THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, APRIL 1, 1914.

Number Five

UNIVERSITY ORDERS A LARGE CASAVANT

FINE SCHEME FOR URBANA

Illinois State Institution Will Expend \$25,000 for Four-Manual with Echo, Under Construction at South Haven.

The South Haven, Mich., factory of Casavant Brothers is building an organ of four manuals for the University of Illinois at Urbana, which is to be one of the largest instruments in the state outside of Chicago and will be a potable addition to the ments in the state outside of Chicago and will be a notable addition to the list of fine college organs in the United States. The price of the organ is to be \$25,000 when completed, but of this sum only \$16,000 is to be expended this year, that being the full amount of the state appropriation for the purpose. There are to be seventythe purpose. There are to be seventy-four speaking stops, of which seven are duplexed, in the main organ, and before the completion of the work an echo organ of six stops is to be added. Exclusive of the echo, the scheme for which has not been fully decided, the specification is:

GREAT ORGAN.
Double Open, 16 ft.
Bourdon, 16 ft.
First Open Diapason (large) 8 ft.
Second Open Diapason (medium), Third Open Diapason (small), 8

S ft.
Third Open Diapason (smaft.
Harmonic Flute, 8 ft.
Gemshorn, 8 ft.
Doppel Flute, 8 ft.
Gamba, 8 ft.
Principal, 4 ft.
Traverse Flute, 4 ft.
Wald Flute, 4 ft.
Twelfth, 2 2-3 ft.
Fifteenth, 2 ft.
Mixture, 3 rks.
Mixture, 2 rks.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Violin Diapason, 8 ft.
Violin Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Yox Celeste (2 ranks), 8 ft.
Stopped Diapason, 8 ft.
Viole d'Orchestre, 8 ft.
Flute Traverse, 4 ft.
Violin, 4 ft.
Octave, 4 ft.
Harmonic Piccolo, 2 ft.
Dolce Cornet, 3 rks.
Mixture, 4 rks.
Contra Fagotta, 16 ft.
Cornopean, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Clarion, 4 ft.
Chimes.
CHOIR ORGAN.
Quintadena, 16 ft.

38. Vox Humana, 8 ft.

Clarion, 4 ft.
Chimes.

CHOIR ORGAN.

40. Quintadena, 16 ft.
41. Geigen Principal, 8 ft.
42. Open Diapason, 8 ft.
43. Dulciana, 8 ft.
44. Melodia, 8 ft.
45. Flute d'Amour, 4 ft.
46. Salicit, 4 ft.
47. Piccolo, 2 ft.
48. Cor Anglais, 8 ft.
49. Clarinet, 8 ft.
50LO ORGAN.
50. Stentorphone, 8 ft.
51. Concert Flute, 4 ft.
52. Tuba Mirabilis, 8 ft.
53. Grosse Flute, 8 ft.
54. Grosse Gamba, 8 ft.
55. Oboe d'Orchestre, 8 ft.
56. Saxaphone, 8 ft.
57. Harmonic Piccolo, 2 ft.
48. Double Open (first octave polyphone pipes 18 from 61), 32 ft.
59. Open Diapason, 16 ft.
60. Bourdon, 16 ft.
61. Violone, 16 ft.
62. Lieblich Gedacht (from No. 20), 16 ft.
63. Flute (from No. 59), 8 ft.
64. Principal, 8 ft.
65. Violoncello (from No. 61), 8 ft.
66. Flute (from No. 59), 4 ft.
67. Bourdon, 8 ft.
68. Trombone, 16 ft.
69. Tromba, 8 ft.
70. Contra Fagotta (from swell) 16 ft.
71. Clarion, 4 ft.
72. Quint (from No. 59), 10 2-3 ft.
73. Double Open (from No. 1), 16 ft.
74. Bombarde, 32 ft.
75. Twenty-four couplers and thirty-three combination pedals, will give the

three combination pistons, besides five combination pedals, will give the organist every possible mechanical advantage.



HUTCHINGS CONSOLE, ST. NICHOLAS' CHURCH, NEW YORK.

DICKINSON-AT GRAND RAPIDS OPENED BY WALTER KELLER

Gives Two Recitals Dedicating Echo Organ And Chimes. Clarence Dickinson gave two re-citals at Grand Rapids, Mich., March citals at Grand Rapids, Mich., March 6 to inaugurate the new echo organ and chimes installed by Hillgreen, Lane & Co., in their organ in the First Christian Science Church. At the afternoon concert, for the St. Cecilia Club, Mr. Dickinson played the following program: Prelude in D major. Bach; "Waldweben," Wagner; Musette, Rameau; Discant on a Chorale, Ducis; "Soeur Monique," Couperin; Fantasia and Fugue on B-A-C-H, Liszt; "Ave Maria," Arkadelt-Liszt; Minuet, Rousseau; Meditation, Bubeck; "Elves," Bonnet; "Abendstimmung," Kaun; Song, MacDowell; Lullaby, Elgar; Rhapsodie Guerriere, Sinding.

Guerriere, Sinding.

At the recital for the First Christian Science Church on the evening tian Science Church on the evening of the same day, Mr. Dickinson played the following: Allegro Maestoso, Elgar; Prayer, Palestrina; Andante Tristamente, Kroeger; Fugue on "Ad nos, ad salutarem," Liszt; "Souvenir Poetique," Fibich; "Moonlight," Kinder; Scherzo, Lemare; Prayer and Cradle Song, Guilmant; Toccata, Widor; Andante, Haydn; Berceuse, Dickinson; Concert Overture. Hollins. ture, Hollins.

The organist of the church, Louis P. McKay, who is making a reputation as a concert organist in Michigan and other states, gave his first recital on the large organ D c. 8, playing: Concert Overture in E flat, Faulkes; Cradle Song, Bartlett; Scherzo (E minor Sonata), Rogers; Prelude and Fugue in C minor, Bach; Minuet, Boccherini; Nocturne, Miller; Scherzo Symphonique, Faulkes; "Still as the Night," Bohm; First Suite, Borowski; "La Cinquantaine," Gabriel-Marie; Meditation, Sturges; March Triomphale, Lemmens.

Estey Organ at Oglesby, Ill. Played by Chicago Organist. Walter Keller of Chicago gave a concert Feb. 27 on a two-manual pneumatic Estey organ in the Union church at Oglesby, Ill. The organ was presented to the church by T. G. Dickinson, president of the Marquette Cement Company. The following was Mr. Keller's program: Concert Overture, C minor, Hollins; Fugue, C minor, Bach; Marche Pontificale Lemmens: Barcarolle Bolling Fugue, C minor, Bach; Marche Pontificale, Lemmens; Barcarolle, Bollinger; Largo, Handel; Scherzo, P. d'Acosta; Romanza, Keller; "Sous les Bois," Durand; Transcription of "Onward Christian Soldiers," S. B. Whitney; Caprice, H. J. Wrightson; Toccata, A. L. Barnes; Minuet (Style Louis XIV.), H. R. Shelley; "Tannhaeuser" March, Wagner.

March 31 Mr. Keller opened a Hinners organ in the new Grace M. E. Church of Pekin, Ill., the home town

church of Pekin, Ill., the home town and church of the builders. This is his fourth recital in Pekin.

GOODWIN BACK IN CHICAGO

Becomes Organist of New England

Congregational Church.

Hugo P. Goodwin begins work
April 1 as organist of the New England Congregational church, Chi-Mr. Goodwin recently cago. Mr. Goodwin recently returned from study abroad under Charles Marie Widor. He will go to Milwankee every week to accompany Milwaukee every week to continue his work on the Wisconsin Conservatory faculty. In Chicago he will have under him the church choir and a choral club, which will give Mr. Goodwin's oratorio, "From Easter to Pentecost," in May. Milwaukee every week to continue

The next concert by the Apollo Musical Club, Harrison M. Wild, conductor, will be a performance of Bach's "Mass in B minor," Monday night, April 6, at Orchestra Hall, Chicago.

EXPOSITION ORGAN SCHEME FINISHED

DESIGN FOR SAN FRANCISCO.

Austin Company Constructing Large Instrument Which Will Be a Permanent Municipal Property After the Fair.

Plans and designs are complete for the Panama-Pacific Exposition organ at San Francisco, the contract for which was awarded to the Austin Company, as announced in The Diapason March 1.

This organ is to be erected in Festival Hall, the echo organ being placed in a special chamber prepared for it above the dome of the audifor it above the dome of the auditorium. After the exposition the instrument will be removed and placed in the permanent city auditorium of San Francisco, which is a magnificent building being erected in the new civic center. The organ will be, therefore, after the fair, a permanent municipal instrument.

The specifications were present

The specifications were prepared under the jurisdiction of the directors of the Panama-Pacific Exposition Company. They follow:

GREAT ORGAN.
Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Open Diapason, 8 ft.
Open Diapason, 8 ft.
Viola Gamba, 8 ft.
Dulciana, 8 ft.
Stopped Diapason, 8 ft.
Stopped Diapason, 8 ft.
Philomela, 8 ft.
Harmonic Flute, 8 ft.
Octave, 4 ft.
Gambetta, 4 ft.
Flute Harmonique, 4 ft.
Twelfth, 2% ft.
Fifteenth, 2 ft.
Mixture, 4 and 5 rks.
Double Trumpet, 16 ft.
Prosaune, 8 ft.
French Trumpet, 8 ft.
Clarion, 4 ft.
Sesquialtera, 3 rks.
Cathedral Chimes.
Dos. 3, 6, 10, 11, 13, 14, 18, 19, 20,

21. Clarion, 4 ft.

22. Sesquialtera, 3 rks.

23. Cathedral Chimes.

Nos. 3, 6, 10, 11, 13, 14, 18, 19, 20, 21 and 22 on 10-inch wind pressure. Others on 5-inch pressure.

Swell to great. Swell to great sub. Swell to great octave. Choir to great octave. Choir to great octave. Solo and echo to great. Solo and echo to great octave. Solo and echo to great octave. Eight adjustable composition pistons to control great and pedal stops and couplers.

SWELL ORGAN.

