

# THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, FEBRUARY 1, 1914.

Number Three

## POLYPHONE IS USED IN NEW YORK ORGAN

### TESTED IN BIG FOUR-MANUAL

Johnston Company Instrument  
Crosses Continent—Placed in St.  
Jean Baptiste Edifice—Scheme  
by A. S. Brook.

The large organ in the new Church of St. Jean Baptiste, New York, was opened Sunday evening, Jan. 4, Gaston M. Dethier being the presiding organist.

The organ was built by the Johnston Organ Company of Los Angeles, Cal., successors to the Murray M. Harris Company. The instrument has four manuals and sixty speaking stops and contains several new features of interest to organists. The couplers are duplicated, the first set being in tablet form under the music rack, while the tablets of the second set are placed horizontally in the key slips and are grouped under the keys from which they operate. The two sets are controlled by a double-acting switch whereby either set may be used at will.

Three of the manuals are equipped with auxiliary tremolo rods placed under the overhang of the keys and extending the full width across, and are so arranged that a slight pressure of the thumb will cause the tremolo to act as long as the pressure continues. The specifications for this organ were made by Arthur Scott Brook, who adopted many changes in the scaling and voicing of the tonal work, the treatment of the swell mixture and pedal bourdon, thirty-two feet, being unique.

The polyphone has been used with success on two of the pedal organ stops, a dulcet bass, sixteen feet, being derived from the bourdon, and a contrabass, sixteen feet, from the open diapason.

The device is a recent invention of Robert Y. Barrows and is extremely interesting from the fact that while the two tones obtained from each pipe are widely different in volume, they are perfectly in tune with each other. The result of this, its first thorough test in an organ, has been awaited with interest by many prominent organists and builders, and in the opinion of Edward A. Spencer, general superintendent of the Johnston Organ Company, and Stanley Williams, their voicer, it is the most important organ improvement of modern times.

The action of the organ is electro-pneumatic, with detached console and electric swell pedals. A Kinetic blower of seven and one-half horsepower supplies the wind. The work of installing the organ was carried out under the direction of Oliver C. Frame of Los Angeles.

The organ is the gift of Thomas F. Ryan, who also built the church. Professor Alfred Carrier is the organist.

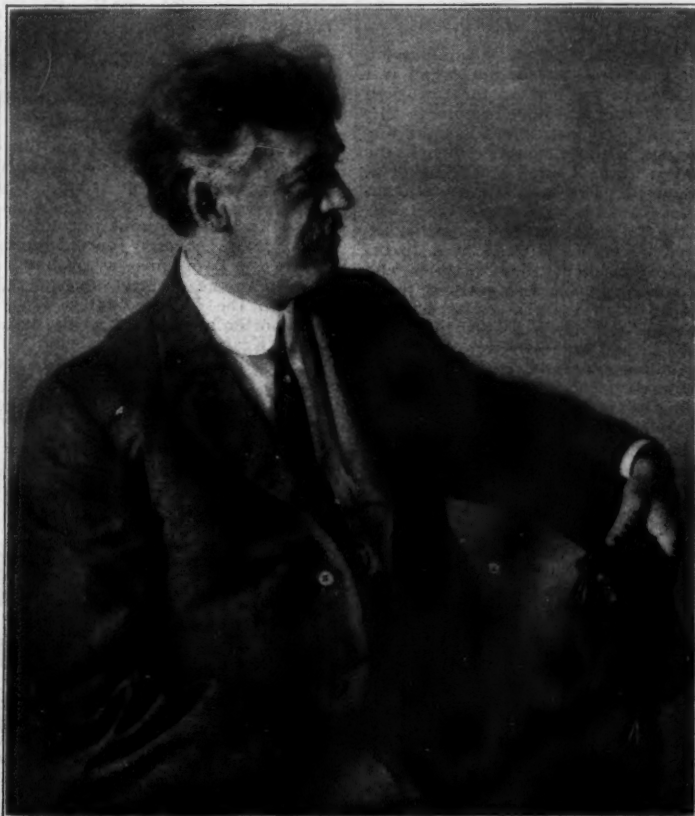
## ORDER FOR ATLANTIC CITY

### Electric Organ of Twenty-Eight Stops—Bates & Culley Builders.

The new electric organ for Congregation Beth Israel, Atlantic City, N. J., will be constructed by Bates & Culley, the well known Philadelphia builders. The specifications embrace a two-manual and pedal organ of twenty-eight speaking stops and eleven couplers.

The large new three-manual electric organ for St. Anthony's Catholic Church, Philadelphia, is being erected in the church by Bates & Culley.

Henry Pilcher's Sons of Louisville are setting up an organ in the First Baptist church of Gainesville, Fla.



ERNEST M. SKINNER, NOTED ORGAN BUILDER.

## HOLD FELLOWSHIP MEETING SKINNER FACTORY IS READY.

### Members of N. A. O. Gather and Hear Recital by Mr. Federlein.

Through the courtesy of the Society for Ethical Culture, the National Association of Organists held a social meeting at the meeting-house of the society in New York City, Jan. 12. Preceding the meeting, Gottfried H. Federlein gave an organ recital in the auditorium for the members and their guests, playing the following numbers: "Oberon" Overture, Weber; Legend, Federlein; Fantasy and Fugue in G minor, Bach; Intermezzo, Bonnet; Scherzo-Pastorale, Federlein; Chromatic Fantasy, Thiele; "Tannhauser" Overture, Wagner. Mr. Federlein's playing evoked the utmost enthusiasm, and he was heartily applauded after the last number.

Following the organ recital the organ was inspected by those present, and many remarks were made in regard to the remarkable effects obtained from it. Refreshments were served in the assembly rooms and good fellowship prevailed. This was the first meeting of its kind arranged by the New York branch of the organization, and it is hoped that more meetings of such character will follow. Nearly a hundred members and guests attended in spite of the bitter cold of the evening, and among those present were Dr. J. C. Marks, president of the N. A. O.; Mrs. Marks, Mr. and Mrs. Federlein, Walter N. Waters, secretary; F. W. Riesberg, George Laing Miller, Herbert S. Sammond, Dr. Smith N. Penfield, Dr. Pearce and Reginald McAll.

## KREISLER ENGAGES ORGANIST

### Carl Edwin Lamson the Accompanist for Famous Violinist.

Carl Edwin Lamson, formerly organist and choirmaster of the Porter Congregational Church, Brockton, Mass., is accompanist for Fritz Kreisler, the world-famous violinist, in his tour through the United States.

### New Plant in Dorchester District of Boston Has Been Finished.

The Ernest M. Skinner Company has moved into its new factory in the Dorchester district of Boston, and thus has added very largely to its facilities. This enables the genius of Mr. Skinner to have wider sway so far as mechanical equipment is concerned. The large three-manual organ for the Kenwood Evangelical church in Chicago has just been completed by Mr. Skinner and soon will be installed, and the immense four-manual for the Fourth Presbyterian church of Chicago—one of the greatest organs in the country—is under way. The Diapason is glad to show its readers a likeness of Mr. Skinner, as well as a picture of the new plant over which he presides.

## HALL ORGAN FOR CAPITAL

### President's Church Closes a Contract With the Company.

The Hall Organ Company of New Haven, Conn., is being congratulated on having won the contract to build an organ to which President Wilson is to listen on Sundays during his occupancy of the presidential chair. The company has been commissioned to build a two-manual with electric action for the Central Presbyterian church at Washington. There was sharp competition for this contract because of the honor of having an organ placed in the president's church home.

Among other Hall contracts for this year are large three-manual electric organs in the Third Presbyterian Church, South, and the Third Presbyterian Church, North, Newark, N. J.

### E. H. R. Flood to Birmingham.

E. H. R. Flood has been engaged as organist for the South Highlands Presbyterian church, Birmingham, Ala. Mr. Flood was born in Massachusetts and lived in the New England states until seven years ago.

## PORTLAND FAMOUS BECAUSE OF ORGAN

### FIRST YEAR GREAT SUCCESS

Interesting Report by Municipal Music Commission—Will C. Macfarlane Heard by Approximately 225,000 People.

A very interesting document is the first annual report of the Portland, Maine, music commission, which has had the management of the municipal organ in the city hall, the gift of Cyrus H. K. Curtis. Not only is the report the first of the Portland music commission, but it is also the first report of any similar commission, for Portland is a pioneer in the making of municipal organ history. The organ and the city organist have attracted attention all over the country and in Europe as well, and nothing that Portland has ever done has advertised it so widely, it is asserted by the press of that city. The organ and the plan under which it is managed have been the subject of newspaper and magazine articles and letters asking about it have been received from all parts of the Union and from Europe.

Most gratifying, and to many people probably surprising is the fact that the commission has so managed affairs that the organ has been self-supporting. This includes the salary of the organist and all expenses except rent of hall.

The report in part follows:

"We are proud of the fact that we are pioneers, makers of municipal organ history in the United States, and when you look back with us over the work that has been accomplished, we feel that you will be gratified, as are we, with the results. When under the provisions of a city ordinance this commission was appointed and entered upon its work, it was with something of the spirit of adventurers, as we had no precedents to assist us in our plans, but were entering upon new and untried fields.

"Portland is very fortunate in having local players of great talent and ability, but after very careful deliberation, it was decided that the unusual organ called for an unusual organist, and we came before your honorable board asking for authority to contract with one of the really great organists of the world at a salary of \$5,000 a year. Your action in granting us this authority showed unusual foresight and a wise grasp of the situation, and developments have shown that it was fully justified and that it has the approval of practically every citizen of Portland.

"We were extremely fortunate in securing the services of Will C. Macfarlane, an artist of international reputation, organist and choirmaster of St. Thomas' church, New York, and organist of Temple Emanuel for fifteen years. We cannot speak too highly of Mr. Macfarlane both as a man and an artist, and to him is due to a very large extent the success which has crowned our efforts. You have all learned to admire and respect him, as have the members of the music commission and the citizens of Portland generally. The music commission has found it a great pleasure to work with him.

"At the suggestion of the donor of the organ and with the hearty cooperation of the clergy of the city, a series of Sunday afternoon services have been held with a ten-minute non-sectarian, undenominational talk, congregational singing and one-half hour of organ music. These services have been successful beyond our fondest expectations, and the hall has been

thronged every Sunday, the seating capacity being tested many times. These concerts are free to all.

"A course of twenty evening concerts was planned and our citizens were asked to subscribe for course tickets at the very low price of \$5. To those who could not afford to purchase course tickets a nominal admission of 10 and 25 cents has been charged. These concerts have been enriched several times by the addition of great artists, and have been a source of inspiration and delight to all.

"A summer course of fifty afternoon concerts was inaugurated, designed especially for the summer guests who visit us in such large numbers. These concerts have been liberally patronized, the interest increasing steadily throughout the summer. They were a great success artistically and financially, and our summer visitors have gone back to their homes to tell of the wonderful organ and organist in Portland, Maine. An admission of 25 cents was charged.

"It is estimated that the total number of persons who have attended the services and concerts and who have listened to the organ during the year is approximately 225,000. The commission has sent out 9,000 letters all over the state, being assisted in this work by many of our business firms and by the Board of Trade, who have very heartily assisted in advertising this great attraction. Five hundred large poster cards have been placed in hotels, large stores and other conspicuous places throughout the state. All kinds of advertising matter relating to the organ have been freely distributed, including 25,000 pamphlets, and we are having numerous calls for all this matter every day.

"Many letters of inquiry have been received from persons who are interested in our proposition from all parts of the United States, as well as from Europe. Many of the great newspapers and magazines of the country have published long articles describing the organ and municipal music in Portland. In fact, wonderful interest has been shown everywhere, and other cities are following in our footsteps and are preparing for and installing municipal organs. Considerable of our advertising matter has also been distributed on the other side of the water, and it is safe to say that Portland has never been more extensively advertised and brought more prominently before the public eye than during the last year of municipal organ music.

"Hundreds of letters have been received by Mr. Macfarlane and the music commission from our citizens in all walks of life, expressing their appreciation of the great uplift that has come into their lives through being able to hear this organ. Some of these letters are really touching and show that the hearts of the people have been moved as well as their senses."

