Organ Builders
to work on
Electric Action**

APPLY
**The Rudolph Wurlitzer Mfg. Co.
North Tonawanda, N. Y.**

RECITAL GIVEN BY MEMORY.

John Yoakley Responds to Invitation at Columbus, Ohio.

In passing through Columbus, Ohio, recently John Yoakley of Cincinnati gave a recital from memory to invited guests at the First Congregational church on the new Austin organ. The recital was given at the request of Charles Kinney, former secretary of state of Ohio. Mr. Yoakley played the following numbers: March Militaire No. 1, Schubert; Pastorale in G, Wachs; "In Paradisum," Dubois; Aria, Saint-Saens; Selection from "Parsifal," Wagner; Lullaby, Alden-Eddy; Prelude, B flat, Whiting; Postlude in D, Rink.

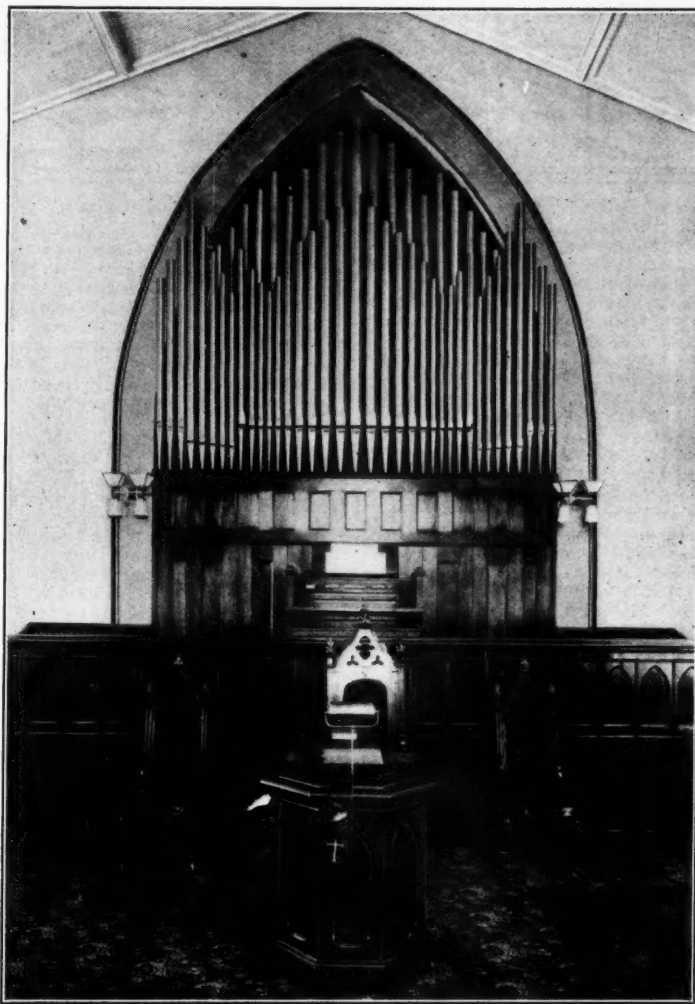
At Christ church in Cincinnati Mr. Yoakley's short recitals on the new Casavant Brothers organ ended last season in July, being given before the evening service since April 6. In June the following numbers were played: Introduction, "Coronation Mass," HARRIS; Allegretto (from Fourth Sonata), Mendelssohn; Andante Religioso, Thome; Introduction ("Holy City"), Gaul; Prayer, Shelley; March in E flat, Read; Cavatina, J. Yoakley; Grand Chœur, in G major, Salomé; Prayer, Salomé; March (from Wedding music), Roeckel; Vesperale, Cyril Scott; Adagietto ("L'Arlesienne"), Bizet; Intermezzo, Barnby; Passepied (Op. 95), Chaminade; Psallite (Old Christmas Song), Liszt; Adagio, No. 2, Volckmar.

Recital at Chattanooga.

At his ninth recital on the new organ in Christ Church at Chattanooga, Tenn., given Sept. 14, Gordon Graham played: "War March" from "Athalie," Mendelssohn; Intermezzo, Henry Dunham; "The Evening Star" from "Tannhaeuser," Wagner; Military March, Gambini.

Carleton H. Bullis at New Post.

Carleton Henry Bullis has moved from Milwaukee to Albion, Mich., where he is now connected with the Albion College Conservatory of Music.



The organ shown above is the first one completed by the new factory of the C. F. Winder Organ Company in

the home town of the company, Richmond, Va. The organ is in the Laurel Street M. E. church.

COMPOSER IS RECOGNIZED.

Two of Walter E. Hall's Latest Works Played by Orchestra.

Arthur G. Burgoyne, writing in the Pittsburgh Chronicle-Telegraph, has this to say concerning special recognition recently given Walter E. Hall, the Pittsburgh organist, for his work as a composer:

"Director Carl Bernthaler, in arranging the programs of his Schenley Lawn concerts, does not overlook the works of local composers. Last night a Pittsburgher was honored in the person of Walter E. Hall, who was represented by two compositions for orchestra, a 'Menuett Antique,' and a 'Gavotte Moderne.' These little productions proved highly interesting, not alone by virtue of the charm of the themes utilized and the easy and graceful way in which they are handled, but also because of the excellence of the orchestration. Even when writing in the style of two centuries ago, Mr. Hall evinces a comprehensive understanding of the resources of the modern orchestra and he secures delightful instrumental color effects."

Unit Orchestra at Pittsburgh.

A \$30,000 Hope-Jones unit orchestra is being installed in the new Pitt Theater at Pittsburgh. The instrument in question has been under construction for the last three months. It is larger than the ones in the Century Theater in New York, the Paris Theater in Denver and the Auditorium at Ocean Grove, N. J. The management announces the engagement of Frank White, with the Century Theater of New York last winter, as the man to have charge of the music.

Casavant Brothers Place Organ.

Casavant Brothers' South Haven, Mich., plant has completed the organ for Trinity Episcopal church at Bay City, Mich., and its installation is under way. The organ has three manuals, thirty-two speaking stops and a total of 2,176 pipes.

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,

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Some Recital Programs

Clemens Plays at Chautauqua.

Charles E. Clemens has returned to Cleveland from Chautauqua, N. Y., where he gave a most successful series of organ recitals. As shown by the criticisms, he demonstrated his remarkable powers in holding the attention of his audiences, and critics and public were alike enthusiastic in praise of his gift of interpretation. During his stay in Chautauqua Mr. Clemens booked several recitals for the coming season. Here are three of the programs:

Aug. 7.—Scherzo Symphonique Concertante, Lemmens; Larghetto (Symphony No. 2), Beethoven; Allegretto, C. E. Cover; Fugue in A minor, Bach; "Nautilus," MacDowell; Andantino, Chauvet; Lied, Chauvet; "Lohengrin" (Introduction to Third Act and Bridal Chorus), Wagner.

Aug. 12.—Fanfare in D, Faulkes; Adagio (Symphony No. 6), Widor; Liebestraum, Liszt; Concert Overture in E flat, Faulkes; Vorspiel ("Lohengrin"), Wagner; Arabesque, Debussy; Andante Varied, Lemmens; "An Autumn Sketch," Brewer; Festal March, W. T. Best.

Aug. 14.—Occasional Overture, Handel; Romance in F minor, Tschai-kowsky; Theme Varied in E, Faulkes; Prelude and Fugue on the name of Bach, Bach; Pastoral ("To a Wild Rose"), MacDowell; Melodie ("To a Water Lily"), MacDowell; "A Russian Romance," Hoffman; "Finlandia," Sibelius.

Plays New Wirsching Organ.

F. Arthur Henkel of Nashville, Tenn., gave a recital on a new two-manual Wirsching organ in Immanuel Baptist Church at Nashville Sept. 8, giving the following program: "Paeon," Matthews; Vespéral, d'Evry; Midsummer Caprice, Johnston; "Elfentanz," Bernard Johnson; "The Seraphs' Strain," Wolstenholme; Toccata, Dubois; Finale (from Sonata), Ralph Baldwin; "Chant Negre," Kramer; Concert Caprice, Kreiser; Scherzo Symphonique, Frysinger; "Song of Sorrow," Gordon Balch Nevin; "The Evening Star" and "Pilgrims' Chorus," from "Tannhaeuser," Wagner.

