

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, MARCH 1, 1914.

Number Four

AUSTIN WILL BUILD BIG ORGAN FOR FAIR

TO HAVE 114 SPEAKING STOPS

Contract Ready To Sign Between Hartford Firm and Panama-Pacific Exposition Directors at San Francisco.

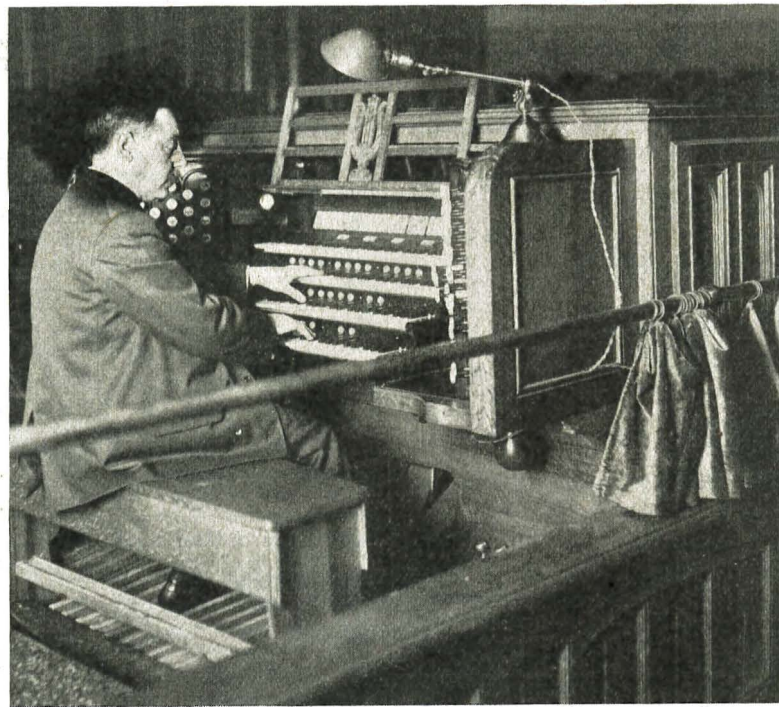
A four-manual organ of 114 speaking stops is to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company of Hartford, Conn. This important news is received just as The Diapason goes to press. The contract is being prepared for signature and the details are expected to be arranged in a few days. The specification as finally framed is not complete and will be published in a future issue.

The decision on the part of the directors of the fair on the Pacific coast follows a close competition in which many builders took part, in response to a letter sent to them about a year ago by Theodore Hardee, director of liberal arts of the exposition. A number of excellent organ schemes were under consideration before the decision was made. The organ is to be completed in time for the opening of the fair in 1915. After the fair it is to be placed permanently in the city auditorium.

This deal means that another giant organ will be added to the list of the world's greatest, and will be placed where it will serve as a demonstration to visitors from all parts of the globe of what American organ builders have achieved.

Honor to J. Lewis Browne.

Dr. J. Lewis Browne, the composer and organist of St. Patrick's church, Chicago, has been notified of his election as a member of the organist class of the Royal Philharmonic Academy of Rome, known as "Reale Accademia Filamonica Romana," of which Sgambati is the director of the technical section. Dr. Browne appeared in recital in the Royal Academy of St. Cecilia, Rome, several years ago.



E. H. LEMARE AT MOLLER ORGAN IN GALESBURG, ILL.

OPENS INDIANAPOLIS ORGAN

W. D. Belknap Plays to Over 3,000 People on Hook-Hastings Work.

William D. Belknap went from Chicago to play two recitals opening the Hook-Hastings organ in the Second Church of Christ, Scientist, at Indianapolis. The organ is a three-manual with echo division, having thirty-six speaking stops in the main organ and six stops in the echo. A set of thirty chimes is enclosed in the echo swell box at the rear of the church. The complete specification has been published in The Diapason.

At his recitals, given Jan. 12 and 13, Mr. Belknap appeared before an appreciative audience of more than 3,000 people. The program was as follows: Fantasia and Fugue in G minor, Bach; Gavotte in F, Martini; "Evensong," Johnston; Fifth Sonata, Guilmant; Caprice Heroique, Bonnet;

Humoresque, Dvorak; "Fiat Lux," Dubois; Minuet in G, Beethoven; "Echo Bells," Brewer; Introduction to Third Act of "Lohengrin," Wagner-Warren.

The organ, though a little larger, is similar to the organ in the Fourth Church of Christ, Scientist, in Chicago, over which Mr. Belknap presides.

ARLINGTON CLUB IS ACTIVE

Members Give a Mendelssohn Program—Plan Summer Outing.

The Organists' club of Arlington-Kearny, N. J., held its February meeting at the home of Mrs. McGowan and enjoyed a Mendelssohn program, to which, with one exception, members of the club contributed. In March members of the club will attend a dinner and opera party in New York City, and plans are being made for a summer outing.

ORGANS CLASSED AS LARGEST IN WORLD

THOSE OF 100 STOPS OR OVER

Fruit of Diligent Research Presented to Readers of The Diapason—Many Other Great, But Not Colossal, Ones Built.

BY WILLIAM H. SHUEY.

Oak Park, Ill., Feb. 15, 1914.—To the editor of The Diapason: While collecting material for a short "story" of the organ, to be illustrated with lantern slides, I was led to compile a list of the great organs of the world, which I now have pleasure in sending to you for publication.

I cannot find that a similar, authoritative list has ever been made public and I confess that I am not surprised at this when I realize the amount of time and persistent effort involved in the work. It has been a "labor of love" on my part, and a very pleasant one, and I am glad to be able to give my friends the full benefit of my work.

I am under obligations for the many courteous replies to my inquiries from bishops, priests, vergers, United States consuls, builders and organists throughout the United States and Europe, for without their assistance the task would have proved a hopeless one indeed.

Of course, I had to depend upon the builders for the final word, for I soon found that very few organists are able to give the correct number of pipes in the organs they may have been playing for years. And this is the main cause of the long time necessary to get reliable information, as in many cases three or four letters were required before I could eliminate all uncertainty.

That there still may be slight errors in the list I do not doubt, but I believe it is substantially correct. Diligent effort and a system of obtaining information from more than one source regarding every organ in the list resulted in materially reducing rather than increasing the number of organs entitled to be listed as having at least 100 net speaking stops. The desire of many to include "borrowed" and in some cases even me-

THE GREAT ORGANS OF THE WORLD

Having 100 or more Speaking Stops

Compiled and Copyrighted by William H. Shuey, Oak Park, Ill.

Rank by Pipes. U. S. | World	Place.	Edifice.	Builder.	Year.	Man.	Stops.	Pipes.
1	Breslau, Germany	Century Hall	Paul Walcker	1913	5	187	15,133
2	Hamburg, Germany	St. Michael's Church	E. F. Walcker & Co.	1912	5	163	12,173
3	Liverpool, England	Cathedral	Henry Willis & Sons	1916	5	167	10,567
4	Philadelphia, Pa.	Wanamaker's	Art Organ Co.	1904	5	140	10,059
5	Sydney, N. S. W.	Town Hall	William Hill & Son	1889	5	127	8,804
6	London, England	Royal Albert Hall	Henry Willis	1871	4	114	7,847
7	New York, N. Y.	Grace Church	E. M. Skinner Co.	1913	4	126	7,686
8	Garden City, L. I.	Cathedral	H. L. Roosevelt	1880	4	115	7,614
9	Kevelaer, Germany	Pilgrim Church	Ernst Seifert	1908	4	122	7,382
10	Toronto, Ont.	St. Paul's Episcopal Church	Casavant Bros.	1914	4	107	7,379
11	Denver, Colo.	Auditorium	E. M. Skinner Co.	Projected.	4	119	7,259
12	Chicago, Ill.	Auditorium	H. L. Roosevelt	1889	4	109	7,193
13	Dortmund, Germany	St. Reinoldi	E. F. Walcker & Co.	1909	5	105	7,133
14	Wimbledon, England	J. M. Boustead, Residence	A. Hunter & Son	1909	5	101	7,090
15	Riga, Russia	Cathedral	E. F. Walcker & Co.	1883	4	124	6,987
16	Berlin, Germany	Cathedral	Wilhelm Sauer	1904	4	113	6,948
17	Ulm, Germany	Cathedral	E. F. Walcker & Co.	1888	3	109	6,810
18	Libau, Russia	Trinity Church	B. Gruneberg	1885	4	131	6,764
19	Paris, France	St. Sulpice	Cavaillé-Coll	1862	5	100	6,706
20	Liverpool, England	St. George's Hall	Henry Willis & Sons	1855-98	4	100	6,662
21	New York, N. Y.	Cathedral St. John the Divine	E. M. Skinner Co.	1911	4	106	6,466
22	Bristol, England	Colston Hall	Norman & Beard	1906	4	109	6,112

chanical "stops" proved my greatest difficulty and there will doubtless be some disappointment when the list is examined to find omissions of organs reported as eligible.

The distribution of these great instruments, as shown by the following table, is interesting:

United States	6
Germany	6
England	5
Russia	2
Canada	1
France	1
New South Wales	1
Total	22

I shall at any time be glad to receive corrections of any kind, and especially facts concerning organs not included in the list which are known to contain 5,000 or more pipes, including notes of percussion, as I believe such instruments are entitled to be listed as among the "great organs of the world." Should I decide at some future time to bring the list up to date, including several large organs now contemplated, I think I would make the limit 5,000 pipes, instead of 100 speaking stops.

There is no doubt in my mind that the number of pipes in an organ is the correct standard of size, though it may not be of volume or power. Certainly it is the only tangible basis of comparison while questions of volume or "greatness," being largely matters of opinion, are involved in more or less uncertainty.

Doubtless many would place the Willis organ, now building for the Liverpool Cathedral, ahead of the Walcker instrument in St. Michael's, Hamburg, because the latter has wind pressures from three and one-half to seven and one-half inches, while the former will be voiced to take pressures from four to fifty inches. But as scales, voicing and pressures are not subjects for fair comparison, we must use the number of pipes in declaring which is the "larger," while admitting it may not be the "greater" instrument.

There are many large—yes, even great—organs with fewer than 100 stops, and I sometimes question the expediency of building an instrument beyond a point where additions are mere duplications and count for volume only and not for greater variety of tone quality.

St. Bartholomew's church, New York City, has a four-manual organ with ninety-nine stops and 5,357 pipes, built by the Hutchings Organ Company.

Hotel Astor, New York, has a very interesting instrument by the Austin Organ Company, having three consoles of four manuals each, ninety-two stops and 5,552 pipes. These builders in 1912 installed in the city hall, Portland, Maine, a four-manual organ with eighty-four stops and 5,290 pipes.

Casavant Brothers built the four-manual organ in St. Andrew's Presbyterian church, Toronto, with eighty-eight stops and 5,600 pipes. They also installed in Notre Dame Cathedral, Montreal, an organ with four manuals, eighty-one stops and 5,742 pipes.

The organ in the town hall, Leeds, England, built in 1859 by Gray & Davidson, and rebuilt in 1898 by Abbott & Smith, is credited by several writers with 100 and 106 stops, but I find the best authority gives the number of speaking stops as ninety-two, with five manuals and 6,453 pipes. The old Cavaille-Coll organ in Notre Dame Cathedral, Paris, has five manuals of fifty-six keys, eighty-six stops and "about 6,000" pipes.

The Schyven organ in the cathedral at Antwerp, Belgium, has four manuals, ninety stops and 5,570 pipes.

The organ in the cathedral at Magdeburg, Germany, credited with three manuals and 100 stops, and the one in St. Nicholas' church, Hamburg, credited with 104 stops, both were built by Röver, but I have been unable to confirm these statements or to learn the number of pipes in either.

There are probably many other organs having more than 5,000 pipes, but as I placed the limit at 100 speaking stops, I have made no effort to secure facts regarding them.

**PITTSBURGH HEARS
RECITAL NO. 1,000**

RECORD IN THE SMOKY CITY

Audience of 1,500 Greets Caspar P. Koch at North Side Carnegie Hall—History of Public Organ Concerts.

An audience of 1,500 greeted City Organist Caspar P. Koch and several other soloists at the one thousandth free organ recital in the North Side Carnegie Music Hall at Pittsburgh Feb. 8 at 4 o'clock. A program of exceptional merit was rendered. The soloists, besides the organist, were Karl Blöse, violinist; Emil Hennig, violoncellist; Anthony Jawelak, pianist, and Kathleen Wood Neal, soprano, all of Pittsburgh.

The organ program was: Overture, "Guillaume Tell," Rossini; Fantasia, "The Storm," Lemmens; Theme and Variations (violin, violoncello and organ), Rheinberger; "Ave Maria," Meditation on Bach's First Prelude (By request), (Soprano, violin, piano and organ), Gou-

the exploitation of the harmful ones, against which incessant warfare is waged, this city would be known far and wide for its uplifting influences. The free organ recital maintained by the city in the building donated by Andrew Carnegie on the North Side is one of these influences. The free recitals which are maintained by the city in the Music Hall of the Carnegie Institute in the Oakland district, where Charles Heinroth is organist, is another.

"We often wonder whether the free-handed critics of Pittsburgh are aware that week after week for a term of years—in one instance for just a twelvemonth short of a quarter of a century—the municipality has provided organ recitals free to all at two widely separated points—recitals of a quality to please the uneducated and appeal to the cultivated musical taste. How many cities are able to tell a similar story of municipal contribution to the edification and pleasure of the citizen? The free entertainment of the two music halls, both connected with free libraries and one with an art gallery of high international repute and a museum on a par with it, are mere

**THREE RECITALS ON
ORGAN IN NEW YORK**

FOUR-MANUAL BY HUTCHINGS

Those Who Play in Church of St. Nicholas Are Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

The organ in the Collegiate Church of St. Nicholas, New York, recently finished by the Hutchings Organ Company of Boston, was used for three noteworthy recitals in February. Frederick Schlieder played on it Feb. 10, Clarence Dickinson Feb. 12 and Frederick Maxson of Philadelphia, Feb. 17. All these recitals were given at 4 o'clock. The programs follow:

Mr. Schlieder—Sonata in A minor, Felix Borowski; Meditation, Ralph Kinder; "Presto," Godard; Overture to "William Tell," Rossini; Choral, "Herzlich Thut Mich Verlangen," Bach; "Gjendine's Wiegenlied" and Notturmo, Grieg.

Mr. Dickinson—Allegro con Fuoco, August de Boeck; "Waldweben"

Organs in Chicago and Suburbs Having 60 or More Speaking Stops.

Compiled and Copyrighted by William H. Shuey.

Rank by Pipes	Place.	Edifice.	Builder.	Year.	Man.	Stops.	Pipes.
1	.....	Auditorium	H. L. Roosevelt.....	1889	4	109	7,193
2	.....	Church of Holy Family.....	Mitchell & Sons.....	1870	3	64	4,768
3	.....	Sinai Temple.....	Casavant Bros.....	1912	3	62	4,273
4	.....	New Fourth Presbyterian Church....	E. M. Skinner Co.....	1914	4	67	4,087
5	Oak Park....	First Congregational Church.....	Casavant Bros.....	1914	4	59	4,009
6	.....	Grace Episcopal Church.....	W. W. Kimball Co.....	1901	4	63	3,944
7	Evanston ...	First Methodist Episcopal Church...	Austin Organ Co.....	1911	4	65	3,780

nod; Toccata from Fifth Symphony, Widor.

In the special program published for the occasion Mr. Koch gives an interesting history of these recitals. Among other things he writes:

"Twenty-four years ago, on Feb. 11, 1890, the first series of municipal organ recitals in America was inaugurated by the city of Allegheny. The influence and significance of such an institution have since been appreciated by other cities. Here the undertaking was made possible by the munificence of one of our townsmen, Andrew Carnegie, to whom, on the occasion of the one thousandth free organ recital, our homage is primarily due. We trust that the fruits gathered have been of the kind the founder had in view at the outset of his unparalleled career of beneficence.

"The formal dedication of the library and music hall occurred Feb. 13, 1890, Mr. Carnegie presenting the key of the institution and President Benjamin Harrison delivering the opening address. On the two preceding days, Feb. 11 and 12, a series of eight free organ recitals was given by Rinehardt Myers, Kate E. Courtney, C. C. Mellor, Leonard Wales, John Pritchard, Sarah H. Killikelly, Charles Davis Carter and Joseph Gittings. Of these Leonard Wales was appointed first city organist. He served but a short term, giving forty-eight recitals in all. His successor in office was Henry P. Ecker, who received his appointment in August, 1891. Mr. Ecker gave 565 recitals, serving until March 1, 1904, when his place was taken by the subscriber, who has given 380 recitals of the regular series. An extra series of sixty-five evening recitals was given by Messrs. Ecker and Koch to accommodate those who found the time set for the regular recitals, Saturday afternoon, inconvenient. Evening recitals were continued until it was found possible to set aside the Sunday afternoons for the purpose."

In a very sensible editorial in the Pittsburgh Gazette-Times, headed "In Brightest Pittsburgh," we find the following:

"The one thousandth free organ recital in Carnegie Music Hall, on the North Side, of which Caspar Koch is organist, is a notable event in the annals of Pittsburgh. If the good things of Pittsburgh had a title of

starting points of the multifarious provision here for popular edification, improvement and diversion."

