

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, DECEMBER 1, 1913.

44-1386



Number One

ST. THOMAS' ORGAN OPENED WITH FEAST

SIX RECITALS ON THE LIST

T. Tertius Noble, Will C. Macfarlane, Charles Heinroth, Arthur S. Hyde and Miles Farrow Perform on Skinner Work.

The large organ in the new St. Thomas' Episcopal Church of New York, built by Ernest M. Skinner, is being opened with a series of brilliant recitals. Nov. 12 at 4 p. m. T. Tertius Noble, who came to St. Thomas' from York Minster last spring, gave his first recital before a New York audience. Will C. Macfarlane of Portland, Me., Charles Heinroth of Pittsburgh, Arthur S. Hyde of St. Bartholomew's and Miles Farrow of the Cathedral of St. John the Divine are the other organists taking part in the series. The sixth recital will be given by Mr. Noble.

Following are the programs of five of the recitals:

Nov. 12, by T. Tertius Noble—Tocatta and Fugue in D minor, Bach; Two Pieces (Woodland Sketches), MacDowell; "Dithyramb," Harwood; Solemn Prelude, Noble; "Morgens-timmung," Grieg; "Ase's Tod," Grieg; Sonata in A minor, Borowski.

Nov. 19, by Will C. Macfarlane—Meditation Serieuse, Bartlett; Prelude and Fugue in A minor, Bach; Elegy, Noble; Spring Song, Macfarlane; "Evening Bells and Cradle Song," Macfarlane; Finale, Sonata in C minor, Reubke; "Reve Angeliqne," Rubinstein; Overture, "Tannhaeuser," Wagner.

Dec. 3, by Charles Heinroth—Chorale, "Ein feste Burg," Luther; Three Chorale Preludes, Bach; Sonata in D minor, No. 6, Mendelssohn; Chorale in A minor, Franck; Short Chorale Prelude, Reger; Chorale—Phantasia on "Wachet auf, ruft uns die Stimme," Reger.

Dec. 10, by Arthur S. Hyde—Tocatta, Adagio, and Fugue in C, Bach; Larghetto from an Organ Concerto, Handel; Pastorale, Franck; Fantasie in D flat major, Saint-Saens; Sonata in G minor, Jopson.

Dec. 17, by Tertius Noble—Fantasia in G major, Bach; Adagio in B flat, Pleyel; Two Hebrew Melodies Traditional; Tocatta and Fugue in F minor, Noble; Two Chorale Preludes, Karg-Elert; Evening Song, Bairstow; Suite in F, Corelli.

The complete specification of the St. Thomas organ was published in the April issue of The Diapason.

GIVES \$26,000 FOR AN ORGAN

Unnamed Donor Makes Present to the New St. Louis Cathedral.

St. Louis, Nov. 19.—The gift of \$26,000 for an organ in the new cathedral and the probability of the establishment of a church school of music in connection with the cathedral were announced here yesterday by Archbishop Glennon. The donor of the organ asked that his name be withheld.

Veteran Pipe Maker Dead.

Roland Rand, for over forty years in the employ of the Hook-Hastings Company as a metal pipe maker and during the last ten years as foreman of the metal pipe department, died in November at his home in Lincoln, Mass., near Kendal Green. Mr. Rand was one of the most expert reed pipe makers in America.

Henry Pilcher's Sons have erected their new organ in All Saints' church at Portsmouth, Ohio. It has a detached console, electric action and oscillating tablets for the stops.

OPENS FELGEMAKER ORGAN

Lloyd Morey Plays at Atlanta, Ill., Dedication Concert.

Lloyd Morey of Champaign, Ill., assisted by Mrs. Morey, soprano, gave a dedicatory recital Nov. 10 on an organ in the Christian church of Atlanta, Ill. The A. B. Felgemaker Organ Company is the builder and the specification of the instrument follows:

GREAT ORGAN.
1. Open Diapason, 8 feet.
2. Dulciana, 8 feet.
3. Melodia, 8 feet.

SWELL ORGAN.
4. Stopped Diapason, 8 feet.
5. Salficional, 8 feet.
6. Flute Harmonic, 4 feet.
7. Oboe (Reed), 8 feet.

PEDAL ORGAN (Augmented).
8. Bourdon, 16 feet.
9. Flute, 8 feet.

COUPLERS.—(Operated by tablets above upper keyboard). 1. Great to pedal. 2. Swell to pedal. 3. Swell to swell, 4 feet. 4. Swell to great, 4 feet. 5. Swell to great, 8 feet. 6. Swell to great, 16 feet. 7. Swell to swell, 16 feet. 8. Swell Unison "off." 9. All couplers "off."

PEDAL MOVEMENTS.—1. Balanced swell pedal. 2. Crescendo pedal. 3. Forte combination, great organ. 4. Piano combination, great organ. 5. Forte combination, swell organ. 6. Piano combination, swell organ.

The console is detached and placed about ten feet below the organ loft floor. The stops are operated by means of tablets.

Following was Mr. Morey's program: "Hosannah," Dubois; "The Angelus," Liszt; Prelude and Fugue in C minor, Bach; Reverie, Baldwin; Nuptial March, Guilman; Rondo Caprice, Buck; "Evensong," Johnston; "Humoresque," Dvorak; "To a Wild Rose," MacDowell; "Spring Song," Mendelssohn; "Thanksgiving," Demarest. Mrs. Morey sang two of her husband's compositions, "Confidence" and "The Homeland."

Mr. Morey gave a popular harvest home concert at the evening service Nov. 16 in Trinity Methodist church of Urbana, with the assistance of his choir. Mr. Morey played: "Thanksgiving," Demarest; Nocturne, Mendelssohn; Barcarolle, Offenbach; "In Paradise," Dubois; "The Answer," Wolstenholme; "Pilgrims' Chorus," Wagner.

B. J. POTTER GOES TO TEXAS

Organist of St. David's Church at Austin to Direct Choral Society.

Professor Benjamin J. Potter, associate of the Royal College of Organists, London, who has been at Richmond, Va., has accepted an offer from Austin, Tex., where he will be organist and choirmaster of St. David's church. He will also be director of the new Austin Choral Society. St. David's has one of the finest organs in the Southwest and a splendid reputation for its music.

During the six or seven years Mr. Potter was at Richmond he earned a reputation as one of the leading concert and church organists of the South, and his numerous recitals in Richmond and other cities attracted crowds of lovers of music. His choir in Monumental church was one of the best bodies of chorus singers in Virginia.

Everett (Mass.) Organ Burned.

Fire in the First Methodist church of Everett, Mass., destroyed the organ in that edifice Oct. 25, and did much other damage. The flames are believed to have been of incendiary origin. The organ was insured for \$4,000 and was valued at \$5,000. A big musical service, the first of a series of four to be held in the church this winter, was planned for the following evening. George E. Whiting of Boston was to play and the choir, led by Warren W. Adams, had prepared a special program. The fire will prevent the use of the auditorium for some time.

THREE HEARD IN CONCERT

Connecticut Council of N. A. O. Arranges Hartford Program.

A recital was given Nov. 4 in the Asylum Hill Congregational church of Hartford, under the auspices of the Connecticut council of the National Association of Organists. Miss Elsie J. Dresser, organist at the Church of the Redeemer; Edward F. Laubin, organist of the Asylum Hill church, and Henry E. Bonander, organist of the First Baptist church, played. The program follows:

Fantasia and Fugue in G minor, Bach; Gavotte, Gluck; "Trot de Cavalerie," Rubinstein, Miss Dresser; "Concert Caprice, Kreiser," "Evening Song," Bairstow; Finale from "Symphonie Pathetique," Tchaikowsky, Mr. Laubin; Fifth Organ Symphony, Widor (First movement—Allegro vivace); Cantabile, Gustaf Hagg; "Hymne de Fete," Gustaf Hagg, Mr. Bonander.

At the conclusion of the recital about forty members of the association went to the Hotel Garde, where a banquet was served. Dr. J. Christopher Marks, president of the association, was expected to be present and deliver an address on the work of the association. He was detained at the last minute, however. Julius Newman of Meriden, the state president, presided. It was decided to establish an exchange through which members can be notified of positions in churches. It was voted to hold the next dinner in New Haven Jan. 19.

The committee in charge of the recital and banquet consisted of Frederick W. Tilton, H. E. Bonander and Edward F. Laubin.

NOVEL "PARSIFAL" LECTURE

N. J. Corey Uses Organ and Stereoscopic Views Together.

N. J. Corey of Detroit gave his new organ lecture recital on "Parsifal" Nov. 6 at the Methodist Temple in Louisville.

The opera is presented with 100 beautifully colored stereoscopic views and the temple scenes from the first and third acts are played on the organ, the audience being simultaneously kept in touch with the progress of the scenes by means of the stereoscopic views and inscription.

Mr. Corey is the only lecturer-organist in the country who is presenting "Parsifal" in this manner, the idea being original with him. He treats the subject in a unique manner. He lectures about fifteen minutes, explaining the drama by means of facts and legends, with the aid of the views, and then plays on the organ a transcription of the music, after which he takes up the last half of the work and follows a similar plan. In this way the continuity of the drama is not broken, and yet the listener is given a restful change by the succession of pictures, explanation and music.

Mr. Corey has selected the most striking scenes for his stereoscopic views and has arranged the music so that one scene melts into the next so naturally that a vivid interest is maintained with those already familiar with the opera, and those who are not charmed with the good pictures and superb music.

The organ installed in the Methodist temple by Henry Pilcher's Sons enables Mr. Corey to bring out all the multitudinous tonal effects of the great opera in an uplifting and inspiring manner.

A Hope-Jones unit orchestra has been installed in the Theatorium at Lansing, Mich. Mrs. George Sutherland is to be the organist.

COMPLETE SCHEME OF BRESLAU ORGAN

SPECIFICATION IS PRESENTED

Two Hundred Stops, of Which Thirteen are Borrowed—Paul Walcker Personally Voiced Forty-Three Sets of Pipes.

The complete specification of the great new organ in the Jahrhundert Halle at Breslau is herewith presented to readers of The Diapason, as received from Germany. As previously announced in these columns, the organ has a total of 187 speaking stops, but by means of borrowing the number is raised to just 200.

The installation of this organ, built at the Wilhelm Sauer factory, controlled by Paul Walcker, makes the enormous Breslau auditorium the leading temple of music in the German empire, it is declared.

Great credit is given Professor Karl Straube of Leipzig for the fact that this organ was built. It was planned to install one of 100 stops, and he was called in as adviser and to draw up the specification. He argued that 200 stops would be the right size, and his plea prevailed. Ten months were occupied in the construction.

All of the thirteen stops of the solo organ are used also in the great and swell. There are 1,960 pipes on the pedal, 3,857 on the great, 2,763 on the swell, 3,831 on the choir, 1,074 on the solo and 1,648 on the echo organ. There is a twelve horse-power blower for the main organ and a one and one-half horse-power blower for the echo.

The organ has been placed at the service of organists of Germany and foreign countries freely for practice and concert use—a really remarkable privilege for the city of Breslau to grant.

Paul Walcker not only supervised every detail of the construction carefully, but himself voiced forty-three of the stops.

The specification follows:

- GREAT ORGAN.**
1. Diapason, 16 ft.
 2. Major Bass, 16 ft.
 3. Gedeckt, 16 ft.
 4. Diapason, 8 ft.
 5. Diapason Amabile, 8 ft.
 6. Geigenprincipal, 8 ft.
 7. Viola di Gamba, 8 ft.
 8. Stentorgamba, 8 ft.
 9. Harmonika, 8 ft.
 10. Doppelfloete, 8 ft.
 11. Flute Harmonic, 8 ft.
 12. Flauto Dolce, 8 ft.
 13. Spitzfloete, 8 ft.
 14. Gedeckt, 8 ft.
 15. Gemshorn, 8 ft.
 16. Quintaton, 8 ft.
 17. Gross Octave, 4 ft.
 18. Octave, 4 ft.
 19. Flute Octaviant, 4 ft.
 20. Gemshorn, 4 ft.
 21. Rohrfoete, 4 ft.
 22. Violina, 4 ft.
 23. Viol d'Amour, 4 ft.
 24. Gedeckt Quinte, 5 1-3 ft.
 25. Quinte, 2 2-3 ft.
 26. Piccolo, 2 ft.
 27. Octave, 2 ft.
 28. Rausch Quinte, 2 2-3 and 2 ft.
 29. Progressive, 3 and 4 rks.
 30. Gross Cymbal, 5 and 6 rks.
 31. Scharf, 3 rks.
 32. Mixture, 3 and 4 rks.
 33. Mixture, 4 and 5 rks.
 34. Gross Mixture, 7 and 9 rks.
 35. Cornet, 5 rks.
 36. Posaune, 16 ft.
 37. Tuba Mirabilis, 8 ft.
 38. Bassoon, 8 ft.
 39. Trumpet, 8 ft.
 40. Oboe, 8 ft.
 41. Clarion, 4 ft.
 42. Clarine, 4 ft.
- SWELL ORGAN.**
43. Gamba Major, 16 ft.
 44. Quintaton, 16 ft.
 45. Stentor Diapason.
 46. Diapason, 8 ft.
 47. Schalmel, 8 ft.
 48. Viola, 8 ft.
 49. Stentor Flute, 8 ft.
 50. Flute Harmonic, 8 ft.
 51. Solo Flute, 8 ft.
 52. Quintaton, 8 ft.
 53. Flauto Dolce, 8 ft.
 54. Dulciana, 8 ft.

- 55. Geigen Principal, 8 ft.
- 56. Flute Principal, 8 ft.
- 57. Bourdon, 8 ft.
- 58. Harmonica, 8 ft.
- 59. Vox Angelica, 8 ft.
- 60. Octave, 4 ft.
- 61. Jubal Floete, 4 ft.
- 62. Fugara, 4 ft.
- 63. Zart Floete, 4 ft.
- 64. Dolce, 4 ft.
- 65. Quintaton, 4 ft.
- 66. Flute Octavante, 4 ft.
- 67. Quinte, 2-2-3 ft.
- 68. Sesquialtera, 2 rks.
- 69. Piccolo, 2 ft.
- 70. Mixture, 3 rks.
- 71. Cornet, 4 rks.
- 72. Gross Cornet, 3 and 5 rks.
- 73. Cymbal, 3 rks.
- 74. Scharf, 5 rks.
- 75. Bombarde, 16 ft.
- 76. Basson, 16 ft.
- 77. Posaune, 8 ft.
- 78. Trumpet, 8 ft.
- 79. Cor Anglais, 8 ft.
- 80. Clarinet, 8 ft.
- 81. Clarion, 4 ft.
- 82. Chimes.
- 82a. Pizzicato (for chimes).

*Borrowed from solo.

- CHOIR ORGAN.**
- 83. Nachthorn, 16 ft.
 - 84. Salicional, 16 ft.
 - 85. Diapason, 8 ft.
 - 86. Flute Diapason, 8 ft.
 - 87. Geigen Principal, 8 ft.
 - 88. Nachthorn, 8 ft.
 - 89. Jubal Floete, 8 ft.
 - 90. Quintaton, 8 ft.
 - 91. Spitz Floete, 8 ft.
 - 92. Violoncello, 8 ft.
 - 93. Wiener Floete, 8 ft.
 - 94. Flute d'Amour, 8 ft.
 - 95. Gedeckt, 8 ft.
 - 96. Gemshorn, 8 ft.
 - 97. Salicional, 8 ft.
 - 98. Aeoline, 8 ft.
 - 99. Vox Celeste, 8 ft.
 - 100. Praestant, 4 ft.
 - 101. Nachthorn, 4 ft.
 - 102. Rohr Floete, 4 ft.
 - 103. Violina, 4 ft.
 - 104. Flute d'Amour, 4 ft.
 - 105. Bifra, 8 ft.
 - 106. Dulciana, 4 ft.
 - 107. Gemshorn, 4 ft.
 - 108. Flautino, 2 ft.
 - 109. Sif Floete, 8 ft.
 - 110. Nassat, 2-2-3 ft.
 - 111. Rausch Quinte, 2-2-3 and 2 ft.
 - 112. Harmonica Aetheria, 3 ft.
 - 113. Cornet, 5 rks.
 - 114. Mixture, 4 rks.
 - 115. Scharf, 3 rks.
 - 116. Cymbal, 4 rks.
 - 117. Gross Cymbal, 7 rks.
 - 118. Fagotto, 16 ft.
 - 119. Trumpet Harmonique, 8 ft.
 - 120. Oboe, 8 ft.
 - 121. Clarinet, 8 ft.
 - 122. Vox Humana, 8 ft.
 - 122a. Tremolo for Vox Humana.
 - 123. Trumpet, 4 ft.

- SOLO ORGAN.**
- 124. Major Bass, 16 ft.
 - 125. Stentor Diapason, 8 ft.
 - 126. Stentor Gamba, 8 ft.
 - 127. Stentor Flute, 8 ft.
 - 128. Octave, 4 ft.
 - 129. Flute Octavante, 4 ft.
 - 130. Piccolo, 2 ft.
 - 131. Gross Cornet, 3 and 5 rks.
 - 132. Bombarde, 16 ft.
 - 133. Tuba Mirabilis, 8 ft.
 - 134. Trumpet, 8 ft.
 - 135. Oboe, 8 ft.
 - 136. Clarino, 4 ft.

- ECHO ORGAN.**
- 137. Dulciana, 16 ft.
 - 138. Bourdon, 16 ft.
 - 139. Diapason, 8 ft.
 - 140. Hohl Floete, 8 ft.
 - 141. Viola di Gamba, 8 ft.
 - 142. Aeoline, 8 ft.
 - 143. Vox Celeste, 8 ft.
 - 144. Quintaton, 8 ft.
 - 145. Flute Harmonic, 8 ft.
 - 146. Gedeckt, 8 ft.
 - 147. Octave, 4 ft.
 - 148. Flauto Dolce, 4 ft.
 - 149. Flageolet, 2 ft.
 - 150. Mixture, 3 rks.
 - 151. Cornet, 3 and 4 rks.
 - 152. Bass Tuba, 16 ft.
 - 153. Tuba, 8 ft.
 - 154. Trumpet, 8 ft.
 - 155. Basson, 8 ft.
 - 156. Clarinet, 8 ft.
 - 157. Vox Humana, 8 ft.
 - 157a. Tremolo for Vox Humana.
 - 158. Clarine, 4 ft.
 - 159. Glockenspiel.