There are six stops in the great organ, twelve in the swell, and four in the pedals, and there are nine couplers. The great is in a box, as is the swell organ. Orla D. Allen erected the organ.

Gives Program of New Music.

A recital of new music was given by Roland Diggle, Mus. Bac., Sept. 7 at St. John's Cathedral, Quincy, Ill. Mr. Diggle played the following interesting program: Prelude Solennelle, P. J. Mansfield; Fantasia, J. E. W. Lord; Pastorale, P. A. Yon; Concert Overture, J. H. Rogers; "At Sunset," R. Diggle; Suite in G Minor, E. E. Truette; Springtime Fantasy, F. Maxson; Concert Overture No. 4, P. J. Mansfield; Sonata No. 3, Rene L. Becker; "A Legend," M. Spinney. The "At Sunset" will be published by the White-Smith Company of Boston.

Last Recital by Harker.

The last recital of the summer series at All Souls' church, Biltmore, N. C., was given by F. Flaxington Harker, Sept. 4. His program: Prelude and Good Friday Music, "Parsifal," Wagner; Marche Religieuse and Introduction to Act 3 and Bridal Music, "Lohengrin," Wagner; Pilgrims' Chorus, "O, Thou Sublime Sweet Evening Star" and March, "Tannhaeuser," Wagner.

Played by Miss Andriessen.

Miss Belle Andriessen, playing at the United Presbyterian Church of Beaver, Pa., gave an interesting program at a prominent wedding there Sept. 11, on the large Möller organ. She played: "Evensong," Johnston; Humoreske, Dvorak; Meditation, Frysinger; Bridal Song, Goldmark; "Elsa's

Dream," Wagner; Barcarolle, Offenbach; "To a Wild Rose," MacDowell; Love Song, Ferrata, and the Mendelssohn Wedding March at the conclusion of the ceremony. Miss Andriessen has been elected organist of Trinity Lutheran Church, where there is also a Möller organ.

Recital by F. A. McCarrell.

Frank A. McCarrell, organist of the Pine Street Presbyterian Church of Harrisburg, gave a recital in the Church of God at Shippensburg, Pa., July 3, playing: Grand Chorus in D, "Noel Eccosais" (In the Scotch Style) and Scherzo Symphonique, Guilmant; Spring Song, Hollins; Fugue in G minor (great), Bach; "The Shepherds in the Field," "The Wise Men of the East" and "Bethlehem," Malling; Evensong, Johnston; Rustic Dance, Demarest; Offertory in D minor, Batiste.

Dedicated by Henry S. Fry.

Henry S. Fry of Philadelphia gave a recital in the Blakely Baptist Church of Olyphant, Pa., Sept. 9. The recital opened an Estey organ. Mr. Fry played: "Jubilate Deo," Silver; "Chant d'Amour," J. Gillette; Canonet, R. B. Elliott; "Evensong," Johnston; "Humoreske," Dvorak; "To a Wild Rose," MacDowell; Minuet, Beethoven; "Fantasie de Semiramide," Rossini; Rustic Dance, Demarest; "Thanksgiving," Demarest; Romance, Frederick Maxson; "Hallelujah," Handel.

Women Hear Joseph Beebe.

Members of the Ladies' Auxiliary and the visiting ladies of the Elks attended an organ recital Sept. 17 in the First Universalist church of Auburn, N. Y., at which Joseph Beebe, with Mrs. Agnes Clark Purington as soloist, gave a program. The visitors were charmed and the new organ won high praise. The program follows: Toccata (Gothic Suite), Boellmann; "Liebeslied," Faulkes; "Autumn," Johnston; Cantabile, Demarest; Marche Pontificale, Lemmens; Summer Sketches, Lemare; Pastorale, Lemare; Meditation ("Thais"), Massenot; "Elves," Bonnet; "Hallelujah Chorus" ("Messiah"), Handel. Mr. Beebe is the successor of the late Professor I. V. Flagler at the Presbyterian church of Auburn.

Monday Recitals for St. Louis.

Arthur Davis, organist of Christ Church cathedral, St. Louis, whose Sunday evening organ recitals for the last two seasons have been an unqualified success, is making an innovation in St. Louis in the way of a series of weekly noon-day recitals. This series will begin Monday, Oct. 6. Program No. 1 is as follows: Schiller March, Meyerbeer; Serenade, Gounod; "Tavanay" (Concert Minuet), Vincent; Variations on "Last Rose of Summer," Buck; Fanfare, Lemmens; Kammenoi Ostrow, Rubinstein; Humoreske, Dvorak; Overture to "Eury-anthe," Weber.

Noon Recital Program.

Powell Weaver has returned to Kansas City from a three weeks' vacation in the East and gave the following program at the noon organ recital in the Grand Avenue Temple Sept. 17: Russian National Hymn, Loof; Serenade, Harker; Echo Bells, Brewer; "From The Land of The Sky Blue Water," Cadman-Eddy; "Finlandia," Sibelius; "Anitra's Dance," Grieg; "Am Meer," Schubert; Triumphant March from "Naaman," Costa.

C. Olin Rice at Spokane.

C. Olin Rice gave the following numbers to open the special choir service at the First Presbyterian Church of Spokane, Wash., Sept. 14: Allegro Maestoso, Lemmens; "Evening Harmonies," Bartlett; "Serenade Roccoeo," Helmund; "From an Old Letter," Lieurance; Second Offertoire in D minor, Batiste.

Cards Announce Recitals.

Frederick Walbank, F. R. C. O., now organist of the Church of the Good Shepherd at Scranton, Pa., will give recitals every Sunday evening in October, and postal cards containing the programs have been sent to members of the church and others, thus giving publicity to Mr. Walbank's work.

Here are the programs for the month:

Oct. 5.—Grand Triumphant March, Melville; "La Serenata," Braga; Festival Hymn (St. Ann's Chorale), Bartlett; "Song of Melody," Clegg; Alla Marcia in D, Hackett.

Oct. 12.—Marche in E flat, Salome; "Simple Aven," Thome; Tone Poem ("Finlandia"), Sibelius; Romance in D flat, Lemare; "Sortie," Renaud.

Oct. 19.—March ("Tannhaeuser"), Wagner; Elegie, Callaerts; Fantasia, Hesse; Menuet, Moszkowski; Fugue in G minor, Bach.

Oct. 26.—Toccata, d'Evry; Cantilene, Salome; Russian Patrol, Rubinstein; Allegro Cantabile, Widor; First Sonata, Mendelssohn.

Recitals at Kansas Fair.

Each day from 12 to 1 o'clock during state fair week at Topeka arrangements were made for recitals at the Auditorium on the large Kimball organ. Dwight Heaton Seymour was the organist. The following program was given Sept. 9: Grand Choeur, Albert Renaud; "La Contemplation," Eugene Thayer; Offertoire in A flat, Read; "O Star of Eve" (from "Tannhaeuser"), Wagner; Prelude and Fugue in B flat, Bach; Processional March, Kreiser. Sept. 7 he played: "Praeludium Festivum," Rene L. Pecker; "Chant Joveux," Ernest Hal-

sey; Prelude and Fugue in B flat, Bach; Introduction—Chorale, Boellmann; Menuet Gothique, Boellmann; Festal Postlude, Rockwell.

St. James' Services Resumed.

Festival services were resumed on the afternoon of Sept. 21 at St. James' Episcopal Church, Chicago, and John W. Norton, the organist and choir-master, was the soloist. His program follows: Cantilene, Wheelton; March of the Priests, Mendelssohn; Indian Summer Sketch, Brewer; "Lied des Chrysanthes," Bonnet; "In Summer," Stebbins, and the Guilmant "Grand Choeur" in E flat. These festival services are held the third Sunday in each month, from September till June, and some of the organ soloists to be presented during the season will be Robert Birch, Miss Florence Hodge, Harrison M. Wild, Dr. Francis Hemington and William D. Belknap.