1. Bourdon, 16 ft.
2. Double Dulciana, 16 ft.
3. Open Diapason, 8 ft.
4. Open Diapason, 8 ft.
5. Viol d'Orchestre, 8 ft.
7. Aeoline, 8 ft.
8. Voix Celestes, 8 ft.
9. Clarabella, 8 ft.
10. Spitzfloete, 8 ft.
11. Lieblich Gedacht, 8 ft.
12. Principal. 4 ft.
13. Violina, 4 ft.
14. Flute Harmonique, 4 ft.
15. Wald Floete, 4 ft.
16. Piccolo Harmonique, 2 ft.
17. Mixture, 4 and 5 rks.
18. Contra Posaune, 16 ft.
19. Cornopean, 8 ft.
20. Cornopean, 8 ft.
21. Oboe, 8 ft.
22. Harmonic Trumpet, 8 ft.
23. Clarion, 4 ft.
24. VOx Humana, 8 ft.
25. Unda Maris, 8 ft.
26. Tremulant, push button on left cheek only.
28. Nos 3, 5, 8, 9, 12, 14, 16, 18, 20, 22 and 23 on 10-inch wind pressure. Swell sub. Swell unison off. Swell octave. Solo and echo to swell. Eight adjustable composition pistons to control swell and pedal stops and couplers.

CHOIR ORGAN (five-inch wind).
1. Contra Gamba, 16 ft.
20 Open Diapason, 8 ft.

CHOIR ORGAN (five-inch wind).

Contra Gamba, 16 ft.
Open Diapason, 8 ft.
Gamba, 8 ft.
Concert Flute, 8 ft.
Hohl Floete, 8 ft.
Flauto Dolce, 8 ft.
Quintadena, 8 ft.
Dulciana, 8 ft.
Flute Celeste, 8 ft.
Octave, 4 ft.
Flute Harmonique, 4 ft.
Suabe Flute, 4 ft.
Harmonic Piccolo, 2 ft.
Dolce Cornet, 3 rks.
Harmonic Trumpet, 8 ft.
Clarinet, 8 ft.

17. Cor Angelais, 8 ft.

18. Celesta.
Tremulant, push button on left cheek only.
Choir sub. Choir unison off. Choir octave. Swell to choir. Swell to choir sub. Swell to choir octave. Solo and echo to choir. Solo and echo to choir sub. Solo and echo to choir octave. Eight adjustable composition pistons to control Choir and Pedal Stops and Couplers.

to control Choir and Pedal Stops and Couplers.

SOLO ORGAN.

1. Tuba, 8 ft.
2. Tuba Mirabilis, 8 ft.
3. Tuba Clarion, 8 ft.
4. Viole d'Orchestre, 8 ft.
5. Viole Celeste, 8 ft.
6. Concert Flute, 8 ft.
7. Harmonic Flute, 4 ft.
8. Harmonic Piccolo, 2 ft.
9. Dolce, 8 ft.
10. French Horn, 8 ft.
11. Orchestral Obce, 8 ft.
12. Corno di Bassetto, 8 ft.
13. Vox Humana, 8 ft.
14. Harmonic Trumpet, 8 ft.
15. Flugel Horn, 8 ft.
16. Tremulant, push button on left cheek only.
No. 1 on 25-inch wind pressure and Nos. 2, 3, 4, 5, 6 and 11 on 15-inch wind pressure.

ECHO ORGAN (five-inch wind).

wind pressure. Others on 10-11ch pressure.

ECHO ORGAN (five-inch wind).

1. Lieblich Gedacht, 16 ft.

2. Small Diapason, 8 ft.

3. Gamba, 8 ft.

4. Dolce, 8 ft.

4. Dolce, 8 ft.

5. Cor de Nuit, 8 ft.

6. Chimney Flute, 8 ft.

7. Unda Maris, 8 ft.

8. Flauto Dolce, 4 ft.

9. Vox Humana, 8 ft.

10. Cathedral Chimes.

Tremulant, push button on left cheek only.

The stops of the echo organ are to be playable from the choir manual by means of duplex action.

Solo and echo sub. Solo and echo unison off. Solo and echo octave. Great to solo and echo, Solo "on," echo "off." Echo "on," solo "off." Solo and echo "on." Choir "on," choir and echo "on." Echo "on," solo "off." Chor and echo "on." Eight adjustable composition pistons to control solo and echo and pedal stops and couplers.

PEDAL ORGAN.

1. Gravissima, 64 ft.

2. Double Open Diapason, 32 ft.

4. Open Diapason, 16 ft.

5. Open Diapason, 16 ft.

6. Open Diapason, 16 ft.

7. Violone, 16 ft.

8. Dulciana, 16 ft.

9. Bourdon, 16 ft.

10. Lieblich Bourdon, 16 ft.

11. Gross Fulute, 8 ft.

12. Flauto Dolce, 8 ft.

13. Gross Flute, 8 ft.

14. Octave Dulciana, 8 ft.

15. Violoncello, 8 ft.

16. Octave Flute, 8 ft.

17. Contra Bombarde, 32 ft.

18. Trombone, 16 ft.

19. Tuba, 16 ft.

20. Octave Trombone, 8 ft.

21. Clarion, 4 ft.

22. Posaune, 16 ft.

Nos. 2, 4, 5, 6, 7, 15 and 16 on 10-inch wind pressure. Nos. 17, 18, 20 and 21 on 15-in. wind pressure. No. 19 on 25-inch wind pressure. The others on 5-inch pressure.

Great to pedal. Swell to pedal. Solo and echo to pedal octave. Pedal super octave. Six adjustable composition pedals to control pedal and manual stops and supplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedal.

HONORS FOR ROSCOE HUFF

Testimonial at His 100th Recital—In One Church 30 Years.

The one hundredth free recital by Roscoe Huff, organist of the First Presbyterian church of Williamsport, Pa., for nearly thirty years, was given March 9, and Mr. Huff was remembered by the musicians of the city and lovers of music with a testicity and lovers of music with a testi-monial which was presented by Clar-ence E. Sprout in behalf of the donors. The occasion drew a big gathering of friends and musicians. Just twenty years earlier Mr. Huff gave his thirteenth recital in the same church. The following anniversary program was given: Offertory on Christmas Hymns, Guilmant; Andante Cantabile from the Fourth Symphony, Widor; Prelude and Fugue in F. Bach; Meditation in D flat, Ralph Kinder; Sonata in C minor, Baldwin; Concert Overture, Hollins.

REBUILDING WORK AT SALT LAKE CITY

FOR ST. MARK'S CATHEDRAL

A. H. Peabody Gives Recital After Task of Modernizing Johnson Instrument Is Completed by M. P. Möller.

The blessing of the organ at St. Mark's Cathedral at Salt Lake City, Utah, March 18, was impressively arranged with choral evening prayer conducted by the Very Rev. Samuel R. Colladay, dean, assisted by J. B. Scholefield, and an organ recital by the cathedral organist, A. H. Peabody

Discussing the new instrument Mr. Peabody said that in reconstructing the organ it had not been his aim to increase the volume, but that he had been occupied in obtaining beautiful combinations, and that much had been added to the variety of tone coloring and to the facilities for handling it. Three times Organist Peabody made entirely new specifi-cations, and after many changes he cations, and after many changes he considers that he has the best possible for the cathedral. For more than three months George C. Bollinger and Howard F. Bolinger, representing the Möller factory, have been in Salt Lake City, rebuilding the organ, which was installed over thirty years ago by the Johnson factory of Westfield, Mass. The Kinetic blower was installed two years ago. Some of the best pipes and Some of the best pipes and twenty stops of the old organ have been retained, and there are now 2,-066 pipes and thirty-six stops. The console is reversed, so that the or-

console is reversed, so that the organist faces the choir.

Mr. Peabody's opening program follows: Invocation, Flagler; "Marche Nuptiale," Loret; "Indian Summer Sketch," Brewer; Largo, from the "New World Symphony," Dvorak; "Reverie," Macfarlane; Feeting! Fontagin and Flugger, Took Dvorak; "Reverie," Maciarano,
Festival Fantasie and Fugue, Tschirch; Postlude, "Sing Unto God,"

The specifications of the cathedral organ follow:

gan follow:

GREAT.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Viol d'Gamba, 8 ft.
Doppel Floete, 8 ft.
Dulciana, 8 ft.
Coctave, 4 ft.
Flauto Traverso, 4 ft.
Twelfth, 2% ft.
SWELL ORGAN.
Lieblich Gedacht, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Voix Celeste, 8 ft.
Stopped Diapason, 8 ft.
Guintadena, 8 ft.
Flute Harmonique, 4 ft.
Flautino, 2 ft.
Dolce Cornet, 3 rks.

Flautino, 2 ft. Dolce Cornet, 3 rks.

1. Oboe & Bassoon, 8 ft.
2. Cornopean, 8 ft.
3. Vox Humana, 8 ft.
3. Vox Humana, 8 ft.
4. Geigen Principal, 8 ft.
5. Viol d'Amour, 8 ft.
6. Dolcissimo, 8 ft.
7. Melodia, 8 ft.
8. Flute d'Amour, 4 ft.
9. Flageolet, 2 ft.
O. Clarinet, 8 ft.
PEDAL ORGAN.
1. Double Open Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Violone, 16 ft.
4. Lieblich Gedacht (from No. 10), 16 ft.
5. Dolce Placta (from No. 32), 8 ft.
6. Cornopean State (from No. 32), 8 ft.
6. Co

Dolce Floete (from No. 32), 8 ft. Violoncello (from No. 33), 8 ft.

San Francisco Contract Made. St. Joseph's Catholic church at San Francisco has entered into a contract with Henry Pilcher's Sons Louisville for a two-manual and pedal organ containing thirteen speaking stops, with the usual coup-lers and accessories. The action is to be tubular pneumatic and the in-strument will be blown by an Orgo-

Haydn's "creation" will be the opening choral work given at the 1914 North Great work given at the 1914 North Great Waster Festival at Evanston, Ill. The regular festival chorus of 600 singers will be augmented to 1,000 for the occasion. Florence Hinkle, soprano, Lambert Murphy, tenor, and Herbert Witherspoon, bass, have been engaged for the solo roles. The entire Chicago Symphony Orchestra will furnish the accompaniments, with Peter C. Lutkin conducting.

FISCHER'S EDITION

The Most Popular Organ Music Published In the United States.

A few specimens: Gillette, James R. Chant d'Amour\$.50 Romance 50

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Chanson Matinale
Chanson du Soir
and Compositions by Dethier, Ferrata, Frysinger, Kinder, Johnston, etc.
Complete catalogue will be sent

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CHICAGO

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Several first-class organ erectors and finishers. Address:

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giving age and experience.

PRACTICAL ORGAN - BUILDer; general experience; finisher, developer, experimenter; tone and actions, desires connection with progressive, responsible firm. No cheapskates need answer. Address: Box 7, care of THE DIAPASON.

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.