- PEDAL ORGAN.**
- 160. Untersatz, 32 ft.
 - 161. Diapason, 32 ft.
 - 162. Contra Violone, 32 ft.
 - 163. Contra Bass, 16 ft.
 - 164. Diapason, 16 ft.
 - 165. Violone, 16 ft.
 - 166. Subbass, 16 ft.
 - 167. Gemshorn, 16 ft.
 - 168. Harmonic Bass, 16 ft.
 - 169. Lieblich Gedeckt, 16 ft.
 - 170. Quint Bass, 10-2-3 ft.
 - 171. Diapason, 8 ft.
 - 172. Octave Bass, 8 ft.
 - 173. Violoncello, 8 ft.
 - 174. Gemshorn, 8 ft.
 - 175. Flute Bass, 8 ft.
 - 176. Gedeckt Bass, 8 ft.
 - 177. Dulciana, 8 ft.
 - 178. Quinte, 5-1-3 ft.
 - 179. Gross Rausch Quinte, 2 rks.
 - 180. Octave, 4 ft.
 - 181. Spitz Floete, 4 ft.
 - 182. Fugara, 4 ft.
 - 183. Sesquialtera, 2 rks.
 - 184. Octave, 2 ft.
 - 185. Cornet, 4 and 5 rks.
 - 186. Contra Posaune, 16 ft.
 - 187. Contra Posaune, 32 ft.
 - 188. Fagotto, 16 ft.
 - 189. Trumpet, 8 ft.
 - 190. Ophicleide, 8 ft.
 - 191. Bass Clarinet, 8 ft.
 - 192. Clarion, 4 ft.
- ECHO PEDAL.**
- 193. Violone, 16 ft.
 - 194. Subbass, 16 ft.

- 195. Dolce, 16 ft.
- 196. Viola, 8 ft.
- 197. Bass Flute, 8 ft.
- 198. Dolce, 8 ft.
- 199. Trumpet, 8 ft.
- 200. Octave, 4 ft.

[An interesting drawing of the console of the Breslau organ, showing all the stops, couplers and accessories, may be found on page 5.]

LEMARE ON AMERICAN TOUR

Dedicated Big Moller Organ He Designed for Buffalo Church.

Edwin H. Lemare has started on his tour of the United States and has been playing before large audiences. Among his appearances to date have been concerts at Cleveland and Cincinnati. He is to play also on the Casavant organ at Northwestern University, Evanston, Ill. About Jan. 1 he will return to England, where he is to open several important organs, including the one in the new Usher Hall, Edinburgh; that in the town hall, Londonderry, Ireland, besides others at Belfast and Dublin.

Mr. Lemare's principal object in coming to the United States this fall was to open the large Möller organ in the Frist Church of Christ, Scientist, at Buffalo. This four-manual was designed by Mr. Lemare. The complete specification was published in The Diapason several months ago, when the contract was let. Nov. 20 Mr. Lemare gave a concert in this church at which several hundred people had to be turned away, unable to crowd into the edifice. Mr. Lemare's program was as follows: Prelude and Fugue in D major, Bach; "Elfentanz," Bernard Johnson; "Sposalizio," Liszt; "Morning Day" and "Bell Scherzo," Lemare; Prelude to Third Act and "Good Friday Music" from "Parsifal," Wagner; Fugue in la Gigue (by request) Bach; Improvisation; "Carnaval" Overture, Dvorak.

Nov. 25 Mr. Lemare played at Christ Episcopal Church, Cincinnati. The executive committee for this recital included Alois Bartschmidt, president; F. H. Lawson, John Yoakley, Mrs. L. A. Rixford, Mrs. F. W. Weissman, C. Hugo Grimm and Leo Thuis. This concert was postponed from Nov. 12, when he was unfortunate enough to lose his music in the storm raging when he passed through Pittsburgh on his way west. Thanksgiving day he appeared at the First Church of Christ, Scientist, Cincinnati, whose organ he designed three years ago. For Dec. 2 he is booked at Baltimore and Dec. 4 at the Church of the Good Shepherd, Scranton, Pa.

JACKSON & CO. LAUNCHED

Organ Building Establishment Incorporated at Burlington.

The pipe organ firm of Jackson & Co., which has been running a partnership business for some time at 445 Dunham street, Burlington, Iowa, filed articles of incorporation Nov. 11. The firm will be headed by Richard W. Jackson as president, John Austin as vice president and Albert B. Jackson as secretary. The amount of stock is \$15,000.

R. W. Jackson is one of the best known men in the business of making organs in the United States, and plans making a special high grade instrument of his own design, which is to be equal to any put out by other factories. The number of orders already in sight is encouraging, and the stockholders feel the project will be a success.

Estey Organ at Lynn, Mass.

The organ at the Church of St. John the Evangelist, Lynn, Mass., was used for the first time November 2. It is the gift to the church of John M. Thompson, and is from the works of the Estey Company. It has about 550 pipes, pneumatic action and an electric blower. The formal opening of the organ took place Nov. 9. At that time a recital was given by Charles Saunier of Boston, organist for the Estey Company; Mr. O'Brien of Dedham, familiarly known as the "blind organist," and Frank J. Cronin, organist of the Church of St. John the Evangelist.

ORGAN IN THEATER ON COAST COMPLETE

HAS 54 STOPS; 3,000 PIPES

Great and Pedal on One Side of Stage, Swell and Solo on Other; Choir Back of Stage and Echo Is in Front Auditorium.

A four-manual and echo organ is being finished by the Johnson & Bell Company, formerly the Murray M. Harris Company, of Los Angeles, for Talley's Theater, a new Los Angeles playhouse. This organ is said to be the largest in any theater on the Pacific coast. It has 3,000 pipes and fifty-four speaking stops.

The instrument is very much divided. The great and pedal are on one side of the stage and the swell and the solo on the other side. The choir is at the center of the stage at the extreme back, while the echo is in the front at one side, the sound coming through grill-work. There is a large display of front pipes, with two fronts, each about forty feet wide. The choir has a front of its own, which is shown when the curtain is raised.

J. E. Varnum is installing the organ and expects to complete the task during the Christmas holidays.

Following is the specification of the organ:

- GREAT ORGAN.**
- 1. Double Open Diapason, 16 feet.
 - 2. First Open Diapason, 8 feet.
 - 3. Second Open Diapason, 8 feet.
 - 4. Viola, 8 feet.
 - 5. Viol d'Amour, 8 feet.
 - 6. Tibia Clausa, 8 feet.
 - 7. Clarabella, 8 feet.
 - 8. Wald Flute, 4 feet.
 - 9. Octave, 4 feet.
 - 10. Trumpet, 8 feet.
 - 11. Cathedral Chimes; twenty of Deagan's tubular bells.
 - 12. Concert Harp; thirty-seven of Deagan's reville tubes.
 - 13. Saucer Bells; twenty of Deagan's electric bells.
- CHOIR ORGAN.**
- 1. Double Dulciana, 16 feet.
 - 2. Geigen Principal, 8 feet.
 - 3. Dulciana, 8 feet.
 - 4. Lieblich Gedeckt, 8 feet.
 - 5. Quintadena, 8 feet.
 - 6. Dulcet, 4 feet.
 - 7. Clarinet, 8 feet.
- SWELL ORGAN.**
- 1. Bourdon, 16 feet.
 - 2. Stopped Flute, 8 feet.
 - 3. Open Diapason, 8 feet.
 - 4. Violin Diapason, 8 feet.
 - 5. Violin, 8 feet.
 - 6. Voix Celeste, 8 feet.
 - 7. Aeoline, 8 feet.
 - 8. Harmonic Flute, 4 feet.
 - 9. Harmonic Piccolo, 2 feet.
 - 10. Contra Fagotto, 16 feet.
 - 11. Horn, 8 feet.
 - 12. Oboe, 8 feet.
 - 13. Vox Humana, 8 feet.
- SOLO ORGAN.**
- 1. Diapason Phonor, 8 feet.
 - 2. Harmonic Flute, 8 feet.
 - 3. Tibia Flauto, 8 feet.
 - 4. Harmonic Tuba, 8 feet.
 - 5. Orchestral Oboe, 8 feet.
- ECHO ORGAN.**
- 1. Orchestral Viol, 8 feet.
 - 2. Flauto Dolce, 8 feet.
 - 3. Unda Maris, 8 feet.
 - 4. Concert Flute, 8 feet.
 - 5. Flute d'Amour, 4 feet.
 - 6. Vox Mystica, 8 feet.
- PEDAL ORGAN.**
- 1. Acoustic Bass, 32 feet.
 - 2. Open Diapason 16 feet.
 - 3. Bourdon, 16 feet.
 - 4. Lieblich Gedeckt, 16 feet.
 - 5. Contra Basso, 16 feet.
 - 6. Dulciana, 16 feet.
 - 7. Violoncello, 8 feet.
 - 8. Grossflote, 8 feet.
 - 9. Flute, 8 feet.
 - 10. Trombone, 16 feet.
- COUPLERS—1. Pedal octaves. 2. Great to pedal. 3. Swell to pedal. 4. Choir to pedal. 5. Solo to pedal. 6. Echo to pedal. 7. Swell sub octaves to great. 8. Swell to great. 9. Swell octave to great. 10. Choir sub octave to great. 11. Choir to great. 12. Choir octave to great. 13. Solo sub octave to great. 14. Solo to great. 15. Solo octave to great. 16. Echo sub octave to great. 17. Echo to great. 18. Echo octave to great. 19. Swell to choir. 20. Swell sub octaves. 21. Swell octaves. 22. Great octaves. 23. Solo sub octaves. 24. Solo octaves. 25. Choir sub octaves. 26. Choir octaves. 27. Echo to solo. 28. Echo to choir. 29. Solo unison silent. 30. Choir unison silent. 31. Echo octave to solo. 32. Great to player. 33. Swell to player. 34. Solo to player. 35. Choir to player. 36. Echo to player. 37. Great to solo player. 38. Swell to solo player. 39. Choir to solo player. 40. Solo to solo player. 41. Echo to solo player. 42. Pedal to player. 43. Pedal to solo player.

2-DIAPASON—BID.—GER Nov 20

Pedal movements.—1. Adjuster locking. 2. Balanced crescendo. 3. Balanced swell. 4. Balanced choir. 5. Balanced solo. 6. Balanced echo. 7. Forte pedal organ. 8. Mezzo pedal organ. 9. Piano pedal organ. 10. Double piano pedal organ. 11. Storzando. 12. Connecting 4, 5, 6, to No. 3. 13. Great to pedal reversible.

Combination Pistons.—Adjustable at the organ bench and arranged visibly**

to affect the stop knobs. The adjustable side to be out of commission except when the adjuster pedal is down. 1, 2, 3, 4 operating on great and pedal organ. 1, 2, 3, 4, 5 operating on swell and pedal organ. 1, 2, 3 operating on choir and pedal organ. 1, 2, 3 operating on solo and pedal organ. 1, 2, 3 operating on echo and pedal organ. 1, 2, 3, 4 operating on pedal organ. 1, 2, 3, 4 operating on all stops and couplers.

The echo organ can be played from solo and choir manuals, and coupled to great. The stop action is controlled by draw stop knobs set in vertical jamba at an angle of forty-five degrees. The coupler action is to be operated by tilting tablets placed in the name board over the solo manual.

Zeuch Declines Offer.

William E. Zeuch, who was offered the position of organist of the Atlanta Auditorium by the Festival Association of that city, has decided to decline the offer and will retain his connection with the organ department of the Aeolian Company in Chicago.

WANTED

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WANTED

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WANTED—ROAD MAN capable of developing and closing Pipe Organ sales, by an old established manufacturer. Permanent engagement for one meeting the requirements. Address P. O. Salesman, care THE DIAPASON, 29 South Clinton Street, Chicago.

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Competent men for Action and general Pipe Organ work. Address Henry Pilcher's Sons, Louisville, Ky.

TWO INSTRUMENTS FINISHED BY HALL.

ACTIONS OF BOTH ELECTRIC

Wallingford, Conn., Church Has Three-Manual With Large Variety—Smaller Three-Manual for College in Georgia.

The Hall Organ Company has just completed two organs, each of three manuals, with electric action, the one, with thirty-one speaking stops, for the First Congregational Church of Wallingford, Conn., and the other, of seventeen complete sets of pipes, for Shorter College, at Rome, Ga. The Connecticut organ has been finished and the one for Georgia was shipped from the New Haven factory Nov. 17.

Following is the Wallingford specification:

- GREAT ORGAN.**
 1. Open Diapason, 16 feet.
 2. First Open Diapason, 8 feet.
 3. Second Open Diapason, 8 feet.
 4. Gamba, 8 feet.
 5. Dulciana, 8 feet.
 6. Doppel Flute, 8 feet.
 7. Octave, 4 feet.
 8. Flute Harmonic, 4 feet.
 9. Mixture, 3 rks.
 10. Tuba, 8 feet.
 11. Swell to great unison. 12. Swell to great sub. 13. Swell to great super. 14. Choir to great unison. 15. Choir to great sub.

- SWELL ORGAN.**
 16. Bourdon, 16 feet.
 17. Open Diapason, 8 feet.
 18. Stopped Diapason, 8 feet.
 19. Sallcional, 8 feet.
 20. Viole d'Orchestre, 8 feet.
 21. Viole Celeste, 8 feet.
 22. Aeoline, 8 feet.
 23. Quintadena, 8 feet.
 24. Flauto Traverso, 4 feet.
 25. Violina, 4 feet.
 26. Flautino, 2 feet.
 27. Cornopean, 8 feet.
 28. Oboe, 8 feet.
 29. Swell sub. 30. Swell super.

- CHOIR ORGAN.**
 31. Violin Diapason, 8 feet.
 32. Melodia, 8 feet.
 33. Dolce, 8 feet.
 34. Flute d'Amour, 4 feet.
 35. Clarinet, 8 feet.
 36. Swell to choir unison. 37. Choir sub. 38. Choir super.

- PEDAL ORGAN.**
 39. Open Diapason, 16 feet.
 40. Bourdon, 16 feet.
 41. Violone, 16 feet.
 42. Lieblich Gedacht (from No. 16), 16 feet.
 43. Octave (from No. 39), 8 feet.
 44. Violoncello (from No. 41), 8 feet.
 45. Great to pedal. 46. Swell to pedal. 47. Choir to pedal. 48. Swell to pedal octave.

COMBINATIONS.—Four pistons and release operating on great and pedal organ stops. Five pistons and release operating on swell and pedal organ stops. Three pistons and release operating on choir and pedal organ stops. Pedal release. General release.

PEDAL MOVEMENTS.—Balanced swell pedal. Balanced choir pedal. Balanced crescendo pedal. Sforzando or full organ pedal. Reversible great to pedal.

The Shorter College organ has this specification:

- GREAT ORGAN.**
 1. Open Diapason, 8 feet.
 2. Dulciana, 8 feet.
 3. Doppel Flute, 8 feet.
 4. Octave, 4 feet.
 5. Swell to great unison. 6. Swell to great sub. 7. Swell to great super. 8. Choir to great unison. 9. Choir to great sub.

- SWELL ORGAN.**
 10. Bourdon, 16 feet.
 11. Open Diapason, 8 feet.
 12. Stopped Diapason, 8 feet.
 13. Sallcional, 8 feet.
 14. Viole Celeste, 8 feet.
 15. Aeoline, 8 feet.
 16. Flute Harmonic, 4 feet.
 17. Swell sub. 18. Swell super. 19. Swell unison off.

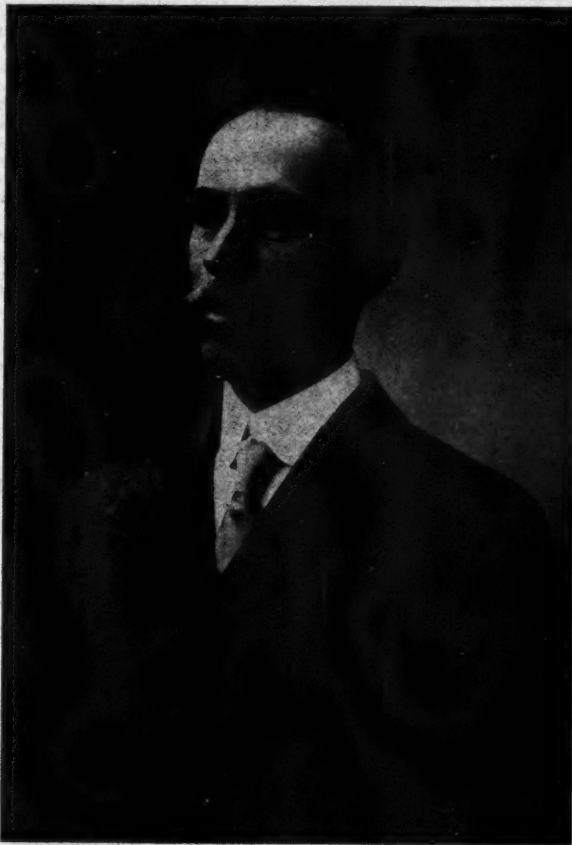
- CHOIR ORGAN.**
 20. Melodia, 8 feet.
 21. Oboe Gamba, 8 feet.
 22. Flute d'Amour, 4 feet.
 23. Clarinet, 8 feet.
 24. Swell to choir unison. 25. Choir sub. 26. Choir super. 27. Choir unison off.

- PEDAL ORGAN.**
 28. Open Diapason, 16 feet.
 29. Bourdon, 16 feet.
 30. Lieblich Gedacht (from No. 10), 16 feet.
 31. Swell to pedal. 32. Great to pedal. 33. Choir to pedal.

COMBINATIONS.—Adjustable. Pistons move the registers. Two pistons operating on great and pedal stops and couplers. Three pistons operating on swell and pedal stops and couplers. Two pistons operating on choir and pedal stops and couplers.

PEDAL MOVEMENTS.—Electric swell pedal. Electric choir pedal. Balanced crescendo pedal. Reversible great to pedal.

The women of the Congregational church of Carrington, N. D., are raising money for an organ in their new edifice.



CLIFFORD DEMAREST, ORGANIST AND COMPOSER.

Clifford Demarest, who has been writing interestingly for The Diapason on the engrossing subject of visible or invisible combinations, is one of the best-known organists in the United States, and is just as well known as a composer for the organ. Mr. Demarest is organist and choir-master of the Church of the Messiah

in New York. He is 39 years old and his home is in the town in which he was born—Tenafly, N. J. He succeeded his mother as organist at the Presbyterian church of Tenafly when he was 14 years old. Mr. Demarest's "Pastoral Suite" is probably his best known organ composition.