W. E. Brown to New Britain.

The resignation of William E. Brown, for the last eight years organist and director of music at Dwight Place church, New Haven, Conn., was made public Feb. 7. Mr. Brown resigns to accept a similar position with the South Congregational church in New Britain, one of the large Congregational churches of the state, and the possessor of the Philip Corbin memorial organ, one of the finest instruments in New England. He will take up his work with that church May 1.

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, Organist, care of The Diapason, 29 South Clinton Street, Chicago.

WANTED—GOOD ALL-ROUND organ builder; also action hand. Address Bates & Culley, 1827 South Eleventh Street, Philadelphia, Pa.

ORGAN BUILDER OF THIRTY years' experience, making a specialty of tuning, repairing and rebuilding, wishes to change location. Any person knowing of a desirable location where a first-class repairman is needed will confer a favor if he will send the address to "ORGAN EXPERT," care of THE DIAPASON, on which he will be pleased to take up the matter by correspondence or a personal investigation.

METAL PIPE-MAKER—FIRST-Class Man, thoroughly experienced in all branches of the pipe trade, sixteen years' experience, desires responsible position with reliable organ concern. ADDRESS: Box 6, Care The Diapason.

WANTED—RESPONSIBLE POSITION with reliable pipe organ company, by a man experienced in electric and pneumatic construction. Address H. T. care of The Diapason.

(from "Siegfried"), Wagner; Andante (known as the "Clock Movement"), Haydn; Variations, Liszt; "Souvenir Poétique," Zdenko Fibich; Toccata, Gigout; Lullaby, Sir Edward Elgar; Norwegian War Rhapsody, Sinding.

Mr. Maxson—Concert Fantasia in F minor, Bird; Meditation Serieuse, Bartlett; Finale, from Sonata in C minor, Ralph L. Baldwin; Intermezzo, from Suite in G minor, Everett E. Truette; Paeon ("Song of Triumph"), Harry Alexander Matthews; Allegretto, from Organ Sonata in E flat, Horatio Parker; Fantaisie Symphonique in C, Rossetter G. Cole; "In Moonlight," Kinder; Nocturne in F, Russell King Miller; Grand Chorus in D, Frederick Maxson.

The feature of Mr. Maxson's program was that it consisted entirely of the works of American composers. The recital was under the auspices of the American Guild of Organists.

The organ in the Collegiate Church of St. Nicholas is a four-manual instrument. It contains fifty-nine stops, thirty-seven couplers, forty-one pistons and twenty-two pedals. The instrument is divided, part being placed in the gallery at the rear of the auditorium and part directly back of the pupil. The echo organ and cathedral chimes are placed directly over the ceiling above the gallery division.

Special care has been taken to make the most effective tonal contrasts between the different departments of the gallery, pulpit and echo divisions, and while the voicing of the gallery organ has been given a peculiarly mellow, yet majestic and dignified, effect, the tone of the pulpit organ has been made a trifle predominant, to lend added variety to the already full complement of organ tone, with particular reference to its location and the church duties it is to perform.

After presiding for fourteen years at the organ of Trinity Methodist church, Charlotte, N. C., Robert L. Keesler has tendered his resignation to the music committee of the board of stewards.

J. W. HEATON
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DR. IRVIN J. MORGAN HEARD
Gives Drexel Institute Recitals—
Plays at Widener Mansion.

Dr. Irvin J. Morgan, organist of Wanamaker's at Philadelphia, gave the recital at Drexel Institute Jan. 22 before a large audience. Three compositions by Dr. Morgan opened the program and were specially requested. Following is the program in detail: Sonata-Religioso (MS), inscribed to Dudley Buck, Morgan; "Matin des Nuptials" (MS); Morgan; Grand Festal March, Morgan; "In the Forest," Durand-Guilment; Cantilena, Salome; Theme and Variations in A, Hesse; Epithalamium, R. Huntington Woodman.

The Sonata Religioso was composed for the opening of the organ in the Church of the Holy Trinity, Brooklyn; of which Dudley Buck was organist for many years. Mr. Buck drew the scheme for the organ and Dr. Morgan was selected by the vestry to demonstrate the powers of the instrument upon its completion with a special recital. The Sonata Religioso suggested itself as a fitting series of effects in sacred themes, and as a worthy subject for the new instrument to be used in the worship of a church made famous for this school of music.

Dr. Morgan gave a brilliant recital at the Widener mansion, Elkins Park, Pa., Sunday evening Jan. 18, in honor of Mrs. George Widener and specially invited guests. The program consisted of selections from modern operas and called for many request numbers upon the part of the distinguished guests present, for whom a dinner was given preceding the recital. This was the second recital given by Dr. Morgan this season in this home and is to be followed by others which he is planning.

Watson Conducts Composition.

Leslie F. Watson, A. A. G. O., Virginia state president of the National Association of Organists, conducted his own work, a "Caprice," when it

was played by the orchestra Feb. 5 at the third subscription concert of the Richmond Philharmonic Association in the City Auditorium. The composition received high praise from those who heard it.

ORDER FROM CEDAR RAPIDS

Electric Organ With New Austin Console for First M. E. Church.

The First M. E. church of Cedar Rapids, Iowa, has placed with the Austin Organ Company an order, through the company's western representative, O. Marshall, for a large organ with electric action and the latest modern appointments. The organ will have one of the new consoles, a marvel of ingenious construction. This is the second organ in the west to be furnished with one of these consoles.

W. T. Taber Plays in Brooklyn.

Army life has not driven W. T. Taber from the organ, although he was transferred from Washington, where he was active as an organist during his stay. He played on the new Möller organ in the Ocean Avenue Congregational church of Brooklyn Jan. 16. It was a dark and stormy night and work on the organ could not be finished before 8 p. m., but Mr. Taber gave his recital to an appreciative audience at 8:30. Following were his selections: Overture ("Massaniello"), Auber; "Bagatelle," Scharwenka; Romance, Tours; "The Answer," Wolstenholme; Marche Militaire, Gounod.

"The Norfolk Institute of Musical Art, which is being established by Professor J. J. Miller, A. B. Moore, formerly of Washington, D. C., and other musicians of the city, plans to give the most advanced musical education ever attempted in Norfolk," says the Norfolk (Va.) Pilot. "Professor Miller is well known in musical circles, being organist and choirmaster of Christ church and Chef Shalom Temple, conductor of a number of vocal societies and for many years teacher of piano."

BENNETT ORGAN IN CHICAGO

St. Mel's Church Dedictory Recital Played by J. Lewis Browne.

The inaugural recital on the Bennett organ in St. Mel's church, Washington boulevard and Kildare avenue, Chicago, was played Jan. 18 by Dr. J. Lewis Browne, organist and choir-master of St. Patrick's church and of Our Lady of Sorrows, Chicago. His program was well calculated to display the capacities of the instrument. The organ numbers were: First Suite, Felix Borowski; Scherzo Symphonique, J. Lewis Browne; Cradle Song, Ernest Voiter; Suite (in miniature), Eric Delamarter; Prelude in G major, Bach; Fugue in C minor, Bach; Postlude, "Ita Missa Est," in D major, Lemmens.

Dr. Browne had the assistance of his St. Patrick's choir of 100 voices, which sang several choruses, including Harry Rowe Shelley's anthem, "Hark, Hark, My Soul" and the "Jerusalem" chorus from "Gallia." The organ won many compliments for its tonal beauties.

PLYMOUTH ORGAN RESTORED

Ernest M. Skinner Company Finishes Brooklyn Rebuilding.

The Ernest M. Skinner company has completed the rebuilding of the organ in Plymouth church, Brooklyn, and turned it over to the trustees. The work was done under Mr. Skinner's personal supervision. The injury done by water in the fire in Plymouth church last October proved to be more serious than was realized, and the repairs took several months.

WINDER PLANS SET FORTH

Prospectus Issued by Richmond Company—Able Men at Head.

A very handsome illustrated prospectus has been issued by the C. F. Winder Organ Company, Inc., of Richmond, Va., setting forth the organization and staff of that young but growing concern. Mr. Winder is

the president and general manager of the company. He comes of a family of organ builders, his experience having been begun in the factory of his father, C. W. Winder, at New Castle-on-Tyne, England. Later he was connected with the Roosevelt factory in New York and with George S. Hutchings, and was superintendent of the Mason City Organ Company, Mason City, Iowa. Marcellus E. Wright, an architect of high reputation in Virginia, who designed many of the schools in that state, is vice president and planned the handsome new plant of the company. William J. Tucker is secretary and treasurer. For the last ten years he has been stationed at Richmond, supervising the inspection of government material manufactured in Richmond and Washington. Mr. Tucker has been with the ordnance department of the army more than twenty-one years.

The prospectus shows a strong conviction that good profits are possible in the organ business, points to the advantages of Richmond for situation and assures the reader that the purpose of the founders of the company always will be to build work of the highest quality.

Roy Leslie Holmes Appointed.

Roy Leslie Holmes has been appointed organist and choirmaster of Christ Episcopal church, Quincy, Mass., the position held by the late Ethelbert Nevin. Mr. Holmes is a graduate of the Guilment Organ School and is located in Boston.

Miss Barbara Wait, contralto, and Phelps Cowan, organist, appeared in joint recital at Hillsdale College, Hillsdale, Mich., Feb. 10. Mr. Cowan gave an organ recital at the La Grange Emmanuel church, assisted by Miss Wait, Jan. 26.

At a special meeting of the board of trustees of the Harrison Street Methodist church of Wilmington, Del., it was decided to purchase a new organ from the C. S. Haskell company of Philadelphia. The organ will be in for Easter and an opening recital will be given April 9. The organ will have twenty-seven stops, including twelve speaking stops of full scale.

M. P. Möller Pipe Organs

WE 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.

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News of the American Guild of Organists

Council Meeting.

A meeting of the council was held at 90 Trinity place on Monday, Jan. 26, the following being present: Messrs. J. W. Andrews, Federlein, Baier, Norton, Brewer, Coombs, Keese, Hedden, Sealy, Elmer, Schlieder, Milligan and Munsön. Mr. Elmer, chairman of the recital committee, announced that Frederick Maxson of Philadelphia would give a recital in the Church of St. Nicholas, Feb. 17.

The following were elected colleagues:

- Thomas Stokes, Jr., Little Falls, N. J.
- Mrs. Helen Preston Keating, New York.
- Miss Zulena Wilcoxon, Los Angeles, Cal.
- George T. Fleming, Pasadena, Cal.
- Miss Edna L. Springborn, Buffalo.
- Miss Olive E. Lane, Rochester, N. Y.
- Mrs. Nellie Hurlburt, Buffalo.
- Miss Ozella Stone, Mansfield, Ohio.
- Miss Estelle Hillgreen, Alliance, O.
- Leon E. Idoine, Toledo, Ohio.
- Miss Ruth Louise Stahl, Alliance, Ohio.
- Ernest L. Mehaffey, Boston.
- Roy L. Frazee, Marblehead, Mass.
- Leo C. Demack, Beverly, Mass.
- G. Calvin Riggenberg, Boston.
- Bernard B. Nye, Brockton, Mass.
- Helen Morgan, Providence, R. I.
- Claude E. Saunier, Boston.
- Miss Fanny B. Goodhue, Springfield, Mass.
- H. S. Wilder, Newton, Mass.
- William Alden Paul, Cambridge, Mass.
- Mrs. Harry G. Wilbur, Washington, D. C.
- Miss Irma Chambers, Cincinnati.
- David W. Miller, Norwood, Ohio.
- Miss Amelia Diebel, Cincinnati.
- Miss Jeanette C. Sayre, Cincinnati.
- Miss Emma Lang, Columbus, Ohio.
- Charles Park, Newport, Ky.
- Charles J. Young, Cincinnati.
- Mrs. Octavia Stevenson Smith, Covington, Ky.
- Rebecca Snyder, Cincinnati.
- J. Warren Ritchey, Cincinnati.
- W. Andrew McNeills, Chillicothe, Ohio.
- Herman Ebeling, Columbus, Ohio.
- Fred W. Wehe, Cincinnati.
- Miss Allie Winans, Cincinnati.
- Miss Helen Peters, Cincinnati.
- Miss Louise B. Murphy, Cincinnati.
- Arthur Randolph Fraser, Kalamazoo, Mich.
- Henry Arhan, Toronto, Ont.
- Mary W. MacKinnon, Caledonia, Ont.
- Rev. F. Wilkinson, Toronto, Ont.
- P. C. Blackmore, Toronto, Ont.
- John Galbraith, Toronto, Ont.
- Miss Ruby S. J. Nicholls, Whitby, Ont.
- Frederick L. Plant, Toronto, Ont.
- David Dick Slater, Toronto, Ont.
- Messrs. Clemson, Woodman and Baldwin, judges in the Clemson prize anthem contest, announce the winner to be Dr. Herbert Sanders of Ottawa, the title of the prize-winning anthem being "Angels from the Realms of Glory." Honorable mention is given to Gottfried H. Federlein.

May 7 was set as the date for the annual meeting and election of general officers.

Southern Ohio Recital.

The eighth public recital of the Southern Ohio chapter was given at the Rockdale Avenue Temple in Cincinnati Feb. 9, with Sidney C. Durst at the organ. A novel feature of Mr. Durst's program was a group of compositions of the young Spanish school, whose members have been quietly working for the musical advancement of their country. Each of these compositions, according to the program, has a decided individuality, and shows the national characteristics—dignity, pride, romanticism. With the exception of Guiridi, who studied in France, Belgium and Germany, the composers all received their education exclusively in Spain. Guiridi teaches in the Philharmonic Academy at Bilbao; Sagastizabal is an organist and director in Madrid; Otano a professor in the Academia Pontificia at Comillas, and editor of the principal church music review of Spain, and Manzanares a professor of piano in Valladolid.

The complete program was as follows: Sonata No. 6, in D minor, Mendelssohn; Interludio, Jesus de

Guiridi; "Melodia," Ignacio Busca de Sagastizabal; Adagio, P. Nemesio Otano; Postludio, Jacinto R. Manzanares; Passacaglia, Bach; "Clair de Lune," Sigfrid Karg-Elert; "Magic Fire," Wagner; "Studio per Flauto," Polibio Fumagalli; Scherzo Pastorale, Gregg-Archer; Scherzo, from Sonata 8, Guilman.

Illinois Chapter.

An invitation to the American Guild of Organists to hold its first convention in Chicago was authorized by the Illinois chapter Feb. 9 when it held its monthly dinner at the Kuntz-Remmler restaurant in Chicago. The invitation will ask that Chicago may be chosen as a host in 1915, if the 1914 meeting should be held in New York. There was an attendance of more than twenty members of the chapter, although the weather was cold and it is the busy season for organists. An extended discussion of the proposition for an annual convention of the guild was held, among those taking part being Dean Rossetter G. Cole, Albert Cotsworth, Palmer Christian and a number of others.

Two festival services under the auspices of the Illinois Chapter were scheduled Feb. 26 and Feb. 27 at the New First Congregational church, Chicago, Ashland and Washington boulevards, where the musical atmosphere has been strong for many years. Friday John Winter Thompson of Galesburg, Mrs. Katherine Howard-Ward and Miss Tina Mae Haines play, and Thursday the performers were Palmer Christian, Mrs. George Nelson Holt, Herbert E. Hyde and J. Lawrence Erb. The 200 singers in the choirs of the church take part and Albert Cotsworth, organist of the church, plays the service. The organ numbers for the festival follow:

Thursday Night.

- Scherzo Caprice, Bernard; "At Evening," Georg Schumann; Norwegian War Rhapsodie, Sinding—Palmer Christian organist and choir-master, Kenwood Evangelical church.
- Fantasia, Ravenello—Mrs. George Nelson Holt, F. A. G. O., organist Twelfth Church of Christ, Scientist.
- Reverie, Caprice Heroique, Bonnet—Herbert E. Hyde, organist and choir-master, St. Peter's Episcopal church.
- Intermezzo and Fugue, Pastoral Sonata, Rheinberger—J. Lawrence Erb, F. A. G. O., organist and choir-master, Fourth Presbyterian church.

Friday Night.

- Lamentation in D minor, Guilman; First Movement (Sonata in A major), Mendelssohn—John Winter Thompson, organist Central Church, Galesburg, Ill.
- Allegro Con Fuoco (Sixth Sonata), Guilman; Bagatelle, Haines. Miss Tina Mae Haines, organist and choir-master, St. James' Methodist Episcopal church.
- "The Hour of Devotion," Bossi; "The Hour of Joy," Bossi—Mrs. Katherine Howard-Ward, organist First Methodist Episcopal church, Evanston, and the Sunday Evening Club, Chicago.

Central New York Activity.

The monthly meeting of the Central New York chapter was held in the choir room of Grace church, Utica, Wednesday evening, Feb. 4. Members were present from Syracuse, Little Falls, Watertown and Utica. A considerable amount of business was transacted.

The first public service under the auspices of this chapter was given in Watertown, under the direction of Gerald F. Stewart. A series of four Lenten recitals will be given in Herkimer under the auspices of the chapter, and a public service will be given in Syracuse and one in Utica by the choirs of St. Paul's, Syracuse, and Grace, Utica. Stainer's "Daughter of Jairus" will be sung. The dean has given two recitals where the chapter has been mentioned—one at Ilion, and the other at Avoca—and has two more planned—one at Watertown and the other in Amsterdam.