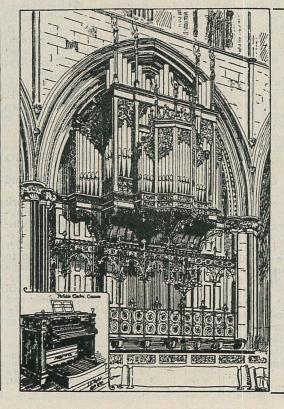
WANTED-GOOD ALL-ROUND organ builder; also action hand. Address Bates & Culley, 1827 South Eleventh Street, Philadelphia, Pa.

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 Dia-

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



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Capital Stock \$50,000. RICHMOND, VIRGINIA

Electro and Tubular Pneumatic Pipe Organs

Our Specifications Are Designed to Give a Grand Organ, Rich, with Great Power, Rare Beauty, and Purity of Tone.

Write for our booklet, An Opportunity to Share in the Profits of the Organ Business.

C. F. Winder Organ Co., Richmond, Va.

C. F. Winder Organ Co., Richmond, Va.

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.

Great success is yours if you continue to build such instruments as this.

Yours faithfully,

BEN. J. POTTER, A.R.C.O., Etc.,

BEN. J. POTTER, A.R.C.O., Etc.,
Concert Organist, Organist and Choirmaster St. David's
P. E. Church.

AUSTIN, TEXAS.

PITTSBURGH STORE INSTALLS BIG ORGAN

RECITALS FOR THE PEOPLE

Hillgreen, Lane & Co. Builders of Instrument that Arouses Great Appreciation -Heard in Auditorium and Dining Hall.

In its plans for serving the people of Pittsburgh the Kaufmann & Baer Company has reached beyond the bounds of mere commerce and has arranged to provide artistic entertainment of the highest and worthiest type. In execution of this purpose a large section of the eighth floor of the building has been devoted to an auditorium in which Hillgreen, Lane & Co., of Alliance, Ohio, have installed one of the most artistic and resource-ful organs in the East. It is to serve the public in frequent recitals under the touch of noted organists, and these entertainments are to be entirely free. The Pittsburgh Gazette-Times said on March 17:

"The sensational 'circus' element was not to enter the organ. An artistic retreat has been provided in the heart of the world's busiest city, where one may find rest and entertainment such as are offered only by the most exclusive institutions. The Kaufmann & Baer Company is adding to the possessions of Pittsburgh the benefits and dignity of what is practically a third great municipal or-

"The organ consists of four divisions, of which the antiphonal section is at a distance from the main organ chambers in a room adjoining the dining halls. This division of the instrument is distinctly orchestral and by its ingenious arrangement of sound vents and expression shades its tones can be diverted into the dining halls or into the auditorium, the architectural structure of which renders also available to the patrons of the dining halls the efficiency of the entire organ, though the main sections are in chambers back of the stage at HOPE-JONES' WORK

the remote front of the auditorium. "The organ builder's art has been devoted to the application of devices for utilizing the tonal possibilities of the instrument. Recital programs are to be presented from time to time, not only by the best local musical talent, but by all the world's great organists as their services may be-come available. In addition to these more formal occasions provision will be made for almost daily recitals at hours to be announced later."

The new organ has attracted wide attention and Elbert Hubbard referred to it in one of his articles as "that wonderful organ."

PROFESSOR M'DOWELL DEAD

Was a Well-Known Teacher and Fa ther of Columbus Organist.

Professor B. M. McDowell, one of the oldest music teachers in Ohio, died March 12 at his home in Columbus following a stroke of apoplexy. Had he lived until March 25, he would have celebrated his fortysecond anniversary as a teacher of

piano and organ.

Professor McDowell was born in Pittsburgh May 28, 1845, and early began the study of music under such well-known teachers as Eugene Thayer of New York. In 1872 he established a music school at Barnesville, going from there to Cambridge in 1884. Twelve years later he went to Columbus, where he conducted a

studio ever since that time.

In 1872 Professor McDowell marsely and the shows and there will be presented in addition to the recitals, ried Miss Elizabeth H. Francis of some of the best pictures of the Vita-Barnesville, who died May 22, 1912. graph company.

They had one son, J. B. Francis Mc
Dowell, organist at the Central Pres
9 by Dr. J. Christopher Marks, presi
bytarian church and one daughter dent of the National Association of byterian church, and one daughter, dent of the National Association of Miss Amy McDowell, a pianist and Organists; seconded by Walter S.

Mr. McDowell made a specialty of ernacle and private organist to Anthe organ and had among his pupils drew Carnegie; supported by Gottmany teachers who came from a disfried H. Federlein, secretary of the tance. He began giving his son lessame American Guild of Organists, and sons at the age of 4 years and always unanimously resolved:

Will retain tablished.

OPENED IN GOTHAM

TO BE USED WITH PICTURES

Vitagraph Theater Places \$30,000 Instrument in Commission- Private Recital for Prominent Musicians.

The new \$30,000 unit orchestra which has been installed in the Vitagraph Theater, New York, by Robert Hope-Jones, to be used with all picplaced in commission tures. was March 9, the first recital being a private one for musicians and members of the press. The organ combines a string orchestra with flutes, drums, bells, chimes, xylophones, tambourines and castanets, and a piano. The whole combination is under the control of one musician. More than 250 miles of wire was used in the electrical construction and the in the electrical construction, and the power is furnished by a seventeen horse power motor. A feature of the organ is that each key has four electrical contact points.

Recitals for the public will be given twice daily under the theater's new policy, at 11 a. m. and 5:30 p. m. At the recital March 9 were pres-

ent many of the most noted musicians of New York, and several talented organists played the new instrument.

The organ recital will replace some of the shows and there will be presented, in addition to the recitals,

Gale, organist of the Broadway Tab-

of New York musicians be tendered to the Vitagraph Company for pro-viding in a theater so grand an instrument, thus inaugurating a new era in connection with the music in motion picture theaters.

"That it thank Robert Hope-Jones, the greatest genius in organ invention and development the world has ever known, for devoting his talents to the evolution of a new type of orchestral

organ suited to the purpose; and "That it express its deep satisfaction at the wedding of the best in pictures with the best in music, as evidenced at the Vitagraph Theater."

HALL IS PROVED TOO SMALL

Many Turned Away from Last Dickinson Historical Recital.

On Tuesday afternoon, Feb. 24, at the last in the series of five national historical organ lecture recitals given in the chapel of Union Theological Seminary at New York by Clarence Dickinson, the hall proved not large enough to accommodate the people who wished to hear the program. Many were turned away for lack of seating room, while as many as could be permitted to do so remained stand-

ing throughout the recital.

The program, which was made up from the works of German composers, brought forth the first presenta-tion in America of Sigfrid Karg-Elert's "Symphonic Canon," consisting of Fugue, Canzone and Epilogue, with violin and chorus of women's voices. Other novelties on the program were the same composer's "Sphärenmusik" and Hugo Kaun's "Abendstimmung."

Arthur Depew Appointed.
Arthur Depew has been appointed organist and choirmaster of the Church of the Savior (Unitarian), Brooklyn, succeeding William J. Brooklyn, succeeding William J. Kraft. Mr. Depew left Plymouth church last May to enter the theatrical field. It is understood that he will retain the connections then es-

M. P. Möller Pipe Organs

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

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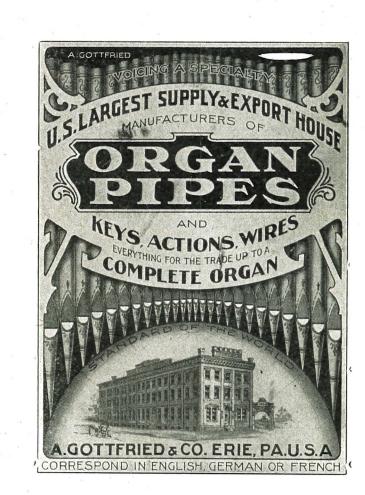
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News of the American Guild of **Organists**

Meeting of the Council.

A meeting of the council was held in New York, Feb. 23, those present being Messrs. J. W. Andrews, Federlein, Demarest, Hedden, Keese, Day, James, Brewer, Elmer, Baier, Carl and Milligan. It was voted that the winner of a prize competition shall not be eligible for re-entry in the same class. The registration bureau for organists was abolished. The nominating committee, Messrs. Dem-Meeting of the Council. nominating committee, Messrs. Demarest (chairman), Schlieder, Noll, Treadwell and W. C. Gale, presented its report and the following ticket for general officers for 1914-1915 was

adopted: Warden-J. Warren Andrews, A.

Sub-Warden-S. Lewis Elmer, A.

General Secretary—Harold Vincent Milligan, F. A. G. O. General Registrar — Lawrence J.

Munson, F. A. G. O.
General Treasurer — Victor Baier,
Mus. Doc., A. G. O.
Librarian—Albert Reeves Norton,

A. A. G. O.

Auditors—Clement R. Gale, A. G.
O., and Hermon B. Keese, A. A.
G. O.

Council (five to be elected)—C. Whitney Coombs, A. G. O.; H. Brooks Day, F. A. G. O.; George Henry Day, F. A. G. O.; Gottfried H. Federlein, F. A. G. O.; John T. Garmey, F. A. G. O.; Philip James, F. A. G. O.; Robert M. Treadwell, A. A. G. O.; Robert M. Treadwell, A. A. G. O.;

It should here be stated bat if any five voting members shall unite in the nomination of a candidate for any office, such nomination must be sent in writing to the general secretary prior to April 1.

Tennessee Chapter Organized. The organization and appointment of officers of the new Tenuessee of officers of the new Tenuessee Chapter has been ratified The chapter starts its career with thirty-two members, and the officers are: Dean-John B. Norton, F. A. G. O.

Sub-Dean-Ernest F. Hawke, F. A. 0.

Secretary-Enoch T. Walton. Treasurer—Paul Stalls.
Registrar—Walter W. Boutelle.
Librarian—Mrs. E. A. Angier, Jr.
Auditors—J. B. Geibig and Alb'ph Steuterman.

Executive Committee—J. Henkel, W. Lockyer, H. O. Nichols, S. Pearce, Miss A. Andrews, Miss B. Chamber-lin, Mrs. L. Mason, Mrs. McCoy, Mrs. B. E. Reese. The March meeting

Mrs. B. E. Reese.

The March meeting of the Tennessee chapter was held on the 10th in Mrs. B. E. Reese's studio, Odd Fellows' Building, Memphis. Various matters of business of the chapter were taken up. Mrs. E. A. Angier and Sam W. Pearce, the library committee, reported having seen the librarians of both the local libraries in connection with the getting of a in connection with the getting of a number of new books peculiarly suitable for the needs of the members the chapter, the same to be a nucleus for the formation of an organists' reference library in the

he touched upon many debatable points in modern organ building. The paper met a most cordial reception from the members of the chap-ter. The question of the systematic tuning of the organs in the city was discussed. Definite action in connection with this is to be taken at the

next meeting.