Kreiser Opens Atchison Organ.

Edward Kreiser of Kansas City gave the dedicatory concert on the Austin organ in the First Christian church of Atchison, Kan. The organ has two manuals and electro-pneumatic action. The program played by Mr. Kreiser follows: "Cuckoo and Nightingale" Concerto (Two movements), Handel; "Clock" Movement (Fourth Symphony), Haydn; Scherzo (Fifth Sonata), Guilmant; Andante from "Pathetique" Symphony, Tschai-kowsky; "Midsummer Caprice," Johnston; Fugue in D major, Bach; Concert Caprice, Kreiser; Menuet, Boccherini; Meditation, Sturges; Grand Fantasia on themes from "Tannhaeuser," Wagner.

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STYLE E

ACTIVITIES OF THE ORGANISTS

OVATION FOR MR. FRYSSINGER

Lincoln, Neb., Man Gives Recitals in Old Home Town, Hanover, Pa.

J. Frank Frysinger, the composer and organist of Lincoln, Neb., gave a recital Aug. 19 on a new organ at his old home town, Hanover, Pa., in Emmanuel Reformed Church, of which he formerly was organist. The organ was built by Bates & Culley of Philadelphia. The program follows:

Mendelssohn—Sonata No. 6, on Chorale, "Our Father Who Art in Heaven."

Beethoven—Minuet in G.
Schubert—"By the Sea."
Bach—Prelude and Fugue in A minor.

Wolstenholme—Allegretto in E flat.
Hoyte—Scherzo in B flat.
Cadman—"From the Land of the Sky-Blue Water."

J. Frank Frysinger—"Traumlied" (First Time); Processional March (new); Cantilene (new); Laudate Dominum (new); Meditation.

The Hanover Record Herald in a long account of the concert says:

"A prophet is not without honor save in his own country" is often found to be true, but we dare say that there was no one in the large audience assembled to hear the former 'Hanover boy' who was not proud of his attainment, and all hoped for further achievement in his chosen profession. Mr. Frysinger surely plays with a master hand and his work gives evidence of thorough study and artistic interpretation of the works of the masters. Great interest was centered in a group of numbers recently composed by Mr. Frysinger, one of them, 'Traumlied,' being played by him in a recital for the first time. As a composer Mr. Frysinger is original, without striving for the bizarre effects of the extremely modern school. The 'Processional March' is a stately composition and will become a favorite with church organists. The 'Laudate Dominum' is strongly appealing, while the Cantilene and Meditation are pleasing.

"At the close of the recital an informal reception was tendered Mr. and Mrs. Frysinger, their many friends and acquaintances remaining to extend congratulations."

SEVENTEENTH COAST TOUR

Clarence Eddy's Trip to Pacific Northwest Latest of Many.

(Vancouver (B. C.) Daily Colonist.) Clarence Eddy of Chicago, the well-known organist, who gave an organ recital last evening at St. John's Church, and who will give another performance this evening, is making his seventeenth Pacific Coast tour. Mr. Eddy visited Victoria about ten years ago to give a recital at the old St. John's Church, and as the Rev. Stanley Ard remarked in the course of last evening's recital, it was never expected at that date that Victoria would ever possess such an organ as was opened last evening. Mr. Eddy is at present negotiating for an engagement at the Panama-Pacific Exposition.

At his third recital at St. John's church, Victoria, Aug. 13, Mr. Eddy played: Overture to Euryanthe (By Request), Weber; "In Springtime," Hollins; Allegretto in E flat and Allegro Militaire, Wolstenholme; Consolation (Arranged by Clarence Eddy), Arpad Laszlo; "Kamennoi Ostrow," Rubinstein; Fantasia Symphonique, Rosseter G. Cole; "At Twilight," Frysinger; "See the Conquering Hero Comes," Handel; Concert Fugue in G major (By Request), J. L. Krebs; "Love Death" from "Tristan und Isolde," Wagner; March and Chorus from "Tannhauser," Wagner.

Cambridge Organ Recitals.

A series of organ recitals will be given during the fall and winter in the old Cambridge (Mass.) Baptist

Church, Massachusetts avenue, by the organist, Charles H. Whittier. He will be assisted by vocalists and violinists. In connection with these recitals the pastor of the church, the Rev. Woodman Bradbury, D. D., will deliver a course of lectures on the "History of Church Music." The organ is undergoing complete and thorough renovation.

W. L. FARNAM IS IN BOSTON

Montreal Organist Is Succeeded by Arthur Egg in Cathedral.

W. Lynnwood Farnam, who has returned from a holiday trip in France, left Montreal to take up his new duties at Emmanuel Church, Boston. Mr. Farnam is succeeded at Christ Church Cathedral (Episcopal) in the Canadian city by Arthur Egg, who has passed the examination for fellow of the Royal College of Organists, England, and is a pupil of Sir Walter Parratt. Mr. Egg has had the organ of the Church of St. John the Evangelist for several years. Like his predecessor he obtained his later training through winning the Strathcona scholarships, entitling him to three years at the Royal College of Music.

Albert Reeves Norton at Work.

The Reformed Church on the Heights, Brooklyn, reopened Sept. 21, when Albert Reeves Norton, the organist and choirmaster, resumed his duties. Mr. Norton, who expects to give a series of recitals during the winter, spent the latter part of June in the Berkshires. After the first Sunday in July he played at Emmanuel Baptist Church, Brooklyn, as substitute for G. Waring Stebbins. He completed his vacation with a visit to Pittsburgh and to his old home at New Castle, Pa.

Kinder Opens His Season.

Ralph Kinder of Philadelphia, whose career as an organist began when he was a boy of 12 years, and whose reputation as performer and composer is national, has opened his season in concert work and an interesting announcement contains press comments which show the appreciation of his playing in recital. Mr. Kinder's last series of home recitals in Philadelphia drew audiences of more than 6,000 people.

Kraft Issues New Circular.

Edwin Arthur Kraft of Trinity Cathedral, Cleveland, whose concerts have given him a national reputation such as only a very few organists possess, has issued a handsome new circular for the 1913-1914 season. The comments from papers in all parts of the country which Mr. Kraft is able to quote are such that he may well be proud of them.

Succeeds B. J. Potter.

William Robertson of Newport News, Va., has gone to Richmond to become organist of Monumental Episcopal church. He succeeds Professor B. J. Potter, who for a number of years held the position and who has given it up to take up other work and devote much of his time to his music classes. Mr. Robertson has lived in Newport News some time and is regarded as a talented organist.

Resumes St. Paul Position.

After an absence of three years Malcolm Dana McMillan, the well-known composer, has again taken the position of organist and director at the People's Church of St. Paul. The organ and the solo quartet are known as among the best in the northwest.

Goes to Detroit Church.

Professor H. J. Polglaze, formerly organist of the Calumet (Mich.) M. E. Church, who came to this country from England to take up this work, has gone to Detroit, where he will take a position as organist and choirmaster at St. Andrew's Church.

HONOR TO EDWARD Y. MASON

Delaware, Ohio, Proud of Organist and Recognition Received.

(From the Delaware (O.) Daily Gazette.) A notable musical honor both to the man honored and to the city has come with the selection of Edward Young Mason, professor of organ at Ohio Wesleyan University, as president for Ohio of the National Association of Organists. His selection was made at the national convention recently held in Ocean Grove, N. J. The duties of Professor Mason in the office will be to preside at the meetings of the state convention and direct the affairs of the various councils throughout the state.

Through his exceptional work at Ohio Wesleyan and his brilliant and successful concert work Professor Mason has won a leading place among the organists in the state. The organ at which he presides at Ohio Wesleyan is one of the largest and best in the country, and Professor Mason has had many flattering notices concerning his work. His admirable style and genius have won for him the highest praise. Not only does Dr. Mason hold the post of organist at Ohio Wesleyan, but he is the organist at the William Street M. E. church, of the Masonic bodies of Delaware and of the thirty-second degree Masons at Columbus.