NEW INVENTION BY SKINNER

Patents Electro-Pneumatic Swell Pedal—Removes Uncertainty.

Washington, D. C.—Patent No. 1,076,069, for an electro-pneumatic swell pedal action for pipe organs, has been granted to Ernest M. Skinner of Boston. The object is to eliminate the uncertainty and erratic behavior that has attended these mechanisms.

The usual construction of an electro-pneumatic mechanism for operating swell shutters consists in a bellows for closing the shutter and another connected thereto for opening it. As it is necessary for these shutters to move in either direction, to rest at intermediate points and to move at various speeds, a controlling mechanism consisting of cut-outs, neutral points, systems of contacts for opening, systems of contacts for closing, etc., has been indispensable; a valve large enough to carry a swell pneumatic on its entire excursion in a brief space of time is not suitable for moving the pneumatic a short distance and at a slow speed.

The Skinner invention tries to solve all these problems, to eliminate all the elements of uncertainty, all contacts, neutral points, places of adjustment, etc., at the motors, and to substitute a more reasonable and tractable mechanism.

One of the objects of this invention is to provide an engine or motor for actuating the swell shutter, of which the power shall vary with the amount of work to be done at the moment and by means of which, without regard to the speed or direction of movement, any definite or certain number of contacts in circuit at the swell shoe will always give exactly the same position of the engine and swell shutter.

Rollo S. Smith, formerly of New York, has taken charge of the organ and choir in Christ church at Macon, Ga.

DIES SEATED AT THE ORGAN

William E. Mulligan, a Founder of Guild, Passes Away at St. Paul.

William Edward Mulligan died when seated at the organ in the Blue Mouse Theater at St. Paul, Minn., Oct. 21. Mr. Mulligan was one of the founders of the guild, and for many years was a prominent organist in New York. In 1909 he went to St. Paul, where he succeeded William Ripley Dorr as organist of Park Congregational church when Mr. Dorr went into Episcopal boy choir work. Mr. Mulligan was very sick last spring and never really recovered.

William Edward Mulligan was born July 3, 1858, in the old city of Williamsburg. Before he was 20 years old he became the organist of the Church of the Transfiguration in Hooper street, Brooklyn. He was organist at a number of churches in New York, among them St. Stephen's and St. Leo's, Temple Beth-El, the Forty-eighth Street Dutch Reformed, the Church of the Holy Name in Ninety-sixth street and St. Mark's in the Bowery. He was a member of the Manuscript Society and led the Gounod Choral Society. His widow, who was Miss Josephine Le Clair, a contralto soloist of Green Bay, Wis., survives him, with three sons and a daughter.

Plays New Wirsching Organ.

The Wirsching organ in St. John's Lutheran Church at Pittsburgh, described in the September issue of The Diapason, was used in recital Oct. 30 by William H. Oetting. Mr. Oetting played: Festal Prelude—"Ein feste Burg," Faulkes; Aria in D, Bach; Minuet, Boccherini; "Reve Angelique," Rubinstein; Scherzo Symphonique, Frysinger; Introduction to the Third Act, "Lohengrin," Wagner; "Evening Bells and Cradle Song," Macfarlane; Concert Caprice, Kreisler; "Stille Nacht—Heilige Nacht," Harker; Toccata from the Fifth Symphony, Widor.

THREE PLACES FOR PIPES IN BROOKLYN

AUSTIN WINS BIG CONTRACT

St. Paul's Episcopal to Have a Four-Manual of Forty Stops, Besides Small Sanctuary Organ and Diapason in Class-room.

The Austin Organ Company of Hartford, Conn., has just won the contract for a large four-manual organ for St. Paul's Episcopal church, Brooklyn, forty stops of which will be in the gallery, besides a smaller organ in the sanctuary, with a diapason rank of pipes in the choir-room as an aid in recessionals and processions. Both organs will be playable from the gallery console and the smaller one can be played independently from a console in the Lady chapel.

This is the fourth large contract for Episcopal churches to go to the Austins in the last few months, the others being: Forty-seven-stop, three-manual divided organ for Grace cathedral, San Francisco; four-manual divided organ for the Chapel of the Intercession, Trinity parish, New York; and four-manual divided for St. James', Richmond, Va.

The St. Paul's organ will be scaled and voiced to fill the large area, as the church is of commanding dimensions and will seat on the main floor 1,500 people. The condensed specification is:

- GREAT ORGAN.**
 1. Major Diapason, 16 feet.
 2. Principal Diapason, 8 feet.
 3. Small Diapason, 8 feet.
 4. Major Flute, 8 feet.
 5. Violoncello, 8 feet.
 6. Octave Diapason, 4 feet.
 7. Harmonic Flute, 4 feet.
 8. Harmonic Tuba, 8 feet.
 9. Chimes, twenty-five tubes.
 Six combination pistons controlling stops and visibly moving registers.

COUPLERS.—Swell to great; swell to great sub and super octave; choir to great in unison, sub and super octaves.

- SWELL ORGAN.**
 10. Bourdon, 16 feet.
 11. Open Diapason, 8 feet.
 12. Horn Diapason, 8 feet.
 13. Stopped Diapason, 8 feet.
 14. Orchestral Viole, 8 feet.
 15. Viole Celeste, 8 feet.
 16. Echo Sallcional, 8 feet.
 17. Violina, 4 feet.
 18. Traverso Flute, 4 feet.
 19. Flageolet, 2 feet.
 20. Posaune, 16 feet.
 21. Cornopean, 8 feet.
 22. Oboe Horn, 8 feet.
 23. Vox Humana, 8 feet.

Six combination pistons; swell unison off; sub and super octaves. All registers 73 pipes; special tremulant for vox humana, which is specially enclosed.

- CHOIR ORGAN.**
 24. Geigen Principal, 8 feet.
 25. Dulciana, 8 feet.
 26. Concert Flute, 8 feet.
 27. Unda Maris, 8 feet.
 28. Flute d'Amour, 9 feet.
 29. Piccolo, 2 feet.
 30. Clarinet, 8 feet.
 31. Harp, fifty-four notes.

Six pistons; choir unison off and sub and super octaves; swell to choir in unison; sub and super octaves.

- PEDAL ORGAN.**
 32. Resultant Bass, 32 feet.
 33. Open Diapason, 16 feet.
 34. Violone, 16 feet.
 35. Bourdon, 16 feet.
 36. Lieblich Gedacht, 16 feet.
 37. Gross Flute, 8 feet.
 38. Dolce Flute, 8 feet.

Accessory—Balanced crescendo; balanced swell pedals for swell and choir; great to pedal reversible; sforzando; six extra composition pistons controlling entire organ and placed over upper manual.

- CHOIR ROOM ORGAN.**
 39. Open diapason or dictaphone, 8 feet.
 (This stop placed in choir room and operated from choir manual.)

- GREAT ORGAN.**
 40. Open diapason, 8 feet.
 41. Melodia, 8 feet.
 42. Muted viole, 8 feet.

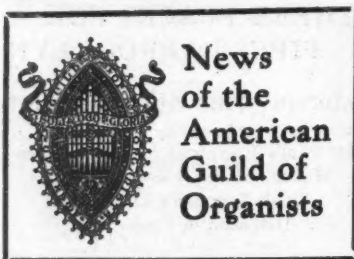
Unison off and sub and super octave couplers; swell to great in unison; sub and super octaves. Four adjustable pistons controlling stops.

- SWELL ORGAN.**
 43. Melodia, 8 feet.
 44. Viole, 8 feet.
 45. Vox angelica, 8 feet.
 Sub and super octave couplers and four adjustable pistons.

- PEDAL ORGAN.**
 45. Sub bass, 16 feet.

Builder Trained in America.

Paul Goll, who is now conducting a large organ building establishment in Luzerne, Switzerland, was in the employment of the Hinners Company for several years. At that time his father was in charge of the establishment in Switzerland, but he has died and Paul Goll and his brother are conducting the business.



News of the American Guild of Organists

Four Recitals for New York.

The guild announces the seventh series of free recitals in Greater New York. The recitals will be four in number, and with the exception of the first, will be played by out-of-town organists. It is planned to have the programs more or less educational and the finest organs in New York City will be used. The first recital was given on the new organ at St. Thomas' Episcopal church, Fifth avenue and Fifty-third street, by T. Tertius Noble, organist of the church, formerly of York cathedral, England, Tuesday evening, Nov. 25. Other recitals will be given by Wallace Goodrich of Boston in January, Frederick Maxson of Philadelphia in February, and Harold D. Phillips of Baltimore in March.

Mr. Noble's program consisted entirely of English compositions and was as follows: Overture in C minor and major, Thomas Adams; Two Preludes, C. V. Stanford; Theme with Variations in D flat, T. Tertius Noble; Concerto in G minor, Matthew Camidge; "Requiem Eternam," Basil Harwood; Andante in E and Vivace in C, Henry Smart; prelude, "Dream of Gerontius," Edward Elgar.

Meeting of the Council.

The monthly meeting of the council was held at the guild headquarters, 90 Trinity place, Monday morning, Oct. 27. Those present were: Warden J. Warren Andrews, Clement R. Gale, Dr. Victor Baier, A. R. Norton, Lawrence J. Munson, H. V. Milligan, Hermon B. Keese, H. Brooks Day, J. H. Brewer, Dr. William C. Carl, Frank Wright, S. L. Elmer, Clarence Dickinson, Frank L. Sealy and Clifford Demarest.

Considerable business of importance to the guild was transacted. Interest in the work is steadily increasing throughout the country and a new chapter is about to be formed at Omaha, Neb.

The following colleagues were elected: Mrs. Walter G. Boyle, Wilmer Calvin Highfield, James Louis Smith, Ralph E. Clewell, E. Seton Blyth, Walter Deming, Charles Jackson, Miss Melba Graber, Maynard England, Miss Frances Hartline, Robert R. Birch, Miss Ruth Simmons, Lloyd Morey and Carroll B. Richardson.

Members who have not received the year book for the current year are requested to notify the secretary at once.

Southern Ohio Service.

The Southern Ohio chapter gave its opening service at Christ church, Cincinnati, Wednesday, Oct. 29. John Yoakley, organist of the church, played the service. The program follows:

Organ Prelude—Adagio, P. Nemesio Otano, S. J., Passacaglia, Op. 132, No. 4, Josef Rheinberger, Sidney C. Durst; Processional Hymn, "Ancient of Days," Gloria Patri in A, Turner, Te Deum in E, Parker, Jubilate in E, Parker, Anthem, "Turn Thy Face From My Sins," Harris, Hymn before Sermon, "Nicaea," Sermon; offertory selections (Organ) "In the Twilight," Harker, "Redemption," Bossi, Mrs. Lillian Arkell Rixford; Anthem, "O How Amiable are Thy Dwellings," Surette; Recessional Hymn, "Courage," Organ Postlude, "Chorale-Fantasia," Oreste Ravanello, Alois Bartschmidt, F. A. G. O.

Columbus Church Jammed.

So great was the crowd at the first Southern Ohio chapter recital at Columbus, given Oct. 28 by Bert E. Williams, A. A. G. O., that people filled the choir loft, the space in front of the altar, the aisles and the rear

It was necessary for a policeman and a fireman to guard the doors. The First English Lutheran church was the place at which the recital was given, and Mr. Williams played: Concert Overture in C minor, Hollins; Air, "Mein Glaubiges Herz Frohlocke," Bach; "A Song of Melody," Clegg; "The Russian Patrol," Rubinstein; Allegro Appassionato from Sonata 5, Guilmant; "Song of the Mother," Williams; Serenade, Beebe; Grand Fantasia, "The Storm," Lemmens; "Rustic Dance," Demarest; Three Folk Songs: Irish—"When Love is Kind," German—"How Can I Leave Thee," Welsh—"All Through the Night," Meditation, Sturges; Overture to "William Tell," Rossini-Buck.

Northern Ohio Chapter.

The first meeting of the season was in the form of a dinner, after which the regular business meeting was held. Reports were read by the committees, outlining plans for the season's work. Applications were received from eight persons desiring to become colleagues. Judging from the number present and the enthusiasm at the first meeting, a profitable and successful season's work is to be anticipated.

Roy J. Crocker, organist of the Wade Park M. E. church of Cleveland, gave a recital Nov. 18 under the auspices of the Northern Ohio chapter. He played: Sonata: Allegro ma non troppo, Borowski; "Con Amore," Dethier; "Liebeslied," Faulkes; Intermezzo, Callaerts; Agitato, Rheinger; Invocation, Guilmant; Intermezzo, Hollins; Scherzo Symphonique Concertant, Faulkes; "Russian Romance," Hofmann; Grand Chorus, Kinder.

Minnesota Chapter.

Stanley R. Avery has completed a series of recitals on the Wednesday evenings of October at St. Mark's church, Minneapolis. The program Oct. 8 was devoted to French composers; Oct. 15 it was devoted to English and American composers, on the 22nd he played from Slavonic composers and on the 29th the program contained eighteen numbers by Grieg. Following is the program of American and English composers: Spring Song and Benediction Nuptiale, Hollins; Andante in F, Smart; Three Nocturnes, Field; Sonata in A minor, Andrews; Spring Song, Macfarlane; Andantino, Foote; Arioso Scherzando, Avery; Chorale, Farwell; "Clair de Lune," "To a Wild Rose," "At an Old Trysting Place," "From an Indian Lodge" and "Told at Sunset," MacDowell; March "Banner of St. George," Elgar.

Illinois Chapter Service.

The festival service of the Illinois chapter for November was held at St. James' Episcopal church, Cass and Huron streets, Chicago, Sunday afternoon, Nov. 16, at 3:45 o'clock. The organ numbers played by members of the chapter were as follows: Prelude, Sonata in A minor (Karg-Elert), Dr. Franc's Hemington; Chorale and Andante (Bartlett), Miss Florence Hodge; "Caprice Heroique" (Bonnet), William D. Belknap. Choral evensong was sung by the vested choir of St. James', under the direction of John W. Norton, who also played the service. The chorus numbers included a motet by Richini, "The Lord is Great," and "Magnificat" and "Nunc Dimittis" by Tours.

Northern California Chapter.

The executive committee announces a series of six organ recitals which began Sunday afternoon, Nov. 2, and will continue on Sunday afternoons, alternating between San Francisco and Oakland. It is also being arranged to hold monthly meetings of the entire chapter, each meeting to be entrusted to one or two members who are to provide entertainment in the way of music or papers on topics of interest to the organist. The chapter anticipates presenting several candidates for the examinations in the spring.

Southern California.

The Southern California chapter gave its first public recital of the

season at the Temple B'nai B'rith in Los Angeles Monday evening, Nov. 3. Ernest Douglas, organist of St. Paul's cathedral, was the soloist; and the Temple choir, under direction of Erskine Mead, sang several numbers.

Roy Shrewsbury, organist of Trinity Episcopal Church of Redlands, writes as follows: "You may be interested in our plan concerning the installation of plain-song services in this church. The rector and I have made an honest effort to convince the people of the church that plain-song is the only rational service music and we have gradually brought things to the point where a series of congregational rehearsals is to be held. We have a choir of twenty boys and ten men that is leading the congregation in the singing of these old tunes and the result is exceedingly gratifying. Our plan is that at the close of evening prayer, instead of the usual sermon, the choir be removed from the chancel and either placed behind the congregation in a body or divided into groups and placed among the people."

To Hear Lecture Series.

The Central New York chapter announces that in addition to the lecture on "Revolution in Organ Building," to be given by Robert Hope-Jones of Niagara Falls, at the next meeting, Dec. 3, a program for the winter has been arranged as follows: "Organists' Perplexities," Paul Buhl; "Organ Construction," Charles E. Morey; "Music of the Congregational Type," R. L. McCall; "Music From the Standpoint of the Clergy."

This chapter was formed in November by the warden, J. Warren Andrews. The installation took place in the choir room of Grace Church, Utica. Thirty-five members were present of the forty with whom the new chapter starts. Officers were elected as follows: Dean, De Witt Cutts Garrison; sub-dean, Harry F. Mason; secretary, James R. Gillette; treasurer, C. H. H. Sippel; registrar, Gerald F. Stewart; librarian, Miss Ethelyn A. Rundell; auditors, F. W. McClary and Charles W. Mowery; executive committee, Frederic Hodges, Russell Carter, Gordon R. Peters, Miss Julia Broughton, Charles Learned, Mrs. Reba Maltby, J. T. Williams, Miss Margaret Greisen and George K. Van Dusen.

Pennsylvania Chapter.

The Pennsylvania chapter held a public service on the evening of Nov. 18 in the Church of the Advocate, Philadelphia, and the choirs of St. Luke's, Germantown; St. Mark's and St. James' Philadelphia, took part. George Alexander A. West, dean of the chapter, and S. Wesley Sears, sub-dean, led the service, the choirs being accompanied by organ, trumpets, horns and tympani. The music included Smart's Magnificat and Nunc Dimittis in B flat, Sullivan's "O Gladsome Light," and John E. West's festival anthem, "Lord I Have Loved the Habitation of Thy House." An address on church music was delivered by the Rev. William C. Richardson, rector of St. James' church, Philadelphia, himself a musician.

Work of the Guild at Oberlin.

One of the scenes of activity in promoting the work of the American Guild of Organists is at Oberlin, Ohio, at the Conservatory of Music. George Whitfield Andrews, A. M., Mus. D., A. G. O., one of the founders of the guild, is the head of the organ department. The other professors of the department—J. Franklin Alderfer and F. B. Stiven, A. A. G. O.—are also members of the Northern Ohio chapter, which has its headquarters in Cleveland. The teachers strongly advise students to prepare for the annual examination, which is held in May at Oberlin, and during the last few years thirteen students who were to graduate in organ as a major study have successfully passed the examination for the associateship. The New York committee has commented repeatedly on the general excellence of the written work sent in to it.

There is a special theory course

required of Oberlin students graduating with organ as a first study, the department holding that a well-equipped organist needs especially a thorough foundation in the theoretical branches. In common with all others who are candidates for graduation, the organ students are required to take two years and a term of harmony and simple counterpoint. In addition the organ student has a year of double counterpoint, canon and fugue and a term of musical form. Instead of the musical form many select the composition course, which is offered after this amount of theory is completed.