The April meeting of the chapter will be held on Tuesday, the 14th, in the Y. M. C. A., at 10:30 a. m. For

this meeting two strong papers on musical subjects have been promised.

The chapter committee arranged with the Cossitt library to get the following fifteen books on music, for the use of the chapter, on applica-

"Organ Playing, its Technique and Expression," A. Eaglefield Hull.
"Practical Harmony," MacPherson.
"Hints on Registration and Organ Accompaniment," Dudley Buck.
"Hand Book of Examinations in Music," Ernest A. Dicks, F. R. C. O.
"Recent Revolution in Organ Building," George L. Miller, F. R. C. O.
"Dictionary of Organ Stops," Wedgwood.

wood.
"Tonal Design in Modern Organ
Building," Wedgwood.
"Graded Score Reading," Frank J.

"Graded Score Rotates"
Sawyer.

"Bach's Forty-eight Fugues in Score," Frank J. Sawyer.

"Melodies and How to Harmonize Them," E. Duncan.

"Key to Melodies and How to Harmonize Them," E. Duncan.

"Composers' Counterpoint," C. W.

Pearce.
"Digest of Analysis of Bach's Fortyeight Fugues," Brooks Sampson. (a)
Sec. 3. Subject and Counter-Subject.
(b) Sec. 5. Stretti.
"Scoring for Orchestra," Charles

Vincent,
"Elementary Ear Training," Frederick G. Shinn. Book 1. Melodic. Book 2. Harmonic and Contrapuntal.

New Colleagues Elected. The following have been elected

colleagues: olleagues:
John Cushing, New York.
Cecil J. Teague, New York.
William T. Rutherford, New York.
Irving Geller, New York.
Miss Gratia D. Balch, New York.
Sanford A. Pette, Brooklyn.
Miss Mildred Hazelrigg, Topeka,

Miss Milited Haborys,

Kan.

Walter N. Waters, Weehawken, N. J.

Donald Barrows, Boonton, N. J.

Henry F. Felton, Pasadena, Cal.

Rev. Stanley R. Fisher, Los Angeles.

Mrs. Alice Clements, Detroit, Mich.

Mrs. Katharine Hyslop, Hudson,

Mich.

Mich.

Miss Charlotte Klein, Washington.
Mrs. Helen F. Summey, Cincinnati.
Walter J. Berg, Cincinnati.
Louis R. Flint, St. Louis.
Frank Wrigley, Quincy, Mass.
H. W. Fairbanks, Chicago.
Martha B. Reynolds, Portland, Ore.
Miss Belle Andriessen, Beaver, Pa.
Max McMichael, Philadelphia.
Howard R. O'Daniel, Philadelphia.
Matthew N. Lindquist, Selinsgrove,

a.

Miss Helen E. Briggs, St. Paul.
Mrs. R. G. Calthrop, Syracuse.
Miss Mary G. Ashly, Utica.
Walter E. Fowler, Utica.
W. B. Hazard, Memphis, Tenn.
Harry O. Nichols, Memphis, Tenn.
Wilfred Lockyer, Memphis, Tenn.
Mrs. G. B. McCoy, Memphis, Tenn.
Joseph A. Henkel, Memphis, Tenn.
Mrs. Sam Oppenheimer, Memphis,
enn.

mrs. Sain Crreen.

William B. Estes, Memphis, Tenn.
Adolph Steuterman, Memphis, Tenn.
Herbert S. Esch, Memphis, Tenn.
Mrs. Lunsford Mason, Memphis, Tenn.
J. G. Gerbig, Memphis, Tenn.
Miss Lucy Andrews, Memphis, Tenn.
Miss Ellie Censey, Memphis, Tenn.
Mrs. Baxter Ware, Memphis, Tenn.
Mrs. Florence A. Robinson, Memphis,

enn. J. Pane Slatls, Memphis, Tenn. Miss Lillian Wallace, Memphis, Tenn. Mrs. Charles W. Anderson, Memphis,

Tenn.
Herbert Bingham, Memphis, Tenn.
Sam W. Pearce, Memphis, Tenn.
Miss Blanche Chamberlin, Memphis,

enn.
Miss Matilda M. Reid, Memphis, Tenn.
Miss Bella S. Wade, Memphis, Tenn.
Mrs. B. E. Reese, Memphis, Tenn.
Miss Mary O'Callaghan, Memphis,

Miss Mary
Tenn.
Mrs. W. J. Meyer, Memphis, Tenn.
Miss Gerster Neal, Dyersburg, Tenn.
Mrs. Lella B. Hill, Meadville, Pa.,
was elected a colleague Dec. 29, 1913.
Through an error her name was omitted from the report at that time.

Central New York Chapter.

The monthly meeting of the Central New York Chapter was held in the choir room of Grace church, Utica, Wednesday evening, March 4. A brief business meeting was held, the dean presiding. It was voted the dean presiding. It was voted that the next meeting be held April 15, instead of during holy week. At that time the annual election of ofcity.

Walter W. Boutelle read a very able paper on "The Organ In Memphis," in the course of which the transfer of which the transfer of the t Van Deusen and Mr. Mason of Syracuse, and Mr. Carter of Amsterdam. Mr. Van Deusen and Mr. Mason were appointed examiners.

After the business the dean in-

After the business the dean introduced to the chapter R. L. McAll of New York City, who addressed it on the subject of the "Church Organist's Vocation." Mr. McAll gave a highly interesting view of the subject speaking informally.

incidents from his own experience that made what he said of great value. He declared that the organist should be an all-round musician with a thorough equipment, and he mentioned many elements of this equipment that are necessary, particularly in small communities. He named first the need of thorough knowledge of harmony, theory and improvisation, and of technique. The advantages of vocal training for the organist were brought out, particularly in relation to choir training, and it was pointed out that to gain and it was pointed out that to gain co-ordination of musical activities it was good that the organist should control public school music. The need of an expert knowledge of hymnology was emphasized and the liturgical forms were shown to be of value. Organists were further urged study organ construction and to study appreciation of music in order to acquire standards of judgment.

Turning to practical aspects of the work, Mr. McAll spoke of various qualities in organ playing that should be sought, particularly by the church organist. He referred to the duty of teaching, which, he declared, reacts well on the teacher and tends to provide more material in developing good players and getting more practical use out of the organ. The matter of choir training was discussed in some detail and particular atten-tion was paid to the relation of the organist to the Sunday school. this regard, Mr. McAll said that the organist should control and influence the Sunday school music, seeing that the young people have the best of training in good music.

The opportunity of the organist to develop the best congregational singing was touched and Mr. McAll suggested that there should be in the church an advisory council to act with the organist in planning the music for all the departments of the church. He referred to the value of co-operation between organists and urged publicity so that the church people may know what is being done

in regard to the church music.

Mr. McAll was heard with keen interest and at the close of his address there was a general discussion of many points which he had presented. The talk was considered one of the most valuable the chapter has heard and a rising vote was taken expressing hearty thanks to Mr. McAll.

New England Chapter.

More than 1,600 people crowded into the First Congregational church at Springfield, Mass., March 8, to hear the forty-ninth public service under the auspices of the New England chapter, and several hundred more had to be turned away. The choruses were sung by a choir of 165 voices, consisting of the quartet choir and the girls' choir of the First church and the quartet and chorus of the Second Congregational church. The work of this large choir was remarkwork of this large choir was remarkable for pure, rich tonal quality and delicate graduations between almost inaudible softness and a ringing forte. The service was played by Harry H. Kellogg, organist of the church, and the prelude, offertory and postlude by Sumner Salter, organist and choir-master of Williams college, and master of Williams college, and known as a composer of music for organ and choir. The choruses were directed by Professor W. C. Hammond. The Rev. Dr. Neil McPherson preached the same and the composition of the composition of the composition of the composition. son preached the sermon. For a pre-lude Mr. Salter played the Fantasie from Rheinberger's Twelfth Sonata, a piece of great brilliancy and capable of effective variety of tone color. Mr. Salter played for an offertory a "Cantabile" by Cesar Franck.

Pennsylvania Chapter.

Memorial services for Dr. David D. Wood, the famous blind organist, who died March 27, 1910, were held by the Pennsylvania chapter at St. James' church, Philadelphia, March 11. Uselma Clarke Smith conducted the service, and the organ numbers, selected from Dr. Wood's compositions, were played by several of his gifted pupils now among the foremost organists of Philadelphia. The of the subject, speaking informally most organists of Philadelphia. The and illustrating his talk with many prelude and offertory were performed

by S. Wesley Sears and Frederick Maxson. Rollo F. Maitland played the service.

Michigan Recital.

Charles L. Wuerth gave the thirty-Charles L. Wuerth gave the thirtyninth free recital under the auspices
of the Michigan chapter March 16 in
the North Woodward Methodist
church of Detroit. Mr. Wuerth
played: Concert Overture in D,
Faulkes; "Abendlied," Schumann;
"Allegretto," Macbeth; "Walther's
Preislied," Wagner; "Liebestod" from
"Tristan and Isolde," Wagner; "Pavane," Johnson; Scherzo from Ninth
Concerto, Guilmant. Concerto, Guilmant.

Illinois Chapter.

The Illinois chapter dinner in Chicago, March 19 was marked by an interesting address on "Early Music in Chicago," by Dr. Peter C. Lutkin, dean of the Northwestern University School of Music at Evanston. Dr. Lutkin is a veteran organist who played in a Chicago church at a tender age when the majority of the chapter members were not yet acquainted with this world, and his personality and style make his hearers delight when he is persuaded to make a speech.

IS OPENED BY DR. ANDREWS

Felgemaker Organ in Erie Church Dedicated by Oberlin Man.

Dr. George Whitfield Andrews, professor of organ and composition in Oberlin Conservatory of Music, gave the dedicatory concert on the Felgemaker organ in the First Methodist maker organ in the First Methodist church at Erie, Pa., Feb. 27. The following was his program: Fantasia and Fugue in G minor, Bach: Good Friday Music ("Parsifal"), Wagner: Dance in A flat, Dvorak; "Sposalizio," Liszt; Piece Heroique, Franck; Pastorale from Twelfth Sonata, Rheinberger; "Noel," Guilmant; Con Grazia, G. W. Andrews; Prelude and Fugue on B-A-C-H. (in the free style), Liszt.