Professor Mason has been a resident of this city the last twelve years, beginning his thirteenth year with the opening of college next week. His teacher, J. Warren Andrews, is now warden of the American Guild of Organists, and he also studied under George W. Chadwick, director of the New England Conservatory, and B. J. Lang, who until his death was organist at King's Chapel, Boston, and at the London Organ School, London, England. Before coming here Professor Mason was organist of Channing Memorial Church, Newport, R. I., for several years, his audience consisting largely of the members of the wealthy summer colony. He is a member of the American Guild of Organists and the degree of Doctor of Music was conferred upon him in 1910 by Ohio Northern University.

C. H. Marsh Goes to Pueblo.

The First Presbyterian church of Pueblo, Colo., has secured the services of Charles H. Marsh of New York City. Mr. Marsh began his work with the church Sept. 14. He studied organ under Walter E. Hall, F. R. C. O., London, now of Pittsburgh, harmony under A. J. Goodrich of New York, now in Paris, and composition under Dr. J. Christopher Marks, organist and choirmaster of the Church of the Heavenly Rest, New York. For four years he was organist and official accompanist at Winona Lake Assembly and Bible Conference and for three years at Ocean Grove, N. J. For over three years he was with Dr. J. Wilbur Chapman and for over four years with Dr. Henry Ostrom.

Fort Wayne Man to Providence.

John B. Archer, for the last seven years organist and choirmaster of the First Presbyterian Church of Fort Wayne, Ind., and conductor of the Apollo Club there, has been appointed organist of the Roundtop Beneficial Congregational Church of Providence, R. I. Mr. Archer, who has established himself as one of the ablest musicians in the middle west in his work at Fort Wayne, will begin his new duties at Providence Oct. 1.

Change by Dr. Brookes.

Zion Lutheran church at Wheeling, W. Va., has secured Dr. Louis A. Brookes as organist and choirmaster. Zion church has the distinction of having maintained during recent years a high musical standard. Dr. Brookes was organist at St. Matthew's. He is an organist and musical director

of ability, having been organist in the old Worcester cathedral of England for many years, and just previous to his coming to Wheeling he was choirmaster and organist at the cathedral at Fond du Lac, Wis. L. May Holt-Reeves, who was at Zion church, has resigned to move to Wellsburg.

Hugo P. Goodwin Returns.

Hugo P. Goodwin, organist, of Milwaukee, has returned after a year in Paris, where he studied organ and composition with Widor, the French organist and composer, and piano with Moszkowski. Mr. Goodwin first studied in Milwaukee under Raphael Baez, and then with Middelschulte and other Chicago organists. Before leaving for Paris he was organist of St. Mark's church, Chicago, for several years. He is also a composer of several oratorios, "The Seven Last Words," "From Easter to Pentecost" and "The Last Judgment" having received favorable notice.

Dr. Carl as the Soloist.

Dr. William C. Carl has been engaged as soloist with the People's Symphony Orchestra of New York at the December concert and will play the Marche-Fantasia for organ and orchestra by Guilman, based on two chorales ("Iste Confessor" and "Ecce Sacerdos Magnus"). He will open a number of new organs and give a series of recitals at the Old First Church in addition to his work at the Guilman Organ School, which reopens Oct. 7.

Herbert E. Hyde Returns.

Herbert E. Hyde has returned from Europe and resumed his duties as organist and director at St. Peter's church, Chicago.

ORGANIST AND ADVERTISING.

[From Music News, Chicago.]

Tali Esen Morgan says that organists, as a class, though the best musicians, are on a par with the old fashioned physician who deems it unethical to advertise, with but a minimum chance of the success which may come to the latter class without this modern help. He says that the critics of the great dailies throughout the country do not even know the names of many eminent organists, even great concert organists, and he is absolutely right in this contention.

The position of city organist in Pittsburgh is a fine one and the incumbent of that position is a great concert organist. Does one critic in Chicago or anyone else here or in any city west of Pittsburgh even know his name?

On the other hand, ask anyone (multiply this by thousands) to name a fine contralto of Pittsburgh. They will all say "Christine Miller," and why? Simply because Miss Miller has added to fine ability and charming personality the force of much publicity, gained through discreet advertising.

A few concert organists advertise and get engagements therefrom; if more would do so it is altogether supposable that the field of organ recitals might be much extended and that the question of giving "free recitals" would solve itself, inasmuch as the real artists would be too busy filling pay engagements to have any time left for the "free" variety, and if the real artist ceased giving the free recitals, his brother of humbler rank soon would stop it also.

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CHICAGO, OCTOBER 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.

Owing to a remodeling of the building in which *The Diapason* makes its office and an enlargement of the plant of the States Printing Company, which does the printing for *The Diapason*, the entrance to this office is changed to the Clinton street side of the building and the address now is 29 South Clinton street. This is near the corner of West Monroe street, half a block from the new Northwestern station and one block from the Union station.

ADVERTISING THE ORGANIST

Food for thought was given the organists assembled at Ocean Grove when Tali Esen Morgan urged that they advertise and said that the reason the profession today was so little in the public eye was that its members did not court publicity as did other musicians. It is all true, and it is to be hoped that this important branch of musical endeavor will take it to heart and cease hiding its light under a bushel.

With the exception of a few well-known concert organists the men who preside over the great instruments are nearly unknown, sometimes even in their own cities. Their work in church, no matter how excellent, usually is taken as a matter of course, except by a few discerning ones who know how to appreciate church music. When they give recitals and put their best effort and much time into them, it is for nothing more than a word of thanks or the "silver collection" which will pay for the programs if the silver pieces are of average size. Persons who claim to recognize quality in musical performances and are liberal patrons of opera and concert will give hardly any recognition to the organists in their churches whom they hear every Sunday and who need encouragement if any musician needs it.

No doubt this is largely because the organist does not draw his own trumpet and full organ more, and advertise himself. But there is another side to it also. We cannot but feel that the organist is a different man from the opera singer or the actress. We would regret to see the press agent take the organist under his wing. Dignity is ingrained in organ music and in the traditions of the instrument, regardless of modern theatrical uses for the instrument. In fact, the organ is making its influence felt for the betterment of the picture show rather than permitting the picture show to lower its standard, in most instances, as far as we can observe in the large cities.

The church organist, and he constitutes nine-tenths of the total number today, is an important church officer, second only to the pastor or priest in the service, and the clergyman's greatest aid or hindrance, according to his ability and judgment. The concert organist in nearly every case is also a church organist and in his concerts appears in churches, giving recitals of the most scholarly and dignified music. To have such a man "touted" like a vaudeville star, to

make him an attraction in the daily prints because of his eccentricities, would soon lower the personal standard of the organist.

The happy medium is, of course, to be advocated. Instead of being unknown six days in the week, the organist should let his light shine through his home papers and in insisting that due credit be given him for his work. The organ numbers should appear with service announcements wherever such items are published. The professional card of the organist should be seen as frequently as that of any teacher or performer on other instruments. Those publications which ignore organists because they do not spend large amounts as advertisers, vying with the great pianists or singers, can be given their deserts by being ignored in the same way.

THE OUTLOOK IS HOPEFUL

Another fall season has been opened and the ambitious organist, wherever he may serve, is planning recitals and other attractions, whether regular or spasmodic. Of course many a one asks himself sometimes: "What's the use? Why is an organist?" or something less slangy but to about the same effect. We have the answer in plain words in this issue from the lips of Dr. William C. Carl. Dr. Carl ought to know, and does know, and he says the outlook for the organist never was better than it is today, and is better in the United States than anywhere else. Dr. Carl has just returned from his annual European trip and has seen and heard the leading organists of France and England. He is so placed and his experience has been such that he discerns fully as well as can any man how the organist is faring and what demand there is for him. We feel encouraged by his statements, which are by no means the least interesting part of a very "newsy" interview.

Just one instance shows what the organ building situation is abroad as compared with the status in this country. While American builders report that they are head over heels in work to finish contracts and are clamoring for more men for their factories, the great organ in Notre Dame at Paris is still blown by eight men—because, as M. Vierendeel says, "It would take ten years to get an electric motor here."