A very interesting and instructive lecture was given by the Rev. H. C.

Wheedon on the subject of "Music in the Church." At the close of the meeting a buffet luncheon was served by a committee consisting of Mrs. M. I. Wright, Miss Foreman, Miss Rundell and Mr. Peters. The next meeting will be held on March 4, and the speaker will be R. L. McCall of New York City.

New England Chapter.

Many amusing personal experiences were related at the annual dinner of the New England Chapter, held at the Hotel Brunswick in Boston on Feb. 17. Walter J. Clemson, dean of the chapter, was toastmaster. Informal addresses were made by the Rev. Dr. James Reed of the Boston Society of the New Jerusalem church; G. W. Chadwick, director of the New England Conservatory of Music; Warren R. Hedden of New York, Wilbur Hascall, organist of the Tremont Street Methodist church; Mrs. Antoinette Hall-Whytock, Wallace Goodrich, dean of the New England Conservatory of Music; George A. Burdett, organist of the Harvard Church of Brooklyn; Stephen Townsend, Dr. Charles Fleischer, W. C. Macfarlane, municipal organist of Portland, Maine, and John Hermann Loud, organist of the First Baptist Church of Newton.

The executive committee in charge of the affair was made up of Myron C. Ballou, Alfred Brinkler, Henry M. Dunham, William C. Hammond, John Hermann Loud and Allen W. Swan. Sixty-three guild members were present.

The New England chapter has issued a calendar which at a glance informs members of impending guild events. The annual dinner was scheduled at the Hotel Brunswick in Boston in February. Other events are:

- March 1—Forty-eighth service, Second church, Holyoke.
- March 8—Forty-ninth service, First church, Springfield.
- March 18—Social meeting, H. M. A. rooms, Boston.
- March 22—Fiftieth service, Trinity M. E. church, Springfield.
- March 29—Fifty-first service, First Congregational church, Holyoke.
- May 6—Annual meeting, H. M. A. rooms, Boston.
- May 21—Fifty-third service, Christ church, Fitchburg.
- June 3 and 4—A. G. O. examination, Boston.

Western New York Chapter.

The fourth public recital of the series for 1913 and 1914, under the auspices of the Western New York chapter, was given by Miss Alice Wysard, at the Second Baptist church of Rochester, Feb. 2. Miss Wysard was assisted by Miss Martha M. Hathaway, contralto. The program follows: Fugue in G minor, Bach; Intermezzo, Noble; Novelette, Parker; Sonata in G minor, Becker; "Con Amore," Dethier; Barcarolle, Wolstenholme; Concert Overture, Rogers.

Recitals by A. R. Norton.

A series of recitals by Albert Reeves Norton, assisted by well-known soloists, is announced to be given in the Reformed Church on the Heights, Brooklyn, Friday evenings during Lent, beginning Feb. 27. The series will be under the joint auspices of that church and of the Brooklyn Institute. The program for the first recital will be selected from English composers; that for the second from German composers; French compositions will be played at the third recital; the fourth will be a program of springtime compositions; the fifth will be devoted to works of a more serious nature, in harmony with the Lenten season, while the sixth will have an "at home" program with some of the American composers.

Walter C. Gale Gives Service.

A special musical service was given Sunday evening, Feb. 22, at the Broadway Tabernacle. Fifty-sixth street and Broadway, New York, at which the communion service in D, by Dvorak, was sung, under the direction of Walter C. Gale, organist and choir-master.

LARGE AUDIENCES IN SOUTH

Clarence Eddy Enthusiastically Received at New Orleans.

Clarence Eddy has returned from his southern trip and, assisted by Mrs. Eddy, gives a recital in the North Shore Congregational church of Chicago Feb. 26.

One thousand people heard Mr. Eddy at New Orleans Jan. 28, when he played in St. George's Episcopal church, and not another could have been crowded into the edifice. Assisting in the concert was a choir of sixty, with three soloists under the direction of Victor Despommier, organist of the church. The recital was given for the benefit of the church. Mr. Eddy played a specially prepared program, which follows: Fantasia Symphonique, Cole; "Supplication," Canzone and "Gloria in Excelsis," (new), Julius Harrison; "Melodie Plaintive," Giuseppe Ferrata; "Christmas in Sicily," Yon; Fugue in E flat (Arranged by M. Enrico Bossi), Nicolo Porpora; "Finlandia," Sibelius; Meditation Serieuse, Bartlett; "At Twilight," J. Frank Frysinger; "Le Secret d'Amour," Bruno Oscar Klein; "From the Land of the Sky-blue Water," Charles Wakefield Cadman; Concert Piece in E flat minor, Louis Thiele.

The Jacksonville (Fla.) Times-Union referred to Mr. Eddy's concert there Feb. 4 as "the greatest ever given in this city." He played on the new organ in the White Temple.

ELIZABETH, N. J., IN DOUBT.

Question of a Municipal Organ as a Memorial is Considered.

Elizabeth, N. J., Feb. 12.—Opinion in the city differs considerably concerning the suggestion recently made for the substitution of a municipal organ for the proposed monument to commemorate the founding of the city. Following the announcement of it by Judge Connolly, chairman of the committee on permanent memorials, Publicity Agent Harry F. Brewer has received communications praising the scheme and advocating its adoption by the committee.

Boston Organ Destroyed.

Fire which ruined the Second Universalist church of Boston, at Columbus avenue and Clarendon street, Feb. 10, wrecked the organ. The church was one of the show places at the Hub, with a tower 189 feet high, and was erected in 1872. The organ was an old but well-preserved instrument.

Change at Newark, N. J.

Charles Condit Corwin, who has been organist of Grace Episcopal church, Newark, N. J., for the last nine months, has gone to Christ Church at Corning, N. Y. His successor will be Garold Frederic, organist at St. James' Church, Long Branch.

Purse After Long Service.

In appreciation of her service of twenty-two years as organist of St. Mark's Episcopal church, San Antonio, Texas, Mrs. Robert Thomson was presented with a purse by the members of her choir at a farewell supper given Feb. 11 in St. Mark's parish house. The entertainment was also to welcome the new organist, H. W. B. Barnes of Piqua, Ohio.

Raoul Pugno Was An Organist.

Raoul Pugno, the famous pianist, who died a few weeks ago when on a visit to Russia, was an organist as well as a pianist. At the age of 19 years he became organist of the Church of St. Eugene in Paris and continued there for twenty years. M. Pugno was born in Paris in 1853.

Information for the Young.

"Pa, who was Verdi?" "I don't remember. Oh, yes. I think he was the man who invented verdigris. Now stop bothering me. I want to read about the game between the Giants and the Sox."—Chicago Record-Herald.

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ist of the Church.**

The Hutchings Organ Company is building a three-manual organ for the Livingston Avenue Baptist church of New Brunswick, N. J., in which Albert N. Dunham plays. A simplified electric action and detached console are specified.

Following is the scheme of the instrument:

- GREAT ORGAN.
 1. Diapason, 8 ft.
 2. Gross Flute, 8 ft.
 3. Gamba, 8 ft.
 4. Dulciana, 8 ft.
 5. Flute d'Amour, 4 ft.
- SWELL ORGAN.
 6. Bourdon, 16 ft.
 7. Diapason, 8 ft.
 8. Stopped Diapason, 8 ft.
 9. Viol d'Orchestre, 8 ft.
 10. Aeoline, 8 ft.
 11. Vox Celestis, 8 ft.
 12. Traverser Flute, 4 ft.
 13. Violina, 4 ft.
 14. Cornopean, 8 ft.
 15. Oboe, 8 ft.
 16. Vox Humana, 8 ft.
- CHOIR ORGAN.
 17. Diapason, 8 ft.
 18. Stopped Diapason, 8 ft.
 19. Viol d'Orchestre, 8 ft.
 20. Traverser Flute, 4 ft.
 21. Oboe, 8 ft.
- PEDAL ORGAN—(Augmented).
 22. Bourdon, 16 ft.
 23. Lieblich Gedeckt (from No. 6), 16 ft.
 24. Bass Flute (from No. 22), 8 ft.
- COUPLERS.—25. Swell to great. 26. Swell to great, 4 ft. 27. Swell to great, 16 ft. 28. Swell to swell, 4 ft. 29. Swell to swell, 16 ft. 30. Swell to choir. 31. Swell to pedal. 32. Choir to great. 33. Choir to great, 16 ft. 34. Choir to pedal. 35. Great to pedal. 36. Stop separation.

The report of the committee which ordered the organ is highly complimentary to the Hutchings Company and is a novel review of the committee's research. It says among other things:

"We have made many trips and have inspected over thirty organs of various makes, some old, some new and others in various stages of construction. And in addition we have spent many hours in consultation with representatives of organ builders, both in New Brunswick and in other places, and have had extensive correspondence with reference to organs in use in different parts of the country. We came to the conclusion that our recommendations must be determined primarily by two things—the character of the builder and the artistic merit of his instrument. There are so many ways to cheapen the construction of an organ and thus detract from its efficiency, reliability and durability that the quality of workmanship and material used in its building are most important, and so we wanted to recommend a builder in whom we had entire confidence. But even material and workmanship might be of the best and an organ still lack the artistic merit necessary

for the perfect expression of music and for a worthy aid in worship. We have, therefore, looked for an instrument in which these two qualities were combined to the highest degree, and we confidently believe we have found this in the organ manufactured by the Hutchings Organ Company.

"One other thing commended the Hutchings organ to us, and that was the fact that while other builders, even of high grade organs, were willing to make changes in their instruments to suit our fancy, and perhaps thereby secure our order, the Hutchings company were unwilling to lower their standard for the sake of building our organ, and convinced us of the wisdom of allowing them to build an organ of the Hutchings character without the handicap of being obliged to incorporate in it ideas that might destroy the balance of the instrument and impair its permanent satisfaction."

Everett E. Truette gave the inaugural recital on the Hutchings two-manual organ at Grace Universalist church, Franklin, Mass., Feb. 11, playing a program which follows: Nocturne in F, Russell King Miller; Grand Choeur in G minor, Hollins; "The Answer," Wolstenholme; Toccata and Fugue in D minor, Bach; Pastorale and Finale (from First Sonata), Guilmant; Grand Choeur, from Suite in G minor, Truette; vesper Hymn, Truette; Toccata from First Sonata, Becker; Evensong, E. F. Johnston; Fantasia on a Welsh March, W. T. Best.

This organ has twenty speaking stops.

S. Wesley Sears gave the inaugural recital on another three-manual Hutchings organ of 1,446 pipes and twenty chimes at the Northminster church of Philadelphia Jan. 15. The program was: March from "Tannhaeuser," Wagner; Serenade, Schubert; Andante Cantabile, Widor; "In Moonlight," Kinder; "The Question and The Answer," Wolstenholme; Prelude to "Carmen," Bizet; "Echo Bells," Brewer; Romanza, Svendsen; Largo, Handel; Gavotte, Thomas; Pastorale and Finale, Rossini.

Frederic D. Weaver, organist of the First Presbyterian church and of the Madison Avenue Temple, gave the recital opening the Hutchings organ in Emmanuel English Lutheran church at Baltimore Feb. 11. This organ is a two-manual with tubular pneumatic action. Mr. Weaver brought out its tonal possibilities with these selections: Guilmant, Sonata in C minor, No. 5; Alfred Hollins, Intermezzo in D flat; Lemmens, Allegretto; Merkel, Adagio in E; Russell K. Miller, Scherzo Symphonique; Will C. Macfarlane, Spring Song; Charles M. Widor, Andante Cantabile from the Fourth Symphony; Wagner, Introduction to Third Act, "Lohengrin"; Wolstenholme, Ballade in D flat; H. F. Watling, Cantilene; Saint-Saens, "The Swan"; A. Walter Kramer, "Chant Negre"; Felix Borowski, Marche Solennelle from Suite in E minor.

ESTEY COUPLER PATENTED

**Invention of W. E. Haskell Reduces
Number of Parts Needed.**

Washington, D. C., Feb. 19.—The Estey Organ Company, Brattleboro, Vt., is the owner, through assignment by William E. Haskell, of patent No. 1,078,851 and patent No. 1,078,852 for organ couplers. The first mentioned relates to pneumatic couplers for organs. It reduces the number of parts necessary in pneumatic couplers, particularly in the valve elements of the couplers, and introduces an improved character of controlling valve which is certain in action and upon which there is practically no wear. Patent No. 1,078,852 contemplates reduction in the number of parts necessary in pneumatic couplers, particularly in the valve elements of the couplers, and a change in the character of the controlling valves, the nature of the changes in this latter respect affording minimum wear on the parts with consequent longer life and greater positiveness in the action of the valves. The invention further aims to provide a pneumatic coupler the construction of which is such as to admit of its formation in units, each of which is distinct, the assembling of these units being readily effected to provide the completed coupler.

Charles E. Clemens of Cleveland was engaged to play the accompaniments for a rendition of the "Creation," Feb. 11, at Warren, Ohio, in the First Presbyterian church.

Waco Contract Awarded.

The Columbus Street Baptist church of Waco, Tex., has let the contract for an organ to Hillgreen, Lane & Co., of Alliance, Ohio. The cost is to be \$6,000, of which Andrew Carnegie contributes \$2,000 and R. D. Harris, a member of the church, \$1,000.

The Hook-Hastings Company is building a large organ for the Christian Science church of Logansport, Ind.

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Some Recital Programs

Ralph Kinder, Philadelphia—In spite of two most disagreeable days, Mr. Kinder had an attendance of 5,000 people at the four recitals he gave in January at the Church of the Holy Trinity. His programs were:

Jan. 10.—Sonata in C minor, first movement, Salome; Christmas Pastorale on "Holy Night," Harker; Fugue a la Gigue, Bach; Evening Song, Goss-Custard; Marche Slave, Tschalkowsky; "In Springtime," Kinder; Berceuse, Guil-mant.

Jan. 17.—Overture in C minor, Fricker; Andante Cantabile (Sympho-ny No. 8), Widor; "Chanson de Jolie," Hailing; Sonata, the Ninety-fourth Psalm, Reubke; "In Moonlight" (new), Kinder.

Jan. 24.—Triumphal March, James M. Dickinson; Siciliano, Henry S. Fry; Novelette, Harry A. Sykes; Nocturne in D, Rollo F. Maitland; Paean, H. Alexander Matthews; Romance in C, Frederick Maxson; Festival Postlude, Russell King Miller; Cantique d'Amour, S. Tudor Strang.

Jan. 31.—Prelude and Fugue in A minor, Bach; Offertoire in G, Batiste; "Aubade," Johnson; Funeral March of a Marionette, Gounod; Toccata in D, Kinder; Allegretto Grazioso, Boccherini; Overture, Nicolai.

The recital Jan. 31, which con-cluded the series, was the 556th played by Mr. Kinder in Holy Trinity Church.

Oscar Franklin Comstock, Washing-ton, D. C.—Mr. Comstock played the third recital in Cabell Hall at the University of Virginia Jan. 25 at 4 p. m. He presented: Marche Religieuse, Guil-mant; "Chant de Bonheur," Lemare; Romance in D flat, Lemare; "Hosannah," Dubois; Nocturne in E flat, Chopin; Toccata in C minor, Ern-est Halsey; Berceuse from "Jocelyn," Godard; "Air du Nord," Wolstenholme; Postlude in D, Henry Smart.

Dr. John McE. Ward, Philadelphia—Dr. Ward gave the inaugural recital on a Bates & Culley organ in All Saints' church, Wynnewood, Pa., Feb. 5. The scheme of the organ was the perform-er's work. His program was as fol-lows: Fantasia on "Adeste Fideles" and "Holy Night," Buck; "Im Walde," Auguste Durand; Berceuse, Dickinson; Gavotte, "Mignon," Thomas; Trio and variations, Beethoven; Marche Reli-gieuse, Guil-mant; Canzonet, Bernard Elliott; Humoresque, Dvorak; Caprice, Heinrich Cracker.

Miss Kate Elizabeth Fox—Miss Fox played in the series under Dr. William C. Carl's direction at the Old First Presbyterian church, New York, Feb. 9. The program: "Paean," Matthews; Romanza, Parker; Prelude and Fugue in D minor, Bach; Toccata in F major, Crawford; Spring Song, Lemare; "Fin-landia," Sibelius; Benediction Nuptiale, Hollins; Grand Chorus in D, Guil-mant.

James Cheney, Jr., Washington, D. C.—The sixth recital of the forty-eighth season of concerts at Peabody Institute, Baltimore, was given by Mr. Cheney of Washington Sunday after-noon, Feb. 8, with this program: J. S. Bach, Prelude and Fugue in A minor; E. Bairstow, Evening Song; H. D. Phillips, Sonata in D minor; Edwin H. Lemare, "Cuckoo," and "Evening" (from Summer Sketches); Alfred Hol-lins, Concert Overture in C minor.