The organ has three manuals, twenty-five speaking stops, a total of sixty-three registers and 1,510 pipes. The action is electro-pneumatic. The scheme of stops follows:

ne action is electro-pneumatic. The cheme of stops follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Gemshorn, 8 ft.
4. Doppel Flute, 8 ft.
5. Principal, 4 ft.
6. Traverse Flute, 4 ft.
7. Trumpet, 8 ft.
8. Bourdon, 16 ft.
9. Viola, 8 ft.
10. Stopped Diapason, 8 ft.
11. Salicional, 8 ft.
12. Voix Celeste (speaking 73 notes), 8 ft.
13. Violina, 4 ft.
14. Flute Harmonic, 4 ft.
15. Flautina, 2 ft.
16. Obe, 8 ft.
17. Vox Humana, 8 ft.
18. Geigen Principal, 8 ft.
19. Dulclana, 8 ft.
21. Piccolo, 2 ft.
22. Clarinet, 8 ft.
PEDAL ORGAN.
23. Open Diapason, 16 ft.
24. Bourdon, 16 ft.
25. Violoncello, 8 ft.
The combinations in this organ are f the visibly adjustable type, which ffect the oscillating key tablets vis-

of the visibly adjustable type, which affect the oscillating key tablets visibly.

Dr. Andrews will give several re citals in the next two months. In April he will appear at Mount Vernon, Iowa, before the students of Cornell College. April 7 he will give a recital on the new Austin organ in the First Baptist church of Cleve-land. Other dates are to be at Wash-ington, D. C., Springfield, Mass., and Pennsburgh, Pa.

Rupprecht Opens Wicks Organ.

In opening the three-manual Wicks organ in Immanuel Lutheran church at Mankato, Minn., Feb. 13, Professor Carl Rupprecht of Chicago played: Concert Overture. C major, Hollins; Andante Cantabile, Widor; Caprice in B flat, Guilmant; "Die Waisen aus dem Morgenlande," Malling; Meditation. D'Evry; Sonata No. organ in Immanuel Lutheran church 1. Guilmant: Concertsatz 3, Thiele; "Evensong," Johnston; Pedal Solo, De Bricqueville; "The Holy Night," Buck; Triumphal March, Hollins. The organ has 1,773 pipes.

NEW CONSOLE IDEAS FRUIT OF LONG WORK

AUSTIN DESIGN DESCRIBED

Touch of Canceler Strip That Extends Above Stop Keys Throws Off All Stops at Once-Pneumatics Eliminated.

So much attention has been directed to the new console introduced by the Austin Organ Company that a description of it must be of interest to organists. The new plan introduces first of all by application of electricity a more compact console than has before been possible, requiring not only less floor space, but less width and height. The new console does not use a combination of pneumetric with electric energy, but elimeters with electric energy, but elimeters with electric energy but elimeters. matics with electric energy, but eliminates the former altogether. It has, as a standard, eight combination pistons under each manual, these pistons having no mechanical resistance, but working electrically. Each console is prepared for the maximum number of stops, couplers, etc., so that an organ may come to enlarge-ment without change at the console. This will result in large saving, as a considerable part of organ enlarging

expense has been the necessary change at the console.

Another fruit of long experience is a radical change in the key action. Heretofcre organ keys, though working to the pipe pallets by electric impulse, have had the larger rejectives at the bottom of the touch sistance at the bottom of the touch. The new Austin console reverses this and makes the resistance at the top of the touch twice that of the bottom-in other words, it imitates as nearly as possible the touch of a piano key, which, in overcoming the inertia of the mechanism, is heavier at the top than at the bottom.

But the salient feature which will attract attention is the stop canceling system. The cancelers are strips that extend all along just above the stop keys. A touch of the canceler throws off all the stops at once. One move-ment may thus cancel all stops and put on any stop desired. Full swell, full choir, etc., may be reduced by touch of the canceler to zero, and with the same motion a solo stop

may be put on.

The console is of steel frame, wood cased. The entire case may be removed in five minutes, making all parts of the mechanism accessible, The builders assert that by the use of special dies, templates, etc., the console is rendered not only "fool proof," but of strength and permanency to outlast everything else. With the facilities of eight registrative pistons under each manual and the canceling system an organist may play an entire service or recital without touching the individual stop tablets. Of course, the console has the mechanical registrative system of extra pistons.

It has frequently been stated that the marvelous changes and improve-ments in the modern organ have churches in New York.

been brought about by the mechanibeen brought about by the mechanical genius and voicing skill of a few men and that the whole organ world has profited thereby. It is only fair to say that one of these geniuses is John T. Austin. Mr. Austin and his talented brother, Basil G. Austin, have the reputation of securing a large improvement only to supplant large improvement only to supplant it in no long time with a still greater improvement.

IS OPENED BY T. S. BUHRMAN

Möller Organ at Altoona, Pa., Designed by W. B. Stottlemeyer.

T. Scott Buhrman of Adams Memorial church, New York, played the following program for the inaugural recital of the new Möller organ in the Simpson M. E. church, Altoona, Pa.: Guilmant, Sonata Op. 42; Buhrman, "Evening and Morning," "At Even," "In the Morning;" (Clifford Demarest, Rustic Dance (Pastoral Suite): Batiste. Grand Offertoire de Suite); Batiste, Grand Offertoire de Ste. Cecile, Op. 7; Bach, "Acht kleine Praeludien und Fugen," No. 2 in D minor and No.8 in B flat major; Gottfried H. Federlein, Canzonetta; William Faultes, Toecata in F. Edward liam Faulkes, Toccata in F; Edward F. Johnston, "Evensong;" Bernard Johnson, "Elfentanz;" Anton Dvorak, Humoreske; Edward M. Read, March in C

The specifications of the organ were drawn by W. B. Stottlemeyer from the plan of his own threemanual fifty-stop organ, which Mr. Buhrman designed, and every speaking pipe of the entire organ is enclosed in a crescendo chamber. The special arrangement of couplers and stop-knobs in the console is a special feature, and gives positive aid to the organist in his registration.

Toronto Choir Concert.

Toronto Choir Concert.

The program of the annual concert of the West Presbyterian choir, Toronto, Ont., under the direction of W. J. McNally, included Matthews' motet, "Blessed Be Thou, Lord God of Israel," Lloyd's choral ballade, "Allan-a-Dale," Rogers' "Three Fishers," Guilmant's March in F and Pastorale in B minor, Widor's Duo for organ and piano, Serenade and Liszt's arrangement for piano solo of Mendelssohn's Wedding Music and "Elfin Dance" from "Midsummer Night's Dream."

Change at Johnstown, Pa.
Taliesen Griffith, for the last two
years organist and director of the
First United Presbyterian church of
Johnstown, Pa., has resigned to become director of music in St. Mark's
Eniscopal church Mr. Griffith was Episcopal church. Mr. Griffith was formerly director at the First Christian church and at the First Presbyterian. At St. Mark's he will succeed Iorwerth W. Prosser, who recently resigned. cently resigned.

Offer to Dr. Richardson.

A. Madeley Richardson has been invited to accept the position of organist and musical director to the united congregations of Calvary Baptist and the Fifth Avenue Baptist

THREE CONCERTS EACH DAY

Wanamaker Organ Used for Inter-esting Series by Dr. Morgan.

Dr. Irvin J. Morgan, official organist and director of music at the Wanamaker store, Philadelphia, prepared an interesting series of three daily organ concerts for the month of March, which is "anniversary month" at Wanamaker's. The impormonth" at Wanamaker's. The impor-tant nations of the world had their representative days—English, Ger-man, French, Italian, American— when the program was made up en-tirely of compositions of men of these nations. On other days, novel-ties, original transcriptions and new selections (heard for the first time in selections (heard for the first time in these concerts) were the special attractions.

Several thousand persons have been in attendance at each recital during the month, and on Fridays and Saturdays and other special days the throngs have filled every available space of the grand court, where the organ might be heard to advanPHILLIPS S. GILMAN ORGAN CONCERTS and LECTURE RECITALS. Circular Upon Request. College for Women, Columbia, S. C.

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New York, 59 stops.
Church of the Messiah, New York, 55 stops.
St. James Episcopal Church, Philadelphia, 58 stops.
Madison Square Presbyterian Church, New York, 77 stops. Madison Square Presbyterian Church, New York, 77 stops. Broadway Tabernacle, New York, 57 stops. First Church of Christ, Scientist, 96th St., New York, 69 stop York, 69 stops. Second Presbyterian Church, Philadelphia, 59 stops.
Second Presbyterian Church, Philadelphia, 59 stops.
St. John's Episcopal Church, Detroit, Mich., 56 stops.
St. John's Episcopal Church, Troy, N. Y., 54 stops.
Eliot Church, Newton, Mass., 62 stops.
New Old South Church, Boston, Mass., 64 stops.
Woolsey Hall, Yale University, New Haven, Conn, 78 stops.

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CHICAGO, APRIL 1, 1914.

GOOD NEWS OF THE GUILD.

The new Tennessee chapter of the American Guild of Organists starts out not only with enthusiasm and numbers, but with ideas. One of its first acts was to persuade the libraries of Memphis to place on their shelves a number of books on the organ. These books are to be the nucleus for an organists' reference library. This atom is to be a property of the state of brary. This step is to be commended, for not only will the organists have the benefit of the volumes to be on hand, but others will have no further reason for failing to know the first principles of the construction of the organ—a condition met so often by builders and organists when an organ is to be purchased and those who are active factors in the matter are completely ignorant of the sub-There are other interesting items

in our guild columns this month. Not the least of these is that "more than 1,600 people crowded into the First Congregational church of Springfield, Mass., to hear a service of the New England chapter and several hundred more had to be turned away." I shows, first, that New England people appreciate the organ, and, second, that they have organists whose playing can command an audience.

POINTING OUT AN INJUSTICE.

There are often injustices that the church inflicts on the organ builder, just as frequently there are sins of omission or commission by the organ builder which make the church suffer. As publicity is the best cure, by common consent, for the majority of present-day wrongs, we heed the suggestion of one of the leading organ builders and call attention to an injustice which no doubt is done thoughtlessly.

Here is an instance-a purely hypothetical case: A large church orders a costly organ. The builder invests in its manufacture a large amount for labor and material. It takes months to do the work. Then it takes sometimes months to collect the bill for the organ. There is no provision by which partial payments are made. The builder must lose the interest on a large amount for a considerable time or, if he is not provided with a large bank account, must pay interest out of his pocket. When a house or a church is built.

no matter how small, it is customary for the contractor to receive partial payments as he goes along. Why not do the same for the organ

We have only sympathy for the organist or church committee that demands that a contract be fulfilled to tter as to quality in construction, but we cannot help feeling very often that better work could be obtained as a rule if organ makers were treated with greater generosityyes, we might say decency—by being paid more promptly and more generously, rather than grudgingly, after being subjected to all manner of competition in bidding.