**ROMANCE IN JARDINE'S LIFE**

**Woman Said She Knew Father Under the Name of William Smith.**

New York, Jan. 15.—A woman who said she was Dudley Jardine's daughter came forward today and opened a fresh chapter in the strange double life Jardine led up to the moment of his death about a year ago. Jardine died in a Bowery lodging house as "William Smith," and the merest chance revealed that he was the son of a noted organ builder and the owner of stocks and bonds worth \$200,000.

Although his will did not hint that he had a family, Mrs. Anna McCarthy, wife of a New York janitor, declared today that under the name "William Smith" he had married her mother soon after the civil war. Her mother, she said, died three years ago without knowing Jardine's real name and fortune.

The officers of the Presbyterian church of Green Valley, Ill., have given the Hinners company of Pekin an order for a \$1,100 organ. The Carnegie Foundation of New York has promised to pay half this amount.

**HIGHEST OF ORGANS PLACED IN CHICAGO**

**IS ON THE TWENTIETH FLOOR**

**Pilcher Two-Manual, With Chimes, Has Beautiful Tone—Blower Provided for Each Manual— Built for Masonic Temple.**

Chicago Masons are the possessors of a beautiful new Pilcher organ just installed in the hall on the twentieth floor of the Masonic Temple in this city, and this instrument has the distinction, without doubt, of being the highest in the United States, if not in the world. The installation was completed Jan. 10, by Edward C. Haurly, of the Pilcher staff in Louisville, assisted by Ira L. Moser. It is an organ of excellent tone qualities and an action that leaves nothing to be desired in promptness of speech and ease and reliability of operation. Several Chicago organists were invited to try it and expressed enthusiasm over the work.

The organ is divided, the great and the swell being on opposite sides of

the church, is one of the promising young organists of the country. His recital work has taken him generally through the East, and he is much sought for inaugural recitals. His compositions, especially "Chant d'Amour," have enjoyed the distinction of being played by the leading concert organists at home and abroad. Mr. Gillette's programs of February will contain works of Mendelssohn, Guilman, Bach, Dubois, Federlein and Becker.

**WELCOMED BY ATLANTA, GA.**

**Mr. Kraft Also Interviewed—Stands As Defender of Ragtime.**

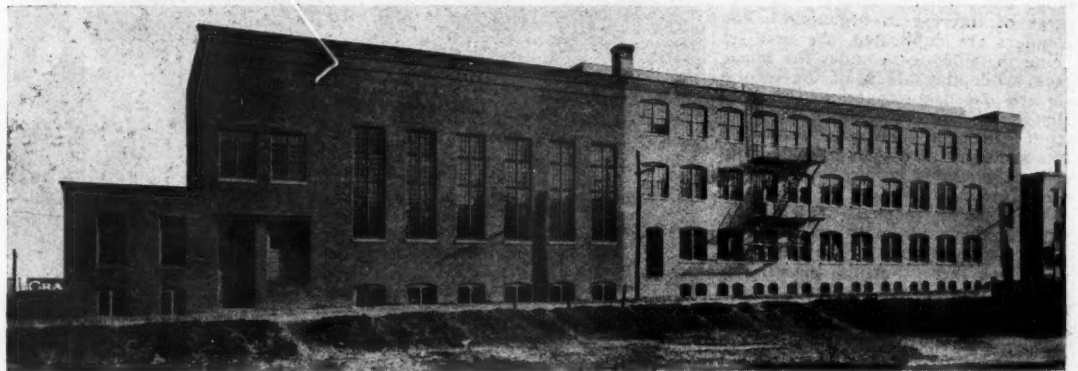
Edwin Arthur Kraft and his playing have been received with open arms by the people of Atlanta, Ga., and his picture adorns the newspapers, while he is sought out for interviews. The Atlanta Journal quotes the city's new organist as pronouncing ragtime the greatest musical educator in the United States today. The reporter goes on to write, quoting Mr. Kraft:

"It's nothing new, you know," he declared. "Ragtime is just syncopation. Beethoven's and Bach's compositions are full of it. It's a good

the Austins will build for the Strand theater in New York. This will be voiced throughout on ten inches pressure and will have orchestral possibilities of the most generous kind, with percussions in celesta and chimes. This instrument will have not fewer than twenty-two combination registrative pistons—besides the ensemble registrative pistons.

**Rudolph Wurlitzer Dead.**

Though not personally engaged in the organ building profession, the death of Rudolph Wurlitzer, Sr., removes a man who in recent years had been prominently identified with this line of activity and who had won fame as an instrument manufacturer through long years of service, a part of which included the making of all the drums and trumpets used by the Union army in the civil war. Mr. Wurlitzer, who was 83 years old, died Jan. 14, and the funeral was held Jan. 17 at his Cincinnati home. The organ building factory of the Rudolph Wurlitzer Company at North Tonawanda, N. Y., over which Robert Hope-Jones presides, was closed on the day of the burial. Mr. Wurlitzer had gradually retired from the direction of the business, which has



**NEW FACTORY BUILDING OF THE ERNEST M. SKINNER COMPANY.**

the hall, while the console is detached. The action is electro-pneumatic and the Pilcher patent universal chest is used. Two Orgoblos, one for each manual, furnish the wind supply. There are sixteen speaking stops, including a set of thirty-two Deagan chimes, the effect of which, placed in the great swell-box, is beautiful.

**Following is the specification:**

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Viola d'Gamba, 8 ft.
- Octave, 4 ft.
- Vox Humana, 8 ft.
- Tremolo.
- Tremolo for Vox Humana.
- Chimes, 32 notes.

**SWELL ORGAN.**

- Vox Celeste, 8 ft.
- Flute Harmonic, 4 ft.
- Oboe, 8 ft.
- Open Diapason, 8 ft.
- Salicional, 8 ft.
- Aeoline, 8 ft.
- Bourdon, 16 ft.
- Tremolo.

**PEDAL ORGAN.**

- Bourdon, 16 ft.
  - Gedeckt (from Swell Bourdon), 16 ft.
  - Flute, 8 ft.
- The usual complete system of couplers is provided.

**TO REACH THE WORKINGMAN**

**Syracuse Women Arrange Downtown Recitals by Mr. Gillette.**

May Memorial Church of Syracuse, N. Y., is rendering good service in the cause of organ playing. The Women's Alliance of the church, co-operating with James Robert Gillette, the organist, is giving a series of free Saturday afternoon recitals. As this church is "down town" and easy of access, a special effort is being made to reach those employed in stores and in factories, that they may have a rest hour brightened by good organ music. Syracuse has no municipal organ, but surely in its scope May Memorial is providing music of a municipal character. These recitals will be continued during February, March and April.

James R. Gillette, the organist of

the hall, while the console is detached. The action is electro-pneumatic and the Pilcher patent universal chest is used. Two Orgoblos, one for each manual, furnish the wind supply. There are sixteen speaking stops, including a set of thirty-two Deagan chimes, the effect of which, placed in the great swell-box, is beautiful.

**NEW AUSTIN CONSOLE MADE**

**Model of Perfected Work Produced After Exhaustive Study.**

The Austin Company after exhaustive experiments has produced a model of its perfected console which goes a step beyond anything heretofore attempted. The Austin console has always been rated as well up to date, but the firm has not been content with this, as the improvements will show. Information about this new console is now available to the seeker after organ progress.

Among the organs of moderate size recently ordered from the Austin firm is a clever scheme of ten stops for the First M. E. Church of Maroa, Ohio, which includes features of scale work that are exceptional and a console that is of interest. Another is a small three-manual for the Bushwick Avenue M. E. Church of Brooklyn, in which city this firm has placed an amazing number of large and small organs. This one, without cost of extra stops, ingeniously duplexes certain useful registers on choir and great manuals and the saving is partly represented in a set of chimes. Still another small but apparently capable organ of large voicing is for the Syracuse theater in the city of that name. This is to be built high over the boxes—an unusual theater arrangement—with some heavy chorus reeds. The instrument is of two manuals and pedal. An interesting scheme is that of a small two-manual organ for a residence where the improved console will enter and where the instrument has been given unusual voicing.

The advance in theater organ building is shown in the large instrument

branches throughout the country, and it is in the hands of his sons.

**NEW ORGAN FOR BALTIMORE**

**Moller Instrument in St. Bartholomew's Episcopal Church.**

The new organ of St. Bartholomew's Protestant Episcopal Church, Baltimore, given by Mrs. William G. Scarlett in memory of her husband, was used for the first time at the morning service Dec. 21 and a sacred cantata, "The Two Advents," by Garrett, was given at the evening service by Estep S. Williams, organist and choirmaster, and a vested choir of twenty-six voices.

The instrument, which cost \$3,700, was made by M. P. Möller.

**WANTED—METAL PIPE-MAKER; all branches. Bates & Culley, 1827 South Eleventh St., Philadelphia, Pa.**

**FIRST-CLASS ORGANIST AND choir-master of fifteen years' experience desires position in middle west or south. Recitalist and expert choir trainer. Address with particulars, to P. O. Box 528, Reading, Pa.**

**FOR SALE—The "Art of Organ Building" (two volumes), a practical treatise on the tonal appointment and mechanical construction of concert-room, church and chamber organs, profusely illustrated. This is a standard work in a No. 1 edition. M. S. Jones, 2 De Forest St., Binghamton, N. Y.**

**J. W. HEATON**  
**Church Organ Tuner**  
 1859 HOWE STREET  
 Phone Lincoln 1100 CHICAGO

**E. H. LEMARE AT EVANSTON**

**Chicago Organists at Recital in Fisk Hall at Northwestern.**

Edwin H. Lemare gave a recital Jan. 22 in Fisk Hall at Northwestern University, Evanston, Ill., on the three-manual Casavant organ. He had an audience which included, besides the prominent organists of Evanston, a number of Chicago organists, as Mr. Lemare did not play in Chicago on this visit. The performance was given with his usual finish, and especial admiration was aroused by the improvisation which formed one number of the program. Mr. Lemare played as follows: Toccata in F major, Bach; "Sylvine" from "La Farandole" suite, Dubois; "Morning Day," "Bell Scherzo," Lemare; Sonata No. 1, Mendelssohn; Allegro Maestoso, Adagio, Recitative, Allegro Assai Vivace; "Vorspiel" and "Liebestod," (Arranged from "Tristan und Isolde," by Edwin H. Lemare), Richard Wagner; Rondo Capriccio, Lemare; Improvisation; Sonata in F major, Bernard Johnson.

Mr. Lemare gave a recital Jan. 6 at the home of George Franklin Berry, "Juniper Hill," Louisville, Ky. Sydney C. Durst, the well-known Louisville organist, was one of those who assisted Mr. and Mrs. Berry on this occasion, and the elite of Kentucky were present, including Governor and Mrs. James B. McCreary and Lieutenant Governor and Mrs. Edward J. McDermott.

Mr. Lemare gave the concert at Elmwood Music Hall, Buffalo, Sunday, Dec. 28.

**Frysinger Dedicates Organ.**

In dedicating an organ in the East Lincoln Baptist Church of Lincoln, Neb., J. Frank Frysinger gave this program Dec. 18: Mendelssohn, Sonata in D minor; Beethoven, Minuet in G; Bach, Prelude and Fugue in A minor; Schubert, "By the Sea"; Wolstenholme, Allegretto in E flat; Hoyte, Scherzo in D flat; Federlein, Legend in G minor; Kinder, "In

Springtime"; Frysinger, "Traumlied; Laudate Domini; Meditation in G. The organ was built by M. P. Möller.

**RUPPRECHT IS IN DEMAND**

**Chicago Man Gives Recitals at Cleveland and Milwaukee.**

Professor Carl Rupprecht of Chicago has given a number of concerts outside the city recently. Dec. 26 he appeared in Zion Evangelical Lutheran church at Cleveland, and Dec. 28 in St. Peter's Lutheran church, Milwaukee. His Milwaukee program was as follows: Concert Overture, Hollins; "The Birth of Christ," Malling; "Concertsatz," Thiele; Sonata No. 1, Guilman; Offertory on Two Christmas Hymns, Guilman; "O Sanctissima," W. K. Bassford; Triumphal March, Hollins.

Dec. 7, Mr. Rupprecht played at Hinckley, Ill.