Each organ student at Oberlin, even though he does not become an academic member of the guild, receives training which is helping to raise the standards of organists and organ playing all through the country. Former Oberlin students are now officers in the Illinois, Minnesota and Iowa chapters, and there are colleagues in several more of the chapters.

Organ recitals are given each year on the large Roosevelt organ in Warner concert hall, both by the faculty of the organ department and by the graduating students. Professor William Treat Upton of the piano department of the Oberlin conservatory, former sub-dean of the Northern Ohio chapter, is the organist of the large Austin organ in the Calvary Presbyterian church at Cleveland, where he gives weekly vesper recitals throughout the winter. Professor Frederick B. Stiven plays the large Estey organ in the Euclid Avenue Christian church and this year will give a recital before the Cleveland members of the guild.

Conditions of \$100 Contest.

Conditions of the contest for the \$100 prize which Hillgreen, Lane & Co., of Alliance, Ohio, offer to the guild, to be awarded for the best organ composition, are announced. The competition is open to all American composers. Either of the following forms may be used:

1. (a) Andantino or Allegretto, 48 to 64 measures; (b) Allegro (climax ff), 36 to 48 measures; (c) Andantino (repeat), but varied in harmonization and figuration, 48 to 64 measures. A short coda is permissible. If compound time is used, the number of measures may be reduced.

2. (a) Andante or Adagio, 36 to 48 measures; (b) Piu Mosso or quasi Allegro, 36 to 48 measures (climax ff); (c) Andante or Adagio (repeat), 36 to 48 measures, but varied in harmonization and figuration. A short coda is permissible.

Manuscript with the pen name on it, and the same pen name on the outside of an envelope containing the real name and address, must be sent by or before March 15, 1914, to John Hyatt Brewer, 88 South Oxford Street, Brooklyn, N. Y.. The committee of judges for the American Guild of Organists consists of John Hyatt Brewer, chairman; William C. Carl and Clarence Dickinson. Manuscripts must be legibly written. The prize composition shall become the property of the guild. Composers desiring the return of their manuscripts must enclose stamps.

Michigan Chapter.

The Michigan Chapter held its thirty-sixth free recital Nov. 18 at the Church of Our Father in Detroit, and Mrs. Mary H. Christie, the organist, gave the following scholarly program: Toccata, Kinder; Solemn Prelude, Noble; "Une Melodie," "Un Morceau" and "Petite Marche," Salome; "La Fille aux cheveux de lin," "La Cathedrale Engloutie" and "Cortège," Debussy; "Noel," Georges Jacob; "Noel Breton" (theme traditional), Charles Quef; "Noel," Theodore Dubois; March from the incidental music in Henry VIII, Sullivan.

The organ in this church was built by Johnson thirty years ago and is old-fashioned but of excellent tone qualities. It has three manuals, thirty-eight stops and 2,500 pipes.

A circular letter has been prepared by Dean Abram Ray Tyler for the encouragement of organists who should be members of the guild. The object is to increase the membership list to 500.

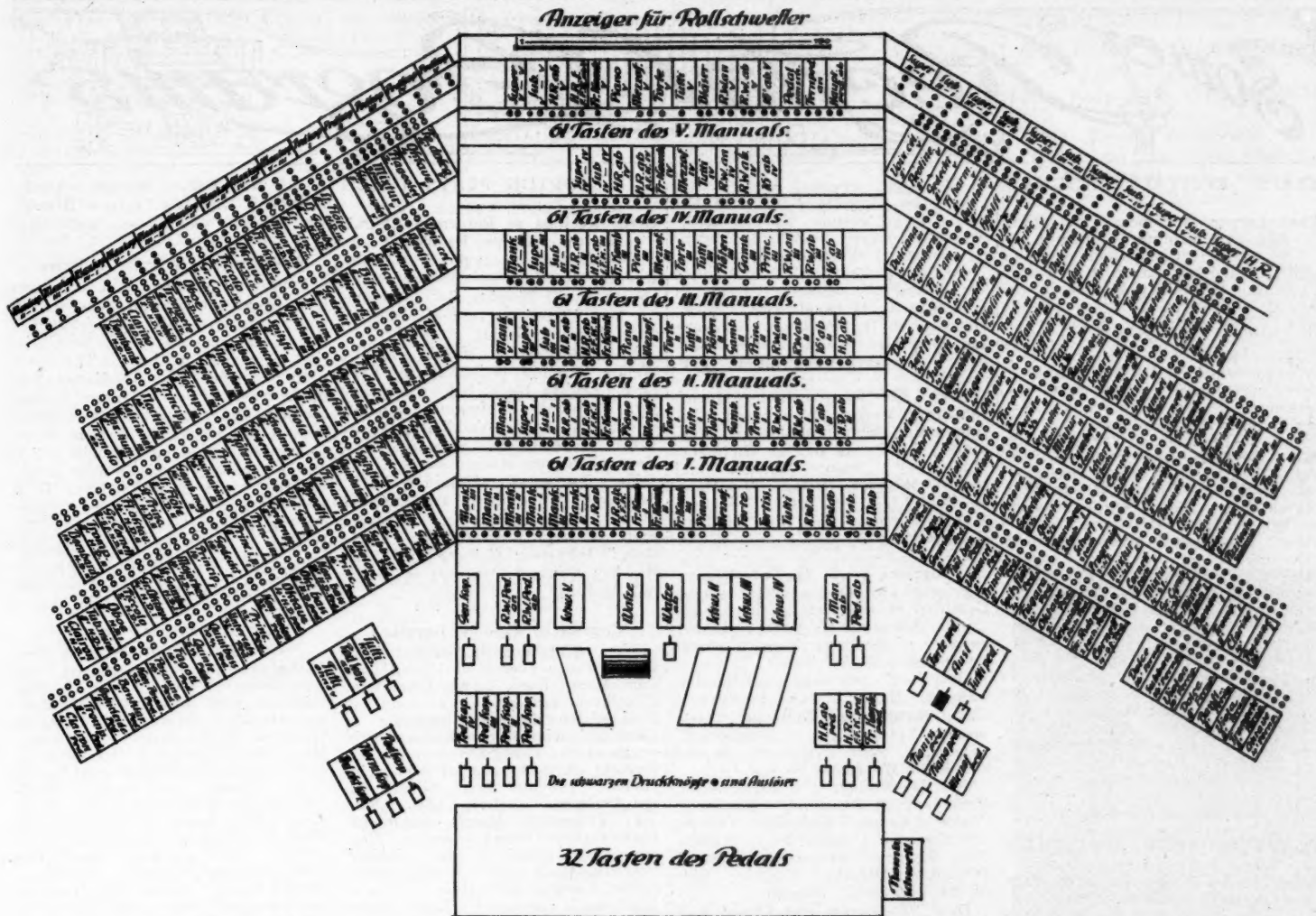


DIAGRAM OF CONSOLE OF MONSTER ORGAN JUST FINISHED IN JAHRHUNDERT HALLE AT BRESLAU.
 [Reproduced from Drawing Sent to The Diapason by Paul Walcker, Owner of the W. Sauer Organ Factory at Frankfort-on-the-Oder.]

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.

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RALPH KINDER,

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

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Some Recital Programs

STAPS' RECITALS RESUMED

Even Larger Audiences Than Year Ago at Cincinnati Cathedral.

The organ recitals which were so well attended last season at St. Paul's Cathedral, Cincinnati, have been resumed, with even a larger attendance. These recitals are given at the close of the evening service, and the organist, K. O. Staps, usually has a program which appeals to the average congregation as well as to the musician. The programs given during October are as follows:

Oct. 5—Prelude and fugue on the name B-A-C-H, Liszt; "In the Twilight," Harker; "Chant sans Paroles," op. 2, No. 3, Tschaiakowsky; War March from "Rienzi," Stillman Kelly-Wagner.

Oct. 12—Festival March, Faulkes; "Evening Song," Bairstow; Canonetta in E. Bernard Johnson; "Gavotte Moderne," Douglas-Tours.

Oct. 19—Concert Overture in A. Maitland; Benediction Nuptiale, Hollins; Intermezzo, D flat, Hollins; Serenata, Wolstenholme; "Liebeslied," Wolstenholme.

Oct. 26—Fantasie Sonata, D flat, Op. 65, Rheinberger; Barcarolle from "Tales of Hoffman," Offenbach; "A Night Song," Kramer; Humoresque, Op. 101, No. 7, Dvorak.

The last Sunday in November the cathedral choir sang the oratorio, "The Last Judgment," by Spohr.

PLAYS IN DREXEL INSTITUTE.

Ralph Kinder Gives the 347th Free Concert at Philadelphia.

Ralph Kinder gave the 347th free public concert at Drexel Institute in Philadelphia Nov. 13, at 8 p. m. His selections for this performance were as follows: Sonata in C minor, Salome; Berceuse, Guilman; Fugue a la Gigue, Bach; Improptu in G, Wolstenholme; Nocturne, Frysinger; "Chanson de Joie," Hailing; "In Springtime" (new), Kinder; overture to "The Merry Wives of Windsor," Nicolai.

Mr. Kinder gave a recital at St. Mark's Church, Mauch Chunk, Pa., Nov. 6. At this recital he played: Offertoire de Sainte Cecile, No. 3, Grison; Berceuse, Guilman; Fugue a la Gigue, Bach; Andante Cantabile, P. I. Tschaiakowsky; Fantasia on "Duke Street" and "In Moonlight" (new), Kinder; "Chanson de Joie," R. G. Hailing; "Traumerci," Schumann; Festive March, Clark.

Club Women Receive Treat.

The club women of Tulsa, Okla., arranged a treat for their guests, the delegates to the biennial convention of Oklahoma Federated clubs, in the form of an organ recital by Edward Kreiser Nov. 14, at the First Presbyterian church. The women heard Mr. Kreiser play: Toccata in D major, Ralph Kinder; The "Clock" movement (Fourth Symphony), Haydn; Pastoral Suite, Demarest; Andante from "Pathetique" Symphony, Tschaiakowsky; Fugue in D major, Bach; Concert Caprice Kreiser; Menuetto in A, Boccherini; "Liebeslied," Harker; Grand Processional March, "Queen of Sheba," Gounod.

Serries by W. B. Colson.

W. B. Colson played a series of twilight recitals at 4 p. m. on the dates given at the Old Stone Church in Cleveland, presenting:

Oct. 6—Concert Overture, Faulkes; Solemn Prelude, Noble; Scherzo in G minor, Macfarlane; "Meditation Serieuse," Bartlett; Nuptial March, Guilman; "The Nightingale and the Rose," Saint-Saens; Scherzo from the First Sonata, Becker; "Con Amore," Dethier.

Oct. 14—Elegy, Noble; Torchlight March in F, Guilman; "Pensee Printaniere," Dethier; Concert Overture

in B minor, Rogers; Veil Dance, (from the Japanese Ballet, "O Mikake San"), Friml; "Echo Bells," Brewer; Toccata, Crawford; Andante Cantabile, Tschaiakowsky.

Oct. 20—Festal Prelude, Dethier; "At Twilight," Stebbins; Toccata in E, Bartlett; "Hora Mystica," Bossi; Overture in D, Faulkes; Romance and Allegretto, Wolstenholme; "Badinage," Herbert; "Supplication," Frysinger.

Oct. 27—"Resurrection Morn," Johnston; March, "Pomp and Circumstance," Elgar; Meditation, Frysinger; Caprice in B Flat, Guilman; "Liebestod" from "Tristan and Isolde," Wagner; Prelude, "La Damselle Elue," Debussy; Festival Hymn, Bartlett; "In the Garden," Goldmark.

Programs by G. H. Federlein.

Programs of December recitals by Gottfried H. Federlein at the Ethical Culture Society, New York, under the auspices of the department of education of New York follow:

Dec. 7—Fourth Concerto, Handel; Canzona, Hall; "Marche Funebre et Chant Seraphique," Guilman; Intermezzo, Wolstenholme; "Traumerci," Schumann; Fifth Symphony, Second and Fifth Movement, Widor.

Dec. 14—Prelude in C sharp minor, Rachmaninoff; "Legend," Federlein; "Salut d'Amour," Federlein; Prelude and Fugue in A minor, Bach; Meditation, Sturges; "Resurrection Morn," Johnston; "Dreams," Wagner; "Ride of the Valkyries," Wagner.

Dec. 21—Toccata and Fugue in F minor, Noble; Shepherds' Song, Merkel; Romance, Karganoff; Allegretto in B minor, Guilman; Finale, Symphonie Pathetique, Tschaiakowsky; Humoreske, Dvorak; "Wotan's Farewell and Fire Music," from the "Walkure," Wagner; March from "Tannhaeuser," Wagner.

Dec. 28—First Sonata, Guilman; "March of the Magi Kings," Dubois; Fanfare, Lemmens; Andante Cantabile, Fourth Symphony, Widor; Chromatic Fantasy, Thiele; "Chant Celeste," Matthews; Intermezzo, Bonnet; Overture, "Euryanthe," Weber.

Middelschulte at Toledo.

Wilhelm Middelschulte of Chicago gave a recital at Trinity church, Toledo, Ohio, Nov. 11. He played the Handel Concerto in F, three Bach compositions—Prelude in B minor, Andante from the Fourth Sonata, and Fugue in D major; Prelude, Alkan; Allegretto from Fourth Sonata, Mendelssohn; Finale, Thiele; "Noel," D'Aquin, and two of his own compositions—the "Perpetual Motion," for pedals, and his "Passacaglia"—in addition to the closing number—Liszt's Fantasia on a theme from Meyerbeer's "Prophet."

Sumner Salter Visiting Player.

Sumner Salter of Williams College gave a recital at Smith College, in John M. Greene Hall, Oct. 29, playing the following program: Rheinberger, Phantasie; First movement from Sonata 12, in D flat, Op. 154, Massenet; "L'Angelus," Bonnet; "Elfes," Rachmaninoff, Prelude in C sharp minor. Foote, Oriental Sketch. Matthews, Toccata in G minor. Noble, Theme in D flat with variations. Federlein, "Legend," Bossi. "Hora Mystica," Yon, "Christmas in Sicily," Rogers, Overture in B minor.

Kansas City Noon Music.

Powell Weaver gave this program at his noonday recital in the Grand Avenue temple at Kansas City Nov. 12: Toccata from "Gothique Suite," Boellmann; Serenade, Moszkowski; Largo, "From New World" Symphony, Dvorak; "At Evening," Buck; "A Poem," Fibick; Overture, "Poet and Peasant," Suppe.

A. R. NORTON PLAYS TWICE

Gives Recitals at Reformed Church on the Heights, Brooklyn.

Two recitals arranged by Albert Reeves Norton at the Reformed church on the Heights, Brooklyn, one for Nov. 18 and the other for Dec. 2, have these interesting programs:

Nov. 18—Festival March, Carroll; Sonata, D minor, Guilman; "At Evening," Dudley Buck; Scherzo, F major, Heinrich Hofmann; Minuet, Beethoven; Rustic Wedding, John A. West; "Meditation Serieuse" and Festival Hymn, Homer Bartlett.

Dec. 2—Fantasie, G minor, Bach; Allegretto, B minor, and Nuptial March, F sharp major, Guilman; Suite Gothique, Boellmann; "Even-song," Johnston; Gavotte in E flat, Roeder; Concert Overture in C minor, Hollins.

Concert by Paul A. Beymer.

The organ recently purchased by Holy Trinity church of Iron Mountain, Mich., from Trinity church at Houghton was used at a recital by Paul Allen Beymer, formerly of Cleveland, who plays the new Austin organ at the Houghton church. Mr. Beymer gave a program which included: "Jubilate Deo," Silver; "In the Twilight," Harker; Caprice, Kinder; Triumphant March, Lemmens; Humoreske, Dvorak; Minuet, Beethoven; "Jerusalem the Golden" (variations and finale), Sparks; Meditation, Sturges; Barcarolle ("Tales of Hoffman"), Offenbach; Grand March from "Aida," Verdi.

Nov. 5 Mr. Beymer gave the following program at Trinity church, Houghton: Benediction, Karg-Elert; "Hosannah," Dubois; "Evensong," Johnston; Scherzo (Canon), Jadasohn; "March Nuptiale," Faulkes; Barcarolle, Offenbach; Caprice, Kinder; "Jerusalem the Golden" (Variations and Finale), Spark; "Song of Sorrow," Nevin; "Ride of the Valkyries," Wagner.

Monthly Duluth Recital.

At the monthly organ and choir recital in Trinity Pro Cathedral at Duluth, given Oct. 26, Miss Isabel Pearson played these organ numbers: "Kaiserquartett," Haydn; Romanza from the symphony, "La Reine de France," Haydn; "An Evening Meditation," P. J. Mansfield; "Paeon," Matthews; Triumphant March from "Aida," Verdi.

Miss Pearson was heard in a recital at St. Alban's church, Superior, Nov. 16, at which time she played: First Organ Sonata, in G minor, Becker; Meditation, Melody, MacDowell; "Marche Funebre et Chant Seraphique," Guilman; "Berceuse et Priere," Guilman; Pastorale, Hollins; "The Lost Chord," Sullivan; "Jubilate Deo," Silver.

Vesper Recital at Columbus.

Mrs. Wilbur Thoburn Mills gave a vesper recital Oct. 26 at the Broad Street Methodist church of Columbus, Ohio. She played: Festal Prelude, Faulkes; "Autumn," Johnston; "Echo Bells," Brewer; Berceuse, Faulkes; "Twilight," Friml-Faulkes; Finale from "Symphonie Pathetique," Tschaiakowsky; Variations on an Ancient Christmas Carol, Dethier.

Alexander S. Gibson Plays.

Alexander S. Gibson was assisted by Mrs. Gibson and Warren Scofield in vocal duets when he played before a large audience at the First Congregational church of Norwalk, Conn., Oct. 22. Mr. Gibson played: Overture in E flat, Faulkes; "At Evening," Buck; Toccata in D minor ("Doric"), Bach; Pastorale, Op. 59,

No. 2, Max Reger; March Nuptiale, Guilman. Kipling's "Song of Bisesa," was given by violin, piano and organ.

Concert by J. Warren Andrews.

J. Warren Andrews gave a concert Oct. 28 at the Second Presbyterian church of Jersey City as a feature of the silver anniversary of the Christian Endeavor Society. The program in which Mr. Andrews was heard was: Fourth Organ Sonata, Mendelssohn; "Marche des Troubadours," Roubier-Lott; Berceuse in F, Gounod; Toccata and Fugue in D minor, Bach; Vorspiel—"Wir glauben all," Bach; Grand Fantasia in E minor ("Storm"), Lemmens; "Laudate Dominum" (inscribed to Mr. Andrews), J. Frank Frysinger; Humoresque, Dvorak; Improvisation on Familial Air; "Evening Star," Wagner; "Marche Militaire," Gounod.