Katherine Kulp Hall, wife of William John Hall, passed away Sunday afternoon, March 8, at St. Louis. Mrs.

Hall was known as a brilliant musician, a woman of the highest ideals as well as of most striking beauty. She was associated with her husband in all his most prominent work as composer, organist, singer and teach-er, as well as editor. The Diapason er, as well as editor. The Diapason extends its sympathy to Mr. Hall in the loss of his devoted helpmeet.

DALLAS DESIRES AN ORGAN

Movement by Texas Newspaper Receives Endorsement.

The Dallas (Tex.) Times Herald suggests that a pipe organ be placed in the auditorium of the new city hall and the suggestion seems to have struck a popular chord. Men in all walks of life give a hearty endorsement to the movement and it is the opinion of those who have expressed themselves that it would be a good way to bring the citizenship of Dallas closer together.

Robert N. Watkin, well known in Dallas musical circles and chairman of the music committee of the Chamber of Commerce, heartily indorses plan to place an organ in the auditorium. In speaking of the proposition Mr. Watkin said:

"A pipe organ should be one of the first thoughts of a city auditorium. Then make provision in the city budget for a permanent city organist to give concerts at least twice a week throughout the year. Such concerts need not be any more free than the water from the city waterworks, but if a fee is charged it should be a moderate one, and the proceeds should go back into the music fund.

BURROUGHS TO ROCHESTER

Other Guilmant School Pupils and Alumni Sign Contracts.

A number of contracts have been signed by members of the Guilmant organ school, and students of Dr. William C. Carl to take effect May 1. Wesley Ray Burroughs, a member of the alumni, has been appointed or-ganist of the Gordon Theater, Roch-ester, N. Y., succeeding Richard Henry Warren and Dr. Percy Starnes, and has entered upon his duties.

Ralph A. Peters goes to Christ Episcopal church in East Orange, N. J., as organist and choir-master; Robert M. Treadwell to Beck Memo-rial church, New York City; William I. Nevins to Seaman's church, New York City; G. Howard Scott to the First Methodist Episcopal church, Newburg, N. Y., and Mrs. Robert Bishop to Westchester, N. Y.

Clement R. Gale has concluded a course of lectures on boy choir training, and Warren R. Hedden is preparing a large number for the approaching examinations of the American Guild of Organists. Dr. Carl is instructing a class in the accompaniment of the oratorios, service-playing and conducting. The commencement exercises will be held the early part

NEW POST FOR W. A. THAYER

Brooklyn Man Goes from St. James to St. Mark's M. E. Church.

William Armour Thayer, who has been organist for more than twenty years at St. James' Episcopal church, Brooklyn, has resigned there and has accepted the post of organist and choirmaster at St. Mark's M. E. church, Flatbush, the appointment to take effect May 1. He is to succeed Sandord Ashley Pette, who was or-ganist and director at St. Mark's for

several years.

Mr. Thayer has long been associated with musical circles in a prominent capacity both in Brooklyn and Manhattan. He was born in Brook-lyn Oct. 5, 1874, and was educated at the Adelphi Academy and studied under John Hyatt Brewer, organist at the Lafayette Avenue Presbyterian church, and under the late Dudley Buck and John Denis Meehan. He is noted for his ability in musical lines, his other activities being supplemented by meritorious compositions. Since 1896 he has been connected with both Adelphi Academy and Adelphi College. For eleven years he was accompanist of the Apollo club. Apollo club.

PRAISE FOR E. R. KROEGER.

In reviewing a performance which included E. R. Kroeger's "Lalla Rookh" Suite by the St. Louis Symphony Orchestra, Homer Moore, critic of the St. Louis Republic, speaks as follows of the well-known organizi's work:

organist's work:
"From a local point of view the most important number of the program was the 'Lalla Rookh' suite by Ernest R. Kroeger. This suite has been played by nearly all the symphony orchestras in the country in the last ten years. It was given several times at the world's fair by

"The suite consists of five numbers, of which the first, third and fifth were played, and is a set of tone pictures based upon the Lalla Rookh of Thomas Moore. It is thorough the control of the control oughly Oriental in content and in-

tent.
"Just how and where our quiet townsman acquired this appreciation of life and emotion in the Orient the program book does not say, but that he has it no one can deny. Many years ago another Oriental suite of his was played by the orchestra— 'Sakuntala'—and there was general wonderment that so much fire could blaze forth with so little smoke; and yet we all know that where the flames

are fiercest the smoke is least.

"Mr. Kroeger has made a valuable contribution to the repertory of orchestral music by American composers. His suite is worthy of a place on the program of any orches-

CLARENCE EDDY IN BUFFALO.

Clarence Eddy was the organist in Elmwood Music hall at Buffalo March 22 under the auspices of the city. Mr. Eddy played: Concert Prelude on a Chorale (New), Wil-liam Faulkes; "Supplication," Can-zone and "Gloria in Excelsis," Julius zone and "Gloria in Excelsis," Julius Harrison; Concert Prelude in D minor (New), A. Walter Kramer, (Dedicated to Clarence Eddy); "Song of Sorrow," Gordon Balch Nevin; "Grand Choeur Militaire," Gottfried H. Federlein (Dedicated to Clarence Eddy).; Fantasia on "My Old Kentucky Home (New), J. E. W. Lord; "Cantique d'Amour" (New), S. Tudor Strang; Allegretto in E flat, William Wolstenholme; "At Twilight," J. Frank Frysinger; Variations de Concert, Joseph Bonnet (Dedicated to Mr. Eddy).

Concert by Laura Wood-Grebe.

Laura Wood-Grebe, organist of Arch Street Presbyterian Church, Philadelphia, interpreted an interest-ing program at the fifth free recital the second series given by the American Organ Players' Club, under the auspices of the faculty of the Cen-tral High School in Philadelphia, March 5. Rheinberger, Haydn, Bach, Maxson and Batiste were the composers represented. Others who helped in the success of the concert were Edith Wood-Alexander, violinist; Herman H. Grebe, 'cellist, and Adele S. Wightman, soprano.

Designs Organ for Columbus.

Bert E. Williams, A. A. G. O., has drawn specifications for a two-manual pneumatic organ of twenty speaking stops and nine couplers for Grace Lutheran church, Columbus, Ohio. The case of the organ is to be of white enamel with a plaster grill above the case. The console is to be detached, and the great organ enclosed. A harp is added. The contract was to be awarded March 25

The Piano and Pipe Organ News is the name of a new and interesting paper published by the American Steel and Wire Company to spread information concerning the use of its products in pianos and organs. The editor is Frank E. Morton, whose experience as a pipe organ man is such that he can aptly dwell on the field open to the company in supplying the organ trade.

St. Luke's church in Brooklyn was destroyed in March by fire, with its large organ, over which H. Brooks Day presided. Mr. Day saved his library by not having it in the building.

Opinions of Readers of The Diapason

Question of Stops or Pipes as Basis of Comparison

Prefers Stops as Basis.

Boston, March 6, 1914.—To the Editor of The Diapason: I am much interested in Mr. Shuey's table of the large organs of the world which appeared in The Diapason for March. It is a valuable table for reference and should be preserved by every organist. I fully realize the difficulty in preparing such a table and congratulate Mr. Shuey.

I am wondering, however, if it is wise to judge the size of organs by the number of being intended.

the number of pipes instead of by the number of speaking stops, as for-merly. The size of a modern symphony orchestra is reckoned by the number of players, and not by the sum total of notes which all the players can produce, and it seems to me that the real size of an organ is better estimated by the number of speaking stops than by the number of pipes. For an illustration, let us consider

the old organ in the Benedictine monastery in Weingarten. It had only seventy speaking stops, but there was an abundance of mixtures—one of twenty ranks in the great, one of twenty-one ranks in the choir, one of twelve ranks in the echo, and one of twelve ranks in the positif, besides several smaller mixture stops. Of the seventy speaking stops, nine were mixture stops, with eighty-nine ranks, and a total of over 5,000 pipes in these mixture stops alone. This number of pipes swelled the whole number of pipes in the organ to over 9,000. If we judge of the size of this organ by the number of pipes we should have to class it larger than all the organs mentioned in Mr. Shuey's list except the first four, and I believe that most every one will concede that it was really smaller than all the organs mentioned on the list and many others besides.

Many other illustrations of this character could be cited and a few in Mr. Shuey's table, all of which leads me to think that organs should be rated in size according to the number of speaking stops, rather than according to the number of pipes.

EVERETT E. TRUETTE.

Praises Wanamaker Organ.

Philadelphia, Pa., Feb. 25, 1914 .-The Diapason: per has been very interesting, especially the schemes of the large organs of the world. With all that has been said and done, I am of the opinion that America still has the largest organ—the Wanamaker organ. The Breslau organ, which requires only 12 horse power to blow it, indicates that it has many small pipes on low wind pressure, whereas the Wana-maker organ has 62½ horse power, blowing many larges blowing many large pipes of exceptionally large scale. Dynamically speaking, the Wanamaker organ is three to four times as large as any other organ yet built. Furthermore, I believe it to be the most reliable organ in existence, not having failed in any department in its existence. Yours truly, GEORGE W. TILL.

Jean C. Moos Dedicates Organ.

Jean C. Moos, director of the Bethany (W. Va.) College School of Music, gave a recital on what he pronounces a beautiful new organ, built by the Estey company, in the First Christian church of Wheeling, Feb. 19. Mr. Moos added to the pleasure 19 and benefit of his audience by a lecture in connection with his recital. ture in connection with his recital. His selections were: Toccata and Fugue in D minor, Bach; "Traeumerei," Richard Strauss; Gavotte from "Mignon," Thomas; Sonata No. 1 in F minor, Mendelssohn; Overture to "Oberon," Weber; Berceuse No. 2, Kinder; Toccata, Yon; Theme and Variations for Pedal Study, Thayer; Festal March, Moos. Festal March, Moos.

ST. NICHOLAS ORGAN AS IT WAS REBUILT

HUTCHINGS COMPANY WORK

Specification of New York Church's Large Four-Manual, Which Now Has Every Modern Appliance-Console Is Pictured.

The organ by the Hutchings Company for the Collegiate Church of St. Nicholas in New York, the festivities in connection with the dedication of which were the subject of an account in The Diapason for March, is one of the largest rebuilt instruments in the metropolis. The specification is not exactly what the builder would have preferred in an entirely new organ, but the Hutchings Company and those who have tried the organ believe it is the best that could be done with the material at hand. The organ has a simplified electric action and a movable keydesk, with 150 feet of cable. A picture of the console is presented in this issue. The specification follows: cation follows:

cation follows:

GREAT ORGAN (Gallery Division).