**RECITAL BEFORE TEACHERS**

**Staps Gives Program for National Association at Cincinnati.**

K. O. Staps appeared in an organ recital before the National Music Teachers' Association, which met in Cincinnati during the holidays. The recital was given on the organ at the Odeon. Following is the program: Toccata et Fuga, D minor, Bach; Cantilene, Hailing; Minuet in A, Boccherini; "Paean," Matthews; "Gavotte Moderne," Tours; Allegretto Grazioso, B minor, Holloway; Toccata in F, Crawford.

The Standard Rolling Mills, Inc., of Brooklyn, well-known to all the organ builders because of its work in making tubing and other supplies, has sent out a handsome and very practical calendar for 1914. It calls attention to the number of things used by organ firms which it manufactures at its plant.

Iowa Wesleyan college at Mount Pleasant is to have a pipe organ. It is announced that \$3,500 has been subscribed toward the organ fund and the committee that has the matter in charge has been instructed to draw up the plans for the instrument at once.

**MANY ORDERS FOR KILGENS**

**Factory Opens Year With Five Orders and Full Force at Work.**

With the opening of the new year George Kilgen & Son of St. Louis report the following organs completed and delivered:

Presbyterian Church, Tuscola, Ill.  
Methodist Church, Portage la Prairie, Canada.

Methodist Church, Corpus Christi, Tex.

Baptist Church, Louisiana, Mo.  
Mount Moriah Masonic Temple, St. Louis.

Mount Calvary Lutheran Church, St. Louis.

Grand Avenue Methodist Church, St. Louis.

The year 1913 was an exceptionally busy one for the St. Louis firm, and the new year shows a handsome list of orders on hand, of which five came in since Jan. 1. The factory is working full force in every department.

**HALL COMPANY'S ELECTION**

**Report to Stockholders Indicates Large Gain in Business.**

The annual meeting of the stockholders of the Hall Organ Company was held Jan. 10, and the report showed that the business for the last year was unusually good and indicated a very large increase over previous years. The amount of work on hand for the new year will carry the New Haven firm along for many months, and the outlook indicates that the volume will be considerably greater than 1913.

At this meeting W. B. Lowry was elected a member of the board of directors, and at the directors' meeting later the following officers were elected: George A. North, president and treasurer; Harry Hall and Frederick Campkin, vice-presidents, and W. B. Lowry, secretary.

The choir of the West Presbyterian church, Toronto, Ont., under W. J. McNally's direction, gave Thomas Adams' Christmas cantata, "The Holy Child," on Sunday evening, Dec. 21.

**NEW YALE RECITAL SERIES**

**Messrs. Jepson and Bingham Play for Students and Public.**

The seventeenth series of Monday afternoon recitals is being given on the Newberry organ in Woolsey Hall at Yale University. Professor Harry B. Jepson will give the recitals from Jan. 12 to Feb. 23 and Seth D. Bingham, instructor in organ playing, will conclude the series with recitals on the five Monday afternoons in March.

As heretofore, admission to single recitals of the series will be 10 cents. Season tickets for the twelve are \$1. In accordance with the university policy of extending its privileges as widely as possible to the public of New Haven, recitals free of charge and open to the general public will be given by Professor Jepson in Woolsey Hall on seven Sunday afternoons, from Jan. 11 to Feb. 22. The programs of the Sunday recitals will be of a more popular nature than those Monday. Both the Sunday and Monday afternoon recitals are given at 5 o'clock.

**Gift for Holyoke Organist.**

As a token of appreciation of his long and faithful service, the Rev. H. O. Hannum of the First Congregational Church of Holyoke, Mass., on behalf of the congregation, presented to Organist James H. Wakelin a set of more than forty volumes of the best classical music at the close of the evening service Christmas Sunday. The gift came as a surprise to Mr. Wakelin. He had just concluded the direction of the cantata "Bethlehem." His response was to play Dudley Buck's "Holy Night." Mr. Wakelin has been connected with the church for eight years.

**Clarence Eddy Goes South.**

Clarence Eddy of Chicago gave a recital Jan. 28 on a new four-manual Möller organ in St. George's church at New Orleans, after which he was booked for concerts at Orlando, Miami and other Florida towns, and in other southern states.

**M. P. Möller Pipe Organs**

**W**E are now building a large four manual electric instrument (one hundred seven speaking stops) in Trinity P. E. Church, Pittsburgh, Pa.; also three manual electric organs for Washington Irving High School, New York City, and the Boys' High School, Brooklyn, N. Y., which will make four organs we have built for high schools in Greater New York.

Specifications and Estimates on request. We build Pipe Organs of all sizes, to suit any conditions. For catalogues and full particulars address

**M. P. MÖLLER, HAGERSTOWN, MARYLAND**

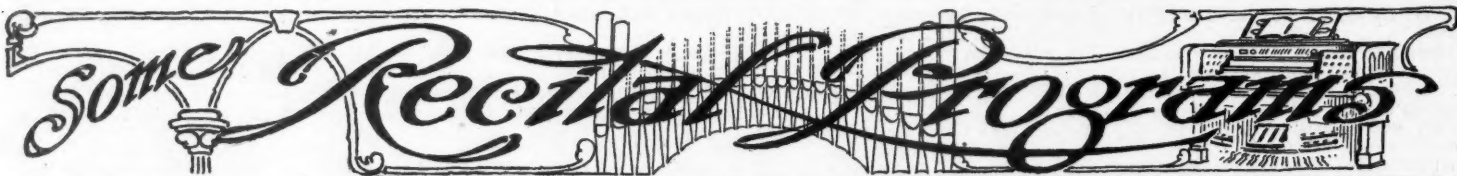
ESTABLISHED IN 1846

**ESTEY ORGAN COMPANY**

**PIPE ORGAN BUILDERS**

Specifications, Plans, Drawings, Designs, etc., gladly furnished upon application

**FACTORIES: BRATTLEBORO, VT.**



William C. Hammond, Mount Holyoke, Mass.—William Churchill Hammond continues to disseminate a knowledge of good organ music among the young women students of Mount Holyoke...

Jan. 6—Passacaglia in B flat, Frescobaldi; Theme and Variations, Mozart; Toccata and Fugue in D minor, Bach; "Reve Angelique," Rubinstein; Suite "Messe de Marlage," Dubois.

Jan. 12—Sonata in E flat major, Fink; Nocturne in G, Frysinger; Allegro Maestoso, Becker; Andante, Pierne; Scherzo, Pierne; Prelude to Act III, "Die Meistersinger," Wagner; Prelude to "Parsifal," Wagner.

Mrs. Ward, Evanston, Ill.—Mrs. Katharine Howard-Ward, at her vesper recital, Sunday, Dec. 21, in the First Methodist Church of Evanston, played: Christmas Offertoire, Grison; Christmas Pastorale, Whiting; "The Shepherds in the Fields," Malling; "The March of the Magi," Dubois; "Bethlehem," Malling; "The Holy Night," Buck; "Christmas in Sicily," Yon; "Hosannah," Dubois. These recitals by Mrs. Ward attract more people than the large edifice, the most spacious on the north shore, will accommodate.

Mrs. Ward took part in a popular entertainment at the Austin Methodist Church, Dec. 2, playing: "Paeon," Matthews; "Song of Sorrow," Newton; Concert Caprice, Kreisler; "Holy Night," Buck; Cradle Song, Dickinson; Scherzo, "The Wind," Rogers; "Fanfare d'Orgue," Shelley.

Clarence Eddy, Mr. Eddy gave a recital on the two-manual Austin organ at the Illinois Woman's College in Jacksonville, Jan. 12, playing: Concert Overture in E flat, William Faulkes; "Supplication," "Canzone" and "Gloria in Excelsis," Julius Harrison; Rondo, "Soeur Monique," Francois Couperin; Toccata and Fugue in D minor, Bach; "Cantique d'Amour" (New), S. Tudor Strang; Allegretto in E flat, Widor; Wolsteinholme; "Le Secret d'Amour," Bruno Oscar Klein; "From the land of the sky-blue water," Cadman; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "At Twilight," J. Frank Frysinger; Funeral March of a Marionette, Gounod; Overture to "William Tell," Rossini.

Frederick Walbank, Scranton, Pa.—Frederick Walbank, F. R. C. O., gave these programs Sunday evenings in January at the Church of the Good Shepherd in Scranton:

Jan. 4—Scherzo Symphonique, Frysinger; Rustic Scenes, Demarest; Largo, Dvorak; Postlude in G, Hosmer.

Jan. 11—Toccata in G minor, Becker; "Chant Celeste," Matthews; March, "Heroique," Diggle; Intermezzo, Hollins; March in E minor, Noble.

Jan. 18—Fantasia, "O Sanctissima," Lux; "Traumlied," Frysinger; Fugue, "Glant," Bach; "In Paradisum," Dubois; Praeludium Festivum, Becker.

Jan. 25—Variations, "Holy, Holy, Holy," Jackson; Serenade, Widor; Caprice in B flat, Botting; Reverie, Silver; Orchestral March, Selby.

W. Lynwood Farnam, Boston.—Mr. Farnam gave this program at Emmanuel church Dec. 11, and evoked high commendation from Boston reviewers: Concerto in C minor, Handel; Chorale Improvisations, Op. 85, Nos. 45, 61 and 51, Karg-Elert; Prelude and Fugue, in F minor, Bach; Meditation, in A major, Baird; "The Repose of the Holy Family," Berlioz; Symphony No. 8, in B major, Widor.

Paul Allen Beymer, Houghton, Mich.—Mr. Beymer gave his third recital of the season in Trinity church Jan. 6. The program was: Grand March from "Aida," Verdi; "In the Twilight" (Prayer), Harker; Scherzo from First Sonata in G minor, Becker; "To the Evening Star" from "Tannhaeuser," Wagner; "Humoreske," Grieg; Grand Choeur in A, Kunder; Meditation, Sturczeneger; Canzon in F, Faulkes; "Ase's Death," Grieg; "Ride of the Valkyries," Wagner.

K. O. Staps, Cincinnati—Following is a list of the music played at the weekly recitals given by K. O. Staps, organist and choirmaster of St. Paul's Cathedral, Cincinnati, during December, on Sunday evening immediately after the service at the cathedral:

Dec. 7—Sonata, C minor, Gullmant; Largo, Handel; Gavotte from "Mignon," Thomas; Cantilena in D, Matthews.

Dec. 14—"Vorspiel" and "Isolde's Liebestod," from "Tristan and Isolde"; Prelude to "Lohengrin," "To the Evening Star," from "Tannhaeuser"; Pilgrims' Chorus from "Tannhaeuser"; March from "fannhaeuser," Wagner.

Dec. 21—Concert Overture in D, Faulkes; Pastorale in F, Kullak; Berceuse and Prayer, Gullmant; "Holy Night," Buck; Hallelujah Chorus, Handel.

Dec. 28—"Paeon," Matthews; Allegretto Grazioso, Holloway; "Cantilena du Solr," Kinder; "Pavane," Johnson; Toccata in F, Crawford.

Edward Kreisler, Kansas City—His 175th recital at the Independence Boulevard Christian Church of Kansas City, Mo., was given by Mr. Kreisler Jan. 11, in the afternoon, at which time he played: Concert Prelude and Fugue, William Faulkes; Reverie (new) W. ten Have; First "Peer Gynt" Suite, Edward Grieg; "In Memoriam Titanic" (to the memory of the Titanic's heroes), Joseph Bonnet; Pastorale in E, Edwin H. Lemare; Overture "Merry Wives of Windsor," arranged by Edwin H. Lemare), Otto Nicolai.

Judson W. Mather, Seattle—Judson W. Mather, organist and musical director at Plymouth church, gave a recital Jan. 4, assisted by Mme. Hesse-Sprotte, soloist, and the Euterpe Society of fifty voices. The organ program follows: Sonata, No. 1, in D minor, Gullmant; "Vision," Rheinberger; "Am Meer" ("By the Sea"), Schubert; Elegy, T. Tertius Noble; Capriccio, Edmond Lemaigre; Tone poem, Autumn, Johnston; Introduction to the third act, "Lohengrin," Wagner; Symphonic poem ("Les Preludes"), Liszt.

William M. Jenkins, St. Louis—Mr. Jenkins played at the Memorial Congregational Church, Victoria avenue and Graham street, Friday evening, Jan. 30, assisted by Mrs. Joan Winklemore, reader, and Edward A. Holscher, baritone. He played: Grand March, "Leonore Symphony," Raff; Meditation, Jackson; "March of the Magi Kings," Dubois; Caprice, Botting; Barcarolle, "La Contes d'Hoffmann," Toccata and Schott Melody, "Noel Ecossais," Gullmant; "Ronde d'Amour," Westerkuhf; "Abendlied," Jackson; Variations on "From Greenland's Icy Mountains," James.