Dr. Wolle Gives Recital.

The newly rebuilt organ at Zion Lutheran Church, Harrisburg, Pa., was dedicated Nov. 6. Dr. J. Fred Wolle of Bethlehem gave the following program: Fantasia and Fugue in G minor, Bach; Aria in A minor, Bach; finale from the "Pastoral Sonata," Rheinberger; Air and Chorus from "Helen and Paris," Gluck; "Torchlight March," Guilman; Chorale, "A Rose Breaks Forth in Bloom," Brahms; "Lay of the Hero," Volkmann; "The Evening Star," from "Tannhaeuser," Wagner; "Siegfried's Death March," from "Die Goetterdaemmerung" (transcribed by J. Fred Wolle), Wagner; Minuet, Beethoven; Theme and Finale, Thiele.

Samuel A. Baldwin Recital.

Samuel A. Baldwin's recital at the College of the City of New York, Sunday afternoon, Nov. 9, presented a program of great interest. First came Rheinberger's "Pastoral" Sonata, in which he has employed the Eighth Gregorian Psalm Tone in the first movement, followed by Bach's "St. Ann's" Fugue. There were also heard Alan Gray's Idyl, No. 1; Chopin's Marche Funebre, Op. 35; Rachmaninoff's C sharp minor prelude; MacDowell's "A Deserted Farm" and "To a Wild Rose" and Batiste's "Grand Offertoire de Sainte Cecile, No. 4."

Opening Program by O'Shea.

John A. O'Shea, who opened the organ in St. Michael's church, Boston, Oct. 26, gave the following program: Fantasia et Fuga, G minor, Bach; Prelude, six interludes and finale, Whiting; "At Sunset," Roland Diggle; Theme, Variations and finale, Thiele; Venetian Nights (Barcarolle), O'Shea; Pastoral Suite (Third Movement), Demarest; Toccata, Callaerts; Serenata, Moszkowski; March from "Tannhaeuser," Wagner; Song, Mendelssohn; Overture to "William Tell," Rossini.

Quiet Hour of Music.

The fifth quiet hour of music by Abram Ray Tyler, A. G. O., organist of the Temple Beth El in Detroit, was given Sunday, Oct. 26, at 4 p. m. Mr. Tyler played: Prelude Symphonique, Frank E. Ward; Canon in B, Robert Schumann; Sonata in E minor, Carl Piutti; Nocturne ("Midsummer Night's Dream"), Mendelssohn.

Recital at Wilson College.

Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., gave his third recital on the new Moeller organ at Wilson College, Chambersburg, Pa., Nov. 3. The selections given were: "Con Spirito in D" and "Quasi Pastorale in G," Henry Smart; "Cantilene Pastorale," B minor, Guilman; Sonata in D, Mendelssohn; "In Paradisum," Dubois; Concert Overture in C mi-

nor, Purcell J. Mansfield; Pastoral in F, Kullak; "Chant des Soldats," Silas; "Carillons de Dunkerque," Thomas Carter; Postlude in D, Smart.

Played by Edwin A. Kraft.

Edwin Arthur Kraft, F. A. G. O., gave the following recital program at Trinity Cathedral, Cleveland, Nov. 5: Piece Heroique, William Y. Webbe; Cantilene, R. G. Hailing; Reverie, Floyd St. Clair; Overture to "Tannhaeuser," Wagner; Scherzo (MS.), William Madoc Roberts; "Basso Ostinato," Anton Arensky; Suite in G minor, Truette; "Meditation Serieuse," Homer N. Bartlett; Grand Choeur (MS.), Arthur Davis.

Dec. 3 Harvey B. Gaul of Pittsburgh will appear in recital at Trinity Cathedral.

Mr. Kraft gave a recital at Monticello Seminary, Godfrey, Ill., Oct. 24, using this program: "Paeon," Matthews; Minuet, Beethoven; Scherzo (from the First Sonata), Rene L. Becker; Toccata, Bartlett; Madrigal (Dedicated to Mr. Kraft), Maxson; Fantasie Symphonique, Cole; Caprice, Kinder; "Memory's Hour," Silver; Scherzo, Dethier; "Piece Heroique," Webbe; Meditation, Edward Sturges; War March from "Rienzi," Wagner.

Program by Mr. Heinroth.

A program rich in imaginative pieces was presented by Charles Heinroth at Carnegie Institute, Pittsburgh, Nov. 1. He played: Prelude to "Die Meistersinger," Wagner; "Abendlied," Schumann; Dithyramb, Basil Harwood; Fugue in D minor, Bach, "To a Wild Rose," and "A Deserted Farm," MacDowell; Funeral March of a Marionette, Gounod; Theme and Variations in A flat, Louis Thiele.

Nov. 8 Mr. Heinroth gave these selections: Overture to "Fingal's Cave," Mendelssohn; Nocturne, Ferrata; Caprice, "The Brook," Dethier; "Siegfried Idyl," Wagner; Prelude and Fugue in A minor, Bach; Andante Con Moto from "Scheherazade," Rimsky-Korsakoff; Introduction and Passacaglia, D minor, Mendelssohn.

Programs by J. J. Miller.

J. J. Miller, A. G. O., gave his seventy-first recital at Christ church, Norfolk, Va., Nov. 4, playing: Fugue in G minor, Bach; Solemn Prelude, Noble; Summer Sketches, Op. 73, Lemare; "Evening Bells and Cradle Song," Macfarlane; Hungarian March "Rakoczy," arranged by Best.

Nov. 13 Mr. Miller played at Monumental church, Portsmouth, Va., or the new Austin organ, of which A. J. Lancaster is organist, giving the following selections: Grand Choeur in F, Salome; Meditation, Sturges; Allegretto in B minor, Guilman; "In the Morning" (from "Peer Gynt Suite"), Grieg; Scene Orientale, Kroeger; Grand Fantasia in E minor ("The Storm"), Lemmens; March for a Church Festival, Best.

His First Allentown Recital.

Nov. 3, W. W. Landis gave his first recital since he became organist of Zion Reformed church, Allentown, Pa., Sept. 1. He arranged the following program, in which members of the choir assisted him: Offertoire de St. Cecile, No. 3, Grison; Berceuse, Guilman; Fugue in E flat major ("St. Anne's"), Bach; Serenade, Pierne; "Evening Bells," Macfarlane; Toccata, Kinder; Pilgrims' Chorus ("Tannhaeuser"), Wagner; "Traumerci," Schumann; Grand March ("Aida"), Verdi.

Three Organists Participate.

The St. Cecilia society of Grand Rapids, Mich., gave an organ recital at the Park Congregational church Oct. 17. The program was arranged by Miss C. Bess Bennett. The three organists who contributed were Walter Hartley of St. Mark's pro-cathedral, Miss Mattie Fuller of Park church, and Miss Vera Bennett. The opening numbers were given by Mr. Hartley. He played: Prelude and Fugue in E minor by Bach and the Gavotte from "Mignon" by Thomas.

He concluded his group with Franck's Cantabile. Miss Bennett gave "Bell Rondo," by Morandi; "In Summer," by Stebbins, and "Fanfare d'Orgue," by Harry Rowe Shelley. "Burlesca e Melodia," by Baldwin; "Grand Choeur," by Guilman, and "Berceuse and Priere," by the same composer, were played by Miss Fuller.

Gives Sunday Evening Series.

The new organ in the Church of the Good Shepherd at Scranton, Pa., is being put to good use with Sunday evening recitals by Frederick Walbank, F. R. C. O. In November Mr. Walbank gave these programs:

Nov. 2—Overture, Rogers; Cantilene, Callaerts; Vesper Hymn, Turpin; "Walther's Prize Song," Wagner; Finale, Noble.

Nov. 9—"Grande Marche Triomphale," Grison; "Romance San Paroles," Wely; Prelude in C sharp minor, Rachmaninoff; Cavatina, Raf; Fourth Sonata, Mendelssohn.

Nov. 16—Sonata in G minor, Merkel; Intermezzo, Macbeth; Pastoral, Kullak; Nocturne in G minor, Chopin; March in C, Williams.

Nov. 23—Toccata in G minor, Matthews; "Echo Bells," Brewer; Fugue in D minor, Bach; "Northern Hill Song," Bishop; "Grand Choeur," Deshayes.

Nov. 30—Overture, d'Evry; Prayer and Cradle Song, Guilman; Fantasia in D minor, Mozart; Two Elevations, Batiste; Offertorio, Capocci.

Roland Diggle's Programs.

Roland Diggle gave the following programs on Sunday afternoon in November at the cathedral in Quincy, Ill.:

Nov. 2—Legend, Federlein; "In the Twilight," Harker; Concert Overture in B minor, Rogers; "Song of Sorrow," Nevin; "Still As the Night," Bohm-Lemare; "Grand Choeur," Guy Michell.

Nov. 16—"Laudate Domini," Fry-singer; Canzonetta, Butler; Symphon-ic Poem "Eilers," Pearce; Romance, Seymour; Andantino in D flat, Lemare; March Joyeuse, Diggle.

Nov. 30—Festival March, Smart; "Traumlied," Fry-singer; "Eventide," Diggle; Variations on an American Air, Flagler; Prayer in G Flat, Lemaire; Grand Choeur from Suite in G minor, Truette.

Plays at Sunday School Meeting.

The Rhode Island state Sunday school convention had the pleasure of hearing Myron C. Ballou, A. A. G. O., Oct. 29, when he gave a short recital in the First Universalist church of Providence. The program follows: Concert Overture in C minor, Hollins; Prayer from "Jewels of the Madonna," Wolf-Ferri; Fantasia in D minor, Mozart; Pilgrims' Chorus from "Tannhaeuser," Wagner; Two Fragments from "Tristan," Wagner; Risoluto in D minor, Parker.

Plays at Marion, Ind.

Jessie Ayers Wilson gave the following program Nov. 7 on the Sweetser memorial organ at the First Presbyterian church of Marion, Ind.: Grand Chorus in E flat, Guilman; Reverie, Saint-Saens; Gavotte, from "Mignon," Thomas; Scherzo Pastoral, Grieg; Variations on "Annie Laurie," Dudley Buck; "Sous Le Bois," Durand; Vesper Bells (with chimes), Spinney; Wedding March, Blessner; "The Rosary," Nevin; Serenata, Moszkowski; Overture to "William Tell," Rossini.

Mr. Kreiser's 169th Recital.

At his 169th recital Edward Kreiser of the Independence Boulevard Christian church at Kansas City, Mo., on Oct. 26 played: Solemn Prelude, "Gloria Domini" (new), T. Tertius Noble; Allegro Cantabile (Fifth Symphony), Widor; Pastoral Suite, Clifford Demarest; Canon in B minor, Schumann; Andantino in D flat (requested), Lemare; Finale in B flat Franck.

At New England Conservatory.

Homer Humphrey of the New England Conservatory of Music gave a recital Oct. 27 on the Hutchings organ in Jordan hall, at which he

played: Sonate Pastorale, Op. 88, Rheinberger; Fantasia and Fugue in G minor, Bach; Prelude in E flat minor, Vincent d'Indy; "Piece Heroique," Cesar Franck; Cantilene, Pierne; Scherzando, Pierne; Moderato cantabile, from the Eighth Symphony, Widor; Finale in C major, Homer Humphrey.

Ottawa Cathedral Recitals.

Special programs were presented in November by Arthur Dorey at his 174th and 175th recitals after evensong at Christ Church Cathedral, Ottawa, Ont. The programs follow:

Nov. 2—Processional March, J. H. Rogers; "At Sunset," R. Diggle; Canzonetta, E. Halsey; Allegro Vivace (second suite), W. R. Drifill; "Narcissus," Nevin; Toccata, R. L. Becker.

Nov. 16—Offertoire in E flat, Collin; Idyl, Godard; "Evening Bells and Cradle Song," W. C. Macfarlane; Scherzo, J. W. Phillips; Meditation, A. Maily; Finale, Op. 24, P. J. Mansfield.

Plays Twice Each Week.

Free organ recitals given at noon on Mondays and Thursdays at the First Presbyterian Church of Nashville, Tenn., were continued during November, with O. D. Allen as organist. The program for Thursday, Nov. 6, follows: War March, from "Rienzi," Wagner; Pastoral, "To a Wild Rose," MacDowell; Nuptial Song, R. Friml; "Suwanee River," improvisation; Berceuse, Walter Spinney; Gavotte, "Mignon," Thomas; Damascus Triumphal March, Coste-Westbrook.

Carl J. S. Weiss at South Bend.

Carl J. S. Weiss of Chicago gave a recital at Zion's Lutheran church, South Bend, Ind., Nov. 16. He played: Overture, "William Tell," Rossini-Buck; "Supplication," Fry-singer; Gavotte, Dethier; Rhapsody, Silver; "In Springtime," Hollins; Midsummer Caprice, Johnston; "Autumn," Johnston; "Meditation," Sturges; Concert Caprice, Kreiser; "Evening Star," Wagner; Prayer and Cradle Song, Guilman; Variations on an American Air, Flagler.

Weitzel Plays at Richmond.

Louis C. Weitzel gave the following program at St. Thomas' church, Richmond, Va., Oct. 28: Prelude to "The Deluge," Saint-Saens; "Fiat Lux," Dubois; "In Paradisum," Dubois; Pastoral, Foote; "Air du Dauphin," Roedel; "In Springtime," Hollins; Pastoral from "William Tell," Rossini; Gavotte from "Mignon," Thomas; "Easter Morning," Malling; "The Answer," Wolstenholme; Bridal March, Sherwin Marshall.

Played by Miss Jessie A. Wolfe.

Miss Jessie Alma Wolfe, organist of the First United Presbyterian Church of Wheeling, W. Va., gave the following program Nov. 13: Toccata and Fugue in D minor, Bach; Gavotte ("Mignon"), Thomas; Romance, Svendsen; Scherzo, Rogers; Transcription, "Onward Christian Soldiers," Sullivan-Whitney; Elegy, Gibson; Cantilene, Pierne; Andante Cantabile, Tchaikowsky; Grand March from "Aida," Verdi-Shelley.

Church Program at Utica.

At his twenty-minute organ recital after the evensong service in Grace church at Utica, N. Y., Nov. 2, DeWitt C. Garretson played these organ selections: Adagio Espressivo (violin and organ), Beethoven; Caprice in B flat, Guilman; Sarabande in E minor (violin and organ), Bach; Toccata in C, Bach.

Played at Joliet Church.

James Percival Davis gave this program Nov. 9 at evensong in Christ Episcopal church at Joliet, Ill.: Prelude in C sharp minor, Rachmaninoff; "The Lost Chord," Sullivan; Pomp and Circumstance, No. 4, Elgar; Humoreske, Dvorak.

At the recital by Mrs. Katherine Howard-Ward preceding the services at the Sunday Evening Club of Chicago in Orchestra Hall Nov. 16 Mrs. Ward played selections from Wagner, Dickinson and Kreiser.

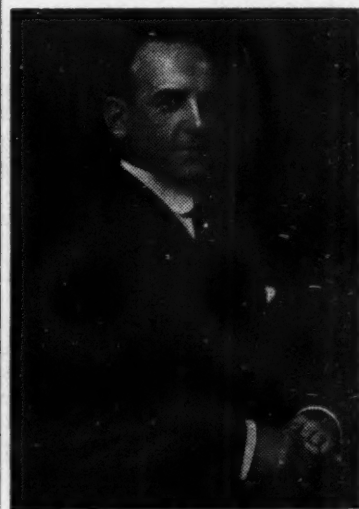
HEAR RALPH KINDER ON NEW IOWA ORGAN

IS A BENNETT TWO-MANUAL

Vinton People Enthusiastic Over Concert in Presbyterian Church—Choir Active in Giving Music to Community.

"The finest musical treat ever offered the people of Vinton," is the way the Vinton press characterized Ralph Kinder's recital there Oct. 15 on the new Bennett organ in the First Presbyterian church. Mr. Kinder played: Offertoire de Sainte Cecile, No. 3, Grison; Lullaby, Guilman; Fugue a la Gigue, Bach; Largo, from the Symphony, "The New World," Dvorak; Fantasia on "Duke Street," Berceuse in C and Toccata in D, Kinder; Offertoire in G, Batiste; Chanson de Joie, R. G. Hailing; "To the Evening Star," Wagner; Overture to "The Merry Wives of Windsor," Nicolai.

For this musical treat Vinton and the community are indebted to the



RALPH KINDER.

choir of the church. For a number of years this large organization, composed of musicians who give their services voluntarily, has stood for the best in music, and under the direction of Miss Ella Smith Brubaker and assisted by Mrs. Dick Quinn, organist, has rendered several times yearly cantatas and oratorios, which have always drawn audiences of more than 1,000.

Mr. Kinder's coming to Vinton had been heralded far and near, and the result was an audience that filled every inch of space in the beautiful new church, many being unable to gain admittance.

The Vinton organ has tubular pneumatic action and a detached console. The scheme of stops follows:

- 1. Open GREAT ORGAN.
- 2. Dulciana, 8 feet.
- 3. Melodia, 8 feet.
- 4. Stopped Diapason, 8 feet.
- 5. Sallcional, 8 feet.
- 6. Flute Harmonic, 4 feet.
- 7. Oboe (Reed), 8 feet.
- 8. Bourdon, 16 feet.
- 9. Flute, 8 feet.
- 10. COUPLERS—(Operated by tablets above upper keyboard)—1. Great to pedal. 2. Swell to pedal. 3. Swell to swell, 4 feet. 4. Swell to great, 4 feet. 5. Swell to great, 8 feet. 6. Swell to great, 16 feet. 7. Swell to swell, 16 feet. 8. Swell unison "off." 9. All couplers "off."
- 11. PEDAL ORGAN—(Augmented).
- 12. Bourdon, 16 feet.
- 13. Flute, 8 feet.
- 14. PEDAL MOVEMENTS—1. Balanced swell pedal. 2. Crescendo pedal. 3. Forte combination, great organ. 4. Piano combination, great organ. 5. Forte combination, swell organ. 6. Piano combination, swell organ.