FOR COMPLETE EXPRESSION

Referring to the recent article on "The Swell," by Godfrey Buhman, in *The Diapason*, Robert Hope-Jones calls the attention of the editor of this paper to his statements strongly supporting Mr. Buhman's opinion. Speaking to the National Association of Organists at Ocean Grove, N. J., Aug. 6, 1910, Mr. Hope-Jones said:

"Until the year 1731, when Jordan invented the swell box, every organ stop was entirely devoid of expressive power. Since then it has become the practice to enclose the pipes of the swell and of the choir organ in wood boxes which modify the power of tone to a small extent. Is it not obvious that every stop and every pipe of every organ should, as a matter of course, be enclosed? For some years now I have never built an organ on any other plan, and I believe that the plan must eventually be universally adopted.

"What would we think of the orchestral conductor who said: 'You double basses, trombones, bass tubas, etc., represent the pedal organ. You must never play with expression. Always either play at full power or stop playing altogether. You strings represent the diapason tone of the great organ. You also must either play full power or stop altogether. The flutes, clarinets and oboes will put in the expression.'"

"Could you tolerate an orchestra played in this manner? No. Yet you not only tolerate it in the organ, but many of you strongly oppose the introduction of this reform. Gentlemen, your ears are vitiated. You cannot bear to hear the power of the pedal tone rise and fall in sympathy with that of the manuals, simply because for a score or two score years you have always heard pedal tone expressionless. When a man who

has long played on a concave pedal board chances to use a flat one he feels that it is not merely flat but actually convex. So you gentlemen when for the first time you hear the pedals expressive think that such expression is exaggerated.

"With sound trap boxes the costly necessity for putting soft stops in an organ disappears. Every stop may be powerful when its box is open; for we know that closing its shutters reduces the power of the largest open diapason below that of the softest dulciana or aeoline. What a saving in space and cost this effects!"

ENCLOSING THE GREAT.

Pittsburgh, Pa., Sept. 1.—Editor of *The Diapason*: In some recent issues of your paper I notice the ever-recurring discussion anent "the great organ (to be or not to be) enclosed," and I regret that two important factors are overlooked. First, as to the taste or individuality of the organist, and, second, as to acoustics. Guilmant insisted that to enclose much of the great organ eliminated the "thrill" and we all know that to be true. Frederick Archer was a strong advocate of enclosing all the great, but in this we can see that with some registers their characteristics are lost. Take as an illustration the doppel flute. If not enclosed, we get the genuine throaty quality, but if in a swell box, with shutters closed, we get any old thing—clarabella, melodia, stopped diapason, etc., whereas the province of the swell is simply to make loud or soft. I believe, after an experience of over thirty years, that to enclose open diapasons is not to be advised, unless under some special conditions.

Perhaps a few suggestions may be of interest. There might be added two diapasons in an organ of forty stops. Say there were four, all of graduated powers; but this might be so costly as to preclude its general use. Next we might adopt the polyphonic pipe shown us by Mr. Barrows at Ocean Grove. That is a step in the direction of saving space and money and getting a difference of power. Lastly, I would like to see an organ built with all open diapasons at back of organ and soft stops in front. One advantage would be that the organist would get a better impression of the soft stops and the opens would not smash into his face as some do now. The "enclosed" idea has some extenuation in that it is adjustable to a varying congregation.

But there is no sense in making the entire organ expressive in imitation of the orchestra. Diapasons are not imitative, but are unique, and why imitate a thing that does not exist?

Much could be gained if more attention were paid to the construction of swell boxes. If properly made and the shutters made to open more scientifically, the enclosing of more stops could be managed, but at present we had best let well enough alone; at least we may leave the matter for each organist to decide except in special instances. Very truly yours,

JOHN Q. EVERSON,
Organist First Baptist Church.

Musical World in Merger.

The *Musical World*, formerly of New York and more recently of Chicago, which was the official organ of the National Association of Organists, has given its heart and hand to the *Musical Monitor*, and the first issue of the *Musical Monitor-World*, published in Chicago, has reached *The Diapason*. It is a general musical magazine, rather than a news disseminator, according to its introductory-editorial. Nicholas DeVore, who was editor of the *World*, is one of the editors of the merged paper.

The *Musical Times* of London vouches for the following story: An organist had drawn up the order of a Sunday service, and it was in type ready for printing when the death of an important personage made a change necessary. The organist telephoned to change the postlude to "Funeral March by Chopin." This is what he found at the end of the list when he arrived at the church: "A few remarks by Chopin."



Volume 5 of Bach's Organ Works, the new edition edited by Charles Marie Widor and Dr. Albert Schweitzer, has been printed by G. Schirmer and is being sent out. It shows the same careful editing and excellent typographical appearance as its forerunners. This volume contains the four concertos, six sonatas and the trio in F. The literary and critical notes are thorough and informative—a boon to the organ student.

A Thanksgiving cantata, "Our Country for All," has been composed by Bruno Huhn and is published by the Missionary Education Movement of the United States and Canada. The choruses and solos have decided musical merit, as might be expected from Mr. Huhn. The closing chorus has for its words Dr. Henry Van Dyke's "America Befriend."

William H. Oetting, the Pittsburgh organist, is the composer of a setting of the Twenty-third Psalm for voice, with organ accompaniment, published by the Fred Kranz Music Company. The accompaniment is in the form of a pastorella and the treatment is original and musically.

J. E. W. Lord of the Woman's College at Meridian, Miss., has made use of the Southern melody, "My Old Kentucky Home," in a set of concert variations. Mr. Lord has dealt with his theme in a pleasing manner and it has already found a place on the recital programs of several of the leading concert players.

George H. Brown Dead.

Boston, Mass., Sept. 5.—George H. Brown, organist and composer, died Wednesday in his seventy-seventh year, at his home in Newton. He was born in Boston, the son of Edwin Brown of the piano manufacturing firm of Brown & Allen. Throughout his life Mr. Brown was active in the piano trade, and for thirty years had charge of the pianos used at Wellesley College. For twenty-seven years he was organist of the Newton Center Congregational Church. He was a life member of Dalhousie Lodge, A. F. & A. M., of Newtonville, Newton Royal Arch Chapter and Gethsemane Commandery, K. T., and organist for the last-named body.

Robert Alfred Gaul Dead.

London, Sept. 13.—Robert Alfred Gaul, composer of the cantatas "Ruth" and "The Holy City," is dead. He was born in Norwich, England, in 1837, and was graduated as bachelor of music from Cambridge in 1863. He served as organist at various times and places and became conductor of the Walsall Philharmonic in 1887. Until within a short time of his death he was teacher and conductor of the Birmingham and Midland Institute, and a teacher at King Edward's High School for Girls and at the Blind Asylum.

Many Heard at Atlanta.

Atlanta continues to hear the prominent organists of the country in its effort to select a successor to Dr. Percy J. Starnes. Clarence Reynolds played the Auditorium organ Sept. 7. Ferdinand Dunkley was the performer at the regular Sunday afternoon concert the last Sunday in August. Frederick Hall of Christ church, Philadelphia, was heard Sept. 14.

Organist-Pastor Called.

The Rev. David L. Yale of New Bedford, Mass., who has received a unanimous call to the pastorate of the Third Congregational Church of Chicopee, was formerly organist at the old Berkeley Temple, Boston. He is a musician as well as a forceful preacher.

**ORGANISTS ABROAD
FILL THE CHURCHES**

DRAW CROWDS TO SERVICES.

Activities of Bonnet, Vierne and Others Described by Dr. Carl—Eight Men Still Blow Notre Dame Organ in Paris.

Dr. William C. Carl returned on the Lusitania from his visit with the Guilmant family in Paris, in the best of health, ready for the season. While abroad Dr. Carl presented the French committee of the Guilmant monument fund with the subscription from America, through the American committee, of which he is chairman. The work on the monument in honor of the great French composer will be begun this fall, and when completed it will be placed at the side of the Trocadero, where M. Guilmant appeared frequently and scored many of his greatest successes.

The famous Guilmant library, one of the finest in the world, has been given to the Sorbonne, although Dr. Carl is the possessor of many valuable works presented to him by the family. The organ built by his father, and of which Guilmant was proud, is now at the Conservatoire, while the marble bust is in the Petit Salon.