Will C. Macfarlane, Portland, Maine—The ninth free organ service of the season was given at the City Hall, Jan. 4, and a fine musical program was arranged by Organist Macfarlane. The speaker was the Rev. C. H. Davis, pastor of the Second Parish Congregational church. The program follows: Processional March, Dubeis; Toccata and Fugue in D minor, Bach; Andante in G, Battiste; "Die Meistersinger," (a) Procession of the Mastersingers, (b) Prize Song, Wagner; "Funeral March of a Marionette," Gounod; "Midsummer Night's Dream," (a) Nocturne, (b) Wedding march, Mendelssohn.

Sidney C. Durst at Juniper Hill, Ky.—Mr. Durst gave a concert at Juniper Hill, Ky., Dec. 23, playing: Variations on an Ancient Christmas Carol, Dethier; "Weihnachtspastorale," Merkel; "Christmas Pictures," Malling; Christmas Pastoral, Whiting; "Christmas in Sicily," Pietro A. Yon; "Fantasies sur des Noels Anciens," Tombelle; "March of the Magi Kings," Dubois; "Noel," Dubois; Christmas Fantasia on Old English Carols, W. T. Best.

H. L. Yerington, Norwich, Conn.—Mr. Yerington gave the thirty-third annual organ recital in the First Congregational church of Yerington, Jan. 1, in the afternoon. The program: Prelude in B minor, Vol. II, No. 10, Bach; "The Virgin's Prayer," Massenet; "Songs in the Night," Spinney; Rhapsody, Silver; "The Question and the Answer," Wolsteinholme; Evening Song, Johnston; "Tannhaeuser" March, Wagner.

H. S. Schweitzer, New York.—Mr. Schweitzer played in the Old First Presbyterian church, in the Gullmant Organ School series, Dec. 29, coming from his home at Reading, Pa. to give this program: Prelude, D flat, Goodhart; Melody, Pierne; Pastorale, E major, Lemare; "Christnachtstraum," Bonvin; Toccata, Le Froid De Mereaux; "In Paradisum," Dubois; Fugue, D major, Gullmant; Vespéral, d'Evry; "Angelus," Massenet; Finales, E flat, Faulkes.

At Trinity Lutheran Church, Reading, Mr. Schweitzer gave a recital Jan. 12, with this program: Prelude, B minor, Bach; Minuet, Whelpley; Pastorale, Lemare; Allegro (Sixth Symphony), Widor; Meditation (from "Thais"), Massenet; Toccata, Callaerts; "In Paradisum," Dubois; Marche ("Ariane Symphony"), Gullmant.

Miss Isabel Pearson, Duluth.—Miss Pearson, organist of Trinity Cathedral, gave the following Christmas recital program Jan. 4 in St. Alban's church at Duluth, Minn.: Christmas Suite, Lemmens; "The Shepherds in the Field," Malling; "Noel," Dubois; March of the Magi Kings, Dubois; Caravan of the Magi, Maudner; Offertory on Two Christmas Hymns, Gullmant; "Holy Night," Dudley Buck; Pastoral Symphony (from the "Messiah"), Handel; Hallelujah Chorus (from the "Messiah"), Handel.

Mary Chappell Fisher, Rochester, N. Y.—Playing for the Tuesday Musicales of Canandaigua, N. Y., Jan. 12, Mrs. Fisher gave this program in the Congregational chapel: Fantasia and Fugue,

in G minor, Bach; "In Elysium," Gluck; Sonata 6, Mendelssohn; "Paeon," Matthews; Scherzo (Sonata 5), Gullmant; Pastorale, Gullmant; Marche Nuptiale, No. 2 (dedicated to Mrs. Fisher), Gullmant; "Rhapsodie Catalane," Bonnet; Scherzo (Sonata 2), Andrews; "Con Amore," Dethier; Allegretto, Wolsteinholme; Concert variations on "America," Flagler.

Charles D. Irwin, Boston.—Mr. Irwin has given the following organ selections recently at his services in the Leyden Congregational Church of Brookline: Variations on a Russian Church melody, Freyer; Fantasie in E minor, Merkel; Meditation from Suite in G minor (with chimbs), Truette; Processional March, Whitney; March of the Magi, Dubeis; March in E, Faulkes. His choir sang anthems by Philo A. Otis and John A. West, former associates of Mr. Irwin, when he was a Chicago organist.

T. Tertius Noble, New York.—T. Tertius Noble makes the announcement that recitals are to be given by him regularly at St. Thomas' church in New York on Wednesday afternoon and Sunday evening. The Sunday recitals began Jan. 4. At his first Wednesday recital Mr. Noble gave the following program: Overture to "Athalia," Handel; Largo in C, Beethoven; Fugue in G minor, Bach; Elegy, Noble; Finales, Noble; Two Pieces, MacDowell; Prayer, Rubinstein; Marche Funebre, Chopin.

Professor Arthur Bergmann, Sheboygan, Wis.—The annual free organ and song recital was given Sunday afternoon, Dec. 28, in St. Mark's English Lutheran church by Professor Arthur Bergmann, of Milwaukee, assisted by G. Strassburger, DeWitt Riess, W. A. Knilians and A. Schraut. The program on the organ follows: Second Sonata (C minor), Mendelssohn; Romanza, F. Zitterbart; Concert Overture in E, Faulkes; Meditation, Sturges; "Christmas Echoes," Improvisation; Grand Choeur, Ralph Kinder.

Alfred H. Meyer, Quincy, Ill.—Professor Alfred Heinrich Meyer gave this program, Dec. 28, at Salem church: "The Curfew," Horsmann; "Finlandia," Sibelius; Prelude to "The Prodigal Son," Debussy; Canzone, Gullmant; "Lamentation," Gullmant; Andante Cantabile, Tschalkowsky; "Chanson Triste," Tschalkowsky; Sonata No. 12, Rheinberger.

Arthur Davis, St. Louis.—At his weekly noonday recital in Christ Church cathedral Dec. 29, Mr. Davis played: Allegro, "Cuckoo and Nightingale" Concerto, Handel; Scherzo and Finales from Symphony No. 2, Widor; "Evensong," Easthope Martin; "Marche Cortege," Gounod; Largo from "New World" Symphony, Dvorak; "Gavotte Moderne," Lemare; "Rienzi" Overture, Wagner.

Arthur Dorey, Ottawa.—The programs of the 178th and 179th recitals in Christ Church Cathedral by Mr. Dorey, after even song were:

Jan. 4—Overture to "Noel," Ashmall; "Shepherds Song," Diggle; "March of the Magi," Dubois; Rhapsodie on Old French Carols, Faulkes; "Christmas in Sicily," Yon; Marche Triumphale, Smuck.

Jan. 18—Grand Choeur in D, Plant; Revery, Noble; Improptu in D, Halsey; Festival Hymn, Bartlett; "Chant Seraphique," Lemare; War March, Wagner.

Miss R. K. Berryman, Baltimore.—The second of a series of free recitals was given at the Peabody Conservatory in Baltimore, Jan. 11, by Rhoda K. Berryman, organist at the Second Church of Christ, Scientist. The program follows: Dubois, Alleluia in E flat major; Schumann, Canon, No. 5; Borowski, Sonata in A minor; Dubois, "Chant Pastoral," "Fiat Lux," "In Paradisum"; Russell K. Miller, Scherzo Symphonique, Op. 4.

Frank A. McCarrell, Harrisburg, Pa.—Frank A. McCarrell began his regular series of recitals for this year, Jan. 13, at the Pine Street Presbyterian church. The following was the program: Prelude and Fugue in C minor, Choral Prelude, "Nun komm der Heiden Heiland," J. S. Bach; "Pastoral Suite," Demarest; Funeral March and Hymn of the Seraphs, Gullmant; "Christmas in Sicily," Yon; Concert Overture in F, d'Evry.

Bertram T. Wheatley, Saratoga Springs, N. Y.—Bertram T. Wheatley, organist and choirmaster of Bethesda Episcopal church, gave the following recitals in January:

Jan. 4—"Gloria Patri," Barnby; Ver-set, Claussman; Funeral March, Wheatley; Organ Concerto, Handel; Second Andantino, Lamare; Largo ("Xerxes"), Handel; Hallelujah ("Messiah"), Handel.

Jan. 11—"Suite Gothique," Boellmann; "Gondelied," Merkel; "To a Wild Rose," MacDowell; Processional March in A major, Gullmant; Andante in G, Battiste; Postlude, Wheatley.

Jan. 18—Triumphal March ("Naaman"), Costa; Sixth Organ Sonata, Mendelssohn; Cantilena in A minor and Grand Chorus in A major, Salome.

Jan. 25—Russian March, Scotson

Clark; Spring Song, Hollins; Fugue in E flat ("St. Ann's"), Bach; "The Swan," Saint-Saens; Largo, Chopin; Grand Chorus in March form, Gullmant.

T. Scott Buhrman, New York.—T. Scott Buhrman of the Adams Memorial Church, New York City, played the following programs in the "Old First" church:

Jan. 12—Praeludium, Bach; Sonata, Op. 56 (complete), Gullmant; Idyll (from "Melody Sketches," Op. 15), Buhrman; Meditation and Postlude, Edward M. Read; Benedicite, Opus 59, Reget; Meditation in C, E. J. Sturges; Theme with Variations, William Faulkes.

Jan. 19—Fantasia in G, Bach; "Lamentation" and "Come Pastorella" (from "Melody Sketches"), Buhrman; Song without Words, Gullmant; Choralvorspiel, Op. 122, No. 6, Brahms; "Reve Angeliue," Rubinstein; Vorspiel to "Rienzi," Wagner-Lemare.

A. F. McCarrell, Chicago.—Mr. McCarrell in his latest recital of the tenth season at the Second Presbyterian church of Chicago, given Sunday afternoon, Jan. 11, presented this program: Toccata and Fugue, D minor, Bach; Air and Variations in G, Haydn; Minuetto in G, Beethoven; Adagio and Scherzo (Fifth Sonata), Gullmant; Reverie, Bonnet; Spring Song, Macfarlane; "Fiat Lux," Dubois.

Dr. F. S. Palmer, Seattle.—Dr. F. S. Palmer, sub-dean of the Washington Chapter, A. G. O., played the following program Dec. 11, at the Temple De Hirsch, Seattle: Concert Overture, James H. Rogers; Unfinished Symphony (Allegro moderato), Schubert; Minuet, Beethoven; Prelude to "Lohengrin," Wagner; Funeral March and Song of the Seraphs, Gullmant; Toccata, Rene L. Becker.

G. Scott Hunter, Greenboro, N. C.—In opening a two-manual Moller organ of thirty speaking stops and 1,114 pipes at the State Normal and Industrial College, Greenboro, N. C., Nov. 20, G. Scott Hunter gave this program: Hallelujah Chorus, from "Messiah" (chorus, piano and organ), Handel; Organ Sonata in D, No. 1, Mendelssohn; Intermezzo, Hollins; "Death of Ase" and "Morning" (from "Peer Gynt" Suite), Grieg; Organ Concerto in D ("Cuckoo and Nightingale"), Handel; Meditation—Elegie, Borowski; Selections from "Tannhaeuser," Wagner.

Frank Sanford De Wire, Jamestown, N. Y.—Mr. De Wire's monthly recital at St. Luke's Episcopal Church was given Sunday evening, Jan. 18, with this program: Prelude and Fugue in D minor, Bach; Largo, Handel; Andante Con Moto (from the fifth Symphony), Beethoven; Allegretto Grazioso, Hollins; Marche Religieuse, Gullmant.

Minor C. Baldwin.—Dr. Baldwin gave a recital of sacred music Jan. 11, in the Hyde Park Congregational church of Boston. He played: Great Tuba, Pedal Solos, Bach; Reverie, Baldwin; Andante, Beethoven; Etude Symphonique for the pedals, Bossi; "Nearer, My God, to Thee," Arranged by Dr. Baldwin; Consolation, Baldwin; Intermezzo, Rossini.