Francis S. Moore, who for eighty years presided over the old Hook-Hastings three-manual organ in the First Presbyterian church of Chicago, gave a reopening recital on the same instrument in the new First church, formerly the Forty-first Street church, Nov. 20. The Coburn Company rebuilt the organ and moved it from the old church, where in years gone by it was played by Clarence Eddy.

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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DUBOIS! MAY HE LIVE LONG!

Usually we are glad when we are right. This time we are delighted to have been wrong.

Theodore Dubois, whose death was recorded in the November issue of *The Diapason*, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth.

We have few apologies to make. If M. Dubois sees our previous article and compares it with those in other publications he may note that *The Diapason* alone gave him the space his reputation and the worth of his lifework deserved. The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: "Our mourning has been turned into dancing."

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. "Fiat Lux," he said and forthwith wrote to the editor of the leading musical paper of Paris that he was not "In Paradisum," and that any "Cortege Funebre" played for him was grossly previous. "Laus Deo," said the editor, and the good news was sent across the seas, reaching *The Diapason* through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with "Alleluia."

The details may be found in the following translation from *Le Monde Musical*:

"On Oct. 20 Theodore Dubois was thrown from his car while going from his estate at Rosny to Rheims, where he was to attend the banquet given the president. Happily the old director of the Conservatoire and Mme. Dubois, who was with him, suffered only from the excitement attending the accident, contrary to the newspaper reports which greatly exaggerated the accident. Mr. Dubois has himself written us that he sustained no injuries. We congratulate him on having escaped what might have been a far more serious accident."

FAVORS THE FREE RECITAL.

We have read with much interest what Harrison M. Wild of Chicago has to say in the November issue of the *Etude* on "Opportunities for the Organ Student in the Middle West." Mr. Wild has stood in the front rank of organists and organ teachers so many years and his experiences have been so extensive that he knows the bright and the dark side of the situation as well as any man can see it. Besides, he is an exceptionally well-balanced musician. More musicians have good business instinct than the world generally believes, but Mr. Wild is blessed with more than the ordinary conception of the fitness of things and is neither a pronounced optimist nor in any sense a pessimist.

The writer of the *Etude* article says one thing that will be of interest

to many who have taken the opposite side of the argument with considerable enthusiasm in the last year or two. He advocates rather than deprecates the free recital. Here is his argument:

"I am a firm believer in the recital, free or otherwise. A teacher was asked: 'Will it pay to study piano?' He answered: 'It will pay somebody.' Just so with the recital. The ones who decry the free recital are those who have reaped the reward of an infinite number of free recitals, or who, to save their lives, could not give a recital free or otherwise. The practice necessary for a recital, the actual appearance before the public in the doing of something inviting attention and criticism, the program making, the attention to necessary business details, if nothing further than having the recital announced and causing the program to be printed—all these work for good for those who would be organists.

"Then, the doing of all the work one is called to do with all one's understanding, with energy, after a plan thoroughly worked out, as though the service were of value and vital—these will draw the attention of all with whom one is thrown in contact, and the result is sure to be the help upward and onward in reward of position and money return up to that point where you may stand as honored in your profession as any other in his profession or business, here in the middle West, the far West, or indeed in the East, for the opportunities in the West for the right man or right woman are always plentiful, perhaps more so the farther west one goes."

Another persistent topic for organists is that of "getting" business. On this point he writes:

"Aggressiveness in the business of an organist is quite as necessary as in business. Business men advertise, display, drum up, hustle and fight for business. Many a good organist folds his hands and wonders why he is not successful—why business is poor. He can advertise in many a way. His better and better work is one kind. Black on white is not the only way. He can be on the lookout for the men and women who control positions, and in one way or another bring his work to their notice. The business man who folds his hands and waits is unworthy the name; sooner or later he becomes part of that awful 97 per cent that fails."

Late Contracts Closed.

Contracts closed late in November by M. P. Möller include three manual electric instruments for the Episcopal church at Glendale, Ohio, and the First M. E. Church, South Bend, Ind.; an electric self-playing organ for the Gus Sun Theatre, Springfield, Ohio; a three-manual pneumatic organ for St. Michael's Lutheran Church, Allentown, Pa., and a number of smaller instruments.

Monthly Program By C. H. Beebe.

Chester H. Beebe at his monthly free recital in the James M. E. Church of Brooklyn Saturday evening, Nov. 29, played: Sonata, Rogers; Prayer, Harker; Spring Song, Hollins; Prelude Heroic, Faulkes; Evening Bells and Cradle Song, Macfarlane; Canzona, King Hall; "Evensong," Johnston; "Tannhauser" Fantasia, Wagner; Triumphant March, Hollins.

Recital by H. S. Schweitzer.

H. S. Schweitzer, F. A. G. O., played as follows at a recital in Trinity Lutheran Church, Reading, Pa., Monday evening, Nov. 17: Sonate in style of Handel (first movement), Wolstenholme; Largo ("New World Symphony"), Dvorak; Menuet, Beethoven; Scherzo Symphonique and Debat-Ponsan; Prelude, Theme and Variations, Guilman; "Chanson de Joie," Hailing; Concert Caprice, Kreisler; Fugue, D major, Bach; Spring Song, Macfarlane; Romanza, Parker; "Reve Angelique," Rubinstein; Epilogue, Willan.

T. J. Quinlan of A. B. DeCourcy & Co., Boston, has been busy in November at Burlington, Vt., and is going from there to Maine.

MILWAUKEE CONTRACT MADE

Austin Organ for Third Church of Christ—Deal by Marshall.

The Third Church of Christ, Scientist, of Milwaukee has just made a contract with the Austin Company, through O. Marshall, its western representative, for a \$12,000 three-manual organ. An echo organ is to be added later.

Another contract closed by Mr. Marshall was for a two-manual electric for the Baptist Church of Mankato, Minn.

Mr. Marshall was in Chicago Nov. 25 on his way home to Kansas City.

Recitals by O. A. Morse.

Orwin Allison Morse gave a recital as follows at the First Presbyterian Church of Sioux City, Iowa, Nov. 9, and at Grace Methodist Church, Morningside, the following Sunday:

"Jubilate Deo" and "Memory's Hour," Alfred J. Silver; Andante from Sonata in A, Op. 2, No. 2, Beethoven; "Lieder Ohne Worte" No. 18 (Duetto), Mendelssohn; Allegro Cantabile, from the Fifth Organ Symphony, Widor; Andante Cantabile, from String Quartet, by Tschaiikowsky; introduction to the Third Act and Bridal Chorus ("Lohengrin"), Wagner.

October 19 and 26 Mr. Morse played as follows at the same churches: Toccata in G major, Dubois; "Autumn," Johnston; Fugue in D major, Bach; "The Sandman," John Carver Alden; "The Swan," Saint-Saens; "Hymn of the Seraphs," Guilman.

Recitals by T. S. Buhman.

Two recitals were played by T. Scott Buhman at the First Presbyterian Church, New York, using the following numbers:

Nov. 17—Sonata, Op. 40, Rene L. Becker; Intermezzo, J. H. Major; Fantasia in C, Bach; Marche Religieuse, Op. 15, Guilman; Romanza, Horatio Parker; Meditation, Op. 20, Callaerts; March, from G minor suite, James H. Rogers.

Nov. 24—"Autumn," Johnston; Concerto in G, Bach; "The Question" and "The Answer," Wolstenholme; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Melody and Intermezzo, Horatio Parker; Nocturne, Frysinger; Marche Moderne, Edwin H. Lemare; Invocation, Op. 18, Guilman; Fantasia de Concert, Lux.

Dr. Carl to Play With Orchestra.

William C. Carl is having a season of great activity, with his time so fully occupied that during the last month it has been impossible to fill all the engagements offered. Several large and important concerts were refused for lack of time. Dec. 14 Dr. Carl will play the Marche Fantaisie, by Guilman, for organ and orchestra, under the direction of Franz X. Ahrens with the People's symphony orchestra at Carnegie Hall. The work is built on two ancient hymns of the church: "Iste Confessor" and "Ecce Sacerdos Magnus." It will be a distinct novelty here.

Choral Work by D. L. Smith.

Gounod's "Messe Solenne" was sung Sunday evening, Nov. 23, at the Second Congregational church of Oak Park, Ill., under the direction of Dudley L. Smith, organist and choirmaster. A chorus of forty, supported by the quarter, sang with great acceptability. Mr. Smith, who about a year ago succeeded Mr. and Mrs. Crosby Adams in this church, is meeting with pronounced success. The organ is a three-manual electric Austin of remarkably beautiful tone.

Recitals at Ann Arbor.

Ann Arbor, Mich., Nov. 11.—In order that University of Michigan students and citizens of Ann Arbor may have an opportunity to hear the new organ in the Hill auditorium, arrangements have been completed by the school of music for an organ recital to be given every two weeks by Earl Vincent Moore, head of the organ department. The first of these recitals was given Tuesday evening, Nov. 18.

AMID FLUES AND REEDS

Professor Karl Haase of Seward, Neb., gave a recital Nov. 2 at the German Lutheran church of Fort Dodge, Iowa, the concert marking the completion of a thorough overhauling of the organ, including the installation of an electric blower.

The Rev. Oliver C. Horsman of the new First Baptist church of Williamsport, Pa., has been studying various makes of organs on a trip of a week or longer, with the view to deciding on a builder for an instrument in his church.

The new organ in Parsons College at Fairfield, Iowa, was built by the Austin Company, as noted in *The Diapason* several months ago, and not by the Bennett Company, as erroneously stated in the November issue. O. Marshall, western representative of the Austin Company, superintended the installation and attended the opening recital by Edward Kreisler.

J. W. Gratian of Alton, Ill., superintended the overhauling of the organ in the First Congregational church of Springfield, Ill., in November. A new electric blower was attached.

Clarence Shepard, organist of the First Congregational church of Oshkosh, Wis., gave an interpretation of Wagner's "Parsifal" on Sunday afternoon, Oct. 26. The pastor told the story and Mr. Shepard played the organ arrangements of the score.

The large Möller organ in the Scolay Square Theater at Boston was opened a fortnight ago with a concert before an invited audience which included among others Mayor Fitzgerald, Richard Henry Warren has been playing the instrument.

The Hook-Hastings Company is the builder of an organ costing \$5,200, which was opened in November at the historic First Parish church of Dedham, Mass. The dedication marked the 250th anniversary of the church. Arthur W. Thayer gave the recital.

Roland Diggie, musical director of the Cathedral of St. John at Quincy, has been asked to become organist and musical director of All Saints' Episcopal church, Pasadena, Cal.

The organ of Ohio University at Ada was destroyed by a fire which razed the administration building of the college Nov. 4.

Father L. A. Dobbenstein gave a dedicatory recital on a Bennett organ in St. Patrick's church at Fond du Lac, Wis., Nov. 16.

"Messiah" by Apollo Club.

The Apollo Musical Club, led by Harrison M. Wild, announces two performances of Handel's "Messiah" during the Christmas holidays. The first will be Monday, Dec. 29, at Orchestra hall, and the second Friday, Jan. 2, at the Auditorium theater. Tickets for both performances will be placed on sale Dec. 1 at the Apollo club box office in Lyon & Healy's.

C. H. Demorest's Home Blessed.

Mr. and Mrs. Charles H. Demorest of Los Angeles announce the arrival of a tiny girl, born Oct. 3. She is named Majorie Jacqueline Demorest. Mr. Demorest is organist of one of Los Angeles' largest churches, the Third Church of Christ, Scientist. The Demorests are receiving many congratulations.

Series at Jamestown, N. Y.

St. Luke's Episcopal Church of Jamestown, N. Y., announces a series of free monthly recitals to be given on the last Sunday in each month during the winter by Frank Sanford DeWire. The first recital brought out these selections: Prelude and Fugue, C minor, Bach; "Evensong," Edward F. Johnston; Intermezzo, Callaerts; Prelude in C sharp minor, Rachmaninoff; Grand Choeur in March Form, Guilman.

TALK ON THE ORGAN MARKS HIS RECITAL

SPEECH BY S. DWIGHT SMITH

Pittsburgh Man Gives Dedicatory Concerts on Estey Organs at Wheeling and Huntington, W. Va.

The newly remodeled and refitted Central Christian Church of Huntington, W. Va., was reopened Oct. 24, the occasion being the dedication of the organ by Professor S. Dwight Smith. The organ is a two-manual, pneumatic action, built by the Estey Company, and mechanically embraces every new device of practical value. The tablet type of key stop is used, with a full complement of unison, sub and super couplers. Unison releases and adjustable combination pistons render registration an easy task, while crescendo and swell pedals bring the organ under more complete control. The console is the A. G. O. standard pattern, while an electric Orgoblo furnishes wind.

A large audience heard the first organ recital at the new First Christian church of Wheeling, W. Va., Oct. 22, and was enthusiastic over the program given. S. Dwight Smith, organist of the First Presbyterian church, Pittsburgh, presided at the new Estey organ.

During the intermission Mr. Smith gave a short address on the "Evolution of the Pipe Organ." Mr. Smith spoke in part as follows:

"All down the ages music has played an essential part in the ritual of every religion, and today in vaulted cathedral and humble chapel alike, the art of St. Cecilia is deemed indispensable in the worship and praise of Almighty God.

"The organ is a vital factor in the musical part of the church service and the instrument opened is a worthy example of the best standards in modern organ construction.

"After a thorough investigation of the work of representative builders the committee entrusted with the selection of the organ engaged the Estey Company to build the instrument for the Christian church, and the superb organ just opened more than justifies the wisdom of the decision.

"Far more important than any and all mechanical construction and device is the tonal quality of any organ. Many organs of today mean almost nothing musically, so the beautiful and artistic voicing of this organ is deserving of especial commendation."

The following program was rendered: Festal March, Smart; "Spring Song," Mendelssohn; "Rondo D'Amour," Westerhout; Prelude to "Lohengrin," Wagner; Wedding Music, Buck; March Religieuse, Guilman; "At Evening," Frysinger; "Humoresque," Dvorak; "Vesper Bells," Spinney; "The Evening Star," and "Pilgrims' Chorus," Wagner.

INVENTION BY C. E. GRANT

Duplex Action Which Is Self-Adjusting Made by Virginia Man.

C. E. Grant of Portsmouth, Va., has just finished the drawing for a duplex action which is self-adjusting. Even where the key action is sluggish the pneumatics will right themselves under Mr. Grant's system.

Mr. Grant has been installing a large Möller organ in the North Carolina State Normal and Industrial College at Greensboro and will go next to Wilson, N. C., to rebuild the organ in the Baptist church.

Jenkins Opens Estey Organ.

William M. Jenkins, organist of the Second Presbyterian church of St. Louis, opened an Estey organ in the Chouteau Place Methodist church of that city Oct. 30. He played: "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; "In Summer," Stebbins; "Humoresque," Dvorak; Festival March in C, Edward M. Read; Menuet in G, No. 2, Beethoven; "Entree de Cortège," Vanderpoel; "Vorspiel" ("Lohengrin"), Wagner; Andante Cantabile (Fourth Symphony), Widor; March in D major, Guilman; Serenade, Schubert; "Hallelujah Chorus" ("Messiah"), Handel.

Federlein Opens New York Organ.

Following is the program of a recital by Gottfried H. Federlein at the opening of the new Morey organ in the Fordham M. E. church, New York, Nov. 25: "Jour de Noces," Archer; "Chant d'Amour," Gillette; Humoreske, Dvorak; Meditation from "Thais," Massenet; "Resurrection Morn," Johnston; "Traumerei," Schumann; "Evening Star" and "Pilgrims' Chorus," from Tannhaeuser, Wagner; "Legend," Federlein; Gavotte, from "Mignon," Thomas; Marche Religieuse, Guilman.

Recitals at Estey Studios.

The recitals at the Estey studios in the Walker building of Boston are a great success. At the first one Claude Saunier played an attractive program on the new orchestral pipe organ, which was installed a few months ago. It is planned to have these recitals on Mondays at 2 and on Saturdays at 11 during the winter, Mr. Saunier and Ernest L. Mehaffey alternating as organists.

At The Guilman School.

Two pupils of the Guilman Organ School received appointments early in November as follows: Ralph A. Peters at St. Mark's Episcopal Church, Newark, N. J., and Joseph Butler Tallmadge at the Episcopal Church of Garrison-on-Hudson, N. Y. Thomas Whitney Surette has been en-

J. FRANK FRYSSINGER, Concert Organist.

Write for circulars and terms. University School of Music, Lincoln, Nebraska.

gaged to give a course of lectures at this school, beginning Nov. 14. His topics are: "Church Music and Its Relation to Worship," "Handel and His Oratorios," "How to Listen to Music," and "Opera, Past and Present."

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ACTIVITIES OF THE ORGANISTS

SERIES OF TEN BY MATHER

Seattle Recitals Are Given Monthly in Plymouth Church.

Judson W. Mather, Mus. Bac., is giving a series of ten monthly recitals at Plymouth Church, Seattle, Wash., on Sunday afternoons. His program Oct. 5 was: Sonata in G. Op. 40, Rene L. Becker; Barcarolle in E minor, Faulkes; "Serenade Venetienne," Gabriel Pierné; Scherzo from "Pastoral Suite," Clifford Demarest; Elsa's Bridal Procession ("Lo-hengrin"), Wagner; "Buona Notte" ("Good Night"), Nevin; Prelude—Pastorale (new), Yon.

Another series was given by Mr. Mather in the summer during the Potlatch, or summer festival, and averaged over a thousand in attendance for each of the five programs. The first was given during the convention of the Music Teachers of the Northwest.

"The new four-manual Skinner organ continues to be a delight to us all," Mr. Mather writes. "The sixty speaking stops show, in my estimation, some very remarkable voicing. The arrangement of the organ, which is divided and almost wholly concealed, the console in front and the terraces of the choir seats prove a great convenience."

Directed by Arthur Davis.

Under the able directorship of Arthur Davis the choir of Christ Church Cathedral, St. Louis, continues its series of oratorio performances. Nov. 2 Haydn's "Creation" was rendered before a large audience. The soloists were G. Brazier, L. A. Cash and three boy soloists. Of the latter special mention should be made of James Dutton's rendition of "The Marvelous Work." Noonday organ recitals by Mr. Davis at Christ Cathedral have had to be postponed indefinitely owing to the breakdown of the pumps which furnish the wind. A new fifteen horse power Orgoblo is to be installed and the recitals are to be resumed as soon as possible. The last program was as follows: "Finlandia," Sibelius; "A Day in Venice," Nevin; "Rondo de Campanelli," Morandi; Serenata, Braga; Grand Choeur Militaire (by request), Federlein; Caprice, Guilman; "Evening Star" and Grand March ("Tannhaeuser"), Wagner.