Dr. Orlando A. Mansfield, Chambers-burg, Pa.—Playing at Wilson College Feb. 14, at his fifth recital on the new Moller organ, Dr. Mansfield gave these numbers: Molto Maestoso e Fuga-tivo, in B flat, Op. 23, Dr. Mansfield; Larghetto in C minor, Capocci; "For Unto Us a Child Is Born" ("Messiah"), Handel; Romanza, in E flat, Haydn; Sonata in F minor, Op. 65, No. 1, Men-delssohn; "Morceau a la Musette," in B flat, Op. 10, Purcell J. Mansfield; Grand Offertoire in C minor, Batiste; Benediction Nuptiale, Op. 8, Saint-Saens; Wedding March, Op. 61, Men-delssohn.

William Spencer Johnson, Quincy, Ill.—Mr. Johnson drew such a large audience to the new Unitarian Church of Quincy Jan. 18 that the local papers report hundreds were turned away. He played: Chorale, "Was Gott Thut," Pachelbel; Chorale Prelude, "Was Gott Thut," Krebs; Chorale Prelude, "Was Gott Thut," Sigfrid Karg-Elert; "Vis-ion," Bibl; "Piece Heroique," Cesar Franck; Berceuse, Bonnet; Menuet-Intermezzo, Langston; Prelude to "Lohengrin," Wagner; "At Sunset," Diggle; Finale Act 2, "Madame Butter-fly," Puccini; Toccata (Fifth Sympho-ny), Widor.

Urban A. Deger, Dayton, Ohio.—Mr. Deger gave four fine programs in Feb-ruary at Emmanuel Church of Day-ton on Sunday afternoon. One was a sonata program, another was devoted to Bach and still another to Guil-mant. The programs in detail follow:

Feb. 1.—Toccata, Callaerts; Largo, "New World Symphony," Dvorak; Humoresque, Dvorak; Funeral March and Hymn of Seraphs, Guil-mant; Alle-gro Cantabile (From the Fifth Sympho-ny), Widor; Menuet in G major, Beethoven; "Rigaudon," de Lully; Marche Heroique de Jeanne d'Arc, Dubois.

Feb. 8.—First Sonata in A minor, Borowski; Third Sonata in E minor,

Op. 10, Ludwig Boslet; Fifth Sonata, Guil-mant.

Feb. 15.—Bach program: Fantasie and Fugue in G minor; Siciliano from the Second Sonata for flute and clavi-er; Air in D from the Overture in D major; Fugue in D major; Vivace from the Second Trio-Sonata; Adagio from the Toccata and Fugue in C major; Fugue in A minor from the Second Violin Sonata; Concerto 4, Vivace; Toccata and Fugue in D minor.

Feb. 22.—Guilmant program: First Sonata—Symphony in D minor, Op. 42; Prayer and Cradle Song; Fugue "Alla Handel"; Larghetto from the Second Sonata; Nuptial Postlude in B flat; "Lamentation," Grand Chorus in D major.

Wilhelm Middelschulte—The organ-ist of the Chicago Symphony Orches-tra was the visiting organist at Elm-wood music hall, Buffalo, Jan. 11, at the free recital under the auspices of the city of Buffalo. His selections in-cluded: Concert Allegro, Rheinberger; Concerto No. 4, F major, Handel; Sonata (old Italian), Adriano Ban-chieri; Noel (old French), Louis Claude d'Aguin; Prelude (from Op. 66), Charles Valentin Alkan; Andante (from Fan-tasia for a Mechanical Clock), Mozart; Chromatic Fantasie and Fugue (trans-cribed for organ by Mr. Middelschulte), Bach; Symphonic Variations (dedicated to Mr. Middelschulte), Arne Oldberg; Pastorale (new), Philo A. Otis; Fan-tasia "Ad nos ad salutarem undam" (on a chorale from Meyerbeer's "The Prophet"), Liszt.

Harry B. Jepson, New Haven, Conn.—Professor Jepson's program Monday afternoon, Jan. 26, on the Newberry organ in Woolsey Hall at Yale Uni-versity was: Widor, Fifth Organ Sym-phony; Judassohn, Improvisation; Wagner, Liebestod from "Tristan and Isolde"; Schmidthauer, Scherzo; Ro-partz, "Priere pour les Trepasses"; Jepson, "Sortie Nuptiale."

F. Arthur Henkel, Nashville, Tenn.—At his Sunday recital Jan. 25 at Christ Church under the direction of the Nashville Art association Frederick Arthur Henkel gave: Fantaisie, "Adeste Fideles," Grison; Andante Cantabile, Tschalkowsky; Crescendo, Lassen; March from "Leonora" sym-phony, Raff; Largo, Handel; Canzon-etta, Federlein; Toccata, Widor.

Walter E. Hartley, Grand Rapids, Mich.—Mr. Hartley gave the follow-ing program Jan. 27: Allegro and adagio from Widor's Sixth symphony; Scherzo from the symphony by Vierne; Prelude and Fugue in D, Bach; Pas-torale, Franck; "La Cinquantaine," Gabriel-Marie; "In Summer," Stebbins, and "Fanfare," Lemmens.

Richard Keys Biggs—Mr. Biggs gave a free recital at St. Ann's on the Heights, Brooklyn, Feb. 3. His pro-gram: Prelude to "Lohengrin," Wagn-er; "Liebestod" from "Tristan and Isolde," Wagner; "Waldwehen" from "Siegfried," Wagner; Caprice ("The Brook"), Dethier; Cantilene Pastorale, Dethier; "Gondoliers," Nevin; Funeral March, Chopin; Fantasia Symphonique, Cole; Intermezzo, Kroeger; "Epithala-mium," Woodman.

Roland Diggle, Quincy, Ill.—Mr. Dig-gle gave a concert Feb. 5 in the Bap-tist Church of Bowling Green, Mo., and another Jan. 29 in St. Paul's Church at Warsaw, Ill. At Bowling Green he played: Festival Prelude, "Laudate Domini," Frysinger; "Saluto d' Amor," Federlein; "Chanson de Jolie," Hailing; Humoresque, Dvorak; Piece Heroique, Diggle; Morning Song, Kramer; Poemes d' Automne, (a) Lied des Chrysanthem, (b) Matin Provencal, (c) Poeme du Soir, Bonnet; Cantabile, Jongen; Novelette, Harry Sykes; Fan-tasia, Lord; "At Sunset," Diggle; "Good Night," Nevin; Grand Choeur, Quef.

At his twilight recitals in the Cathed-ral of St. John at Quincy in February Mr. Diggle played:

Feb. 8.—Processional, Stewart; Medi-tation, Frysinger; Fantasia, Lord; "Memory's Hour," Silver; "Priere," H. H. Norsworthy; Scherzo Pastorale, Fed-erlein;

Feb. 22.—"In Memoriam," Bonnet; Benediction Nuptiale, Frysinger; Con-cert Piece in F, Mansfield; "Pax Vobis-cum," Lacey; Meditation, Sturges; Pas-toral Scene, Cyril Jenkins.

Miss Jane K. Dutcher, Owego, N. Y.—Miss Jane Katherine Dutcher gave a recital before the University club and its friends in the memorial chapel at Wesleyan University, Middletown, Conn., Jan. 22. A large reception fol-lowed the recital. Miss Dutcher played the following numbers: Fugue in D major, Bach; "Romance," Maxson; "Toccata," Kinder; "Kammenoi Ost-rov," Rubinstein; Vorspiel to Third Act and Bridal Music, "Lohengrin," Wagner; "Evensong," Johnston; "Jubi-late Deo," Silver; Largo, Handel; "Hal-lelujah Chorus," Handel; "Shadow-land," Johnston.

Miss Dutcher played the following organ numbers at a Christmas recital given in the Methodist Church of Owe-go, N. Y., Dec. 19: Christmas Offer-tory, Grison; "March of the Magi," Harker; "Magnificat pour le jour de Noel," Marty; Variations on "Adeste Fideles," Whiting; "Weihnachts Pas-torale," Merkel; "Christmas March,"

Merkel. Between the organ numbers, a chorus of 150 children sang several of the old Christmas carols.

Dr. J. Fred Wolle—Dr. Wolle of Bethlehem, Pa., appeared in a concert in Christ Church at Cincinnati, Jan. 28, with Mrs. Mary Hissem-de-Moss, and John Yoakley as accompanist. Dr. Wolle's organ selections were: Prelude and Fugue in E minor, Bach; Three Chorales: "Herzlich thut Mich Verlan-gen," "Alle Menschen Muesen Ster-ben," and "In Dir ist Freude," Bach; Air and Chorus from "Alceste," Gluck; Pastoral Sonata, Third Movement, Rheinberger; Siegfried's Death March from "Die Gotterdammerung," Wagn-er; "Es ist ein' Ros' entsprungen," Brahms; Finale, Gillele.

James Robert Gillette, Syracuse, N. Y.—Mr. Gillette is in demand for many recitals. At May Memorial Church, Syracuse, he gave this pro-gram Jan. 30 under the auspices of the Women's Alliance: Military March, Franz Schubert; Novelette, Rimsky-Korsakoff; Prelude in C sharp minor, Vodorinski; Scherzo-Pastorale, Fed-erlein; From "Forgotten Fairy Tales," "Sung at a Prince's door," and "Of a Tailor and a Bear," MacDowell; Alle-gro Appassionato (Sonata V), Guil-mant; "Messe Sans Paroles," Joseph d'Ortigue.

Feb. 5 Mr. Gillette played at the Congregational Church of Sidney, N. Y., as follows: Military March, Schu-bert; Andantino, Lemare; Scherzo-Pastorale, Federlein; Gavotte, Conant; "In Twilight," Frysinger; Toccata in D, Becker; Romance, Gillette; Chant d'Amour, Gillette; Allegro Appas-sionato (Sonata V), Guil-mant.

Karl O. Staps, Cincinnati—K. O. Staps, organist and choirmaster at St. Paul's cathedral, Cincinnati, gave the following numbers at the Sunday even-ing recitals during the month of Jan-uary:

Jan. 4.—Festival Prelude on "Ein Feste Burg," Faulkes; Lyric Pieces, "Nautilus," Romance, "To a Water Lily," "A Sea Song," "By Smouldering Embers," "In Nomine Domini," MacDowell; Finale in D, Lemmens.

Jan. 11.—"Finlandia" (Tone Poem), Sibelius; "To a Wild Rose," MacDowell; Intermezzo, Hurst; Largo from "The New World," Dvorak; Toccata in E, Bartlett.

Jan. 18.—Solemn Prelude from "Gloria Domini," Noble; "Question and Answer," Wolstenholme; Melody, A flat, Shelley; "Caprice Orientale," Lemare; Marche Religieuse, Guil-mant.

Jan. 25.—Overture, "Wilhelm Tell," Rossini; Elegie, Youferoff; Romance, D flat, Lemare; "In Paradisum," Dubois; "Fiat Lux," Dubois.

DeWitt C. Garretson, Utica, N. Y.—The dean of the Central New York chapter of the A. G. O. gave a recital at the First Presbyterian Church of Ili-on, N. Y., Jan. 26. His selections were: Prelude and Fugue in D minor, Men-delssohn; "Serenade Romantique," Mansfield; "Chant Pastorale," Dubois; "Piece Heroique," Webbe; Toccata in G, Dubois; Air, Bach; Scherzo, Mans-field; Prayer and Cradle Song, Guil-mant; Andante Cantabile, Tschalkow-sky; Marche Militaire, Gounod.

Adam Jardine, Helena, Mont.—Mr. Jardine gave a recital in St. James' Church at Bozeman, Jan. 28, playing: War March of the Priests, from "Athalie," Mendelssohn; Meditation, Gostelow; Prelude and Fugue in C minor, Bach; "Evensong," Johnston; Largo in G, Handel; Minuet in C, Drif-fill; Triumphal March, Costa.

Richard M. Stockton, Lancaster, Pa.—Mr. Stockton has given the following selections recently at his Sunday re-citals preceding evening services at the First Presbyterian church: Toccata in F, Bach; Meditation ("Thais"), Mas-senet; "Evensong," Johnston; "Hos-annah," Wachs; Fugue in G minor, Bach; Andante Cantabile, Tschalkow-sky; "To a Wild Rose," MacDowell; "Angelus," Massenet; Grand Choeur, Kinder; Toccata and Fugue in D minor, Bach; "In the Moonlight," Kinder; Spring Song, Macfarlane; "Evening Star," Wagner; Grand Choeur, Guil-mant; Toccata in D, Kinder; Even-ing Bells and Cradle Song, Macfar-lane; "To a Water Lily," MacDowell; Minuet, Boccherini; Hallelujah Chorus ("Messiah"), Handel.

James Clayton Warhurst, Camden, N. J.—The 152d musical service under Mr. Warhurst's direction at the North Baptist church of Camden was given Sunday evening, Feb. 1. The organ and choir numbers follow: Organ, Pre-lude in F, Jackson; Anthem, "I Will Mention," Sullivan; Solo, "The Peni-tent," Van de Water; Response, "Seven-fold Amen," Stainer; Organ, "Even-tide," Meade; Anthem, "Prepare Ye the Way of the Lord," Garrett; Anthem, "Still, Still With Thee," Story; Post-lude in E flat, Abernethy.

Hugo P. Goodwin, Milwaukee—An organ recital was given at Immanuel Presbyterian church by Hugo P. Good-win, assisted by Eleanor Pochler, mezzo-soprano, of Minneapolis, Jan. 27, with this program: Toccata and Fugue, D minor, Bach; Allegretto in F, Mendelssohn; Gigue, Wieniawski; "Salve Regina," from second Sym-

phony, Widor; Berceuse, from "Queen of Sheba," Gounod; Toccata in D minor, Renaud; "Antienne," G minor, Guil-mant; Caprice Heroique, Bonnet; Gavotte in F, Martini; Andante, from Symphony 1, Maquaire; Finale in E, Widor.

J. Warren Andrews, New York—Mr. Andrews, warden of the A. G. O. and organist of the Church of the Divine Paternity, gave the fifth recital at the Church of St. John the Evangelist in New York, Feb. 3. His program was: Fourth Organ Sonata, Op. 65, Mendels-sohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guil-mant; Toccata in C, Adagio in A minor, Grave and Fugue in C, Bach; "Air du Dauphin," J. L. Roedel; Communion in G, Batiste; Largo in G, Handel; Vorspiel, "Wir Glauben All," J. S. Bach; "March of the Magi," Dubois; March Militaire, Gounod.

Bertram T. Wheatley, Saratoga Springs, N. Y.—The following recitals have been given in Bethesda church in February, after the regular evening service, by Bertram T. Wheatley, or-ganist and choirmaster:

Feb. 1.—Vorspiel to "Lohengrin," Wagner; Fugue in F minor, Handel; Invocation ("Messe de Mariage"), Dubois; Humoresque, Dvorak; Concert variations on "Star Spangled Banner," Dudley Buck.

Feb. 8.—Compositions by Alexander Guil-mant: Fifth Sonata, in C minor, Lamentation; "Marche Funebre et Chant Seraphique," Paraphrase, "See the Conquering Hero Comes," Handel; Grand Triumphal Chorus in A major.

Feb. 15.—March in E flat, Salome; Andante Cantabile, Fourth Symphony, Widor; Prelude and fugue in B flat major, Bach; Pilgrims' Chorus ("Tann-hauser"), Wagner; Request, Franz, Third Organ Concerto, Handel; Ber-ceuse, Spinney; Epithalamium (Wed-ding Hymn), Woodman.

Feb. 22.—First Organ Sonata, Men-delssohn; "Virgin's Prayer," Massenet; Fugue in E minor (Cathedral), Bach; Berceuse, Kinder; Spring Song, Men-delssohn; Offertoire in D major, "St. Cecilia," Batiste.

Arthur Dorey, Ottawa, Ont.—His 180th and 181st recitals were given after evening in February at Christ Church Cathedral by Mr. Dorey, and ne played:

Feb. 1.—Marche Triumphale, Capocci; Nocturne in D flat, R. G. Hailing; Can-zonetta, E. Halsey; "Jour de Noees," F. S. Archer; Scherzo in A minor, Faulkes; "Laud Deo" ("Messe de Mariage"), Dubois.

Feb. 15.—Minuet in C, W. R. Drifhill; Andante in D, Silas; Allegro in B minor, Guil-mant; Concert Fantasia in D, R. F. Stewart; Meditation, P. J. Mansfield; Triumphal March, A. W. Pollitt.

Frederick Walbank, Scranton, Pa.—Mr. Walbank, F. R. C. O., gave Sunday evening programs as follows in Feb-ruary at the Church of the Good Shepherd:

Feb. 1.—Marche Nuptiale, Catherine; "Eventide," Harker; "Legend," Cad-man; Festival Postlude, Howard.

Feb. 8.—March in F major, Guil-mant; Andante in A flat, Chinner; Toccata in D, Kinder; Serenade, Schubert; Pas-toral Sonate, Rheinberger.

Feb. 15.—"Jubilate Deo," Silver; "Secret d'Amour," Klein; Fugue ("St. Anne's"), Bach; Melody in F, Rubin-stein; Grand Choeur, Guil-mant.

Feb. 22.—Sortie Solennelle, Callaerts; Duo, Bizet; Offertoire, Salome; Idylle ("At Evening"), Dudley Buck; "Nach-spiel," Noble.