Walter E. Hall, Cleveland.—The new organist of Trinity Cathedral gave the following selections after the evening services, Jan. 11 and 18: Fantasie in A minor, Lemmens; Largetto—Duet for two Violins, Spohr; Air with Variations in G, Hesse; Meditation (new), Floyd J. St. Clair; Airs from the Scotch Symphony, Mendelssohn; "Schiller" March, Meyerbeer.

E. V. McIntyre, Oklahoma City.—Edwin Valle McIntyre at his monthly recital in the First Presbyterian church of Oklahoma City, Jan. 2, played: "L'Adieu du Soldat," Pauer; Gavotte in F, Padre Martini; Gavotte (from the opera "Le Temple de la Gloire"), Rameau; Gavotte moderne, Tours; Gavotte (from "Mignon"), Thomas; "Elegie," Youferoff; Polonaise, Whiting; Overture, "Der Freischuetz," Weber.

Powell Weaver, Kansas City.—Mr. Weaver, organist of the Grand Avenue Temple, gave his noon recital with these selections Jan. 7: Concert Overture in C minor, Fink; Nocturne in E flat, Chopin; "La Chantaine," Gabriel-Marie; Melodie "Chant de Voyageur," Paderewski; Selections from "Madam Butterfly," Puccini; Fanfare, Lemmens; Funeral March (by request), Chopin; Prelude to Third Act, "Lohengrin," Wagner.

Captain A. L. Conger, Sheridan, Wyo.—Capt. Conger, who is stationed at Fort Leavenworth, played at the Sheridan Congregational church, Jan. 10, the program being as follows: Bach, "St. Anne's" Fugue; Tschalkowsky, Overture "Romance in F"; Gullmant, Sixth Sonata; MacDowell, "Die Schone Alda"; Grieg, "Peer Gynt" Suite, No. 1; Wagner, Selections from "Die Walkure."

Lawrence W. Robbins.—Mr. Robbins played Dec. 15 for the Fortnightly Musical Club of St. Joseph, Mo., in Christ Episcopal church. Among his selections were: Prelude in E flat, Bach; Sonata in E minor, Rogers; Prelude

Heroic, Faulkes; Carillon in C, Faulkes; Sonata in D minor, Gullmant; Meditation from Thais, Massenet; Fanfare, Shelley; "Lamentation," Gullmant; Toccata from Fifth Symphony, Widor.

**Gottfried H. Federlein, New York.**—Programs for February recitals by Gottfried H. Federlein at the Society for Ethical Culture under the auspices of the Department of Education of New York are:

Feb. 1—"Epithalamium," Woodman; "Le petit Berger," Debussy; "Homage to Mendelssohn," Calkin; Largo from Second Symphony, Beethoven; Pizzicato from "Sylvia," Delibes; "Le Secret d'Amour," Klein; Toccata in D minor, Federlein; "Romance Sans Paroles," Bonnet; Finale in E flat, Gullmant.

Feb. 8—First Sonata, Mendelssohn; Cantilena in A minor, Salome; Swedish Wedding March, Sodermann; Introduction, Third Act, Meistersinger; Wagner; "Waldweben" ("Siegfried"), Wagner; Communion in G, Batiuste; Scherzo in G minor, Bossi.

Feb. 15—Andante in D, Silas; Humoreske, Grieg; Toccata in C, d'Evry; Largo from "New World" Symphony, Dvorak; Spring Song, Macfarlane; "Liebestraum," No. 3, Liszt; "To a Wild Rose," MacDowell; Grand Choeur in D, Gullmant.

Feb. 22—Prelude in C sharp minor, Rachmaninoff; "Traumlied," Frysinger; Prelude in B minor, Bach; Meditation from "Thais," Massenet; Midsummer Caprice, Johnston; "To the Evening Star" and Overture, "Tannhaeuser," Wagner.

**Sumner Salter, Williams College.**—Mr. Salter at his latest Wednesday afternoon recitals in Grace Hall has played:

Jan. 14—Fantasie in G minor, Bach; Air from Orchestral Suite in D, Bach; "Angelus," Renaud; Scherzo, Federlein; Cantabile, Cesar Franck; "Elfen," Bonnet; "Oriental Sketch," Arthur Foote; "To a Water Lily," MacDowell; Grand Choeur in D, Eugene Lacroix.

Jan. 21—First Movement (Allegro) from Symphony I, in E flat, Op. 20, Maqualre; "Nautilus," MacDowell; Toccata and Adagio in C, Bach; Menuetto, Beethoven; Prelude to "Lohengrin," Wagner; Forest Murmurs from "Siegfried," Wagner; "Evening Bells and Cradle Song," Will C. Macfarlane; Grand Choeur Dialogue, Gigout.

**Herbert Alvin Houze, Buffalo.**—Mr. Houze gave his second recital at Zion Lutheran church, Niagara Falls, N. Y., Jan. 19 and has been invited to give a third. He presented these numbers: Fantasia and Fugue in G minor, "The Giant Fugue," Bach; Meditation, "Nearer, My God to Thee," Baldwin; "In the Morning" and "Anitra's Dance," Grieg; Overture, "Semiramide," Rossini; Grand Offertoire to St. Cecile No. 2, Batiuste; Pizzicati, Delibes; Romanza, Gounod; Swedish Wedding March, Boedermann; Paraphrase, "Last Rose of Summer," Dudley Buck; Minuet, Boccherini; "Ride of the Valkyries," Wagner.

**R. Huntington Woodman.**—Mr. Woodman, organist of the First Presbyterian church of Brooklyn, N. Y., played at the Church of the Good Shepherd, Scranton, Pa., Jan. 26, as follows: Prelude and Fugue in E minor, Bach; Interlude, theme and variations, Handel; Allegretto in E flat, Wolstenholme; Concert Overture in C major, Hollins; Transcriptions—(a) "Secret d'Amour," Klein; (b) Intermezzo, Delibes; (c) Russian Romance; (d) "Snowflakes," H. Hoffman; (e) Canon, Jadasohn; Evening Bells and Cradle Song, Macfarlane; Cantilena in B flat, Wood; Toccata in C, d'Evry.

**Everett E. Truette.**—Mr. Truette gave the following selections in a recital at the Eliot church, Newton, Mass., Jan. 21: Fantasia and Fugue in A minor, Bach; Adagio from Sixth Symphony, Widor; Sonata in F (No. 7), Gullmant; Nocturne in A flat, Giuseppe Ferrata; Vesper Hymn, Everett E. Truette; Fantasia in A flat, Moritz Brozig; "Evensong," Johnston; Toccata from Sonata in G, Rene L. Becker.

**Dr. Francis Hemington, Chicago.**—At his eighth recital of the sixteen season—whole number 194—in the Church of the Epiphany, Dr. Hemington on Jan. 19 played as follows: Sonata in the style of Handel, Wolstenholme; Request Piece, Largo, Handel; Request Piece, Toccata and Fugue in D minor, Bach; Vorspiel to "Parsifal," Wagner; Fanfare, Lemmens; "Entre Acte" ("Romeo and Juliet"), Gounod; Turkish March ("Ruins of Athens"), Beethoven; Offertoire in E flat, Wely.

**Edward Scherubel, Eureka Springs, Ark.**—Mr. Scherubel gave the following on the organ at a recent faculty concert of Crescent College Conservatory: Prelude, Thayer; Adoration, Kroeger; Offertoire, Bruce; Marche de Concert, Mourlan.

**MANITOBA ORGAN IS OPENED**

**Kilgen Work at Portage la Prairie Played by James Duncan.**

Alfred G. Kilgen installed an organ built by George Kilgen & Son in the First Methodist church of Portage la Prairie, Man., and Dec. 28 it was dedicated by Professor James Duncan, who recently came from Scotland. He was assisted by the choir. The following program was played: Quasi Pastorale, Smart; Hymne Celeste, Gray; Sonata Pontificale, Lemmens.

The organ is a two-manual instrument with fifteen speaking stops and all modern accessories, pneumatic action and an extended console.

**TRACES HISTORY OF ORGAN**

**Clarence Dickinson Gives Lecture—Recitals at Union Seminary.**

Five historical lecture-recitals constitute a series by Clarence Dickinson, director of music, at Union Theological Seminary, New York, on Tuesday afternoons, Jan. 27 and Feb. 3, 10, 17 and 24. The program Jan. 27 included first an organ recital as follows: Chorale, "Rejoice, Beloved Christians," Benedictus Ducus; Canzona, Andrea Gabrielli; Prayer, Giovanni Pierluigi Palestrina; Pavane, William Byrd; Variations, Jan Pieter Sweelinck and Samuel Scheidt; Passacaglia, Girolamo Frescobaldi; Soeur Monique, Francois Couperin; Prelude and Fugue in D minor, Johann Sebastian Bach; part 2 was an illustrated lecture on the "Evolution of the Organ."

**ODELL LECTURES ON ORGAN.**

**Students of Trinity School of Church Music Hear Him.**

A series of four lectures is being given by Lewis C. Odell, A.B., of the Odell Company, before the students of the Trinity School of Church Music, in New York. The lectures deal with "The History and Mechanism of the Pipe Organ," and are divided as follows: Lecture 1, "The Origin and History of the Pipe Organ Down to 1800"; lecture 2, "The History of the Pipe Organ in the Nineteenth and Twentieth Centuries, with Especial Reference to Contributing Individuals"; lectures 3 and 4, "The Mechanism of the Modern Pipe Organ."

**NEW IDEAS USED AT SCHOOL**

**Service-Playing to Be Featured by Dr. Carl in February.**

The plan of work at the Gullmant Organ School in New York City this season is attracting students from all parts of the country. There has probably not been a time in the past when the organ has come into such prominence as now, and when there has been such a general desire for advancement and for keeping abreast of the times. Dr. William C. Carl is always on the alert for new ideas and to incorporate them in the regular course at the school. During February service-playing and the accompanying of the oratorios will be featured. The students' recitals this year have been unusually successful, and some notable programs have been played. Several of the students have received appointments as organists and choir masters.

The one hundredth recital in the series given by alumni and students of the school in the Old First Presbyterian church will occur Monday evening, Feb. 2. The recitalist will be Harry Oliver Hirt, one of the post-graduates and now organist of the Classon Avenue Presbyterian church, Brooklyn. These public recitals are under Dr. Carl's direction and given every Monday evening of the year.

**Series at Truette's Church.**

The winter organ recitals at the Eliot Congregational Church of Newton, Mass., have been arranged as follows: Jan. 21, Everett E. Truette, organist of the Eliot church; Feb. 18, Will C. Macfarlane, municipal organist at Portland, Me.; March 18, Edwin Arthur Kraft, organist at Atlanta, Ga.

**Mr. Gaul Plays in Five Cities.**

Harvey B. Gaul, organist of Calvary church, Pittsburgh, has just given five recitals in the following cities: Buffalo, Cleveland, Sharon, Long Island City and Duquesne. Mr. Gaul is planning a series of lecture-recitals at Calvary church.

Charles C. Richards, for many years associated with organ factories, died December 18, at his home, Roxbury, Mass. He was in his seventy-second year. Mr. Richards was born at Charlestown, Mass., the son of Thomas Richards, an organ builder. During the Civil War he was a member of Company D, Forty-second Regiment. Most of his business career was spent with the Hook-Hastings Company and the Hutchings Company, his particular work being the making of metal pipes. He had been retired for five years.



Two new compositions by Gottfried H. Federlein of New York have been published by J. Fischer & Bro. and add to the rapidly growing reputation of this able young organist and composer. Mr. Federlein's pieces are found on more of the leading concert programs from month to month and the reason is not far to seek.

In his Scherzo-Pastorale Mr. Federlein has produced a very graceful composition. The dainty scherzo at the opening is followed by a short cantabile movement—the pastorale—and then the scherzo is repeated.

A charming air is the feature of the "Saluto d'Amor." It is followed by a duet, with the fingers of the right hand on the swell and the thumb on the great. The theme is treated with a pronounced delicacy, which makes a strong appeal to any audience.

Rene L. Becker, the St. Louis organist, has written his Third Sonata, which adds measurably to his works for the organ and sustains his reputation as a scholarly composer. This sonata is published by G. Schirmer. It is dedicated to Edwin Arthur Kraft.

The maestoso prelude, when played on an instrument of power, is a movement of no little grandeur. The adoration, an adagio movement, follows, and is a beautiful church piece. The finale, a toccata, reminds one of the French school in its brilliancy. Mr. Becker's work has balance and dignity, and it is decidedly good organ music.