"I was royally entertained by the family," said Dr. Carl, "as the guest of M. Felix Guilmant, the artist. I was entertained also by Joseph Bonnet, one of the most active artists in Europe today. Every Sunday morning during the season he plays a program of organ music at 11 o'clock at St. Eustache, of which he is organist. The choir does not sing at this service and the cure has instituted the mass especially for M. Bonnet. The church is crowded with the wealth and fashion of Paris—so much so that the priests of other dioceses complain that their parishioners invariably go there.

"M. Bonnet is writing a set of variations for me on the 'Star Spangled Banner,' for my American tour, and has just published a set of twelve pieces, one of which is dedicated to the memory of the Titanic's victims. He will concertize this season in England, Belgium, Germany, Switzerland, and at St. Eustache will play all the works of Bach, in addition to many important novelties and manuscripts.

"At Notre Dame I met M. Louis Vierne, who succeeded M. Guilmant at the Schola Cantorum. His playing impressed me very much, and is both scholarly and brilliant. I have seldom heard anything more beautiful than his rendition of a Bach chorale. M. Vierne is writing his fourth organ symphony for me, and as soon as finished it will be produced here.

"To my astonishment, the great organ is still blown by eight men. When I asked M. Vierne as to why an electric motor had not been substituted he replied: 'You know things move slowly in France. In America the change, I presume, could be effected at once, while here it would be necessary to discuss it for ten years.'

"At St. Augustin I spent a delight-

ful afternoon with M. Eugene Gigout, listening to his marvelous improvisations. It astounds me each year to see how such men as Saint-Saens, Widor and Gigout hold their own and appear many years younger than they actually are. Gigout, who succeeded Guilmant at the Conservatoire, had exceptional success with his class this year, closing the season with three premier prix, a premier accessit and a second accessit.

"M. Georges Jacob, a distinguished Guilmant pupil, played all the chorales of Bach, with descriptive analysis of each, at the Schola Cantorum last winter, and will do so again this season. M. Jacob is a brilliant organist and a most charming gentleman.

"I was astounded to see in the Sunday papers that instead of announcing the usual high mass, a sacred concert is given in several of the largest churches, showing that something has to be done to attract the people even in Paris. M. Charles Tournemire, the successor of Cesar Franck at St. Clotilde, presented me with his 'Triple Chorale,' a work of unusual merit for the organ, showing the consummate musician that he is.

"I remained several weeks in the Swiss mountains, near Montreux, and at one of the most attractive retreats for a musician in search of rest. There is already a distinguished artist-colony in this locality. Paderewski, with his magnificent villa and grounds; Josef Hoffman, with his bungalow near completion; Sembrich at Ouchey, Rudolph Ganz at Clarens, Schelling, Dalmores, Weingartner, Pugno, Ysaye, Stavenhagen, Zeisler, Oberhofer, Christine Miller, William J. Guard, Leo C. Miller, John Spencer Camp and Warren R. Hedden and family, who spent some time with me—all were there this summer. One of the important events was the birthday party given by Paderewski, when eight of the guests played a selection for sixteen hands. The performers were Paderewski, Hoffman, Samaroff, Weingartner, Stavenhagen, Ganz, Schelling and Stokowski. During the evening Hoffman and Schelling, dressed as piano movers, came in carrying a piano. On setting down the instrument they opened a door and out walked Mme. Samaroff, to the delight of the guests.

"In London I made a study of the methods used by the Royal College of Organists, the Royal College of Music, the Royal Academy of Music, Trinity School of Music and the London Organ School. The new building of the Royal Academy is one of the finest in the world, and the equipment offers every up-to-date advantage to the student. I was delighted to see that several firms, notably Weeks & Co., have built rooms for practicing, where students may go for an hour or the entire day by paying a nominal fee. This is sadly needed in New York, and I hope that something of the same kind can soon be established.

"In London I was most cordially received by J. Spencer Curwen, the well-known publisher and editor of the Musical Herald, who tendered me

a reception to meet the London organists. Most unfortunately my engagements in America would not permit remaining, and I was therefore forced to decline.

"I went down to the Olympia to see the exhibition of the piano firms, which is one of the largest and most comprehensive of its kind yet held. I had an amusing experience there. Anxious to ascertain if any of the church organ builders were exhibiting, I asked a man in charge of one of the leading piano booths if he could tell me. He replied: 'Do you wish to buy an organ, for if so I want to sell you one?' 'No, I said, but if you wish to engage an organist, here I am quite ready to play.' 'All the more,' said he, 'if you play, you should buy this organ, which I can honestly recommend.' 'No, I have all the organs necessary at my disposal and therefore don't want to purchase.' 'But this one, he persisted, is exceptional, and I particularly want you to buy it. Whereupon I interrupted and said, 'You have not yet replied to my question.' 'As to that,' he said, 'I don't know. Go ask the secretary.' As this gentleman said there was none I did not ask for any more information.

"I am returning with many novelties, from the continent as well as from England. These I shall utilize at the Old First Church, at the

Guilmant Organ School and on my tour of concerts. I signed a contract to edit the liturgical and several other of the lesser known organ works of Guilmant with Schott & Co. in London before sailing, these to appear in three volumes.

"Before leaving Paris I was successful in placing my pupil—Rowland William Claffey—as assistant to M. Behrens at Holy Trinity Church in the Avenue de l'Alma."

"What do you think of the advantages for organists in America today?"

To this Dr. Carl replied with enthusiasm: "There is no question but that we offer greater advantages than are to be had in any other country at the present time. To begin with, there is a greater incentive for work, as recitals are more numerous and these are better attended, with scarcely an exception. Musical services in our churches are becoming each season more general, and with the advent of organs in our municipal halls, theaters, hotels, private residences and department stores, as well as those in the churches, we are bound to popularize the instrument and create a larger demand for organ music. One can, without doubt, hear more organ music here now than in any other country. Each year I notice the change, and it is most gratifying to see it."

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GIVES FACTS AS TO ORGAN AT HAMBURG

THE REV. J. H. BURN WRITES

Instrument Has Not "Dead" Combinations Alone—Knobs Over Each Tablet, With "Free" Combinations by Pistons.

Ballater, Scotland, Sept. 10, 1913. To the Editor of The Diapason: It is scarcely correct either to claim or to criticise the organ in St. Michael's church, Hamburg, as an example of an instrument possessing "dead" combinations alone. It is true that the pistons do not move the tablets, but above each tablet there are four small draw-knobs in connection with the "free combinations," which are brought on by pistons placed under the manuals. Before beginning his performance the organist first arranges the tablets as required, and then, one after another, the four sets of draw-knobs; so that he starts with five selections of stops for each of the five manuals, pedals and couplers, all of which selections of stops are visible. In addition, he has a large choice of fixed combinations (independent both of tablets and draw-knobs), such as piano, mezzoforte forte, fortissimo, flute chorus, reed chorus, etc. It may be said, therefore, that in this instrument the advantages of both systems are combined. American organ builders might do worse than follow suit.

A few more particulars as to this organ, the specification of which appeared in your journal nine months ago, may perhaps be acceptable to your readers. Through the generosity of a wealthy corporation, the instrument was planned and constructed regardless of cost, the sole condition being that it should be in every respect the very best that could be made. Herr Alfred Sittard, the organist of St. Michael's, explains in an interesting descriptive pamphlet that the contents of the organ were to some extent controlled and limited by the space available for its accommodation. The sum total expended on it was \$65,000.

Nearly all the metal pipes, including principal, thirty-two foot, in front, are made of a composition containing nine parts tin to one part lead. Some of the front pipes have even 5 per cent more of tin; and very wisely wood is extensively used for pipes beyond eight feet in length, while zinc is employed only for the tubes of four large reeds and the bass octave of the powerful double-mouthed symphonatophone. Rather more than half of the 163 speaking stops—sixty-nine on the manuals and eighteen on the pedals—are enclosed in the three swell-boxes. There are twenty-six couplers, twenty-eight combination pedals, seventy-four pistons and an adjustable crescendo which can be instantly applied to any section or sections of the instrument. The pedal-board is concave, but not radiating. The compass of the manuals is from C to C4 (sixty-one notes), with octave extension on the fourth and fifth manuals; that of the pedal from C to G1 (thirty-two notes).