J. E. W. Lord, Meridian, Miss.—Mr. Lord played as follows in the First Baptist Church of Meridian Jan. 25: Praeludium in G, Bach; Choral song, Wesley; Intermezzo and Toccata in D, Kinder; Berceuse, Frysinger; Andante, from Violin Concerto, Mendelssohn; Scherzo, from the First Organ Sonata, Becker; Festive March, Smart.

Samuel A. Baldwin, New York—The Wednesday and Sunday recitals in February at the College of the City of New York have been marked by the same excellence of program-making that has always distinguished Profes-sor Samuel A. Baldwin's noteworthy work here. The recital Sunday after-noon, Feb. 8, was the 350th by Profes-sor Baldwin. Recent programs have been as follows:

Feb. 4.—Prelude and Fugue in C Major, Bach; "Angelus du Soir," Bon-net; Sonata in E Minor, Rogers; "Sem-pre semplice" and "Impression," Sig-frid Karg-Elert; Fantasia in F, John E. West; "Traume," Wagner; Jubilee Overture, Weber.

Feb. 8.—Sonata No. 5, in C Minor, Guil-mant; Vorspiel; "Lohengrin," Wagn-er; "On wings of Music," Mendels-sohn; Prelude in C sharp Minor, Rach-maninoff; Communion in G, Batiste; "Finlandia," Sibelius.

Feb. 11.—Theme (Varied) in E, Faulkes; Choral-Prelude "Jesu, meine Zuversicht," Bach; Concert Fugue in G Major, Krebs; Benediction Nuptiale, Frysinger; "In the Morning," from Peer Gynt Suite, No. 1, Grieg; Nocturne, Op. 9, No. 2, Chopin; Second Symphony, Op. 20, Vienne.

Feb. 15.—Concerto in C Minor, Han-

del; Barcarolle, Faulkes; Toccata in F, Bach; Prelude, "La Cathedrale engloutie," Claude Debussy; "Evensong," Easthope Martin; Symphonic Poem, "Orpheus," Liszt; "The Swan," Saint-Saens; Concert Piece in C Minor, Thiele.

Feb. 18—Prelude and Fugue in F minor, Bach; "Liebestraum," Lemare; Sonata, No. 3, in B flat, Op. 19, Max Gulbins; "Le Petit Berger," and Menuet, Claude Debussy; "Lamentation," Guilmant; "In the Twilight" (Prayer), F. Flaxington Harker; Toccata in E major, Homer N. Bartlett.

Feb. 22—Suite in D, Arthur Foote; Dream Pantomime ("Haensel and Gretel"), Humperdinck; Toccata and Fugue in D minor, Bach; Leggenda, Bossi; Scherzo in E, Widor; "A Twilight Picture," Harry Rowe Shelley; Overture, "Der Freischutz," Weber.

Feb. 25—Concert Overture in C minor, Hollins; Largo (Sonata, Op. 2, No. 2), Beethoven; Prelude and Fugue in G major, Bach; Scherzo-Pastorale, Federlein; "Requiem Aeternam," Basil Harwood; Variations de Concert, Bonnet; Serenade, Schubert; Sonata in F minor, Mendelssohn.

Edwin Arthur Kraft, Atlanta, Ga.—Mr. Kraft played to an audience of more than 5,000 people Feb. 1 at the Auditorium. He reports the people of Atlanta most enthusiastic over organ music. His program follows: Alfred J. Silver, "Jubilate Deo"; F. Flaxington Harker, "In the Twilight"; Richard Wagner, "Prize Song" from "Die Meistersinger"; Two Irish Folk-Songs—"The Minstrel Boy" and "The Harp that once through Tara's Halls"; Ralph Kinder, Toccata in D; Richard Wagner, March from "Tannhaeuser"; Robert Schumann, "Traeumerel"; Alfred Hollins, Concert Overture in C minor.

Feb. 8 Mr. Kraft played: William Faulkes, Jubilant March; J. Frank Frysinger, Berceuse; Alfred Hollins, Spring Song; Charles A. Sheldon, Jr., Rhapsody (Mss.); Ethelbert Nevin, "A Day in Venice"; S. Rachmaninoff, Prelude in C sharp minor (requested); Jules Massenet, Meditation from "Thais"; Felix Mendelssohn, Wedding March.

James T. Quarles, Ithaca, N. Y.—Mr. Quarles gave the 427th organ recital in Sage chapel at Cornell University, Jan. 23, playing: Prelude and Fugue in A minor, Bach; Andante from Symphony in G, "The Surprise," Haydn; "A Deserted Farm" and "To a Wild Rose," MacDowell; Toccata, Ernest Halsey; Andante from Pianoforte Trio, Op. 5, (piano and organ), Arthur Foote; Vorspiel from "Tristan and Isolde" (by request), Wagner.

Feb. 6 Mr. Quarles played: Sonata in C minor, No. 2, Mendelssohn; Largo (by request), Handel; Andante (Symphony Pathetique), Tchaikowsky; Concert Variations on "The Last Rose of Summer," Buck; Meditation (by request), Sturges; "Liebestod" ("Tristan and Isolde"), Wagner.

Gottfried H. Federlein, New York—Programs of Sunday afternoon recitals in March by Gottfried H. Federlein at the Society for Ethical Culture, New York, under the auspices of the department of education, follow:

March 1—Scherzoso in D minor, Woodman; Benediction Nuptiale, Frysinger; Marche Funebre et Chant Seraphique, Guilmant; Intermezzo in E, Major; Menuetto Grazioso, Boccherini; Cio Cio San's Entrance song and finale to Act 2, part 1, "Madame Butterfly," Puccini; Bulerca e Melodia, Baldwin.

March 8—Grand Choeur in G minor, Hollins; Andante Cantabile, Tchaikowsky; "Nalla" Intermezzo, Delibes; Largo, Handel; Italian Serenade from "Der Rosenkavalier," Strauss; Wotan's Farewell and Fire Music ("Walkuere"), Wagner; "In Moonlight," Kinder; "Oberon" Overture, Weber.

March 15—"Jour de Noces," Archer; Pastorale, Bonnet; "Narcissus," Nevin; Fifth Organ Concerto, Handel; Berceuse, Gounod; Nuptial March, Guilmant; "Air du Nord," Wolstenholme; Toccata, Fifth Symphony, Widor.

March 22—Variations on an American Air, Flagler; Pizzicati, from "Sylvia," Delibes; Meditation, Sturges; Andante (Clock Movement), Haydn; Prelude and Fugue in A minor, Bach; "Good Friday Music" ("Parsifal"), Wagner; "William Tell" Overture, Rossini.

A. F. McCarrell, Chicago—Mr. McCarrell gave the following recital program at the Second Presbyterian church Sunday, Feb. 8, at 4:15 p. m.: Prelude and Fugue on Bach, Liszt; Sposalizio ("Annees de Pelerinage"), Liszt; "Visions," Wagner; Prelude to "Lohengrin," Wagner; Magic Fire Music from "Die Walkuere," Wagner; Introduction and Pilgrims' Chorus ("Tannhaeuser"), Wagner; Grand March ("Tannhaeuser"), Wagner.

Mrs. James H. Cassidy, Dallas, Tex.—The large Scottish Rite cathedral organ was used Jan. 28 for a recital by Mrs. Cassidy, at which she played: Festival Chorus in D, Best; Midsummer Caprice, Johnston; "The Angelus," Tomlinson; Prelude to "Lohengrin," Wagner; "Evening Star," Wagner; Military March, Clark; Pastorale in F, Flagler; Fantasia, "Old Folks at Home," Flagler.

H. Brooks Day, Brooklyn—H. Brooks Day, organist of St. Luke's Episcopal church, gave a recital Feb. 9 at the Church of the Nativity, Ocean avenue and Avenue F. He was assisted by Mrs. Nell Wing, soprano, and Miss Helen Blauvelt, contralto. The following program was rendered: March in B flat, Lachner; Largo, Handel; Chorale, Brahms; Romance in D flat, Cadman; March in F, H. Brooks Day; Ro-

mance in A flat, Day; Melody in G, Widor; Andante Cantabile in B flat, Tchaikowsky; Funeral March, Chopin; Offertoire in G, Wely.

Emil Koepfel, Fort Wayne, Ind.—Emil Koepfel, who succeeded John B. Archer as organist at the First Presbyterian church several months ago, gave the second of a series of organ recitals Feb. 8 at 4 o'clock. The edifice was well filled in spite of zero weather. The program: Prelude to "Le Deluge," Saint-Saens; Prelude to "Parsifal," Wagner; Andante from Symphony Pathetique, No. 6, Tchaikowsky; Funeral March and Chant Seraphique, Guilmant; Overture to "Zampa," Herold.

Dr. J. Fowler Richardson, Mauch Chunk, Pa.—Dr. Richardson was assisted by Hans Kronold, cellist, in a recital at St. Mark's church Jan. 22. The organ section of the program follows: "Praeludium Festivum" and Scherzo, Becker; Gavotte, Dethier; Oriental Sketch, Bird; Prelude and Fugue in E minor, Bach; Barcarolle, Faulkes; Fanfare, Shelley.

Miss Isabel Pearson, Duluth—At her organ and choir recital in Trinity Pro-Cathedral Jan. 25 Miss Pearson played: Prelude, Borowski; Meditation-Elegy, Borowski; Funeral March of a Marionette, Gounod; Serenade, Gounod; "There is a Green Hill, Far Away," Gounod; Postlude, "Nazareth," Gounod.

J. J. McClellan, Salt Lake City—Professor McClellan gave a recital for the National Wool Growers' Association at the Tabernacle, Jan. 16, playing: Overture to "Oberon," Weber; Serenade, Moszkowski; Communion in G, Batiste; old melody, "Then You'll Remember Me," from "The Bohemian Girl," excerpts from "Tannhaeuser," Wagner.

Vernon Henshie, Springfield, Ill.—Mr. Henshie gave a recital at the First Christian church Feb. 15. The organ selections were: Festival Prelude on "Old Hundred," Clarence Eddy; "Gavotte," Gluck; March in F, Wallis; Melody from the Violin Concerto, Mendelssohn; Minuet in A, Boccherini; Finale from Sonata No. 1, Mendelssohn; Lullaby, Vogt; Festival Postludium, Merkel; Humoreske, Dvorak; "Indian Summer Sketch," Brewer.

Charles Heinroth, Pittsburgh—The usual free organ recital was given Feb. 8 at 4 o'clock by Charles Heinroth in Carnegie Music Hall, Pittsburgh. The program contained for the first time the overture to "The Secret of Suzanne," by Wolf-Ferrari, and the ever popular "Peer Gynt" suite and "Harmonious Blacksmith." The program: Overture (in miniature), "E Segreto di Susanna," Wolf-Ferrari; Meditation from "Thais," Massenet; Entr' Acte, Gavotte, Ernest Gillet; Peer Gynt Suite No. 1, Grieg; Fugue in D, Scarlatti; "Liebeslied," Adolf Henseit; Air and Variations ("The Harmonious Blacksmith"), Handel; Finale from Second Symphony, Widor.

Clifford Demarest.—Mr. Demarest gave a recital Feb. 18 in the First Presbyterian church of New Brunswick, N. J., playing this program: Marche Pontificale, Tombelle; Andante Cantabile, Tchaikowsky; Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Grand Chorus in D, Guilmant; Allegro from Sixth Concerto, Handel; Pilgrims' Chorus, "Tannhaeuser," Wagner; Meditation, Sturges; "Pastoral Suite," Demarest.

Francis Hemington, Chicago—Dr. Hemington has given his last recitals before Lent at the Church of the Epiphany and the next one is scheduled for April 20. The latest programs were:

Feb. 2—Third Sonata in E major (new), Rene L. Becker; "Cantique D'Amour," Lemare; Prelude and Fugue on the name B-A-C-H (by request), Liszt; "Spring," Hollins; Grand Chorus, Guilmant; "Sous les Bois," Durand; Intermezzo, Dethier; Marche Militaire, Gounod.

Feb. 16—Second Sonata in B flat, Claussman; "Traeumerel" (requested), Schumann; Novelette in F major, Schumann; Fugue in E flat (St. Ann's), Bach; Berceuse, Shelley; Pastorale, Lemare; Toccata ("Gothic Suite"), Boellmann; Serenade, Schubert; Gavotte from "Mignon," Thomas; Overture to "L'Italiana in Algeri," Rossini.

Frank Sanford De Wire, Jamestown, N. Y.—Mr. De Wire gave a recital under the auspices of the Western New York Chapter of the A. G. O., Feb. 15 at St. Luke's Episcopal church. His program was: Pastoral Sonata, Rheinberger; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Canon in B minor, Schumann; Andante Cantabile from the Fourth Organ Symphony, Widor; Grand Choeur in D major, Guilmant.

Arthur Davis, St. Louis—Mr. Davis' weekly noonday recital in Christ Church Cathedral Jan. 26 was marked by the following program: Grand Choeur in A, Arthur Davis; "Evening Song," Bairstow; "Suite Gothique," Boellmann; Nocturne, Ferrata; Extracte to "Mignon," Thomas; Serenade, Schubert; Scherzo in B flat, Hoyte; Fantasia on a Welsh March, Best.

Harvey B. Gaul, Pittsburgh—Mr. Gaul gave the following program at Carnegie Hall, Duquesne, Pa., Jan. 18: Prelude in C sharp minor, Vodorinski; Meditation, Sturges; "Paeon," Matthews; "April Caprice," Gaul; March Heroique, "Jean d'Arc," Dubois; From the works of Edward Grieg—"Alla Marcia," "To Spring," "Peer Gynt" Suite.

J. Clarendon McClure, Wilkes-Barre, Pa.—J. Clarendon McClure, organist of the First Presbyterian church, Wilkes-

Barre, gave a recital Feb. 13 with the following program: "Alleluia," Loret; Minuet in G, Beethoven; Cradle Song, Hauser; Allegro Maestoso, Foerster; Scherzo in G minor, Schumann; "The Swan," Saint-Saens; "The Little Shepherd," Debussy; "Song of a Hero," Volkman; Berceuse from "Jocelyn," Godard; Toccata in G, Dubois; Serenade, Schubert; Pizzicati, Delibes; "Ase's Death," Grieg; Serenade, Lemare; Largo, Handel.

Gordon Balch Nevin—Mr. Nevin appeared in recital at Johnstown, Pa., at the First Presbyterian church, Feb. 13, with the following program: Fifth Organ Concerto, Handel; Chorale preludes—"Alle Menschen Mussen Sterben" and "Herzlich Thut Mich Verlangen," Bach; Scherzo, Judassohn; Berceuse, Dickinson; "In Paradisum," Dubois; Toccata in D, Kinder; "Will O' the Wisp" and "Song of Sorrow," Nevin; "La Cinquantaine," Gabriel.

Harold Vincent Milligan, New York—Mr. Milligan played at the Old First Presbyterian church under Dr. William C. Carl's direction Feb. 16. The program: Fantasia, Stamford; Marche Nuptiale, Elevation and Fugue in D, Guilmant; Cantilene, Rogers; Prelude in C Sharp minor, Rachmaninoff; "Parsifal" Prelude, "Tannhaeuser" Pilgrims' Chorus and "Lohengrin" Prelude to third act and Wedding Music, Wagner.

J. Frank Frysinger, Lincoln, Neb.—Mr. Frysinger gave a recital at St. Paul's English Lutheran church, Grand Island, Neb., Feb. 17, playing: Mozart, Overture to "Don Giovanni"; Beethoven, Minuet in G; Handel, Largo from "Xerxes"; Rubinstein, "Kamennoi Ostrow"; Kinder, Fantasia on the Hymn-tune "Duke Street"; Wolstenholme, Allegretto in E flat; Diggle, "At Sunset"; Hoyte, Scherzo in B flat; J. Frank Frysinger, Processional March, "Traumlied," "Laudate Domini" and Meditation in G.



"The Organ Student's Bach" is the title of a very useful publication just issued by the Oliver Ditson Company. It is the work of James H. Rogers, whose experience as a teacher has enabled him to make the collection most valuable. It is intended primarily for instruction, but Mr. Rogers believes that many organists who have left their student years behind will find in it much attractive and comparatively little known material. In addition to the eight short preludes and fugues there are a number of the chorale preludes and other

compositions scattered in the eight or nine volumes of the complete works, which in this collection are brought together in a convenient form at a reasonable price. The editing and registration by Mr. Rogers are, of course, what might be expected from an organ scholar of his standing.

J. Fischer & Bro. of New York have published two more short and meritorious pieces by Rene L. Becker, the prolific American writer for the organ. One is a "Chanson du Soir" and the other a "Chanson Matinale." The latter is a very attractive piece in the style of a pastorale. Both are dainty, yet not weak.

Edward F. Johnston has written a graceful "Forest Vesper," a nocturne, which shows the same excellence as his other well known works. He has found his inspiration in Keats' "In some melodious plot of beechen green, and shadows numberless." J. Fischer & Bro. are the publishers.

Roland Diggle has brought out a "Marche Militaire," the latest in his series of compositions. It is published by the Theodore Presser Company. The march has a martial air that makes it an excellent postlude or concert piece. It is appearing on many of the best programs.