1. Diapason, 16 ft.

2. Diapason, 8 ft.

3. Gamba, 8 ft.

4. Dulciana, 8 ft.

5. Doppel Flute, 8 ft.

6. Octave, 4 ft.

7. Fifteenth, 2 ft.

8. Trumpet. 8 ft.

GREAT ORGAN (Pulpit Division).

9. First Diapason, 8 ft.

10. Second Diapason, 8 ft.

11. Concert Flute, 8 ft.

12. Octave, 4 ft.

13. Diapason, 8 ft.

14. Gemshorn, 8 ft.

15. Hohl Flute, 8 ft.

16. Muted Viol, 8 ft.

17. Vox Celestis, 8 ft.

18. Flute Harmonique, 4 ft.

Tremolo.

SWELL ORGAN (Pulpit Division).

8. Flute Harmonique, 4 ft.
Tremolo.
SWELL ORGAN (Pulpit Division).
9. Bourdon, 16 ft.
0. Diapason, 8 ft.
1. Viol d'Orchestre, 8 ft.
2. Stopped Diapason, 8 ft.
3. Aeoline, 8 ft.
4. Vox Celestis, 8 ft.
5. Violina, 4 ft.
6. Flute Traverso, 4 ft.
7. Flautino, 2 ft.
8. Cornet, III Rks.
9. Cornopean, 8 ft.
0. Oboe, 8 ft.
1. Contra Fagotto, 16 ft.
2. Vox Humana, 8 ft.
Tremolo.
COLORORO ORGAN (Pulpit Division)

2. Vox Humana, 8 ft.
Tremolo.
CHOIR ORGAN (Pulpit Division).
3. Diapason, 8 ft.
4. Dolce, 8 ft.
5. Melodia, 8 ft.
6. Salicional, 8 ft.
7. Unda Maris, 8 ft.
8. Rohr Flute, 4 ft.
9. Piccolo, 2 ft.
0. Clarinet, 8 ft.
Tremolo.

40. Clarinet, 8 ft.
Tremolo.
SOLO ORGAN (Gallery Division).
41. Tuba Mirabilis, 8 ft.
42. Wald Flute, 4 ft.
43. Gross Flute, 8 ft.
44. Stentorphone, 8 ft.
(Nos. 41, 42 and 43 enclosed in a swell-box.)

l-box.)

ECHO ORGAN.

(Enclosed in a swell-box.)
Vox Humana, 8 ft.
Vox Angelica, 8 ft.
Unda Maris, 8 ft.
Flute d'Amour, 4 ft.
Cathedral Chimes.
Tremolo

9. Cathedral Chimes.
Tremolo.
PEDAL ORGAN (Gallery Division).
0. Bourdon, 16 ft.
1. Double Bass, 16 ft.
2. Violone, 16 ft.
3. Violoncello, 8 ft.
4. Trombone, 16 ft.
PEDAL ORGAN (Pulpit Division).
5. Contra Bourdon, 32 ft.
6. Diapason, 16 ft.
7. Bourdon, 16 ft.
8. Diapason, 8 ft.
9. Gedacht, 8 ft.
In addition to the foregoing ther

In addition to the foregoing there are thirty-seven couplers and every possible device for the convenience of the organist.

J. Henry Francis Directs.

"Every seat in the First Methodist church was filled March 10 when the Charleston Choral club rendered Mendelssohn's 'Hymn of Praise.'
The recital was a decided success,'
and the Charleston Gazette "It resays the Charleston Gazette. "It reflected credit on the director, J. Henry Francis. To the accompani-ment of Frank Hurlbutt, on the organ, was due, in a large measure, the success of the affair. Members of the club and others who have heard former recitals are unanimous in declaring this one the best work the organization ever has done.

MANY DATES FOR DR. CARL

Will Open New Organs in Various
Parts of the Country.
William C. Carl will inaugurate a

large number of new organs this spring in various parts of the coun-

try.
Sunday, April 19, he will play his twenty-first engagement in Buffalo, in Elmwood Hall, upon invitation of the city council. The dates previous to Easter include:
March 27—Delmonico's, New York

April 5—The Plaza, with Mme. Destinn and M. Gilly of the opera.
April 9—Maundy Thursday recital.
April 3—Inaugural recital in the First Baptist Church, Caldwell, N. J.

Several new and important works will be brought out, including Rene L. Becker's Fifth Organ Sonata (MSS.); "Coucher du Soleil" (MSS.), Christiaan Kriens, and works by Bonnet and Karg-Elert.

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Harvey B. Gaul, Pittsburgh—Mr. Gaul, organist of Calvary Church, gives recitals on Wednesday afternoons in Lent as follows:

March 4—From the works of Wagner—Prelude to Third Act, "Lohengrin"; Fire Music from "Walkuere"; Walther's Prize Song, "Meistersinger"; Prelude, "Tristan and Isolde"; "Liebestod", "Tristan and Isolde", "Liebestod", "Tristan and Isolde", "Autumn," Johnston; "The Angelus," Gaul; April Caprice, Gaul; Norwegian War Song, Sinding.

March 18—From the works of Grieg—Marche Funebre, "To Spring," "Peer Gynt" Suite.

March 25 — From the works of Tschaikowsky — Allegro con brio, Allegro con anima, Andante and Finale (Symphonie Pathetique); March e Funebre.

April 1—Marche Funebre, Chopin, Minuet, Beethoven; Spinning Song, Mendelssohn; Andante from Fourth Symphony, Widor, Toccata from Fifth Symphony, Widor, Toccata from Fifth Symphony, Widor, Toccata from Fifth Symphony, Widor, "Traeume," "Tristan and Isolde"; "Pligrims' Chorus, "Tannhaeuser"; "Trauermarsch," "Goetterdaemmerung."

Walter E. Young—Mr. Young, organist of the First Church of Christ,

haeuser"; "Trauermarsch, "Goetterdaemmerung."

Walter E. Young—Mr. Young, organist of the First Church of Christ,
Scientist, in Boston, gave a recital in
the First Church of Providence, R. I.,
Feb. 24, with a program as follows:
Prelude in E minor, Dethier; Sketch
("In Summer"), Stebbins; Pastorale in
B flat, Foote; St. Anne's Fugue, Bach,
Nocturne in A, Faulkes; Carillon in B
flat, Wolstenholme; Choral and Menuet
Gothique (from "Gothique Suite"),
Boellmann; Evening Song, Bairstow;
Paan, Matthews. The Providence Evening Tribune said: "The church was
filled with an audience which testified
to its enjoyment of the delightfully
rendered program by frequent applause. Mr. Young played with a fine
command of the instrument and a very
evident mastery of all its musical possibilities."

Albert Reeves Norton, Brooklyn—In

Albert Reeves Norton, Brooklyn—In a series of recitals under the auspices of the Brooklyn Institute of Arts and Sciences and the Reformed Church on the Heights Mr. Norton has played as

of the Brooklyn Lister.

Sciences and the Reformed Church on the Heights Mr. Norton has played as follows:

March 6 (German Composers)—
Pastorale from Pastoral Sonata, Rheinberger; Larghetto from Quintet, Mozart; Prelude and Fugue in G major, Bach; Pastorale, G major, Merkel; "On Wings of Music," Mendelssohn; Sonata No. 6, Mendelssohn; Scherzo, Judassohn; "A Russian Romance," Heinrich Hoffmann; Flute Concerto, C. H. Rink. March 13 (French Composers)—
Marche Religieuse, Guilmant; Benediction Nuptiale and Grand Chorus ("Messe de Mariage"), Dubols; Gavotte ("Mignon"), Thomas; Sonate 3, C minor, Guilmant; Elevation. E major, Saint-Saens; "Le Cygne," Saint-Saens; Toccata from Fifth Symphony, Widor. March 20 (Springtime Music)—Easter March, Merkel; Pastorale from First Sonata, Guilmant; "Resurrection Morn," Johnston; Spring-time Sketch, Brewer; Spring-time Sketch,

farlane; Minuet in A major, Boecherini; "Paean," Matthews.

James T. Quarles, Ithaca, N. Y.—Programs in March at Sage chapel, Cornell University, by Mr. Quarles included the following:

March 6—Sonata in D minor, Mendelssohn; Andante, from Symphony in D, Haydn; Suite in D (by request), Arthur Foote; "Ethiopia Saluting the Colors," Coleridge-Taylor.

March 13—Fugue in G minor (by request), Bach; Sonata in D minor, Mailly; "Chant D'Automne," Tschaikowsky; Prayer in F (for piano and organ), Guilmant; "Siegfried's Death" from "Die Goetterdaemmerung," Wagner; Processional March from "The Queen of Sheba," Gounod.

W. Lynnwood Farnam, Boston—Mr. Farnam gave recitals on Thursday afternoons in Lent at Emmanuel church, Newbury street. Three of his programs follow:

March 12—Chorale No. 1 in E major,

Newbury street. Three of his programs follow:

March 12—Chorale No. 1 in E major, Cesar Franck; Allegro (F sharp minor), Guilmant; Sonata No. 12 in D flat. Rheinberger; Minuetto (B minor) and Scherzo (E major), Gigout; Prelude and Fugue in B minor, Bach.

March 26—Bach program. Prelude and Fugue in G major; Chorale Prelude in G minor; Sonata No. 4 in E minor; Largo (from Fifth Violin Sonata); Sarabande (D major), (Arranged for violin, harp and organ); Concerto in A minor; Toccata and Fugue in D (Dorian).

April 2—Fantasia in F minor, Mozart; "The Annunciation" and "Paul Receives His Sight," Otto Malling; Meditation (A major), Bairstow; Sonata in C minor, J. Reubke.

Samuel A. Baldwin, New York—

Samuel A. Baldwin, New York—
Among Professor Baldwin's programs
at the College of the City of New York
in March have been the following:
March 18—Allegro Moderato from
"Unfinished Symphony," Schubert; "An
Evening Prayer" (MS.), G. H. Fairclough; Toccata and Fugue in D minor,

Bach; "Marche Funebre," Chopin; Prelude in C sharp minor, Rachmaninoff; Spring Song, Mendelssohn; Symphony, No. 5, Widor.