St. Michael's church, although fairly large, is not a building of colossal proportions, the seating capacity being only about 2,000. Moderate wind-pressures are therefore used, ranging from three and one-half to seven and one-half inches. The organ occupies a commanding position in the west gallery, where its magnificent case of carved teak, with 177 show-pipes of burnished tin, gives a fine finish to that part of the church.

Besides this masterpiece of Walcker's, there is a supplementary organ of forty speaking stops near the chancel. This instrument is used to accompany singers and instrumentalists on great occasions, when the performers are too numerous to be accommodated in the west gallery. It was built by Marcussen & Son of Apenrade, the firm that had charge of the old Hildebrand organ up to the time of the conflagration in which

both church and organ were destroyed on July 3, 1906.

J. H. BURN, B.D., F.R.S.E.
Ballater, Scotland.

Demarest Answers McCarrell.

Tenafly, N. J., Sept. 11, 1913.—Editor of The Diapason: In answer to the letter by Mr. A. F. McCarrell in your September issue, in which he attempted to annihilate my arguments in favor of the immovable stop action system, kindly permit me to make the following observations:

Anyone who wants to be just should give each system a fair trial at least for a year. As Mr. McCarrell has played for ten years upon an organ with the immovable stop action system, not until he has played for some time upon an organ with a movable stop action will he be in a position to pass competent judgment upon the relative value of the two systems. After sufficient trial with the movable system he may find that he cannot make certain changes as readily as he was accustomed to do with the immovable system. This may change his mind, or it may not; however, until then his opinions should not have any influence.

He says: "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," but he does not tell how to do it.

In connection with the above illustration he says: "Of course a pedal stop would have to be drawn if desired, else your swell zero would leave you without a pedal stop." In all ordinary playing with this system it is customary always to have a soft pedal stop drawn for just such cases.

To use his illustration in going from vox celeste on a piston to oboe and flute not on a piston. With the immovable system: Press zero piston and draw oboe and flute, making three motions. With the movable system: Either push off the celeste and draw oboe and flute with three motions, or press a piston with the least number of stops on it, push these off and then draw oboe and flute, making at least four motions.

Of course, "one or two stops cannot be pushed off on a dead stop action with a piston pressed giving full swell," but the same thing can be accomplished in another way and with no more effort. For example: Full swell piston is pressed and you wish to get the corneopean and mixture off. With the movable system, push them off in two motions. With the immovable system, press the next piston, which would probably take off the corneopean, oboe and mixture, then draw oboe; result, two motions. However, every organist who is familiar with this system knows that registration is planned in such a way that the necessity for the above rarely occurs.

It is true that "on the dead stop action you must remember the combinations on every piston." It is also true of the other system, because you must know what is coming on before the piston is pressed. If you don't know until afterward it is too late. Nobody should attempt to play an organ in public without being familiar with what the pistons do. In fact it is not necessary to memorize every stop operated by each piston, because the pistons are usually arranged in groups for chorus effects of different color, or for crescendo purposes. In this case it is necessary to remember only the prominent color, or degree of power, brought on by each piston.

The old argument about seeing what stops come out is absurd. How many organists really look to see what stops come out after they have pressed a piston? A good organist can tell in an instant by hearing. Personally, I never look at the indicators on my own organ. After one has played the same instrument for a few months it is not necessary.

If it is a fact that "from the organ builder's standpoint a dead stop action is a snap, as it costs much less to build than a movable stop action," then this is another good argument in its favor. If it costs less it certainly must be more simple in opera-

tion, and if more simple, the less likely it is to get out of order at critical times.

Whether the Europeans are as progressive in other things musical as they are in organ building is not pertinent to this discussion, but it is a significant fact that most of the best organists in this country studied in France and Germany and are proud to be known as pupils of such men as Guilment, Widor, Rheinberger, Merkel and others.

CLIFFORD DEMAREST.

Mr. Skinner in Reply.

Boston, Mass., Aug. 25, 1913. To the Editor of The Diapason. Dear Sir: With the hopeless devotion to high ideals, found only in the suffragette and the prohibitionist, I present my solid ivory knob for another swat.

Replying to Mr. Demarest: He says you cannot reduce full swell to the oboe and flute without involved processes. Ordinarily you have a full swell on one knob; why not have the oboe and flute on another, for the moment. It would seem that one movement in that event would be sufficient.

Here is one for Mr. Demarest: Draw full swell with combination pistons. Play two measures and shut off the contra posane. Play another measure and shut off the corneopean, and gradually reduce the swell one stop at a time. Here I leave him to his misery.

I congratulate Mr. Demarest and the Hutchings Company on their new button, which completes the job of putting the registers out of business. Nothing remains but to invent another button that puts the combinations out of business. The system then reaches its logical conclusion. I suggest that these two buttons be then dedicated to Adam and Eve. Yours very truly,

ERNEST M. SKINNER.

RECALLS PRIDE OF BOSTON.

Writer in Paper Tells of the Great Organ Opened in 1863.

Answering a query as to Boston's "great organ," the editor of the "People's Column" of a Boston paper writes:

The "great organ"—the pride of Boston for twenty years—was inaugurated on the night of Saturday, Nov. 2, 1863. The movement to buy an organ for Music Hall began when the hall was opened, the proceeds of the first concert, Nov. 20, 1852, being set aside as a starter. The instrument was built by Herr E. F. Walcker of Ludwigsburg, Wuertemberg, a noted builder of cathedral organs. The organ contained 5474 pipes, of which 690 were in the pedal organ, and eighty-four registers, and had all the improvements known at that time.

A great celebration took place the night the organ was first played. Charlotte Cushman read an ode written for the occasion and dedicated to the organ. John K. Paine struck the first public note on the organ, playing selections from Bach, and the son of the builder, Friedrich Walcker, officially opened the instrument. Other celebrated organists, among whom were George Morgan of Grace Church, New York, and B. J. Lang, organist of the Old South Church, Boston, also played to the public that night. The money obtained went to keep the instrument in repair and concerts were given every few nights for a number of years. On the night of Nov. 28, 1863, the Handel and Haydn Society gave a choral "inauguration" to help pay the debt, as the organ had not been entirely paid for.

The organ was taken out in 1884 on account of its crowding the Symphony Orchestra. For a time it was stored in a shed behind the New England Conservatory of Music by Dr. Tourjee, in hopes that the city would let him have part of the Old South burying ground for a concert hall. The city declined, however, and in the spring of 1897 it was sold to Edwin F. Searles of Methuen for the insignificant sum of \$1,500. The original cost was \$60,000.

PIPE TRADE IS PROSPERING

William S. Dennison of the Samuel Pierce Company Says So.

Reading, Mass., Sept. 8.—William S. Dennison, treasurer of the Samuel Pierce Organ Pipe Company, reports an excellent condition of business, which augurs well for the general condition of the pipe organ trade. Mr. Dennison says:

"Quality is paramount in the construction of pipe organs, because once installed they have to last many years; consequently it is not the lowest price that means the best organ, but frequently churches will select the lowest-priced instrument because of the figure and at the moment do not consider the quality and character of the goods of the house which is bidding highest."

A. B. DeCourcy T. J. Quinlan

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MOLLER ORGANS DEDICATED

Openings at Centre Brunswick, N. Y., and Hastings, Neb.

Dedicatory services over the new Möller organ in Gilead Lutheran Church at Centre Brunswick, N. Y., were held Aug. 17, and Miss Harriet F. Link played these selections: Andante in G, Batiste; "An Ancient Carol," Guilman; Andantino, Lemare; Offertory in E flat, Batiste. The organ has twelve speaking stops.