Mr. Bradford Campbell sends us a new "Chant sans Paroles," Op. 76, No. 2 (for pianoforte) which is very pleasing and lyrical and could well be adapted for the organ. He sends also a new octavo anthem for mixed chorus and alto solo, "Blessed are the Sons of God," which is a worthy number written with the taste and skill that characterizes Mr. Campbell's work.

"Jubilate Deo" is the latest composition of Bertram T. Wheatley, organist and choirmaster of Bethesda Episcopal church, Saratoga Springs, N. Y. This work has been dedicated by the composer to the members of Bethesda choir (Daniel Jones Griffith Memorial.) Mr. Wheatley's "May Day Waltzes" and "Dance of the Leaves" have had a gratifying sale since their publication last year.

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THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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CHICAGO, MARCH 1, 1914.

A CRITIC'S OPINION

That some of those who are trying to lead us are blind musically is made very apparent by a criticism which appeared in what many consider the leading Chicago morning paper after the recent appearance of Mr. Middelschulte as soloist with the Chicago Symphony Orchestra. The critic, who stands for the most profound knowledge in musical matters and whom thousands of laymen trust as their authority and preceptor, ends his article on Mr. Middelschulte's performance with the following:

"The critic may be permitted a fragment of personal opinion to the effect that organ and orchestra mix and blend like oil and water; that the organ is the least interesting of solo instruments; that for this most mechanical of musical machines the composer chose his theme unfortunately, since its outstanding characteristic was rhythmical monotony; that Mr. Middelschulte is a great musician and a fine organist, and it is sincerely to be regretted that he does not play another instrument."

Now that Mr. Middelschulte no doubt is trying to master the kettle drum or the typewriter, or some other musical instrument, we would humbly suggest, by way of a fragment of opinion, that this critic is a capable musician and a fine writer, but that it may be sincerely regretted that he does not do something else than attempt to review organ performances.

Here we have a musical scholar than whom there is no more profound in Chicago, and a performer on the organ who arouses the greatest enthusiasm when he plays before the most critical audiences in Germany. He makes his annual appearance as soloist with the orchestra, plays the work of a truly great Chicago composer—Arne Oldberg—and is virtually told that the organ is not worth a musician's time.

The writer remembers a year or two ago going out to the west side of Chicago to hear Dr. Hemington play for an hour or two on the fine Roosevelt organ in the Church of the Epiphany. In departing we felt refreshed, were convinced that the evening was well spent, and marveled at how we could hear all this music for the paltry 20 cents we contributed to the "silver collection." Boarding a train for the north shore we met a friend who had been a leader in all things musical in Chicago for years and, having answered his inquiry as to where we had been, received the surprising response: "Well, that is pretty far to go for an organ recital."

That is probably the principal reason for the lack of interest in the organ in Chicago and some other cities. "Where the salt has lost his savour, wherewith shall it be salted."

THE WORLD'S GREATEST.

The fruit of a large amount of work in a conscientious effort to answer a question asked nearly every day by organists is presented to readers of *The Diapason* this month in the table of the largest organs of the world, prepared by William H. Shuey

of Chicago and Oak Park. Mr. Shuey is one of the men to whom the study of the organ is a diversion of which they never become tired. Deprived of the ability to continue his career as an organist, he has been the more passionate an organ devotee, and his illustrated lecture on the world's greatest organs, prepared not for gain, should be one of the most informative talks we can imagine, for he has spared no time in getting the facts.

Mr. Shuey has acceded to the request to give the results of his research first to *The Diapason*. In doing so he emphasizes modestly that he lays no claim to infallibility and, in fact, welcomes any corrections that readers of this paper may be able to make. He has tried to get at actual facts, and realizes that he may have missed some.

As a standard Mr. Shuey has taken the number of pipes of organs, rather than the number of stops, and for this reason the great Hamburg organ stands ahead of its rival, that now building for Liverpool.

One point that struck us immediately is the fact that the great 100-stop organs after all do not constitute more than a small fraction of the real organ strength of the world. The popular mind has so long associated the Salt Lake City and other much-used and therefore well-known instruments with the reputation of being the "largest in the United States." Such effective and famous organs as those in Atlanta and Portland and Zion City fall short of "colossal," while the largest Chicago organ, that in the Auditorium, is so little used that it has unfortunately lost much of the fame which it ought to retain as a great as well as immense instrument.

HIS TURN AT THE ORGAN.

When we hear occasionally that organists of the highest standing should not lower themselves by playing in theaters, even for large fees, we cannot help thinking that, like Aristides, the good organist can honor the office if the office does not honor him. At any rate, he can uplift the performance even at a picture show and prevent the spread of this sort of thing, recorded in the Topeka Capital as having been perpetrated on the organ in the Auditorium of that city, so far as we know without police interference:

PLAYS RAGTIME MUSIC ON PIPE ORGAN TONIGHT

Mid-Winter Management Arranges Unique Entertainment.

D. W. Wilson, member of the Robinson, Romaine and Wilson troupe at the Mid-Winter, will play popular music on the pipe organ from 8:15 to 9:45 o'clock this evening at the Auditorium.

Mr. Wilson will give a classy exhibition. About three months ago he and his partners were in Seattle at the Clemmer theater. There is an organ in this theater, and while Robinson, Romaine and Wilson were waiting to rehearse their act, Wilson started to play a ragtime tune. It made a hit with the manager and he arranged to keep the act three weeks, providing Wilson would do a turn at the organ every evening. He plays the piano in his act, and also plays the part of the conductor in the burlesque on railroading. His act is one of the good ones this week at the Mid-Winter.

We live in a nation which has pure food laws, and regulations of every kind, with censors for the "movies," and police art criticism, and what not, but the public allows something like the foregoing not only to start, but to be repeated, and seems to like it. It must, indeed, have been a "classy exhibition."

A CHANGED CONDITION.

An interesting and accurate commentary on the present condition of the art or business of building organs is presented in a prospectus just issued by the C. F. Winder Organ Company of Richmond, Va. It bears out what *The Diapason* often has said as to the change in conditions from the time not long ago when to build organs was financially as precarious, it seemed, as to be one of the wandering minstrels of old.

To quote the Richmond writer: "In the organ business of this country there exists a condition absolutely without parallel. Every fac-

tory in the land is working night and day. One large company issued a statement that no new contracts could be considered under two years. This in spite of the fact that it has just made a new addition to its already large factory. Another large organ builder put out in the last year more than 150 organs, ranging in price from \$1,500 to \$50,000.

"Other factories, located in New York, Boston, Chicago and Hartford, are just as busy. One concern alone did over \$37,000 worth of new work in Richmond out of the \$50,000 worth of organs bought last year. It is estimated that in the past ten years Richmond has invested a grand total of about \$200,000 in organs."

TALK WITH J. NORRIS HERING

In an interview on the question of the concert capacity of the organ J. Norris Hering, the Baltimore organist and musical critic, is quoted as follows in *Musical America*:

"Organ composers who consider the technical limitations and digital facility as being within a certain bound have glutted the literature for the instrument with a 'primer class twaddle.' Such works are not to be taken as marking the status of the organ as a medium for concert expression, however often they may appear on recital programs. Instead, one need but to refer to the serious efforts of such composers as Bach, Handel, Mendelssohn, Reger, Saint-Saens, Widor, Cesar Franck, Elgar and others, who have conceived works which are noble, uplifting, representing the instrument in all its dignity at the same time being not only compositions for the organ but absolute music as well.

"Perhaps it is the organist himself who often causes the instrument to be heard at a decided disadvantage in concert. By an abuse of apportionment of tone, banal or irregular registration, slovenly touch or other technical inaccuracies the instrument is made to assume a crudeness which is a gross injustice to its many excellent qualities.

"Expressing one's self need not be a matter of stops or other mechanical equipment, for the playing of an entire composition on one set of pipes can be so cleverly done that it will show just what the music actually means to the organist. Therefore it rests with the player to present a clear conception at all times, so that the adjustment or the proportion of tone be not made to appear clumsy.

"As a medium for the expression of musical thoughts some organs are failures because they are lacking in positive, personal control of tone, and are more or less inflexible or too rigid to allow the player to gain intimacy with the sounds produced. Often the organist must struggle along as best he can, with inadequate facilities. This hampers the player's individuality of expression and is detrimental to a genuine appeal as far as the concert utility of the instrument might be considered.

"Happily, organ structure is in a state of evolution which promises the correction of many of the present shortcomings. Witness the modern improved swell-box, likewise the double-touch, the many mechanical contrivances, electric innovations and other features which have been added to facilitate individual expression. In my opinion, the diapason tone will be further developed so as to remove the many impediments which now stigmatize the instrument as possessing a certain impotency of tone.

"To my thinking it is probable that a more direct communication will be established in the future between key and pipe, through a more highly developed and perfected application of individually controlled and graduated wind pressure. A finer accentuation or dynamic treatment will then be possible. The personality of the player can be more quickly reflected and a certain human element will replace some of the mechanical features of the tone.

"Just what the organ of the future will be cannot well be predicted. At present the key resistance and the lack of standardization of touch are points which are unstimulating to the executant. These handicaps mar the

player's freedom to some extent and thereby lessen the concert effectiveness of the instrument."

VISION OF TWO BLIND MEN

[We take pleasure in reprinting this editorial from the *Chicago Record-Herald*, with its tribute to an able and active Chicago organist and two men who have done so much for recent organ composition.]

Not far away the slap-stick comedian is received with tumultuous applause, but the church is not deserted. You enter it to find an audience that has escaped the slap-stick summons. You feel at once the gracious and benign influence of the beautiful building and are glad that you are there.

The church is the Church of the Epiphany, at South Ashland boulevard and Adams street, and there is to be an organ recital, one of a series that has reached the sixteenth season. The programs are arranged by Dr. Francis Hemington with admirable skill. They are of the right length, and there is the variety and the nice adjustment to keep the interest in them keen throughout with such a fine, sympathetic and intelligent interpretation of the music as Dr. Hemington gives. You realize now if you have not done so before that here is a realm of music that constitutes a kingdom of its own with its composers, its performers and its devotees. And among the composers you are introduced to a blind man who is blessed with a truly remarkable vision.

"Although totally blind," says the program, "Alfred Hollins has won for himself a high position among organists and composers for the organ." You do not wonder at this when you have heard his compositions, though you may well wonder how he was able to accomplish so much. And if you had attended one of the earlier recitals you would have had a like cause for wonderment. Of the composition by Wolstenholme called "The Answer" it is said: "This is one of the most charming and dainty pieces by the eminent blind organist and composer, who has enriched the organists' repertory by several compositions in various styles, all of which bear the impress of genuine musicianship, and a thorough knowledge of the legitimate effects to be obtained from the instrument."

"No eye at all is better than an evil eye, dark master," said the blind man's dog in the carol, and how much more these two blind men must see than many of us who have eyes that are not evil! They do not grope about, but work boldly in the light. They have acquired the technical skill of the player which many students cannot go with the best of eyes. They have written their music with an inward vision only, and it is as exquisite, delicate, lovely as the finest tracery. Shut out from the world, they have conquered it after first conquering themselves. They are actually a staff for those who see, a guide for them in the darkness, and minister to their highest pleasure.

Their influence extends far out in the world beyond wilderness and oceans. Their power excites a regard, reverence we may say, that is wholly denied the power of the greatest financial syndicates. . . . At these recitals they have brought the jarring discords of the day into tune. They have given rest and serenity and a new elevation of mind and soul. They have wrought a change that somehow keeps suggesting the change wrought by a flood of light. They have made this a better world to live in. Best of all, out of their blindness they have rebuked the faint heart, the feeble will, the complaining spirit. They leave us with no vain regrets that we have missed that bright-eyed artist, the slap-stick comedian.

AGED ORGANIST IS HONORED

George Stevens, Pioneer Chicago Musician, Holds Reception.

George Stevens, one of the first organists to play in Chicago churches, recently celebrated his eighty-seventh birthday with a reception at his home, 112 North Carpenter street. About 100 friends of the aged musician were present and listened to selections on the violin and piano.

Mr. Stevens was born in England in 1827. He came to Chicago in 1851, after serving several years as organist in a church near his home. He became the organist of St. James' church in Milwaukee, where it is said he played the first organ erected in that city.

At each birthday celebration Mr. Stevens receives calls from many of his friends, and his home is decorated with flowers sent him by those who have heard him play.

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THE sending of this coupon does not obligate you in any way. A small edition of the handbook is at our disposal and we wish to place one copy in the hands of every reader of this periodical. We shall also take pleasure in sending full information in regard to the "University Musical Encyclopedia," edited by Professor Louis C. Elson, of the New England Conservatory of Music, Boston, Mass. Dr. Elson has been assisted in this work by a number of eminent experts, and the result is the *first* important musical encyclopedia of American origin to be offered to the public. The ten volumes are sent, all charges paid, to any address for free inspection.

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**ORGAN AT BANQUET
MADE FOR OCCASION**

NOVELTY AT STEEL DINNER

Frank E. Morton Builds it "While You Wait" With "Jack" of Coburn Company—Eyes of Diners are Opened.

The educational value of the display and use of musical instruments into which the products of the company enter largely was demonstrated in a unique manner Jan. 3 at the annual dinner of the sales organization of the American Steel & Wire Company, at the Chicago Athletic association, over which presided Frank Baackes, vice-president and general sales agent. A pipe organ specially constructed and adapted from a voicing machine, or "jack," furnished by the Coburn Organ Company and supplied with wind by a direct connected Buffalo Forge Company blower was the musical piece de resistance.

The organ, set up, tuned and regulated in the two hours allotted time under the personal supervision of Frank E. Morton, acoustic engineer of the company, furnished an excellent demonstration of the availability and fitness of the "king of instruments" for an occasion of this kind.

In addition to the organ there was used a Lyon & Healy harp, a Kimball grand piano and a Mason & Hamlin Liszt organ, the ensemble with orchestra proving most satisfactory. The organ, however, was the connecting link between art and commerce. All the mechanism of the instrument being open to the inspection of the guests, the manifold uses of wire in its construction became obvious, and the facts were brought out that upward of 500 miles of round and flat wire enter into the construction of the modern electric organ; that the anticipation of the needs of the organ builder necessitates a wide and thorough knowledge of present conditions, and that the research and experimental work of the acoustic engineer are potent factors in the company's progress along these lines.

A photographic reproduction of the instrument as set up in the banquet hall is shown on this page, and its use on such an occasion probably sets a banquet precedent. This fact has been commented upon very largely as a most remarkable method of demonstrating in a convincing manner the effectiveness of a product and the large field for its use.

Four Generations of Builders.

The business of manufacturing pipe organs for churches was carried on by the Dieffenbach family in Bethel township over 100 years, says a Reading, Pa., letter in the Music Trade Review. One of the first instruments was the organ made in 1787 for the Tulpehocken church by John Jacob Dieffenbach, who lived near Millersburg. He had the reputation of being one of the first American-born citizens to make pipe organs in the United States. He was succeeded by his eldest son, Christian, and the latter by his son, David, who was succeeded by his son, Thomas, at Millersburg.

Thomas, the last of the four generations of the family who built organs, was born in Bethel township, Jan. 22, 1821, and died at Millersburg in his eightieth year. He manufactured organs during a period of over fifty years. In 1876 he built a large organ for Epler's church, when the congregation presented to him the old pipe organ that had been made by his great grandfather, John Jacob Dieffenbach, and had been used in this church longer than eighty years.

Milton Charles, a former resident of Santa Clara, Cal., has been appointed organist of the Sixth Christian Science church, which was recently organized in San Francisco. He was one of many applicants for the position.



ORGAN BUILT FOR A CHICAGO BANQUET.

FOR ATLANTIC CITY TEMPLE

Bates & Culley Specification Includes 26 Speaking Stops.
Following is the specification of the new organ for the Congregation Beth Israel of Atlantic City, N. J., being built by Bates & Culley of Philadelphia:

- 1. GREAT ORGAN (61 notes).
- 2. Diapason Phonor, 8 ft.
- 3. English Diapason, 8 ft.
- 4. Melodia, 8 ft.
- 5. Dulcet, 8 ft.
- 6. Gross Flute, 8 ft.
- 7. Octave, 4 ft.
- 8. Claribel Flute, 4 ft.
- 9. SWELL ORGAN (73 notes).
- 10. Bourdon, 16 ft.
- 11. Diapason, 8 ft.
- 12. Concert Flute, 8 ft.
- 13. Gross Gedackt, 8 ft.
- 14. Aeoline, 8 ft.
- 15. Viol d'Orchestre, 8 ft.
- 16. Viol Celeste, 8 ft.
- 17. Violin, 4 ft.
- 18. Flute Harmonic, 4 ft.
- 19. Flageolet, 2 ft.
- 20. Horn, 8 ft.
- 21. Oboe, 8 ft.
- 22. Vox Humana (in separate box), 8 ft.
- 23. PEDAL ORGAN (32 notes).
- 24. Open Diapason, 16 ft.
- 25. Quintaton, 16 ft.
- 26. Gedackt, 16 ft.
- 27. Violone, 16 ft.
- 28. Cello, 8 ft.
- 29. Flute, 8 ft.
- 30. COUPLERS (tablet form)—27. Swell to pedal, 8 ft. 28. Swell to pedal, 4 ft. 29. Swell to great, 4 ft. 30. Swell to great, 8 ft. 31. Swell to great, 16 ft. 32. Swell to swell, 4 ft. 33. Swell to swell, 16 ft. 34. Swell unison off 35. Great to pedal. 36. All couplers on 37. Compound couplers off. 38. Coupler cancel.
- 39. COMBINATIONS — 39-42. Four pistons controlling great, pedal and couplers. 43-48. Six pistons controlling swell, pedal and couplers. 49. Balanced swell pedal. 50. Balanced vox humana pedal. 51. Swell to pedal reversible. 52. Great to pedal reversible. 53. Sforzando. 54. Motor switch.