H. W. B. Barnes has composed a new series of anthems and solos published by the Piquality Publishing Company of Piqua, Ohio, of which he is editor. A TeDeum in E flat is a work of considerable proportions and high merit. This TeDeum seems to us worthy of a place among the best modern anthem music.

Other compositions in this series include "The Lord My Shepherd Is," for contralto and baritone solos, with

chorus; "Sun of My Soul," and "I Heard the Voice of Jesus Say."

Bradford Campbell, the New Hampshire organist and composer, sends us two new numbers—"Soldiers of Christ, Arise," anthem for mixed voices (White-Smith Co., Boston), and "Thine, O Lord," a sacred song for high voice (Gilbert Music Company, Chicago), both of which are beautifully written and well suited for choir and church use. They are inscribed to J. Christopher Marks and Frank L. Sealy.

**Gilman's Lecture In Demand.**

Phillips Standish Gilman, the concert organist of Columbia, S. C., is meeting with great success not only with his concerts, but with his lecture-recital on "American Organists and Their Music." This lecture is calculated to appeal strongly to schools and colleges and to those arranging lecture courses.

Edward Kreiser of Kansas City gave the opening recital on a Kilgen organ in the First Baptist church of Louisiana, Mo., Jan. 16.

Nothing More Appropriate for Easter Than **Resurrection Morn** FOR ORGAN  
**EDWARD F. JOHNSTON**, composer of "Even song," "Midsummer Calrice," "Autumn," etc.  
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# THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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CHICAGO, FEBRUARY 1, 1914.

## MAKES PORTLAND FAMOUS.

It is generally known what made Milwaukee famous—at least according to the worldwide advertising matter—but now we are finding out what made Portland, Maine, famous. Let us all take off our hats to the city standing off at one end of the continent for its good sense and its devotion to art. Portland claims, and with truth, that nothing has done more to make it known throughout the world than its great organ. And fame is by no means all that the municipality gained through its enterprise. There is far greater satisfaction in the realization that its citizens have been educated and entertained with the concert series given on the instrument which Cyrus H. K. Curtis presented to it. But that is not all, either. The whole undertaking has paid for itself.

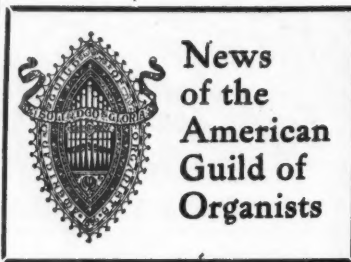
What an example for other cities! We take pleasure in publishing on another page an abstract of the report of the Portland music commission on the result of its year's "operations." The men who have had the organ and the concerts in charge feel a justifiable pride in the achievements to date and the excellent prospects. They have had the services of a world-famous musician in Mr. Macfarlane. In the great Austin organ they have been equipped with a marvelous power for pleasure and uplift. And they have made the best of both and have enjoyed the hearty co-operation of the people of Portland.

Readers of THE DIAPASON all hope, we are sure, that the wave from Maine will sweep to the Pacific coast, and the signs are many that it will do so.

## WHERE SHALL WE STANDARDIZE?

"What we need is to standardize the organists," said a prominent man connected with one of the largest organ factories recently to a correspondent of THE DIAPASON, and this perhaps will be the solution of the question of combinations. Certainly the leaders among the organists do not agree, as shown by what they write for our columns, and some are strongly inclined to lay blame for certain shortcomings on the organ-playing rather than on the patient organ-building fraternity. But we would hate to see them all alike—the brilliant concert organist and the dignified, oftentimes, it seems, really consecrated man taking part at the keyboard in the noblest church worship. It would be no more satisfying to have them all play the same way than to have all the great composers write in the same style. So after all, it is perhaps a good thing that ideas as to organ construction do not all conform to one set of principles and that our organs, as our organists, are different.

Sympathy is extended to Everett E. Truette, the Boston organist, and Mrs. Truette, in the loss of their son, Arthur, who died at the home of his parents in Brookline, Dec. 17. Mr. Truette was 25 years old and was graduated from the Massachusetts Institute of Technology in 1910. So high was his standing that he was invited to return to the institute and assist in the department of mechanical engineering, and this he did for one year. In August, 1911, he located at Akron, Ohio.



## News of the American Guild of Organists

### Annual Examinations.

Warren R. Hedden, chairman of the examination committee, announces that the annual guild examinations will be held the latter part of May in New York and at the various guild centers throughout the country. Mr. Hedden has sent the following letter to the deans of the chapters:

"Being authorized by the council of the guild, the examination committee wishes to announce that it desires a considerable increase in the number of candidates for the F. A. G. O. and A. A. G. O. certificates at our examinations this year. I trust that you will bring the matter before the officials and all members of your chapter and that you will also endeavor to have appropriate notices published in newspapers and the musical periodicals in your vicinity; your local center should be mentioned. I will be very glad to do anything in my power which you may desire to have me undertake in this connection, and will furnish copies of the requirements whenever requested.

"Please have two local examiners selected, as per by-law number 28, and kindly send their names.

"Hoping for excellent results from this appeal, and that we may break all previous records, I remain, yours fraternally,

"WARREN R. HEDDEN,  
Chairman of the examination committee, 170 West 75th Street, New York City."

### Council Meeting.

A meeting of the council was held at 90 Trinity Place, Monday, Dec. 29, those present being Messrs. J. W. Andrews, Schlieder, Demarest, Day, Federlein, Norton, Keese, Wright, Brewer, Elmer and Hedden. Mr. Day, chairman of the public meetings committee, reported that the usual New Year's Day luncheon would be held at the Hotel St. Andrew.

Mr. Elmer, chairman of the recital committee, reported that Wallace Goodrich of Boston would give a recital at St. Thomas' church Jan. 6. The resignation of Charles Taylor Ives from the council was accepted with regret and Philip James was appointed in his place.

A nominating committee consisting of Messrs. Demarest (chairman), Schlieder, Woodman, S. P. Warren and G. F. Morse was appointed to nominate general officers for 1914-1915.

The following were elected colleagues:

E. H. R. Flood, Birmingham, Ala.  
Eduard Scherubel, Eureka Springs, Ark.

William C. McCulloch, Portland, Oregon.

Mrs. William S. Resinger, Utica, N. Y.  
Miss Maude A. Vedder, Little Falls, N. Y.

Ray F. Pritchard, Utica, N. Y.

Miss Edna Stebbins, Ithaca, N. Y.

Miss Clara V. Drury, Utica, N. Y.

Mrs. Lucy F. Barratt, Los Angeles.

R. F. Tilton, San Francisco.

Miss Elvera R. Gomes, San Francisco.

William Lester, Chicago.

Thomas L. Rickaby, Springfield, Ill.

F. P. Leigh, Chicago.

Miss Ruth E. Dyer, Sharon, Mass.

Walter G. Dawley, Providence, R. I.

Miss Violet Hernandez, Waltham, Mass.

Miss Bertha St. John Graves, Boston.

### Cincinnati Recitals.

Following are the programs of a highly successful recital series given under the auspices of the Southern Ohio Chapter at Christ church, Cincinnati, brief mention of which was made in The Diapason last month:

Friday, Dec. 26—John Yoakley, organist of Christ church: March Militaire, Schubert; "Passepiep," Chaminade; Intermezzo (from "The Lord is King"), Barnby; Behold the Lamb of God (from the "Messiah"), Handel; "Psallite," old Christmas song (ar-

ranged), Liszt; Reverie, A. L. Barnes; "Nightingale and the Rose," Saint-Saens; Caprice, Grieg.

Saturday, Dec. 27—Mrs. Lillian Plogstedt, organist: Pastoral Symphony, from the Christmas Oratorio, Bach; "In Paradisum," Dubois; Andante from Fifth Symphony, Beethoven; Prelude et Cantilene, Samuel Rousseau; Intermezzo, Joseph Callaerts; "Pomp and Circumstance" March, Elgar.

Monday, Dec. 29—Paul S. Chance, London, Ohio, organist: Fantasia from Sonata in E flat, Rheinberger; Allegretto in B flat, J. Lemmens; Berceuse in E flat, W. Metcalfe; Caprice in G, Cadman; "Jubilate Deo," Silver.

Tuesday, Dec. 30—C. Hugo Grimm, organist: Concerto in G major, Bach; "Noel Ecossais," Guilmant; Gavotte, Handel; Evening Song, W. D. Armstrong; "Magnificat," Aloys Clausman; Cradle Song, Walter Spinney; Festival Postlude, C. Hugo Grimm.

Wednesday, Dec. 31—Harrison D. LeBaron, Oxford, Ohio, organist: Toccata and Fugue in D minor, Bach; "Three Tone Poems from the Life of Christ," Otto Malling; Symphony 6, Widor.

### Northern Ohio Chapter.

An address by Bishop Leonard of the Episcopal Diocese of Ohio and a farewell recital by Edwin Arthur Kraft, organist, marked special services under the auspices of the Ohio Chapter Dec. 30 at Trinity Cathedral, Cleveland. Bishop Leonard paid a tribute to the work of Mr. Kraft, who left as organist of the cathedral Jan. 1 to go to Atlanta, Ga.

The new cantata by Harry Alexander Matthews, "The Story of Christmas," was given at the special musical service in the Euclid Avenue Christian church, Cleveland, with the full accompaniment of organ, harp and tympani. Frederic B. Stiven, associate professor of organ at the Oberlin Conservatory of Music, was the organist and director. His organ numbers included: "Fantasie sur Deux Noels," Bonnet; "Noel Alsacien," Guilmant; Offertory on two Christmas Hymns, Guilmant; "Christmas in Sicily," Yon, and "March of the Magi Caravan," Maunder.

An admirable performance of the "Messiah" was given by the Oberlin Musical Union at the close of the college term, in the First Church. Dr. George Whitfield Andrews, A. G. O., was the director and Professor William K. Breckenridge the organist.

The biennial record of the Second Congregational Church choir of Oberlin, Ohio, reports a remarkable list of works sung at the Sunday services. The choir numbers over 150 voices and is under the leadership of Professor Arthur Smith Kimball of the voice department of the Oberlin Conservatory of Music. Dr. George Whitfield Andrews, head of the organ department and chairman of the executive committee of the Northern Ohio chapter of the guild, is the organist.

The program of the year for Dr. Andrews is of special interest to organists in that it includes nearly all the sonatas of the best-known writers for the organ. The list names, besides a host of single numbers for the organ, the Guilmant sonatas, Nos. 1, 2, 3, 5, 7 and 8; the Mendelssohn Nos. 1, 2 and 5; the Merkel Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9 and 11, and the Rheinberger Nos. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19 and 20.

### Ontario Chapter.

The Ontario Chapter of the A. G. O. met in St. Paul's Presbyterian church, Hamilton, on Monday, Dec. 29. The proceedings closed with a most enjoyable recital on the four-manual Casavant organ of the church, with the following program:

Gounod—March in E flat.  
Guilmant—Offertory on Two Christmas Hymns.

Mr. Legge (organist of St. Paul's church).  
Reger—"Te Deum."

Faulkes—Minuet and Trio.  
Mr. Hewlett, Hamilton.

Bach—Chorale Prelude, G minor.  
Mr. Knight, Toronto.  
Malling—Tone Poem from "Three Wise Men."  
Mr. Palmer, Toronto.

### Minnesota Chapter.

George H. Fairclough, organist of the Church of St. John the Evangelist, St. Paul, has given his one hundredth musical service at that church. The program included: Meditation Serieuse, Bartlett, and Marche Religieuse, Guilmant; Field's Nunc Dimittis in D; selections from the "Messiah"; soprano solo, "Arise, put on thy strength," Harker; anthem, "Awake, put on thy strength," Stainer. Mr. Fairclough is also organist of the Schubert Club, one of the oldest of the women's musical clubs of the west.

### Illinois Chapter Dinner.

The holiday dinner of the Illinois chapter was unique, and certainly successful. Instead of gathering downtown at the usual meeting place, the organists were the guests of John W. Norton at St. James' parish-house on the north side, and the proceedings took the form of a frolic. Dinner was served, and the ceremonies which followed were ruled by Miss Tina Mae Haines of St. James' Methodist church. "Stunts," which included musical "take-offs," a mock executive committee meeting and even original poems occupied the time and brought the members of the chapter together as perhaps no other formal meeting ever had done.