An inaugural recital was given Sept. 7 at St. Cecilia's Catholic Church, Hastings, Neb., on a two-manual Möller organ of eighteen speaking stops. The specification follows:

- GREAT ORGAN.**
 1.—Open Diapason, 8 ft.
 2.—Dulciana, 8 ft.
 3.—Melodia, 8 ft.
 4.—Doppel Floete, 8 ft.
 5.—Octave, 4 ft.
 6.—Flute d'Amour, 4 ft.
SWELL ORGAN.
 7.—Bourdon, 16 ft.
 8.—Open Diapason, 8 ft.
 9.—Stopped Diapason, 8 ft.
 10.—Viole d'Orchestre, 8 ft.
 11.—Vox Celeste, 8 ft.
 12.—Aeoline, 8 ft.
 13.—Flute Harmonique, 4 ft.
 14.—Oboe Bassoon, 8 ft.
 15.—Tremolo.
PEDAL ORGAN.
 16.—Bourdon, 16 ft.
 17.—Lieblich Gedacht, 16 ft.
 18.—Bass Flute, 8 ft.
COUPLERS—19. Swell to great. 20. Great to pedal. 21. Swell to pedal. 22. Swell to great, 4 ft. 23. Swell to great, 16 ft. 24. Swell, 4 ft. 25. Great, 4 ft. 26. Swell unison separation. 27. Compound coupler cancel.

Dorsey Darwin Baird, the organist, presided at the keyboard.

The new Möller organ in the Presbyterian church of Fulton, Ill., was dedicated with a recital Sept. 3 by Miss Sylvia Conger of Clinton, Iowa. Her program follows: St. Cecilia Offertory in D, Batiste; "Salut D'Amour," Elgar; Intermezzo, James H. Rogers; Spring Song, Mendelssohn; Toccata and Fugue in D minor, Bach; "The Holy Night," Dudley Buck; Overture to "William Tell," Rossini-Buck.

Sept. 4 Miss Conger gave a concert at which she played: Concert Overture in C minor, Hollins; "Springtime Sketch," Brewer; Triumphal March, Buck; Andante, Chauvet; Largo, Handel; Processional March from the "Queen of Sheba," Gounod-Shelley.

Built by Hausmann & Co.

Otto Hausmann & Co. of Milwaukee are to complete by Oct. 5 an organ for St. Mary's Catholic Church at Marathon, Wis. The organ is divided into two parts, one on each side of the choir gallery. The organ will contain 804 pipes. The great will have four eight-foot registers, one four-foot and one two-foot. The swell will include six speaking stops. The pedal will have a sub-bass of 16 feet and an 8 foot bass-flute. The action will be tubular pneumatic and the power will be furnished by an electric blower.

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AMID FLUES AND REEDS

Thomas J. Quinlan of A. B. De-Courcy & Co., Boston, has been at Auburn, N. Y., for several weeks setting up the old organ from St. Cecilia's church of Boston in that city. The dedication took place Sept. 28.

Herman Nott of Milwaukee gave a recital Aug. 24 on the new Weickhardt organ in the Embury M. E. church at Freeport, Ill.

The Holland Reformed church of Morrison, Ill., has ordered a two-manual organ costing \$1,100 from the Hinners Company.

A \$2,000 organ will be built by the Hinners Company for the Presbyterian Church of Delavan, Ill.

Edgar Nelson gave a recital at the First Methodist church of Maywood, Ill., Sept. 30.

Byrl E. Ballard, formerly of Janesville, Wis., has been appointed organist of the Second Baptist church of Chicago.

Miss Isabel Mitchem, the Marshalltown, Iowa, organist, is receiving the sympathy of her friends because of the death of her mother, which occurred suddenly at her Marshalltown home Sept. 7. Miss Mitchem was to give a recital Sept. 9 at Harvard, Ill., but it was postponed.

Representatives of M. P. Möller have been setting up the new two-manual organ in the Methodist church at Canastota, N. Y.

Mrs. Myra Grisby of Blandinsville, Ill., has been organist at the Baptist church in that village for forty years. She has always said she would resign when she reached 70 and she has celebrated her seventieth birthday anniversary.

MEN FOR THE NEW FACTORY.

Johnson and Bell Seek Staff for Their California Plant.

Van Nuys, Cal., Sept. 10.—Messrs. Johnson and Bell of the Johnson Organ and Piano Company have gone to Chicago, New York and other musical manufacturing centers. They will seek a number of skilled organ makers for the factory being built in Van Nuys, buy machinery and supplies for the factory and attend to other details affecting the re-location of the plant.

The Johnson company is successor to the Murray M. Harris Organ Company. The new factory will cover 75,000 feet of floor space and with the second new factory building, to be erected later, will employ ultimately about 250 skilled operatives.

Organist Sues for Slander.

Attleboro, Mass.—Suit has been entered in the Superior Court at Taunton by Lester E. Moore against the Rev. Thomas J. Horner, pastor of Pilgrim Unitarian Church of Attleboro. Mr. Moore, who was formerly organist at Pilgrim Church, alleges defamation of character, and places damages at \$5,000. The suit concerns statements alleged to have been made by the pastor. Mr. Moore retired from the position of organist a few months ago, at which time, it is alleged, the statements were made by the pastor. Mr. Moore is a popular young man, an excellent musician and for ten years had been at Pilgrim Church.

Opens a Kimball Organ.

A Kimball organ in the United Brethren church of Mechanicsburg, Pa., was opened Sept. 4 with a recital by Llewellyn Evans of Harrisburg. Mr. Evans played: Wedding March, Mendelssohn; Andante Cantabile from String Quartette, Tchaikowsky; Berceuse, Spinney; "Tannhaeuser" March, Wagner; Toccata, Maily; Berceuse, Guilment; Marche Triomphale, Calkin.

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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.

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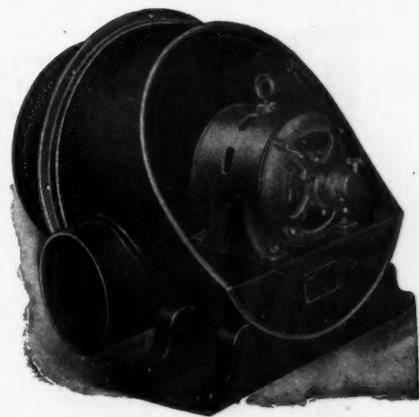
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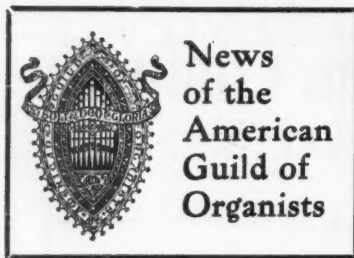
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**News
of the
American
Guild of
Organists**

New England Chapter.

A dinner was tendered J. Willis Conant, F. A. G. O., retiring secretary of the New England chapter, who is soon to take residence in Washington, D. C., on Wednesday evening, Sept. 17, at the Hotel Brunswick, by the executive committee.

There were present Walter J. Clemson, A. G. O., dean; Albert W. Snow, subdean; Wilbur Hascall, treasurer; Henry M. Dunham, A. G. O.; A. W. Swan, A. G. O.; John H. Loud, F. A. G. O.; Myron Ballou, A. A. G. O.; Arthur Foote, A. G. O.; George A. Burdett, A. G. O., and J. D. Buckingham, A. G. O., secretary pro tem, appointed to fill the unexpired portion of the term. A good dinner, much good cheer, expressions of friendly sentiment and general regret at losing the earnest and accomplished secretary are reported. Interesting and appreciative remarks by Mr. Conant filled an evening which will be remembered pleasantly by all present. Letters of regret at inability to attend were read from William C. Hammond and Alfred Brinkler.

Time for Patriotism.

The organist was not lacking in patriotism, yet he rebelled when requested to play "The Star-Spangled Banner" at a wedding.

"It is not appropriate," said he. "Ain't it?" said the bride's father. "For this wedding it is the most appropriate thing you can play. Cut all the rest of the program, if you like, but stick to that. I had the hardest kind of a fight to keep Belle's mother from marrying her off to a foreigner. Between Belle and me we won out for an American, and if this isn't the time for 'The Star Spangled Banner' I'd like to know what is."—Washington Star.

The Diapason



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