The action is electric and the console detached. Inclined keyboards are provided.

Dedicated by A. S. Brook.

The Clancy memorial organ in the Church of the Strangers in New York has been completed and the inaugural recital was given Thursday evening, Feb. 5, by Arthur Scott Brook. Those who attended the N. A. O. convention at Ocean Grove last August will recall that the console of this instrument (made by M. P. Möller) was on exhibition there.

NEW ORGAN FOR MILWAUKEE

Hutchings Company Building for Plymouth Congregational.

A Hutchings organ under construction for the middle west is that for Plymouth Congregational church at Milwaukee. It is a three-manual of moderate size but adequate resources. The scheme follows:

- GREAT ORGAN.
- 1. Diapason, 8 ft.
- 2. Doppel Flute, 8 ft.
- 3. Gamba, 8 ft.
- 4. Octave, 4 ft.
- SWELL ORGAN.
- 5. Bourdon, 16 ft.
- 6. Violin Diapason, 8 ft.
- 7. Stopped Diapason, 8 ft.
- 8. Salicional, 8 ft.
- 9. Aeoline, 8 ft.
- 10. Vox Celestis, 8 ft.
- 11. Flute Harmonique, 4 ft.
- 12. Flautino, 2 ft.
- 13. Corno d'Amour, 8 ft.
- CHOIR ORGAN—(Enclosed in a swell-box).
- 14. Melodia, 8 ft.
- 15. Dulciana, 8 ft.
- 16. Flute d'Amour, 4 ft.
- 17. Clarinet, 8 ft.
- PEDAL ORGAN.
- 18. Bourdon, 16 ft.
- 19. Open Diapason, 16 ft.
- COUPLERS—20. Swell to great. 21. Swell to swell 4 ft. 22. Swell to swell 16 ft. 23. Swell to great 4 ft. 24. Swell to great 16 ft. 25. Swell to choir. 26. Swell to pedal. 27. Choir to great. 28. Choir to great 16 ft. 29. Great to great 16 ft. 30. Choir to pedal. 31. Great to pedal. 32. Stop separation.
- COMBINATIONS—1, 2, 0. Operating on great and pedal. 1, 2, 3, 0. Operating on swell and pedal. 1, 2, 0. Operating on choir and pedal. General release. Pedal release.
- PEDALS—Great to pedal reversible. Balanced crescendo, Sforzando (full organ). Balanced swell. Balanced choir.

H. R. Lucy Goes to St. Paul.

H. R. Lucy, for the past two years organist and choirmaster of Calvary church, Rochester, Minn., has been engaged as organist and choirmaster of Christ Episcopal church, St. Paul. Mr. Lucy is expected to arrive in St. Paul about March 1 to assume his new duties. Prior to going to Rochester, Mr. Lucy was organist of St. Paul's Episcopal church, Boston. Paul W. Thorne, organist at Christ church at St. Paul for the last five years, has tendered his resignation.

**LEMARE PROLONGS
HIS AMERICAN TOUR**

HE IS HEARD IN MANY CITIES

Plays On Hillgreen-Lane Organ At Home Of George F. Berry In Kentucky And On Moller Organ At Galesburg.

Edwin H. Lemare was heard Jan. 6 in a program at the home of George F. Berry, Juniper Hill, Frankfort, Ky., on the Hillgreen-Lane organ, which is the pride of this beautiful residence. About 150 invited guests were in attendance, including visitors from a dozen American cities, as well as the representative people of the Blue Grass region. Mr. Lemare was highly pleased with the instrument and played with vim and inspiration, responding to a number of requests for special numbers.

Mr. Lemare's program follows: Toccata and Fugue in D minor, Bach; Sylvine from "La Farandole" suite, Dubois; "Sunset" and "Lullaby," Lemare; Sonata No. 6, Mendelssohn; "Waldweben" ("Siegfried"), Wagner; Rondo Capriccio, Lemare; Improvisation; Overture in A major ("Carnaval"), Dvorak.

Mr. Lemare's stay in this country has been much prolonged, owing to many engagements offered him. He had large audiences in Kansas City, Galesburg and New Castle, Pa. At New Castle there was a \$1,200 house.

Mr. Lemare appeared in the Central Congregational church of Galesburg, Ill., Jan. 24, playing on the large Möller organ of which John Winter Thompson is the organist. The picture presented on the first page of this issue shows Mr. Lemare at the up-to-date console of this instrument on the occasion of his Galesburg visit. His concert program was: Toccata and Fugue in D minor, Bach; "Sylvine," from "La Farandole" Suite, Dubois; Minuet in A, Boccherini; Sonata No. 1, Mendelssohn; Vorspiel and "Liebestod," from "Tristan und Isolde," Wagner; "Morning Day" and "Bell Scherzo," Lemare; Improvisation; Overture in A major ("Carnaval"), Dvorak.

Milton's Knowledge of Music.

A dissertation on "Milton's Knowledge of Music, Its Sources and Its Significance in His Works," by Sigmund Spaeth, Ph.D., originally presented to the faculty of Princeton University for the degree of doctor of philosophy, has been published, in response to a general demand from students of music and literature, by G. Schirmer.

While primarily a work of scholarship and research, it possesses also a general interest not only because of the unusual quality of its material, but through the attractiveness of its style. The body of the dissertation is in five chapters, containing a historical sketch of the English music of Milton's time, a biographical account of Milton as a musician, a detailed study of his knowledge of the practice and theory of music and a careful examination of the significance of this knowledge. The author shows that Milton stands alone among poets in the completeness and accuracy of his musical understanding, and that he adapted this wealth of material in poetic fashion to his religious and philosophic beliefs, idealizing harmony and giving it a mystic universality in the manner of the Pythagoreans.

Dr. Spaeth's book will appeal to musicians for the wealth of information it contains concerning not only the English and Italian music of the seventeenth century, but also the much-discussed theories of the Greeks and the obscure vagaries of the Neoplatonists.

Three-Manual by Wicks.

C. Rupprecht of Chicago gave the opening recital Feb. 13 on the organ built by the Wicks Company of Highland, Ill., for Immanuel Lutheran church of Mankato, Minn. The organ is three-manual.

WHY THEY READ

THE DIAPASON

THE FOLLOWING ARE EXCERPTS FROM A FEW RECENTLY RECEIVED LETTERS, ALL SPONTANEOUS AND UNSOLICITED:

CHARLES HEINROTH, Organist Carnegie Institute, Pittsburgh, Pa. Enclosed please find \$1, renewal of my subscription to The Diapason, which I greatly enjoy. I think you ought to raise the rate. It is worth much more and I am sure everyone would be glad and willing to pay twice as much. Wishing you only success, very sincerely.

CHARLES HEINROTH.

BERT E. WILLIAMS, A. A. G. O., Recital Organist, Organist of St. John's and Director, of Capital University Glee Club, Columbus, O. Your little card asking my intentions with regard to The Diapason is just received. I can't get along without it. Enclosed find my renewal.

One of the critics on a local newspaper was in doubt concerning a certain organist and his work. The Diapason settled the matter. That monster organ was being built in Germany. The Diapason gave an account of it. Two months later the daily sheets featured it with pictures and a most inaccurate description.

The first of the month arrives. In my morning mail is The Diapason. It has only missed once in a year, and that was during this terrible flood when no mail at all was received.

All these things place The Diapason above any paper I know for the organist.

Cordially yours,

BERT E. WILLIAMS.

DR WILLIAM C. CARL, Director of the Guilman Organ School and Concert Organist, New York. My best congratulations on the January number of The Diapason. Your idea of giving prominence, as you have, to the various recitals played throughout the country is excellent, and I am sure you will find that it will be greatly appreciated. Yours very sincerely,

WILLIAM C. CARL.

JOHN HYATT BREWER, Organist Lafayette Avenue Presbyterian Church, Brooklyn, N. Y. Excellent paper! Interesting and of distinct value to the organists of the country.

JOHN HYATT BREWER.

WILHELM MIDDELSCHULTE, Concert Organist and Teacher, Organist of St. James' Catholic Church and of the Chicago Symphony Orchestra, Chicago. Enclosed I send you 50 cents for subscription to The Diapason. It is really worth much more. Sincerely yours,

WILHELM MIDDELSCHULTE.

C. A. RADZINSKY, Organ Expert, New York City. I enclose one dollar in payment of my subscription, for two copies, to your valuable and instructive paper, The Diapason. I feel that I must congratulate you on the success you have achieved, mainly by perseverance, but backed up solidly by the quality of reading matter contained in its columns. It is very gratifying to one who has always taken a deep interest in the art, to see such a successful publication as yours. Hoping you will continue in your good work, with best wishes, I am, very sincerely yours,

C. A. RADZINSKY.

FREDERICK MAXSON, Organist of First Baptist Church, Philadelphia. I like The Diapason so much I could not be without its interesting pages each month. Am therefore enclosing my renewal for the coming year. Cordially,

FREDERICK MAXSON.

ARTHUR DAVIS, Organist and Director, Christ Cathedral, St. Louis, Mo. I never lose an opportunity of recommending your admirable publication, for I think it should be in the hands of all organists. Yours sincerely,

ARTHUR DAVIS.

WILLIAM P. LAMALE, Head of Organ Department, Cornell College, Mount Vernon, Iowa. Your Diapason is certainly a live publication! It surely must be doing a splendid work throughout the country, particularly this western part. Cordially yours,

W. P. LAMALE.

T. SCOTT GODFREY BUHRMAN, F. A. G. O., Bayonne, N. J. Your name is The Diapason. You had better watch out or we will want to enclose you in a swell box! But only for the purpose of making your voice louder and your circulation larger, be it added. The Diapason is entering into the real life of the organist, and I am happy to see it. Long may it continue. Very cordially,

T. SCOTT BUHRMAN.

PALMER CHRISTIAN, Organist of Kenwood Evangelical Church, Chicago. The Diapason gets better right along. Could not do without it. Sincerely,

PALMER CHRISTIAN.

BERTRAM T. WHEATLEY, Concert Organist, Saratoga Springs, N. Y. I am glad to enclose 50 cents for another year's subscription to your excellent paper. You deserve the great success which you are enjoying. Very sincerely yours,

BERTRAM T. WHEATLEY.

IRVING C. HANCOCK, Choirmaster and Organist, Trinity Episcopal Church, Chicago. I certainly do not wish my subscription to The Diapason to lapse. I enjoy it very much. Sincerely,

IRVING C. HANCOCK.

FELIX F. SCHOENSTEIN & SON, Organ Builders, San Francisco, Cal. We compliment you on the success of your paper and are observing its progress from issue to issue.

FELIX F. SCHOENSTEIN & SON.

S. DWIGHT SMITH, Organist, Pittsburgh, Pa. Let me say that I find your paper most interesting, and I always read every page carefully. Every organist who wishes to be up to date should be a subscriber. Very truly,

S. DWIGHT SMITH.

PHILLIPS STANDISH GILMAN, Director of Department of Music, College for Women, and Concert Organist, Columbia, S. C. Enclosed find my renewal for The Diapason. I consider it a very excellent and valuable paper for every up-to-date organist. I consider it a most essential part of my current reading. Very truly yours,

P. S. GILMAN.

ADAM JARDINE, Organist and Choirmaster, St. Peter's Church, Helena, Mont. I gladly take this opportunity to express to you my appreciation of your excellent paper. I know of no publication of such great interest and usefulness to an organist. Yours sincerely,

ADAM JARDINE.

EDWARD J. SMITH, Organist and Director of Music Amasa Stone Memorial Chapel, Western Reserve University, and Organist and Director of Music, First Congregational Church, Cleveland. I am very much pleased with The Diapason and wish to renew my subscription; the paper covers the organ news so thoroughly that I consider it of great value. Yours very truly,

EDWARD J. SMITH.

GERALD F. STEWART, Organist and Choirmaster, Trinity Church, Watertown, N. Y. You are to be congratulated on the very interesting periodical which you are issuing. The Diapason seems to me to improve each month, and I would not care to lose a single issue.

GERALD F. STEWART.

N. J. COREY, Organist and Teacher, Detroit. Your paper is constantly improving and getting to be the only one indispensable in the organ world. Very truly yours,

N. J. COREY.

The Organ Newspaper

**DICKINSON PRESENTS
OLD WITH THE NEW**

HEARD AT UNION SEMINARY

Lecture Recital Series Before Theological Students in New York
Attracts Attention—Wide Field Is Covered.

Clarence Dickinson's historical organ lecture recitals in the chapel of Union Theological Seminary, New York, of which he is director of music, are attracting wide attention. The February programs given each Tuesday afternoon were:

Feb. 3—English—Assisting artist, Frank Croxton, bass. "Fantasia," John Bull; "Chaconne," Henry Purcell; Sonata (Allegro Maestoso, Allegretto), Elgar; Lullaby, Elgar; Songs—Caesar's Lament (from "Julius Caesar"), "How Willing My Paternal Love" ("Samson") and "Arm, Arm, Ye Brave" ("Samson"), Handel; Scherzo from Symphony 1, Lemare; "The Question and the Answer," Wolstenholme; Nuptial Benediction, Alfred Hollins; Concert Overture, Hollins.

Feb. 10—French—Assisting artist, Miss Margaret Harrison, soprano. "Dulcis Amica Dei" (from "Treze Motetz Musiceaux," 1531), Pierre Attaignant; "Musette en Rondeau" and "Air Majestueux," Jean Philippe Rameau; "Le Devin du Village," Jean Jacques Rousseau; Toccata, Jean Nicholas Le Froid de Mereaux; Fanfare Fugue, Lemmens; Songs—"Rosignolet," Chanson Bearnais; "Les-Trois Princesses," Chanson de la Franche-Comte; "La Procession," Cesar Franck; "Piece Heroique," Cesar Franck; Prayer and Cradle Song, Guilman; Toccata from Symphony 5, Widor; Prelude, Vincent d'Indy; "Elves," Joseph Bonnet; Serenade, Gabriel Pierne; Finale from Symphony 1, Louis Vierne.

Feb. 17.—American—Assisting artist, Charles W. Harrison, tenor. "Chester," William Billings; "Mount Vernon," (composed on the death of General George Washington, 1797), Mr. Jenks; Sonata, (Allegro, Andante), Horatio Parker; Song, "Urbs Sion Aurea," (from "Hora Novissima"), Horatio Parker; Pastorale, Arthur Foote; Toccata, H. Alexander Matthews; "Andante Tristamente," Ernest Kroeger; Intermezzo, James Rogers; Meditation, Ralph Kinder; Song, "The Cross," Harriet Ware; Dithyramb, (dedicated to Clarence Dickinson), Clarence Lucas; Song, "A merry song, a chorus brave, and yet a sigh regret," W. C. E. Seeböck; Fugue on "Hail Columbia," Dudley Buck.

Feb. 24.—German—Assisting artists, Mrs. Agnes Kimball, soprano; Mrs. Grace Munson Allen, contralto; Alexander Saslavsky, violinist. Prelude and Fugue on B-A-C-H, Franz Liszt; Contralto Solo, "Ueber allen Gipfeln ist Ruh," Liszt; Chorus, "O Filii et Filiae," (from the oratorio, "Christus"), Liszt; Andante from Sonata 6, Mendelssohn; "Te Deum," Max Reger; Berceuse and Hungarian Dance, Brahms; "Abendstimmung," (Chorin Cloister), Hugo Kaun; "At Evening," George Schumann; Sphärenmusik ("Holy Night"), Soprano solo, with violin and organ, Sigfrid Karg-Elert; Symphonic Canon, Karg-Elert; March from "Tannhauser," Wagner.

Tribute to Will A. Watkin.

The Clef, published in Kansas City, and covering things musical in the southwest, has the following to say regarding Will A. Watkin, head of the Will A. Watkin Company, Dallas, Tex., whose reputation as an organist is national:

"This versatile and ever busy devotee of the art of the muses has been, and still is, termed 'The man who put Dallas on the Musical Map.' For thirty years, with indomitable courage, Mr. Watkin has toiled, confident in the final achievement of the high ideals so essential to the welfare of a community. . . . Organist of the First Baptist church for nearly twenty-eight years is no mean record, and Mr. Watkin was formerly director of the St. Cecilia Choral Club and the Dallas Quartet Society."

George Francis Morse on Leave

George Francis Morse, who has been organist and choir-master of the Flatbush Reformed church in Brooklyn for eighteen years, has been granted a year's leave of absence from his duties by the consistory. William G. Hammond, who for several years was organist and choir-master of the First Reformed church, Seventh avenue and Carroll street, has been engaged to have charge of the music and play the organ during Mr. Morse's absence. Mr. Morse is an architect. He goes to Detroit on a special mission for his firm and the work he has to do will probably take a year.