### Oregon Chapter.

The third public service of the Oregon chapter was given Dec. 18 at the Church of St. Francis, Portland. Organ solos were played by William R. Boone, organist of the First Congregational church; James R. Hutchison, organist Westminster Presbyterian church; Daniel H. Wilson, organist St. Philip Neri church, and W. Lowell Patton, First Methodist Episcopal church. The Rev. G. F. Quinn, C. S. P., made an address on the "Interpretation of the Motu Proprio." Organ accompaniments for the service were played by Frederick W. Goodrich, organist and director at St. Mary's cathedral.

Officers of the Oregon chapter of the guild include: Ralph W. Hoyt, dean; Frederick W. Goodrich, sub-dean; Daniel W. Wilson, secretary, and Carl Denton, treasurer. The chapter has a membership of twenty-one.

### Western New York Chapter.

The third public organ recital under the auspices of the Western New York Chapter was given by James Robert Gillette, organist of May Memorial church, Syracuse, in the Lake Avenue Baptist church, Jan. 5. The program: Military March, Schubert; Gavotte in B flat, Handel; Pastorale, Parker; Toccata and Fugue in D minor, Bach; Prelude in C sharp minor, Vodorinski; "In Twilight," Frysginger; Novelette, Rimsky-Korsakov; songs (a), "Wind of the Western Sea," Harris; (b) "Birth of Morn," Leoni; "Romance," Gillette; "Chant d'Amour," Gillette; Allegro Appassionato, from the Fifth Sonata, Guilmant.

### William H. Boner Dead.

William H. Boner, well-known as a music publisher and organist, died Dec. 18 at Philadelphia. For eighteen years Mr. Boner was organist of the Presbyterian church at Seventeenth and Spruce streets. He was born at Salem (now Winston-Salem), N. C., and went to Philadelphia in 1857. He obtained a position with the music publishing house of Lee & Walker, which failed a few years later, and in the '60s Mr. Boner went into business for himself at 1102 Chestnut street. He conducted a prosperous music publishing business there for a quarter of a century, and then moved to 1314 Chestnut street, where he remained until 1900. In that year John Wanamaker, adding a music department to his store, bought Mr. Boner's business, and established Mr. Boner as manager of the department, which he conducted successfully until his death.

**WEDDING MUSIC FAR AWAY**

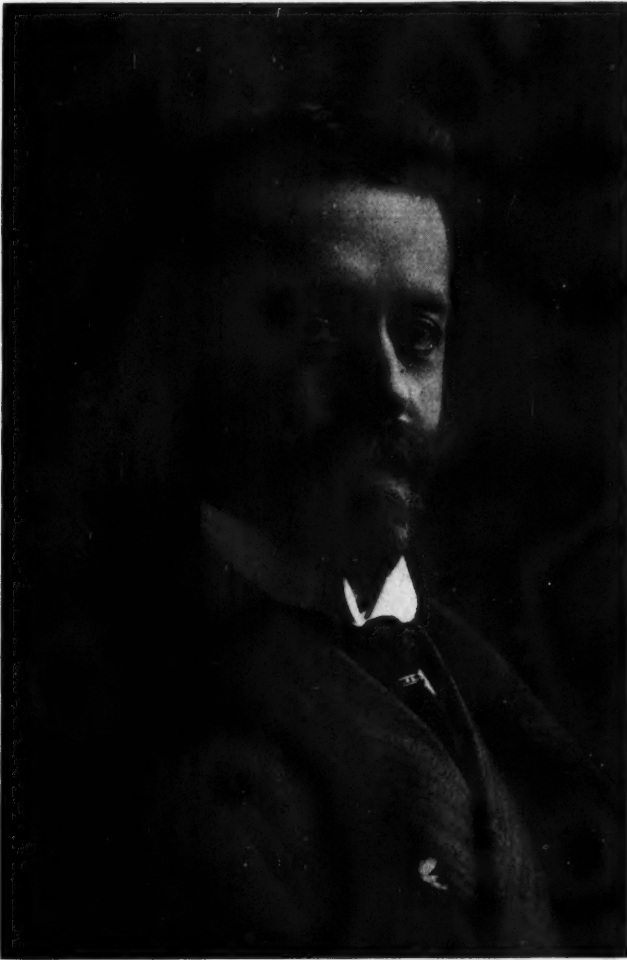
**Dr. Carl Plays in New York, While the Ceremony Is in South.**

Dr. William C. Carl had an unusual experience Dec. 31. He was asked to play at the wedding of Miss Mary Virginia Saxon to John D. Hashagen at Augusta, Ga., but was compelled to decline because of the New Year's eve service in his church, the Old First Presbyterian of New York. To his surprise it was suggested that at the hour set for the wedding he play the regular wedding program—the incidental music as well as the marches

congregation. Special mention may be made of Master James Dutton's rendition of "Rejoice Greatly." A choir school is badly needed in St. Louis, but Arthur Davis, the choir director and organist, works very successfully with the raw material at his disposal from the St. Louis day schools.

**Mr. Artz Host to Choir.**

Ernest H. Artz, organist of St. Andrew's Reformed Church, Reading, Pa., tendered his choir a banquet Jan. 9. The banquet is an annual affair, this being the fourth year Mr. Artz has successfully led St. Andrew's



DR. WILLIAM C. CARL.

—and write original music to be played at the wedding, but to play it all in Old First just as though the wedding was taking place there. This service was attended by those members of the family who were unable to go South. There was no music at the wedding itself.

**Work With St. Louis Boys.**

The annual performance of Handel's "Messiah" at Christ Church cathedral, St. Louis, took place Dec. 28 and, as heretofore, attracted a large

choir. Various games were played and the members were invited to the dining room, where Mrs. Artz and Mrs. Rohrbach served refreshments.

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**Pittsburgh Organist Takes Position  
at Trinity Cathedral—Educated  
in England; Served in Den-  
ver and Chicago.**

Walter E. Hall has accepted the position of organist and choir-master of Trinity Cathedral at Cleveland, and will make that city his home, leaving Pittsburgh, where he has been prominent for years as a teacher and organist, having been

**BERT E. WILLIAMS PRESIDES  
Hook-Hastings and Moller Organs  
Are Opened by Ohio Man.**

Bert E. Williams of Columbus, Ohio, opened a Hook-Hastings two-manual organ in the Christian Tabernacle at Richmond, Ky., Nov. 21. He played: Prelude, E minor, Dethier; Air, "Mein Glaubiges Herz Frohlocke," Bach; "Home, Sweet Home," arranged by Dudley Buck; "The Russian Patrol," Rubinstein; Sonata 5, Guilman; "Song of the Mother," Bert E. Williams; Concert Caprice, Kreiser; Fantasia, "The Storm," Lemmens; "A Song of Melody," Clegg; March Militaire, Shelley; Meditation, Sturges; Overture to

Storm," Lemmens; "Liebestod" from "Tristan and Isolde," Wagner; Meditation, Sturges; Overture to "William Tell," Rossini-Buck.

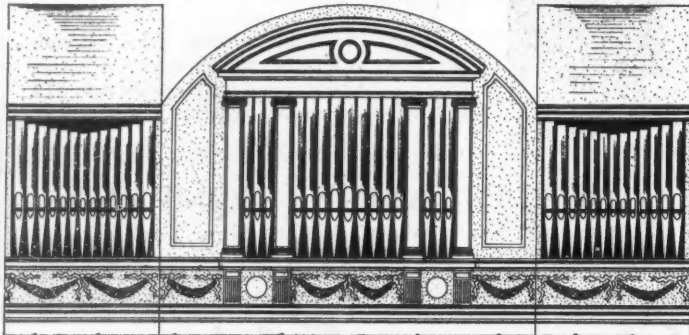
M. P. Moller has sent to many organists and to The Diapason a handsome ten-year calendar for desk use. It shows a portrait of M. P. Moller, Jr. The calendar calls attention to the fact that more than 1,700 churches and institutions are the possessors of Moller organs.

Henry H. Holtkamp, secretary of the Votteler-Hettche Company at Cleveland, was a caller at the office of The Diapason in January. Mr. Holtkamp was in Chicago for a few hours, on his way to install an organ for his firm.

Joseph Rene Vlau, who is only 10 years old, is the organist of St. Cecilia's church at Pawtucket, R. I. He has held this position with success for several months and is said to be the youngest organist in New England. The organ in this church is a two-manual.

Anonymous donors have given \$5,000 to Dakota Wesleyan university at Mitchell, S. D., for the purchase of a pipe organ for the university chapel, it was announced at the semi-annual meeting of the board of trustees.

**ORGAN FRONT FOR THE SUPERIOR THEATER—RICHMOND VA  
— C.F. WINDER ORGAN COMPANY—RICHMOND VA. —**



until about a year ago organist of Trinity Episcopal Church in that city. Mr. Hall becomes the successor of Edwin Arthur Kraft in one of the most desirable church positions in the United States. He has proved his love for the music of the church by refusing offers of the most tempting kind in theater organ work.

Bishop DuMoulin in his farewell sermon at Trinity Cathedral said that "the music at the cathedral, so ably directed for seven years by Mr. Kraft, fortunately has been entrusted to the hands of one of the foremost musicians of our country."

In 1882 Mr. Hall was chosen among more than ninety musicians of London to be organist of the Episcopal cathedral at Denver. At the examination in 1881 for the fellowship of the Royal College of Organists he was the only successful candidate in Great Britain.

In 1890 he was called to Chicago, where he founded the vested choir of Epiphany church and where he was for three years one of the five organists at the Auditorium.

Mr. Hall's musical education was begun when he was 7 years old by his father, who was organist at one church for thirty-three years. At 16 he began studying under Frederic Gunton of Chester cathedral, England, an intimate friend of Mendelssohn. Later he continued his studies under Dr. Joseph C. Bridge. Dr. J. M. Bentley, examiner for musical degrees at Cambridge university, England, and Charles Lunn, noted singing teacher, also were among his tutors.

For sixteen years Mr. Hall was organist of Trinity church, Pittsburgh, and for one year he was at St. Clement's church, Philadelphia, noted for its musical services.

Mr. Hall represents the second of three generations of organists. His father's long service in the Episcopal church was followed by that of the son, and the latter's son, Frederick, in turn, is doing yeoman service in the cause of pure church music as organist of the historic Christ church at Philadelphia.

Malcolm G. Humphreys has resigned as organist of St. Paul's church, Southington, Conn., and has accepted a position with the First Baptist church, Middletown, Conn. He began his new duties Jan. 4.

F. Arthur Henkel gave the dedicatory recital Dec. 4 on a Hinners organ in the Methodist Episcopal Church South of McMinnville, Tenn. The organ cost \$2,000.

Dr. Minor C. Baldwin of Middletown, Conn., has been appointed organist of Ingram Memorial church at Washington, D. C.

"William Tell," Rossini-Buck.

Dec. 26 Mr. Williams dedicated a Möller organ in the First Christian church of Ashland, Ky. This organ is a two-manual, with chimes. Mr. Williams' selections were: Concert Overture in C minor, Hollins; "Christmas in Sicily," Yon; Prelude and Fugue in E minor, Bach; "The Russian Patrol," Rubinstein; Sonata in E minor, Rogers; "Song of the Mother," Williams; Fantasia, "The

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CONTRACT TO M. P. MOLLER

St. Michael's Lutheran Church at Allentown, Pa., Orders Three-Manual of 27 Stops—English Style of Stops to Be Used.