Concert Piece by Walter E. Hall.

Of great interest to concert organists and recitalists is the publication of one of Walter E. Hall's concert pieces, entitled "Silver Wedding Bells." This work alone is sufficient to stamp Mr. Hall as a master of his art. Victor Herbert pronounced it "exceptionally fine" and Dr. Ham, professor of music at the University of Toronto, said: "It is, indeed, the finest concert fugue I have ever heard, and if you will have it printed I will put it on the university syllabus as an examination test piece. The way in which you have combined the popular, the artistic and the academic is most astonishing." This work was composed four years ago to mark the twenty-fifth anniversary of Mr. Hall's wedding and is dedicated to his wife; hence the title "Silver Wedding Bells."

Miss Hodge Plays in South.

Miss Florence Hodge, organist of the Edgewater Presbyterian church, Chicago, gave a recital at the First Presbyterian church at Nashville, Tenn., on the newly installed Austin organ Nov. 25, and another recital at Murfreesboro, Tenn., on the 26th. She also played a wedding service at Murfreesboro, her old home, on Nov. 27.

Called to Fort Wayne, Ind.

The First Presbyterian church of Fort Wayne, Ind., has selected Professor Emil Koepfel of Thorold, Canada, to succeed John B. Archer as organist and choir director of the church. Mr. Koepfel has studied with A. S. Vogt of Toronto and other

eminent teachers. While a pupil of Professor Weinrich and Professor Teichmueller of Leipzig, he studied the organ with Karl Straube, organist of the Thomas Kirche, in which Bach played. Mrs. Koepfel is the granddaughter of the late Judge Blake of Peru, Ind., and a niece of the Rev. Charles W. Blake, pastor of the Madisonville Presbyterian church, Cincinnati.

To Play Michigan Works.

A. D. Zuidema, Mus. Bac., of the Detroit Conservatory of Music, has resumed his series of vespers recitals at the Jefferson Avenue Presbyterian church, giving a recital each Sunday afternoon at 4 o'clock. Special programs are under preparation in response to the requests of music lovers familiar with his work. Among these programs will be one from the works of Michigan composers, as well as others from the works of Ralph Kinder, well-known Philadelphia organist; Oliver King, Johnston and MacDowell. On the Sunday preceding Christmas day a new cantata by Mr. Zuidema himself, entitled "The Prince of Peace," will receive its initial performance in place of the regular recital.

Frank Wright's Activities.

Frank Wright, Mus. Bac., is busy with a large class of pupils, many of them studying for the A. G. O. examinations. At his services in Grace church, Brooklyn Heights, New York. Mr. Wright in November has played: Communion, Lemare; Sonata in G minor, Capocci; Andante, Borowski; Allegro Maestoso, Lore; Pastoral Melody, Demarest; Sonata in B minor, Rheinberger; Priere, Lore; Sonata in B flat, Mendelssohn; St. Ann's Fugue, Bach; Fuga Chromatica, Rheinberger; Grand Choeur in D, Guilman; "Aspiration Religieuse," Salome; Sonata in C minor, Guilman; Sortie in C, Foote; Pastoral Sonata, Rheinberger.

Rechlin in Western Tour.

Edward Rechlin of New York gave recitals in several middle western cities in November. Nov. 12 he played at St. Andrew's Lutheran church, Detroit, and Nov. 13 at Immanuel German Lutheran church, Grand Rapids. His Grand Rapids program follows: Fantasia and Fugue in C minor, Bach; "Noel," Guilman; Scherzo in E minor, Bossi; Improvisation, Rechlin; March (Fantasia on two church hymns), Guilman; "The Shepherd Boy," Debussy; Prayer, Ferrari-Midelschulte; Caprice, Nilcher; Largo, Handel; Grand Choeur, Guilman.

J. W. Holland on a Tour.

J. W. Holland, concert organist of Detroit, gave recitals in the following cities during November: Bay City, Saginaw, Detroit, Flint and Oxford Mich. A great audience assembled in the Saginaw Auditorium to hear Mr. Holland play from the works of Bach, Guilman, Widor and his own compositions. For an encore number he gave his "Storm," with electrical effects, and received tumultuous applause. He was re-engaged for a later date in December.

Succeeds Dr. Richardson.

William T. Rutherford, Jr., has been engaged as organist and choir-master of the South Reformed Church, New York, where he succeeds Dr. A. Madeley Richardson, now at Calvary Baptist church. Mr. Rutherford had been connected for several years with the Central Presbyterian church.

Gives Symphony Concert.

Bruce Gordon Kingsley played before a capacity audience in the First Presbyterian church of Seattle, Wash., Oct. 22 at an organ symphony concert. He played among other things the Fantasia in F minor by Mozart, Dvorak's Largo from the "New World Symphony," and the "Tannhaeuser" overture.

ARMY ROBS IT OF ORGANIST

Washington Church Loses W. T. Taber, Ordered to New York.

W. T. Taber, organist and choir-master of the First Congregational Church of Washington, D. C., has resigned and played there for the last time Oct. 26. Mr. Taber holds the position of paymaster's clerk in the army, and has been ordered to report for duty in New York. The second "evening with the choir" was given at his last service under the direction of Mr. Taber with the following program: Organ prelude, "Fantasia in F," W. T. Best; chorus, "Unfold Ye Portals," Gounod; trio, soprano, alto and tenor, "Protect Us Through the Coming Night," Nicholao; chorus, "Far From My Heavenly Home," Houseley; soprano solo and chorus, "Inflamatus," from "Stabat Mater," Rossini; offertory, organ solo, "Romance," Tours; anthem, "Hark, Hark, My Soul," Houseley; bass solo, "My Task," Ashford; chorus, "And the Glory of the Lord," Handel; organ postlude, "Torchlight March," Guilman.

Cleveland Harvest Festival.

Edward J. Smith, organist of the First Congregational church of Cleveland and of the Amasa Stone Memorial chapel at Western Reserve University, gave the cantata "Under the Palms," by George F. Root, at his church Oct. 26, when a musical harvest festival was presented by him. As a prelude Mr. Smith played Guilman's Third Sonata and as a postlude the "Cujus Animam," by Rossini. Mr. Smith has a large and efficient men's choir at the university.

Monday Musicals Begun.

A series of free Monday musicals at the First Presbyterian church of Freeport, Ill., was begun Oct. 20 with a group of organ numbers by Holland L. Church. These recitals are from 4 to 6 o'clock, and all interested, whether members of the congregation or not, are invited to be present. Mr. Church played: Largo, Handel; Serenade, Spindler; "Ave Maria," Arcadelt-Liszt; Prelude, Chopin; Andantino, Lysberg. A "Gloria in Excelsis" in E flat was played by the composer.

Before Arlington Club.

Clifford Demarest gave a recital at the Arlington, N. J., M. E. Church on the evening of Nov. 12, under the auspices of the Organists' Club of that town. His program: Priests' March ("Athalie"), Mendelssohn; Andante Cantabile, Tschaiakowsky; Fugue in E flat (St. Ann's), Bach; Serenade, Schubert; Grand Chorus in D, Guilman; Meditation, Sturges; Fantasia, "My Old Kentucky Home," Lord; Pastoral Suite, Demarest.

Hall-Napier Concert.

The Hall-Napier Concert Company, consisting of Walter E. Hall, F. R. C. O., F. A. G. O., organist; Edward J. Napier, bass and pianist; Miss Dorothy Napier, violinist, and Master Albert Napier, 10 years old, flutist—grandchildren of the late Frederic Archer and heirs of his genius—gave a concert at Canonsburg, Pa., on Thanksgiving Day before an enthusiastic audience.

In the Sewickley (Pa.) Presbyterian church, Walter E. Hall, formerly organist and choir director at Trinity Protestant Episcopal church, Pittsburgh, recently gave his lecture on "The Instruments of the Orchestra," illustrating his remarks upon the new organ recently installed in the church.

Accepts Place at Lansing.

C. N. Roberts has resigned as organist of the St. John's, Mich., Methodist church. He was tendered the position as organist of the new

St. Mary's Catholic church, Lansing, which is to be dedicated early in December. Professor Roberts went to St. John's three years ago. He is a graduate of the Nebraska school of music and was also a teacher there.

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THREE-MANUAL IS ORDERED

Model Washington Irving Building Will Have Instrument—Hagerstown Factory Has Shipped 140 Organs in 1913.

The board of education of New York City must be well pleased with its two Möller organs, one in the Brooklyn Training School for Teachers and the other in Erasmus Hall high school, as it has just commissioned Mr. Möller to build a large three-manual electric instrument in the Washington Irving high school, Borough of Manhattan.

This instrument will be used not only to accompany the singing of the pupils, but to make them acquainted with the best music that has been written for the organ, and it is expected that the free course of instructive lectures furnished by the board of education will be enriched with organ recitals.

The Washington Irving high school in New York is distinctive in many respects. It not only is the largest high school in the world, and the most thoroughly equipped, but represents the greatest advancement in public school education, it is asserted.

Mr. Möller has shipped the four-manual electric instrument, with 107 speaking stops, for Trinity Church, Pittsburgh, which will be one of the largest organs in America.

Mr. Möller has sent from his factory at Hagerstown, Md., since Jan 1, 1913, 140 organs and received contracts for 150, a record that has never before been made in America, if in the world, by any builder, either numerically or in total volume of work, as this number includes many large three and four-manual instruments.

AT THE NEW YORK SCHOOLS

Sunday Recitals Given by J. A. Campbell and Jules S. Joannes.

The organist for the New York board of education recital at Erasmus High School Sunday, Nov. 9, at 3:30 o'clock, was Joseph A. Campbell, and the program follows: Grand Chorus in D, Guilman; Spring Song, Mendelssohn; "In Paradisum," Dubois; Rhapsody, Silver; "Ave Maria," Schubert; Introduction to third act, "Lohengrin," Wagner; Romance, Zitterbart; March from "Aida," Verdi.

The organist at the Eastern District High School, Nov. 9, was Jules S. Joannes, and the program follows: Fantasie in A. Cesar Franck; Berceuse in B. S. Rosseau; March in A, Chauvet; "Messe de Mariage," Dubois; Songs Without Words, Mendelssohn; "The Swan," Saint-Saens; "Carillon," Boellmann.

Dedicate Cathedral Organ.

To dedicate the large Estey organ in St. Peter's cathedral at Belleville, Ill., Rene L. Becker and William M. Jenkins gave a joint recital Oct. 12, assisted by the cathedral choir. The program was: Toccata and Fugue in D minor, Bach, Rene L. Becker; Chorus—"Denn die Herrlichkeit Gottes" (from "Messiah"), Handel, cathedral choir, Rene L. Becker, director; accompanist, William M. Jenkins; Andante Cantabile from the Fourth Symphony, Widor; March in D major, Guilman, Mr. Jenkins; "Ave Maria," Gounod, cathedral choir; "Suite Gothique," Boellmann, Mr. Jenkins; Toccata (from Third Sonata), Becker; "Evensong," Johnston, and Finale from Second Sonata, Becker, Mr. Becker; March to the Holy Grail ("Parsifal"), Wagner, Mr. Jenkins; Toccata in D and Triumphal March, Becker, Rene L. Becker.

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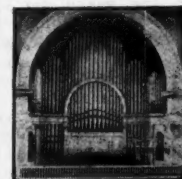
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**Opinions Of Readers
Of The Diapason**

**The Dead Combination And Other
Questions**

Mr. Nevin Has Solution.

Easton, Pa., Nov. 17. To the Editor of The Diapason: It seems to me that Mr. Skinner's supposed case of a piece requiring at each measure or so the shutting-off of a stop is not so far-fetched as Mr. Demarest would have us believe. There are compositions where this very thing is necessary, and we can find no help in the crescendo pedal because most of these devices bring on the stops in "bunches," and include pedal stops; if the reduction was needed on the swell organ we would need to start with the pedal wide open, and the pedal-organ would then be too heavy.

The worst thing about the non-moving stop system is the fact that it does tend to limit the variety of registrational changes; the listener knows that when the composition being played requires a forte he will hear a certain quality and power throughout the entire program; and the reason is that the organist will invariably use his full swell and full great pistons; he cannot while seated at the console decide on the spur of the moment to use the full swell, without the mixture, or without the doubles, or the clarion. No, he must go to the abominable recorder-board for every little change he wants, and the result is that he seldom does go. There are organists who are using this system without changing combinations from one year's end to the next.

The fact that in the old days the moving stop-knobs used to be noisy seems to bother most of the organists. There is no reason for this being the case today; the modern stop-knob has no long heavy trackers attached to it; it moves only an inch in the best work and it can be made absolutely noiseless. I have in my home here an organ provided with the moving system; it is entirely quiet and I can sit at the console and set different combinations on the pistons for every number I play; it never fails to work, and it is quiet. Mr. Demarest must admit that he cannot do that with his "dead" system; if he wants variety in his registration he must depend on hand manipulation, outside of the twenty or so pistons on his organ.

The most surprising thing to the listener is that men using organs of eighty or ninety registers are able to produce so limited a variety of tonal effects, and I have noticed that this is most prevalent where the organs are of the "dead" combination kind.

Take the question of dropping from full swell to *voix celeste* with tremolo; most players on "dead" organs will draw the *voix*, by hand on the stops, and will then use a piston for the loud combination; now why should this vibrato stop, excellent in itself, be thrust into a mass of tone where anything but a vibrato is wanted? Personally, I find it painful to hear that more or less prominent "throbbing" in the combinations where diapason and reed tone should predominate. I remember once having had a performance, otherwise excellent, spoiled for me by the organist allowing this stop and a flute *celeste* to remain drawn most of the time. It is the same with the *voix humana*; almost invariably this stop is of so raw a quality that it will spoil a swell organ mezzo-combination.

Now, if we must have these two systems, why not combine them in each and every console? This is easy and can be done with slight expense by all the builders using the moving system; it is only necessary to provide the usual adjustable action to the moving part, a combination-board to the non-moving part, and then con-

nect both these systems to the pistons, providing two extra pistons, inter-releasing, which shall command, through valves or electric switches, the two actions. Pressing one will throw in the moving action and disconnect the non-moving part, with the operations reversed when the other piston is used. There is nothing but the slight added expense to prevent this being done; it requires a valve or vent which shall admit or cut off the wind from the power-bellows which work the moving part, and a multiple switch, or gang valve, of some type—slider or other—for the non-moving part. The expense should be very light and the advantages are many.

In the first place, it would put an end to all the wrangling about the two systems. But the greatest reason would be that it would put at the service of the organist the use of two systems, each with its advantages for differing styles of music, and the most alluring prospect of twice the number of available combinations. One part of the action could command the combinations best suited for "organ music," as the term is generally understood; the other part could be set for the more modern, orchestral type of composition, and both systems would be at the disposal of the organist, while seated at the console. The two buttons would control the whole thing.

I have presented my "solid ivory knob," and also two pistons! Swat away!

GORDON BALCH NEVIN.

Mr. Demarest in Ironic Vein.

Tenafly, N. J., Nov. 7, 1913—Editor of The Diapason. Dear Sir: Mr. McCarrell seems to be getting a little heated in his arguments. I am sorry for this, because it tempts him to say things which he did not mean to say and which do not belong to the discussion. In his last letter he has said so much and asked me so many embarrassing questions that I hardly know how to reply. However, I will take up the different points in turn and endeavor to satisfy his curiosity.

He wants to know how long I have been playing the dead stop action. Well, if I must tell the awful truth, I have been guilty of this heinous crime for nearly three years. At first it was rather difficult, as all criminals acknowledge, but the temptation was offered and I fell. The second time it came easier and after repeated offenses it became so easy that I completely forgot there ever was a right way and I am now a hardened criminal. I have fallen so low that I don't believe anything will ever cause me to reform and again tread the strait and narrow path that leads to movable stop actions.

My illustrations are always elementary in order that all organists will be sure to understand them.

I appreciate being shown the process of going from full swell to oboe and flute on an old style set combination with less than four motions. I knew it must be possible. It doesn't interest me at all just now, but it is nice to know how to do it.

I, too, say, what is the use of all this talk about going from one combination to another, when with adjustable pistons, as I have, you can arrange anything you want in an instant and get what you desire with one motion, without any noise or having a lot of stops popping out at you.

Of course, a good organist can tell how the organ should sound before he hears it, and on an immovable stop action a glance at the indicators will tell you the exact condition of the organ at any time. Where is the argument?

In answer to the next, let me say this: A piston is nothing more than a control for a number of stops. It is a single stop placed conveniently under the manual, representing one or several other stops. When you press a piston your mind knows that certain stops are drawn or silenced; why do you have to see the stops move to prove it? It is entirely unnecessary—simply a habit. It takes your at-

tention from the music and complicates the mechanism of the organ.

I decline to discuss the old proposition of building up to full swell from a soft combination, because with sufficient pistons, as all modern organs have, it is entirely feasible and satisfactory to use them and with a good crescendo pedal it can be done even better.

It is unfortunate that Mr. McCarrell's double zero got out of order at a very critical time. If it happened only once, or even half a dozen times, in his ten years' experience, that would not be so bad a record. He will be lucky if his movable stop action always moves the knobs at every critical time for the next ten years. With almost a year's constant playing on my organ, the pistons have never yet failed to act properly.

If Mr. McCarrell thinks the dead stop action is dead, let him consider the fact that there is a firm who has built six or eight of the largest organs in the country within the last year in which the organists were given the option of movable or immovable stop actions. Every one chose the immovable type. Yours truly,

CLIFFORD DEMAREST.

System Used in England.

Dunkirk, Nottingham, England, Sept. 14, 1913. To the Editor of The Diapason: I have been particularly interested in the correspondence re movable versus dead combinations. Several of the best firms in this country are now using the immovable combination.

In your issue for August Mr. Demarest mentions one firm who get over the difficulty of getting rid of stops already drawn by using what they call a stop separation tablet. A system in use by Messrs. Ingram & Co. of Edinburgh does away with this separation tablet. The fact of touching the piston throws out of action all stops drawn. The action is absolutely reliable and cannot possibly get out of order. I am, yours truly,

HERBERT D. THOMPSON.