An Estey organ which cost \$5,000 has been set up in the Asbury Methodist church at Watertown, N. Y. The organ has two manuals, twenty-three speaking stops and 1,255 pipes. Work on it was completed Feb. 15. Mr. Carnegie gave \$1,750 toward the purchase, on the ground that a \$3,500 organ would have been sufficient. The church wisely decided on a larger expenditure.

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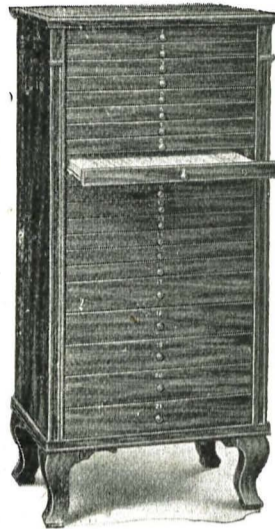
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**NEW WICKS ORGAN
IN DETROIT CHURCH**

IS A DIVIDED THREE-MANUAL

Professor J. W. Holland Has Charge of Choir and Gives Opening Concert in Martha Holmes Memorial Methodist Edifice.

Professor J. W. Holland dedicated an organ in Martha Holmes Memorial Methodist church at Detroit on Thanksgiving Day. The organ was built by the Wicks Company of Highland, Ill. It is a divided electric instrument of three manuals and pedals, with detached console. The organ occupies both sides of the choir gallery in the large new edifice. The specification follows:

- GREAT.**
Open Diapason, 8 ft.
Dulciana, 8 ft.
Doppel Floete, 8 ft.
Viola D'Gamba, 8 ft.
Tuba, 8 ft.
Octave, 4 ft.
- SWELL.**
Bourdon, 16 ft.
Violin Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Aeoline, 8 ft.
Flute d'Amour, 4 ft.
Oboe, 8 ft.
- CHOIR.**
Clarinet, 8 ft.
Viol d'Orchestra, 8 ft.
Melodia, 8 ft.
Flute, 4 ft.
Piccolo, 2 ft.
- PEDAL.**
Bourdon, 16 ft.
Open Diapason, 16 ft.
Lieblich Gedacht, 16 ft.
- A Spencer Orgoblo supplies the wind.
Mr. Holland has charge of the quartet and chorus in this church.

SCHEME OF VINTON ORGAN

Details of the New Bennett Two-Manual in Church in Iowa.

Following is the specification of the Bennett organ in the First Presbyterian church of Vinton, Iowa, recently opened by Ralph Kinder:

- GREAT ORGAN.**
1. Open Diapason, 8 feet.
2. Gross Flote, 8 feet.
3. Viola Da Gamba, 8 feet.
4. Dulciana, 8 feet.
5. Melodia, 8 feet.
6. Flute d'Amour, 4 feet.
7. Gemshorn, 4 feet.
- SWELL ORGAN.**
8. Bourdon, 16 feet.
9. Open Diapason, 8 feet.
10. Violin Diapason, 8 feet.
11. Stopped Diapason, 8 feet.
12. Salicional, 8 feet.
13. Voix Celeste, 8 feet.
14. Aeoline, 8 feet.
15. Flute Harmonique, 4 feet.
16. Quintadena, 8 feet.
17. Oboe Gamba, 8 feet.
18. Cornopean, 8 feet.
- PEDAL ORGAN.**
19. Open Diapason, 16 feet.
20. Bourdon, 16 feet.
21. Gedacht (From No. 8), 16 feet.
22. Flute, 8 feet.
23. Octave (From No. 9), 8 feet.
- COUPLERS.**—24. Great to pedal. 25. Swell to pedal. 26. Swell to great, 8 feet. 27. Swell to great, 16 feet. 28. Swell to great, 4 feet. 29. Great to great, 4 feet. 30. Swell to swell, 16 feet. 31. Swell to swell, 4 feet.
- An Orgoblo supplies to wind.
Through a typographical blunder the specification published in the December issue was incorrect.

Dedication at Salem, Ill.

Henry Pilcher's Sons of Louisville recently installed one of their instruments in the Presbyterian church of Salem, Ill. The organ has two manuals, tubular pneumatic action, fourteen speaking stops and a full complement of couplers, accessories and combinations. The design is an especially artistic one and fits the church beautifully. It is a \$3,500 instrument and was placed in the church by E. C. Haury, one of the Pilcher experts. J. M. Chance, organist of the church, gave the opening recital Feb. 7, playing: "Cantilene Nuptiale," Dubois; Humoreske, Dvorak; March in B flat major, Dubois; Offertoire in A flat major, Batiste; Communion in G major, Batiste; "Le Secret," Leonard Gautier; Romance, Fidelis Zitterbart; "Narcissus," Ethelbert Nevin; "Marche Triumphale," Clement Loret; Air with Variations, Dudley Buck.

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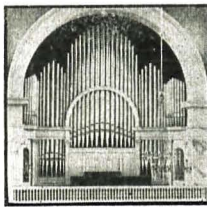
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AMID FLUES AND REEDS

Robert Stronach of Chicago gave the opening recital on a Moller organ in the First M. E. church of Sioux Falls, S. D., Feb. 4.

J. W. Gratian of Alton, Ill., has made extensive repairs on the Estey organ in St. Paul's Episcopal church at Palmyra, Mo., and Roland Diggle of Quincy, Ill., gave a recital on the instrument Jan. 31.

Fred Smith has resigned as organist of Christ church and the Art theater at Gary, Ind., to become organist of the Starland theater at Michigan City, Ind., where there is a large organ with chimes.

Waterson, N. J., has \$3,300 in its high school organ fund and it is expected to have an organ installed this year in the auditorium of the high school.

In memory of her husband, Mrs. H. M. Minton is having M. P. Moller build an organ for the Baptist church of Carlinville, Ill.

Vogelpohl & Spaeth of New Ulm, Minn., have been awarded the contract for an organ at Trinity Lutheran church, Long Prairie, Minn.

J. Lawrence Erb of the Fourth Presbyterian church, Chicago, gave a recital in the First Presbyterian church of Moundsville, Va., Jan. 20.

A Hope-Jones unit orchestra has been installed in the Grand Opera House at Wilmington, Del.

The Estey Organ Company has received an order for an organ from the Presbyterian church of Piper City, Ill.

The children of Mrs. Harriet Crowell Baker have given \$5,000 to the Episcopal church of Atchison, Kan., for an organ.

William Stansfield, formerly of Philadelphia, has accepted the position of organist of the First Congregational church of Washington.

St. Paul's Lutheran church, at Williamsport, Pa., is expected soon to order a large organ. C. Luther Culler has offered to meet one-third of the cost if the congregation will raise the other two-thirds.

St. John's Lutheran church of Lyons, Iowa, the Rev. Hugo Grimm, pastor, contemplates the purchase of an organ.

An order for an organ has been placed by the South Meriden, Conn., Methodist church with Reuben Midner & Sons of Brooklyn. Andrew Carnegie meets half the cost.

The Moller organ in the First Presbyterian church of Richmond, Ind., which cost \$3,500, is being installed and the work is to be completed March 1.

Valentine Hummel, 73 years old, who for thirty-eight years had been organist at St. Bernard's Catholic church, Akron, Ohio, died at his home there Jan. 20. Mr. Hummel had been a resident of Akron forty years and was well known throughout the city.

Dr. Falk at Buffalo.

[From the Buffalo Enquirer.]
Dr. Louis Falk, renowned organist of Chicago, and professor of organ and theory at the Chicago Musical college, was the organist at the free organ recital given at Elmwood Music hall, Sunday afternoon, Dec. 21. Dr. Falk selected his program with great care and skill, and a number of the most difficult pieces were rendered. He began with the overture from "Rienzi" by Wagner. This piece was especially adapted to portraying the great power of the organ. "The Peer Gynt," by Grieg, was also very pleasantly rendered. The paraphrase by Bruse, on Nevin's "The Rosary," was pleasing in the simple beauty of its soft strains. This piece was made doubly entertaining by the singing of the number by Mrs. Francesca Falk Miller, the gifted daughter of Mr. Falk. This was the first time Mrs. Miller was heard in Buffalo, and she immediately won her audience, which, after hearing the beauty of her voice the first time, was loth to allow her any intermission.

Harold D. Phillips as Critic.

Harold D. Phillips, head of the organ department of the Peabody Conservatory of Music at Baltimore, has been appointed music critic of the Baltimore Evening News. Mr. Phillips is a native of England. At 15 he won the harmony prize offered by Trinity College and open to all candidates in Great Britain under the age of 21 years.

PLAY AT THE HARVARD CLUB

Ernest Mitchell and Roy L. Frazee Give Recital in Boston.

Ernest Mitchell, organist of Trinity church, Boston, and Roy L. Frazee of the First Baptist church of Salem, Mass., appeared in a joint recital at the Harvard club of Boston Feb. 19, playing the large organ recently completed by Kimball, Smallman & Frazee and fully described in The Diapason. This is an organ of sixty-seven speaking stops.

The selections given by the two performers were:

Mr. Frazee—Bach, Prelude and Fugue in A minor; Franck, Cantabile; Frazee, Adagietto.

Mr. Mitchell—Vierne, Third Symphony; Bach, Chorale Prelude, "In dir ist Freude;" Karg-Elert, Chorale Improvisation, "Was Gott thut, das ist wohlgethan;" Widor, Marche Pontificale, First Symphony; Moderato Cantabile, Eighth Symphony, and Finale, Second Symphony.

M'DOWELL GIVES CONCERTS

Columbus Organist Fills Out-of-Town Recital Engagements.

J. B. Franch McDowell, organist of the Central Presbyterian Church at Columbus, Ohio, gave three recitals out of town recently. One was a lecture-recital at Weston, Ohio, Jan. 25. Another was a dedicatory concert at the United Presbyterian Church of Wellsville, Ohio, Jan. 9. Feb. 6 Mr. McDowell gave the following program in the Presbyterian church of Loudonville, Ohio: Sonata in G (first movement), Elgar; Serenata, Moszkowski; "Alla Marcia," Rebikoff; Berceuse, Dickinson; Caprice, Guilman; Prelude in G minor, Bach; Allegretto from Fifth Symphony, Widor; Venetian Song, Nevin; Intermezzo, Callaerts; Suite for Organ, Rogers; Ronde d'Amour, Westerhout; Grand Offertory to Saint Cecile, Batiste.

Order Weickhardt Organ.

An organ has been ordered for the new Trinity Lutheran church of Danville, Ill. The organ committee let the contract to the Wangerin-Weickhardt Company of Milwaukee for \$3,150.

Opens Organ at Oswego.

The Möller organ in the Church of the Evangelists at Oswego, N. Y., was opened by James Robert Gillette Jan. 26 with this recital program: Prelude in C Sharp minor, Vodorinski; Meditation, Sturges; Toccata in D major, Becker; Andantino, Lemare; Humoreske, Dvorak; Military March, Schubert. Three Chorales: "Ein Feste Burg," Luther; "Lobt Gott, Ihr Christen Allzugleich," Buxtehude;

"Herzlich Thut Mich Verlangen," Bach; Scherzo-Pastorale, Federlein; "Chant d'Amour," Gillette; "Novellette," Rimsky-Korsakoff; Allegro Appassionato (Sonata V.), Guilman. The organ is a two-manual of eighty-eight speaking stops.

Frynsinger Pupil Graduates.

An organ recital for graduation was given by Miss Grace E. Bushey, student with J. Frank Frynsinger, Thursday evening, Feb. 26, at the First Presbyterian church of Lincoln, Neb. Miss Bushey gave this program: Rogers, Sonata in E minor; Mozart, Menuet from "Jupiter" Symphony; Bach, Toccata in C; Sturges, Meditation; Frynsinger, "Traumlied;" Kinder, Grand Choeur in A.

Henry B. Roney Active.

Henry B. Roney, organist and choirmaster, who has had a quarter of a century of concert work with Roney's boys in the United States, Canada and Mexico, has removed his studios from 2358 Indiana avenue to 558 Wellington avenue, corner of Broadway, on the North Side of Chicago.

Go to Place Honolulu Organ.

Alfred Hillgreen and Clark Brick sailed from San Francisco for Honolulu on the steamship China Feb. 3 to install an organ which Hillgreen, Lane & Co. of Alliance, Ohio, built for St. Andrew's cathedral.

Arthur Dunham at Davenport.

Arthur Dunham of Chicago appeared in a recital Friday evening, Feb. 27, at the First Presbyterian church, Davenport, Iowa.

James Topp has been busy for several weeks setting up the Skinner organ in the Kenwood Evangelical Church of Chicago. Mr. Skinner stopped in Chicago for a day in February on his way home from a trip to the Pacific coast.

Through the generosity of an anonymous benefactor, St. Andrew's church, Fourth and Putnam avenues, Detroit, will be able to install a new pipe organ to replace the one destroyed when the church was damaged by fire during Easter week seven years ago.

The Swedish Methodist church of Moline, Ill., is having a \$2,500 organ built at the factory of the Bennett Organ company in Rock Island and the expectation is that it will be installed and ready for use by Easter Sunday.

Lyons, N. Y., Feb. 4—Miss Edna Stebbins of Ithaca, N. Y., has been engaged as organist at the Methodist Episcopal church to succeed Miss Evangeline Cotten, who recently resigned.

The W. W. Kimball company of Chicago has installed an organ in the Elite theater at Kalamazoo, Mich.

WORK AT OBERLIN COLLEGE

Frederick B. Stiven, A. A. G. O., Gives Recital at Huron, Ohio.

Frederick B. Stiven, A. A. G. O., associate professor of organ at the Oberlin Conservatory of Music, gave a successful recital Wednesday evening, Feb. 18, in the Episcopal church at Huron, Ohio. Among other numbers he played: "Marche Funebre et Chant Seraphique," Guilman; "Con Grazia," George W. Andrews; Intermezzo, Callaerts; "Song to the Evening Star" and Introduction to the Third Act, "Lohengrin," Wagner; "Scherzo," from Sonata in E minor, Rogers, and Fanfare, Lemmens.

Miss Christine Bigelow of the class of 1914 at the Oberlin Conservatory of Music recently gave the following program on the Roosevelt organ in Warner Concert Hall: Choral Prelude, "An Wasserflüssen Babylon," Bach; Fugue in E flat (St. Anne's), Bach; "Walther's Prize Song," Wagner; "Liebestod," from "Tristan and Isolde," Wagner; Fantasia for Four Hands, G. W. Andrews; Sonata in D minor, No. 1, Guilman.

Lost Popularity.

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"Isn't he any more?"
"No. He became the director of one of our church choirs."—Exchange.

Detroit—Through the generosity of an anonymous benefactor St. Andrew's church, Fourth and Putnam avenues, will be able to install a new pipe organ to replace the one destroyed when the church was damaged by fire during Easter week seven years ago.

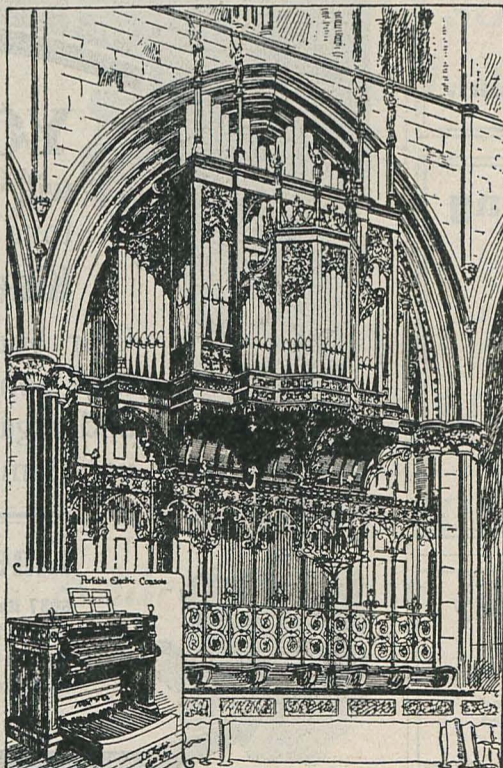
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Gentlemen: Recently I was called upon to give a recital upon the new organ you erected in the Laurel Street Methodist Church, Richmond, Va., and I want to say that for beauty and variety of tone I have never played upon or heard an instrument of its size which I consider its superior. The String Tones are indescribably good and beautiful, and excel those of many builders who hold a reputation for this class of work. The Diapasons are round and smooth and full of the necessary dignity and body of tone.

The entire flue work is of a high standard and of pure quality. The rapidity of action and the promptness of speech also impressed me.

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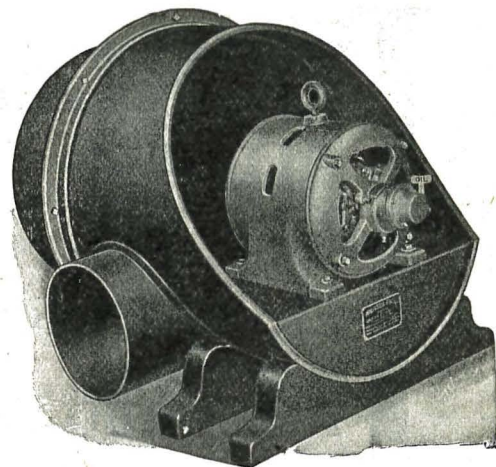
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