Edward V. Clarke of the Möller sales force has closed a contract with St. Michael's Lutheran Church at Allentown, Pa., for a three-manual organ to be installed next spring. The scheme was prepared by Dr. J. Fred Wolle of Bethlehem, Pa., famous as an organist and choral director. The specification follows:

- GREAT ORGAN.**  
 1. Open Diapason, 16 ft.  
 2. Open Diapason, 8 ft.  
 3. Gamba, 8 ft.  
 4. Doppel Floete, 8 ft.  
 5. Melodia, 8 ft.  
 6. Octave, 4 ft.  
 7. Harmonic, Flute, 4 ft.  
 8. Trumpet, 8 ft.
- SWELL ORGAN.**  
 9. Bourdon, 16 ft.  
 10. Open Diapason, 8 ft.  
 11. Clarabella, 8 ft.  
 12. Sallcional, 8 ft.  
 13. Vox Celeste, 8 ft.  
 14. Aeoline, 8 ft.  
 15. Violin Principal, 4 ft.  
 16. Vox Humana, 8 ft.  
 17. Oboe and Bassoon, 8 ft.
- CHOIR ORGAN.**  
 18. English Horn, 8 ft.  
 19. Stopped Diapason, 8 ft.  
 20. Dulciana, 8 ft.  
 21. Fugara, 4 ft.  
 22. Flute d'Amour, 4 ft.  
 23. Orchestral Clarinet, 8 ft.
- PEDAL ORGAN.**  
 24. Double Open Diapason, 16 ft.  
 25. Bourdon, 16 ft.  
 26. Lieblich Gedacht, 16 ft.  
 27. Violoncello, 8 ft.

The English type of jamb ivory stop knobs is to be used.

Another deal closed through Mr. Clarke is for a two-manual organ in St. Mary's Episcopal church at Reading, Pa.

**MRS. A. M. CULLIS PRESIDES.**

Hillgreen, Lane & Co. Organ at Avalon, Pa., Opened—Has 20 Stops.

The opening recital was given in the Church of the Epiphany, Protestant Episcopal, Avalon, Pa., Jan. 14, on the organ recently installed by Hillgreen, Lane & Co., of Alliance, Ohio. The church organist, Mrs. Arthur M. Cullis, was assisted by H. F. Hetzel, violinist. The following organ numbers were rendered: Festival Prelude, Faulkes; "The Swan," Saint-Saens; "Watchman's Song," Grieg; "March of the Magi," Dubois; Toccata, Dubois; Prelude in F on a pedal bass, J. T. Field; Gavotte, Hiller; Meditation Serieuse, Homer N. Bartlett.

The organ is electro-pneumatic throughout and is blown by a two-horse power Orgoblo with remote control. There are twenty stops and eleven couplers. The detailed specification follows:

- GREAT.**  
 Open Diapason, 8 ft.  
 Gamba, 8 ft.  
 Dulciana, 8 ft.  
 Doppel Floete, 8 ft.  
 Clarabella, 8 ft.  
 Harmonique Flute, 4 ft.
- SWELL.**  
 Bourdon, 16 ft.  
 Open Diapason, 8 ft.  
 Gedeckt, 8 ft.  
 Viol d'Orchestre, 8 ft.  
 Aeoline, 8 ft.  
 Vox Celeste, 8 ft.  
 Oboe, 8 ft.  
 Violina, 4 ft.  
 Rohr Floete, 4 ft.
- PEDAL.**  
 Open Diapason, 16 ft.  
 Bourdon, 16 ft.  
 Lieblich Gedacht, 16 ft.  
 Octave, 8 ft. (from Open Diapason).  
 Flute, 8 ft. (from Bourdon).

The total number of pipes is 1,119. Adjustable combination pistons, visibly moving the stop knobs, number four on the swell, and three on the great.

Andrew Carnegie gave \$1,125 toward the cost of this organ.

**Organ for Arkansas College.**  
 Crescent College and Conservatory, Eureka Springs, Ark., has installed a new two-manual Kimball pipe organ, with a Kinetic blower, electric motor, etc. Edward Scherubel, formerly a piano pupil of W. C. E. Seeboeck and the Virgils, and of J. Warren Andrews, organist, is the organist. Mr. Scherubel has been director for the last six years.

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## Opinions of Readers of The Diapason

Movable or Nonmovable Combination—Other Questions.

### Mr. Demarest in Reply.

Tenaflly, N. J., Jan. 16, 1914. Editor of The Diapason. Dear Sir: The organ builder who thinks that non-movable stop combination actions are a joke is again trying to be funny. I had intended dropping a foolish discussion with him, but as he evidently wishes some further information on the subject, I feel compelled to reply to the letter in your January issue.

First let me draw attention to the omission of the word "all" in the quotation: "My illustrations are elementary in order that organists will understand them." In my letter I said "all organists," knowing that many, perhaps a large majority, are not familiar with the very latest type of non-movable combination action such as I have in my organ. This is the type the A. G. O. committee approves. If both types are adjustable, any combinations desired can be set and brought into use without touching a stop knob.

What is the use of having knobs then? The advantage in the non-movable type is that the knobs can supplement the pistons in several ways. That is, a great variety of combinations can be arranged with drawn stops and pistons, or with drawn stops alone by pressing zero pistons and thus silencing the pistons, or by pressing stop separation button and silencing the drawn stops, leaving the pistons only. Thus there are three sets of combinations possible—pistons and stops, pistons alone and stops alone. With the movable type every drawn combination is destroyed as soon as a piston is pressed.

In considering the merits of these two systems, one illustration does not offer a fair test. Its general usefulness is the only fair guide, and I think Mr. Truette, in his able demonstration in the January Music Review, proves that more changes can be made with fewer motions with the non-movable than the movable type.

I am asked to do a thing which I would not do on my type of organ; therefore I cannot answer the question. If an example is wanted for the movable type, here it is: You are playing on the great organ with swell and choir coupled, using, say, great diapasons, full swell and full choir as in the first part of Callaerts' "Triumphal March." At the trio you wish to reduce quickly to swell diapasons, great flute and choir clarinet, with manuals uncoupled and great to pedal off. How many motions would it take on the movable type? I should say at least four or five. I do it with one motion on my organ. Simply set the trio combination on full organ piston No. 1. When the time comes, by pressing it, like a flash all that was on great, swell and choir is canceled, including couplers, and the trio combination is set on three manuals at once.

This discussion is not for the purpose of advertising any firm or firms of organ builders. There is more than one up-to-date firm building non-movable stop combination actions. I believe mine is the best yet devised. If there are any better ones I will be the first to welcome and endorse them. My whole object in entering this discussion is to acquaint my fellow organists with the non-movable type; for I find that eight out of ten don't know much, or anything, about the workings of it and therefore cannot form any opinion. I do find that those who give it a fair trial seldom care to return to the other style. Yours truly,

CLIFFORD DEMAREST.

### \* Too Much Trust in Pistons.

South Norwalk, Conn., Jan. 9, 1914.—To the editor of The Diapason: As the organ which I play is an old three-manual Johnson (vintage of

1867), of beautiful quality but poor action, having no facilities for combination other than those made by myself, I may be considered entirely disinterested in the matter of "live" or "dead" combinations. It seems to me that the real point is not the convenient use of action to which one is accustomed, but freedom of use of a strange organ, on which one may perhaps have to play at short notice.

The organ which we handle daily, or even weekly, we know; we cover its shortcomings; we make it put its best foot forward at all times. The strange organ, however, with dead combinations, which may have every stop drawn (inside) and yet present the same smiling face as when nothing is "on"—can we become acquainted with it as readily as with that which honestly shows us its tonal condition? To be sure, we can tell what stops are on by hearing the effect, as Mr. Archer did, in the case referred to by Mr. McCarrell; but if they are not what we want, it is then too late, for we wish to know the effect before we play.

It seems to me that the younger organists of today are apt to put too much trust in pedals and pistons; if they will cultivate a stop-technic, as we older fellows had to do, their registration will be flexible, and the accessories can be used for sudden fortes and pianos, and for unusual effects.

ALEX. S. GIBSON.

### Lays Blame on Performers.

Columbus, Ohio, Jan. 12, 1914.—To the editor of The Diapason. Dear Sir: The discussion regarding the standardization of the console which has been carried on in your columns has created a great deal of interest, and perhaps an opinion from one of the younger organists of the middle west would not be out of place.

Organ technique may be readily divided into three parts—manual, pedal and stop-action. It is the analysis of the last named which is causing so much discussion.

There are, so far as I am able to learn, only three methods of arranging the stops in use on organs in the United States. They are as follows: Draw-stops arranged in tiers or steps and located at either end of the manuals, either parallel or nearly parallel with the manuals; second, draw-stops arranged in vertical jambs at either end of the manuals and placed at an angle of forty-five degrees to the manuals; third, tilting-tablets or stop-keys arranged above the upper manual. The discussion has eliminated the last, and seems to involve only the point as to whether organs shall have stop-knobs which move when you touch a thumb piston or which do not move. All agree that the pistons must be adjustable at the console.

It would seem that the stops which move have much to commend them, because men of much ability in the organ world have unconditionally indorsed them. The same may be said of the stops which do not move. Now, wouldn't it be silly to lay down a rule and say that the stops must move, or else that they must not move, and make our builders and inventors knuckle to that rule? It would stifle any advantage the other system has and add nothing to the one we adopted.

The argument seems to settle down to this point: The fellow who plays the dead combination can't get his effects on the organs with the movable combinations, and the reverse. Is this the fault of the organ or is it the fault of the player's stop-action technique? There are only three methods of arranging the stops, and it would seem to the average person that a recitalist worthy of the name should be a master of all three.

The discussion seems further to have narrowed itself down to counting how many movements are required to produce a certain combination, and one famous organist has even prepared a comparative table, so that we may add 'em up for ourselves. If it is movements that count we had better build organs with one stop to a manual, because the larger the number of stops the more individual motions will be required to push in each

stop individually (or pull it out). The master organist, it seems to me, must be able to make the required number of motions according to schedule. That is, he must be able to play organs as they are today, and if he can't do it, to quote a famous Englishman, "he should learn to play organ."

In other words, the fellows who can play the modern organs see no reason for placing the builders in a rut and telling them to stay there. Truly yours,

BERT E. WILLIAMS, A. A. G. O.

### Christmas Organ Music in Paris.

Paris, Dec. 29, 1913.—One can but note the higher ideals to which both American musicians and audiences have attained during the last few years, and the consequent influence not only upon festival occasions, but at the ordinary church service. I must admit, of course, that the transferred piano organist with his pretty little ditties, executed with a great flourish of frequent stop changes, much pumping of the swell pedal, and an extended use of the tremolo, still exists, and has a "clientèle" of admirers in the congregations, but these conditions are rapidly passing away, for which let us be thankful.

While in Paris, besides other things, I am studying French music, and the styles of playing of the organists of the various churches which I visit. Naturally, my comparisons do not end here, but cross the water to America, where I believe the outlook is so great. Here they climb slower, give larger attention to foundation work and to the perfection of those details which make the finished artist.

A certain publisher in the United States told me fugues were being dropped to quite an extent from the programs of many of our organists, but I cannot believe this is, or will be, general. Here the programs are from the "ancient classics," with an occasional modern composition which fits the occasion. It is Bach that is studied, that forms the taste and style,

and the organist who cannot play Bach is relegated to a back seat.

On Christmas Eve it was my good fortune to attend the "Messe de Minuit" at St. Eustache, where M. Joseph Bonnet, pupil of M. Alexander Guil-mant, is organist at the great organ, M. R. Huble at the choir organ, and M. F. Rougel "maitre" of the chapel. There is no other church in Paris that prepares so extensively for this occasion.

The organ solos were various Christmas chorales of Bach, Noëls by d'Aquin (1694-1772), Liszt and Guil-mant, and an Improvisation and also a Fantasia upon Noëls by M. Bonnet himself. The choral work was mostly from ancient writers of church music, of which the Catholic church can justly be proud. Besides the Noëls, there was a "Cantate Domine" by Hassler, a "Gloria in Excelsis," and also a "Benedictus" by Lotti, and selections from de Lassus and Schutz. There were two numbers of modern music, Psalm CL, of César Franck, and Psalm CXVI of Philip. How the arches of the old church rang when three choirs, accompanied by two organs and an orchestra, sang this inspiring music! Were it possible, I could believe even the Heavenly Host, hovering above Bethlehem that first Christmas Eve, would have been tempted to cease their strains, to listen to the wonderful music that mortals sang.

Notwithstanding the late festivities of Christmas Eve, there was a grand mass at 9:45 the next morning, when the men of the "Société Palestrina" sang a capella, the ancient Mass "Regina Coeli," by de Kerle, and M. Bonnet played from Frescobaldi and Du Mage. At 11 o'clock, a ritual by M. Bonnet, with more Bach and the Fantasia and Fugue of Liszt, and at 4 p. m. still another elaborate program at the "Salut du Tris-Saint Sacrement." Surely St. Eustache deserves its reputation as a distinguished musical church.

FLORA ELLIS WELLS.

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