Again the Swell-Box Question

Pittsburgh, Pa., Nov. 7, 1913. Editor of The Diapason: Mr. Buhrman's article shows that the subject under discussion is receiving the attention it richly merits, but he is not so fair as I believe he honestly desires to be. I emphasized the statement that such a matter could be safely

left to individual taste and circumstances, and I never denied the right of Mr. Buhrman or any one else to have anything he desired. I must have some right also. But my principal contention is that "the use of swell shades does change the character of many stops." Here are several illustrations:

Mr. Hope-Jones has just completed his "master-piece" here with the most amazingly successful shades ever constructed. At a private test Mr. Hope-Jones played the tuba at 25-inch wind, shades all open. Result—jubilant tone and great power. Shutters closed tight—a most beautiful oboe tone was in evidence, and between these two a fine trumpet, soft and with the proper power. It is insisted that the three qualities can be produced, and they were.

Now what changed the tuba into other tone qualities? Simply the action of swell shutters. No one denies the ability of the builder, and he says this is true.

I played an organ for eighteen years in which I had a stentorphone and tuba, at 7-inch wind, both enclosed, and the result was a dismal failure. I never could use the tuba except as a trumpet and the stentorphone as a horn. Very good they were, too, and even with shutters open, no power apparent. With this failure before me, our new organ has a stentorphone at 12-inch wind and not enclosed. The church seats 1,000, but on a recent occasion 1,831 were seated. The organ was just about able to hold its own, although the most powerful organ in the city. I wonder what would have been the result had the great been enclosed.

A fine organ erected here recently has a good salicional on the swell; when shutters are closed all right, but when open a perceptible change to a "fluty" quality is noticed. Frederic Archer, when asked the question, said to me: "Most certainly a doppel flute may have at least four tone qualities, depending upon the position of swell shutters."

But Mr. Buhrman does his own refuting. He ends his letter by saying that he "played an organ, the doppel of which for real musical versatility was absolutely unheard of for the former registers of its class." Just what I claim, and now substantiated! Versatility means to do several things. I insist that my point has been made even by Mr. Buhrman, and that in this instance his doppel was made to do duty for several stops, and a new

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character given it. I was insisting on the old tone maintenance, because the doppel had earned an unique position in an organ.

I never charged Mr. Buhrman with saying anything about the imitating of the orchestra; that remark is old, and used by many organ builders, notably Mr. Hope-Jones. The word "acoustics" was used advisedly, and is the most important factor any builder has to deal with. Circumstances change the tones of an organ more than can be said in this short article, but I do know that for clearness, characteristic qualities, and for the power to support congregational singing, the great not enclosed has never been improved upon. I have no dispute with Mr. Buhrman, or any other organist who plays recitals, that being something almost exclusively for the organist, and to do work not known on Sundays by preference. I have the finest and most scientific crescendo pedal ever made, and when used to extremes, it gives tremendous results, but I am positive that were the great stops enclosed I would lose about half the strength I now have.

Pity that Mr. Buhrman dragged in the opinion of an audience! Of course, they were astonished. So they would have been with a pack of crackers shot off in the organ. They know nothing of organ construction. Very truly,

JOHN Q. EVERSON.

Meager Salaries to Masters.

Paris, Nov. 3.—To the Editor of The Diapason: It is a pleasure to find myself once more among familiar scenes, and to have the opportunity of listening again to those distinguished organists whom I so much admire. It is quite true that the splendid churches with their beautiful sculpture, paintings and stained glass windows create an "entourage," which renders me particularly receptive, yet there is a dignity and a masterfulness belonging to certain of these French organists that compels one's highest recognition.

It is amazing to learn what meager salaries they receive. Dallies at Madeleine has 1,800 francs yearly, Widor of St. Sulpice receives 1,500 francs, Bonnet at St. Eustache 800, and the general organist 600 or 700 francs. Even the highest is a mere pittance according to American ideas. The salaries of the Conservatoire are beggarly also. Nothing above 1,500 seems a strange recognition of the work performed by men of such excellence.

I have met with a disappointment regarding the musical library of my master, the late Felix Alexander Guilman. The director of the school of music in a certain university was contemplating its purchase and since my arrival in Paris I have made inquiries regarding the possibility, only to find that it has been given to the University of Paris (Palais de la Sorbonne), where it will serve for the course in musical history under M. Andre Piero.

It will be interesting to the old pupils to learn that the marble bust of M. Guilman, which used to stand in the "Salle d'Orgue," is now in the possession of the Museum of the Petit Palais, but that the fine organ remains in its place, though the hands which used to draw from it such harmonies are folded and still.

The musician is never at a loss in Paris for an opportunity to hear good music, whether it be on week days or on the Sabbath. The Association of Religious Concerts of the Church of the Sorbonne announces a fine series of Sunday afternoon concerts for this year under the direction of Paul de Sauniers, with M. Prestal as organist, and soloists from the opera and from the Conservatoire. They are to render next Sunday the first and third acts of "Parsifal," by Wagner; in December, Bach's Oratorio of "Noel;" in January, the Requiem of Berlioz, and later "Christ on the Mount of Olives," by Beethoven. The last concert will present the "Lord's Supper," by Wagner.

It was my privilege to attend the fete of All Saints at Notre Dame last Saturday. Of course the scenic effect was imposing, with its grand procession of singers, richly robed priests

and a cardinal attended by acolytes, and M. Vierne furnished inspiring music on the great organ. Surely Paris is a city of music.

FLORA ELLIS WELLS.

Impressed by Theater Organ.

New York, Nov. 10, 1913, To the editor of The Diapason. Dear Sir: Will you be so kind as to allow me some space in your valuable columns? It is my desire to give voice to the impressions made upon me by a recent visit to Pittsburgh, Pa. I was invited to attend both the informal and the formal opening of the "Hope-Jones Unit Orchestra" in the Pitt Theater, an instrument undoubtedly the most remarkable in the world today. The majestic tones of the diaphone, the smoothness of the great tibias and tubas, the bite of the strings, the exact reproduction of the oboe, clarinet and flutes, and last, but not least, the effects obtained by the percussion instruments and the expressive key touch leave one in no doubt that at last the perfect instrument for use outside of religious atmosphere has been produced.

That Mr. Hope-Jones is a great genius cannot be denied. The great majority of improvements in organ construction in the last dozen years can be attributed to him, and the end is not yet.

Some six or seven years ago the people of Dayton, O., spoke of Wilbur and Orville Wright as "those crazy Wright brothers." Several weeks ago I saw five aeroplanes, one after the other, fly around Manhattan Island. Were the Wright brothers crazy? They knew. So also do we, a few of us younger organists and musicians, who look into the future with a vision clear of tradition and prejudice, and see the day coming when the organ, as an instrument, must be divorced from the church, and that great halls will be built containing instruments of the type of that in the Pitt Theater, Pittsburgh—where the Public (with a capital "P") will be pleased and not be bored.

Does any man say that the music of Bach or Mendelssohn is out of place on such an instrument? Let him hear it. Does any organist say that "Madame Butterfly," or the waltz from "Faust," or selections from the better class of operettas of the day are not fit to play upon such an instrument? Let the Public hear it—he may stay at home.

Perhaps a few words about the Pitt Theater instrument are not out of place here. It is divided into five parts, each having its own swell box. There is a complete church organ, including a thirty-two foot diaphone which shakes the building, an orchestra, a piano, two vox humanas, two harps, numerous bells, cathedral chimes, bass drums, snare drums, cymbals, glockenspiel, tambourine, castenets and xylophone. This percussion work is in a box of its own. On both the manuals and pedals the second and pizzicato touches can be used at will. But the newest device is one whereby the performer may operate the swell shades by means of his phrasing. Sounds difficult? And if it is, will it not produce a class of players who can do more than push down keys?

I am afraid I have already used considerable space, but my final words are in the nature of an appeal to the younger men. The older, perhaps, can't see it, but let him who possesses technique and imagination not judge hastily or condemn a thing of which he probably has only meager knowledge. He is the organist of the future. Very truly yours,

GOTTFRIED H. FEDERLEIN.

Play Before Dismantling.

Prior to the temporary dismantling of the organ in the North Congregational church of New Bedford, Mass., owing to the widening of Purchase street, an organ recital was given under the auspices of the American Guild of Organists by three associates of the guild—Harris G. Shaw, organist of the Second Universalist church in Boston; E. E. Wilde, organist of St. Stephen's church at Providence, and Robert Allen, organist of the North church.

HALL ORGAN IN IOWA TOWN

William Ripley Dorr Gives the Opening Recital at Hampton.

William Ripley Dorr of Minneapolis, assisted by his boy alto, Master William Kletzin, opened the organ built by the Hall Company of New Haven, Conn., in the First Congregational church at Hampton Iowa, Nov. 4. According to the arrangements made beforehand, Master Kletzin was to receive only his expenses, but the people were so pleased with the boy's singing that the chairman of the recital committee made him a generous cash present on behalf of the congregation.

The program of the recital was: "Laus Deo" and "Benediction Nuptiale," Dubois; Spring Song, Hollins; March in E flat, Rogers; Humoresque, Dvorak; Concert Overture in C minor, Hollins.

The organ is a two-manual, according to this specification:

GREAT ORGAN.

Open Diapason, 8 feet.
Melodia, 8 feet.
Dulciana, 8 feet.
Flute D'Amour, 4 feet.
Swell to great; swell to great super; swell to great sub; great super.

SWELL ORGAN.

Violin Diapason, 8 feet.
Stopped Diapason, 8 feet.
Viole D'Orchestra, 8 feet.
Viole Celeste, 8 feet.
Aeoline, 8 feet.
Flute Harmonie, 4 feet.
Oboe, 8 feet.
Swell super; swell sub; swell unison off.

PEDAL ORGAN.

Bourdon, 16 feet.
Violoncello from No. 9, 8 feet.
Great to pedal; swell to pedal. Balanced swell and crescendo pedals.
Great to pedal reversible; swell tremolo.

Women's Club as Patron.

The Women's Music Club gave its first municipal organ recital at Memorial Hall, Columbus, Ohio, Sunday afternoon, Oct. 19, when Mrs. Wilbur Thoburn Mills, organist, was assisted by Mrs. Alice Turner Parnell, soprano, in the following program: Largo, Handel-Lemare; "Ave Maria," from "The Cross of Fire," Bruch;

"Spring Song" Macfarlane; "Echo Bells," Brewer; Berceuse, Von Kunits; Variations on an ancient Christmas Carol, Dethier; "Great is Jehovah," Schubert; Overture to "Tannhaeuser," Wagner.

Praises Work of Reconstruction.

High praise of the reconstruction work done by F. A. Bartholomay of Philadelphia on the organ in the Church of St. Luke and the Epiphany in that city has been received by The Diapason from F. W. Robinson, organist of the church. The old instrument, he writes, had a distinctly stringy and unchurchlike tone. Mr. Bartholomay added six stops, replacing others of the same name, and supplied the fundamental tone which the old organ lacked.

Memorial for Organist Lynes.

A service in memory of Frank Lynes, organist for fourteen years at the Church of the Disciples, Boston, was held at the church, in the Fenway at Jersey street, Nov. 16 at 4 p. m. It was under the auspices of the Disciples' Guild. Mr. Lynes was leader of the young people's choir for years. Arthur Foote and Mr. Harrington, the present organist, played.

Organist Stricken at Keyboard.

St. Louis, Mo., Nov. 10.—Philip Kolb, organist at the Lutheran Church at Mascoutah, Ill., was stricken with paralysis while playing at the church service Sunday. He had just finished a hymn when he fell from his seat. He was carried from the church, and the service continued without music.

Walter Edward Howe III.

A recital which was to have been given at St. Paul's Episcopal Church, Norfolk, Va., Nov. 6, has been indefinitely postponed because of the illness of Walter Edward Howe, organist and choirmaster of Old St. Paul's Church, Norfolk, who was to have played when the new organ was to formally opened.

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**HARVARD CLUB HAS
NEW FOUR MANUAL
SEVENTY-STOP ORGAN IN USE**

Kimball, Smallman & Frazee Complete Installation in \$600,000 Boston Building—Work Receives Commendation.

Kimball, Smallman & Frazee of Boston have just finished a large and successful undertaking in the completion of a four-manual organ in the new Harvard University Club of Boston, a structure which cost \$600,000.

The organ has seventy stops, twenty-four couplers, twenty-one adjustable combination pistons placed under the manuals, and a similar number of duplicate foot pistons. The combinations are adjustable at the console and are self-indicating, moving the registers. The action is electro-pneumatic, and the wind is supplied by a fifteen horsepower fan blower. There are wind pressures from five to fifteen inches and a complete evenness of wind supply is maintained throughout the organ by means of a separate reservoir for each wind chest.

A special feature is the construction of the swell, choir and solo boxes of cement and of unusual thickness. The crescendo and diminuendo effects obtained from these boxes is remarkable. The case of the organ is of fumed oak, intercepted by four massive stone columns. The console is detached and at a convenient distance from the organ.

The Christian Science Monitor speaks of the organ in part as follows:

"It is apparent that the particular aim of the builders, Kimball, Smallman & Frazee of Boston, has been to produce an organ complete in mechanical detail, having every improvement for facility of operation and being at the same time free from any attempt at over-embellishment in the tonal departments with excessive orchestral coloring. The result acquired, therefore, is a sonorous and rich tone throughout, well-balanced in all its combinations, and with a satisfying completeness in full organ. The diapasons, nine in all, are remarkable for their dignity and impressiveness, supplying a thoroughly adequate foundation for the entire organ. The flutes, which are well represented in each manual, are beautifully voiced, having both smoothness and clarity of tone. The strings are one and all of a quality true to their representation, free from extreme pungency and possessing an unusual refinement and delicacy of tone. The reeds are complete, there being fifteen in all, and when added to the other stops a warmth of color, rather than a preponderance of brilliancy, is produced.

"There are few organs in the country that can claim to have a thirty-two-foot pedal diapason, with its wonderful depth and pervading power of tone, yet in addition to this stop this instrument has another special feature in a thirty-two foot pedal bombarde (reed tone). This stop is a genuine surprise, as it is not unduly powerful, as one would suppose, but blends with the remainder of the organ in a most effective and satisfactory way."

Following is the specification of the organ:

- GREAT ORGAN** (six-inch wind).
 1. Open Diapason, 16 feet.
 2. First Open Diapason, 8 feet.
 3. Second Open Diapason, 8 feet.
 4. Double Flute, 8 feet.
 5. Gemshorn (conical), 8 feet.
 6. Gamba, 8 feet.
 7. Harmonic Flute, 8 feet.
 8. Octave, 4 feet.
 9. Flute Harmonique, 4 feet.
 10. Octave Quint, 2 2-3 feet.
 11. Super Octave, 2 feet.
 12. Mixture (4 ranks).
 13. Trumpet, 16 feet.
 14. Trumpet, 8 feet.
 15. Clarion, 4 feet.
COUPLERS—16. Solo to great, 4 feet.
 17. Solo to great, 8 feet. 18. Solo to great, 16 feet. 19. Swell to great, 4 feet. 20. Swell to great, 8 feet. 21. Swell to great, 16 feet. 22. Choir to great, 8 feet. 23. Choir to great, 16 feet.
SWELL ORGAN (six-inch wind).
 24. Bourdon, 16 feet.
 25. Open Diapason, 8 feet.
 26. Aeoline, 8 feet.
 27. Salicional, 8 feet.

28. Stopped Diapason, 8 feet.
 29. Flute Harmonique, 8 feet.
 30. Quintadena, 8 feet.
 31. Flute Traverso, 4 feet.
 32. Violin, 4 feet.
 33. Octave, 4 feet.
 34. Dolce Cornet (3 ranks), 4 feet.
 35. Horn, 16 feet.
 36. Cornopean, 8 feet.
 37. Oboe, 8 feet.
 38. Clarion, 4 feet.
 39. Vox Celeste, 8 feet.
 40. Vox Humana, 8 feet.
 41. Tremolo.
COUPLERS—42. Swell to swell, 8 feet. 43. Swell to swell, 4 feet. 44. Swell to swell, 16 feet.
CHOIR ORGAN (five-inch wind).
 45. Dulciana, 16 feet.
 46. Open Diapason, 8 feet.
 47. Dulciana, 8 feet.
 48. Concert Flute, 8 feet.
 49. Bourdon, 8 feet.
 50. Flute D'Amour, 4 feet.
 51. Violin, 4 feet.
 52. Piccolo, 2 feet.
 53. Clarinet, 8 feet.
 54. Unda Maris, 8 feet.
 55. Tremolo.
COUPLERS—56. Choir to great, 4 feet. 57. Choir to great, 16 feet. 58. Solo to choir, 8 feet. 59. Swell to choir, 8 feet.
SOLO ORGAN (9 and 15-inch wind).
 60. Stentorphone, 8 feet.
 61. Gross Flute, 8 feet.
 62. Gross Gamba, 8 feet.
 63. Flute, 4 feet.
 64. Gamba, 8 feet.
 65. Vox Celeste, 8 feet.
 66. Orchestral Oboe, 16 feet.
 67. Tuba Mirabilis, 8 feet.
COUPLERS—68. Solo to solo, 4 feet. 69. Solo to solo, 16 feet. 70. Great to solo, 8 feet. 71. Swell to solo, 8 feet. 72. Choir to solo, 8 feet.
PEDAL ORGAN (9 and 15-inch wind).
 73. Open Diapason, 32 feet.
 74. First Open Diapason, 16 feet.
 75. Second Open Diapason, 16 feet.
 76. Violone, 16 feet.
 77. Bourdon, 16 feet.
 78. Lieblich Gedackt, 16 feet.
 79. Dulciana, 16 feet.
 80. Flute, 8 feet.
 81. Cello, 8 feet.
 82. Gedackt, 8 feet.
 83. Octave, 8 feet.
 84. Super Octave, 4 feet.
 85. Quint, 10 2-3 feet.
 86. Trombone, 16 feet.
 87. Tromba, 8 feet.
 88. Clarion, 4 feet.
 89. Bombarde, 32 feet.

ESTEY OFFICE KEEPS BUSY

Pittsburgh Branch Installs Organs and Closes Contracts.

The Pittsburgh office of the Estey Organ Company recently installed new organs at Roaring Springs, Pa., Hamburg, N. Y., Dayton, Ohio, Pittsburgh, and Huntington and Wheeling, W. Va. Among new contracts recently taken are organs for the Church of the Covenant, Buffalo; the West Park M. E. Church, Columbus; the Methodist Church, Marion, and Trinity Episcopal, Hollidaysburg, Pa.

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