March 22—Toccata (Dorian), Bach; Largo from Sonata, Op. 2, No. 2, Beethoven, and the following Wagner works: "Pilgrims' Chorus," "Elizabeth's Prayer," and "To the Evening Star," "Tannhaeuser"; Isolde's 'Liebestod," "Tristan and Isolde"; Prize Song, "Die Meistersinger"; "Waldweben." "Siegfried'; "Siegfried's Death," "Die Götterdammerung"; Prelude, "Parsifal." March 25—First Sonatina in A minor, Karg-Elert; "Ave Maria" (Arcadelt), Liszt; Prelude and Fugue in D major, Bach; Spring Song, Alfred Hollins, Nocturne No. 1 (MS.), Stanley R. Avery; Toccata, Eugene Gigout; Largo from Symphony, "From the New World," Dvorak; Grand Choeur in A, Ralph Kinder.

Allen Fulford, Sioux Falls, S. D.—Mr. Fulford gave the following program Feb. 19 at the City Temple: Festival Prelude and Fugue on "Old Hundred," Eddy; Fantasie in G major, Bach; "Sunset," Roland Diggle; "From the Land of the Sky-Blue Water," Cadman-Eddy; Fantasia ("My Old Kentucky Home"), J. E. W. Lord; Sonata Op. 3, Mendelssohn; Pastoral Suite, Demarest; Grand March from "Rienzi," Wagner.

Wagner.

Richard Keys Biggs, Brooklyn—Mr. Biggs, who gives a recital at St. Ann's Church on the Heights on the first Tuesday of every month, played as follows March 3: Concert Overture in Bminor, Rogers; Intermezzo from "Cavalleria Rusticana," Mascagni; Scherzo Mosaic ("Dragonflies"), Shelley; Preludium et Fuga in C minor, Bach; Pastorale, Vretblad; Etude for Pedals clone, de Bricqueville; Scherzo, Dethier; "Liebestraum," Lemare; Grand Choeur, Rousseau; "To Spring, Grieg; Meditation, Kinder; "Toccata in G minor, Matthews.

Wilhelm Middelschulte. Chicago—Mr.

Choeur, Rousseau; "To Spring, Grieg; Meditation, Kinder; Toccata in G minor, Matthews.

Wilhelm Middelschulte, Chicago—Mr. Middelschulte gave a historical recital at St. Paul's Universalist church March 1, playing: Sonate, Opus 42, D minor, Guilmant; Andante and Finale from Concerto, Rheinberger; Theme and Finale, Thiele; "Angelus," Liszt; "Chorus Mysticus," Schumann; Allegretto, Mendelssohn; Sonata and Canon, from "Das Musikalische Opfer," on a theme by Frederick the Great, Bach; (First time in America); Concerto, D. minor, Antonio Vivaldi; Capriccio Pastorale, Girolamo Frescobaldi; Fantasia, Adriano Banchieri; Canzona, Gioseffo Guammi; Sonate, Pian e Forte, Giovanni Gabrielli; "La Capriola" (Canzon da sonare, 1593), Florentio Maschera; Fantasie and Fugue, G minor, Bach.

Edmund S. Ender, Minneapolis—Mr. Ender gave Lenten recitals every Wednesday afternoon in March at Gethsemane church. His programs follow: March 4 — Processional March, Faulkes; Preludio, Bossi; Adagio (from Sixth Symphony), Widor; Minuet (from Third Symphony), Widor; Morting Mood," Grieg; "Death of Ase," Grieg; Scherzo (Canon in F sharp m' jor), Judassohn; "Pilgrims' Chorus," Wagner: Grand March, (from "Tannhaeuser"), Wagner.

March 18—"Christus Resurrexit," Ravannelo; Minuet in G, Beethoven-Ender; "Liebestod" ("Tristan"), Wagner: Nocturne in F minor (MS.), S. R. Avery; Intermezzo, Callaerts; Toccata, Matthews.

March 25—Third Sonata, Rene Becker: "In The Twilight," Harker: Finale ("Symphonie Pathetique"), Tschalkowsky: "Humoreske," Dvorak-Kraft; "War March of the Priests," Mendelssohn.

J. J. Miller, A. G. O., Norfolk, Va.—Mr. Miller's seventy-third recital at

sohn.

J. J. Miller, A. G. O., Norfolk, Va.—
Mr. Miller's seventy-third recital at
Christ church, Norfolk, was given
March 3, with the following program:
Sonata, No. 2, Mendelssohn; Canzone,
Thorley; "In Moonlight," Kinder; "Alla
Marcia," Rebikoff; "Chant Negre," Kramer; "Ase's Death," Grieg; "Reve Angelique," Rubinstein; Marche Triomphale, Ferrata.

Welter C. Gale, New York, Walter

phale, Ferrata.

Wrlter C. Gale, New York—Walter C. Gale, organist of the Broadway Tabernacle, New York, gave a recital in St. Paul's Chapel, Columbia University, Saturday afternoon, March 28. Following is the program: Toccata and Fugue in D minor, Bach; Pastorale in F, Kullak; Maestoso and Benediction, Dubois; Sonata in G minor (two movements), Piutti; Impression, "Evening," Karg-Elert; Ninety-fourth Psalm Sonata, Finale, Reubke.

Mr. Gale is to give a recital at Drew Theological Seminary, Madison, N. J., April 20.

Sumner Salter, Williams College—Recent programs by Mr. Salter on Wednesday afternoons in Grace Hall at Williamstown, Mass., follow:
March 4—Sonata I in F, Mendelssohn; Andante con moto (from the Unfinished Symphory) Sylvabour Chapell Bulleting College of the Company of the Comp

March 4—Sonata I in F, Mendelssohn; Andante con moto (from the Unfinished Symphony), Schubert; Chorale Prelude, "Wachet auf, ruft uns die Stimme, Bach; Ballade in C, Faulkes; Minuetto in A flat, Harry Rowe Shelley; "Echo Bells," John Hyatt Brewer; Variations on an American Air, I. V. Flagler.

March 11—Concerto 2, in B flat, Han-

del; "Convent Scene," Arcadelt-Liszt; Spring Song, Macfarlane; "Vision," Rheinberger; Toccata in F, Thomas Crawford: Meditation from "Thais," Massenet; "Jubilee Overture," Weber. Feb. 25—Sonata in E flat, Op. 65 (First Movement), Horatio W. Parker; Meditation Serieuse, Homer N. Bartett: "To a Water Lily" and "To a Wild Rose," MacDowell; Scherzo Pastorale, Gottfried H. Federlein; Allegro Energico from Sonata 5, in C minor, Eugene Thayer; Serenade, Ralph Kinder; Oriental Sketch in C minor, Arthur Bird; "The Rosary," Ethelbert Nevin; Fugue on "Hail Columbia," Dudley Buck.

The latter recital was the 110th in Grace Hall and it will be noted that only American composers were represented.

Charles D. Irwin, Boston—Mr. Irwin

sented.

Charles D. Irwin, Boston—Mr. Irwin gave a recital March 11 in the Leyden Congregational church of Brookline, playing the following selections: Sonata in G minor, No. 2, Gustav Merkel; Meditation and Grand Choeur (from Suite in G minor), Everett E. Truette; Andante from "Symphonie Pathetique," Tschaikowsky: Toccata in A, W. T. Best; "At Evening," Dudley Buck; Cantique d'Amour, S. Tudor Strang; "In Moonlight," Ralph Kinder; Processional March from "The Queen of Sheba," Gounod.

Gounod.

William Churchill Hammond, Holvoke, Mass.—Mr. Hammond gave his thirty-sixth recital in Skinner Memorial chapel at Mount Holyoke College, Saturday, March 14, playing: Introduction and Fugue, Merkel; Larghetto from the Second Symphony, Beethoven; Scherzando, Pierne; "Vision," Rheinberger; "Marche Funebre et Chant Seraphique," Guilmant; "Daybreak" ("Peer Gynt Suite"), Grieg; Theme and Variations, Lux.

Roland Digrie, Oningy, III.—Mr. Dig-

Roland Diggle, Quincy, III.—Mr. Diggle gave two recitals in March at the Lathedral of St. John, his selections

March 8-"Jour de Noces." Diggle:

being:
March 8—"Jour de Noces," Diggle;
Nocturne, Johnston; Chant Seraphique,
Lemare; Concert Overture, Matthews;
Canzone, Guilmant; Pastoral Romance,
Douglas.

March 22—"Folk Song," Mansfield;
Nocturne in G minor, Harker; Concert
piece in E flat, Archer; Springtime
Sketch, Diggle; Concert Overture in B
minor, Rogers; Evensong, Martin.

Casper P. Koch—Mr. Koch, the Pittsburgh city organist, gave the 173d
concert in Elmwood Music Hall at Buffalo, Feb. 15, on the Pan-American
Exposition organ. He played: Prefude and Fugue on B-A-C-H, Bach;
"Benedictus," Reger; Overture "Guillaume Te...," Rossini; Largo from "New
World" Symphony, Dvorak; Tone Poem,
"Finlandia," Sibelius; Fantasia "The
Storm," Lemmens; "Traeumerei,"
Strauss; Toccata from Fifth Symphony,
Widor.

Harry B. Jepson, Yale—Professor Jepson's recitals on the Newberry organ in Woolsey Hall, which ended with February, were marked by programs of the usual artistic merit and educational value. Two of them have been

Monday afternoon, Feb. 16—Parker, Sonata in E flat minor, Op. 65; Widor, Choral (from the Seventh Symphony); D'Indy, Prelude, Op. 66; Brahms, Two Choral Preludes; Gigout, Grand Chœur Dialogue.

Sunday afternoon, Feb. 22—Rheinberger, Passacaglia from the Sonata in E minor; Reger, Melodia, Op. 55, No. 11; Pierne, Scherzando de Concert; Guilmant, "Lamentation"; Dubois, "Chant Pastorale", and "Fiat Lux."

Joseph K. Dustin, A. A. G.O., Gloucester, Mass.—Mr. Dustin gave this recital program at the Independent Christian church of Gloucester, Feb 9: Truette, Allegro Symphonique, Intermezzo and Grand Chœur (from Suite in G minor); Frysinger, Berceuse in A dat; Guilmant, First Sonata; Harker, Serenade; Tschaikowsky, Andante Cantabile from String Quartet; Wagne March and Chorus from "Tannhaeuser.

Dr. Charles B. Fisher, F. L. G. C. M.—

March and Chorus from "Tannhaeuser.

Dr. Charles R. Fisher, F. I. G. C. M.—
Dr. Fisher of Toronto University was heard in recital at the First Baptist Church of Meridian, Miss., March 5.
His program was: Henry Smart, Allegro Pomposo; Chopin, Nocturne Op. 9, No. 2; Favet, "Les Ondees d'Avril"; Davidoff, "Romance Sans Paroles"; Charles R. Fisher, Allegro in B flat; Gluck-Brahms, Gavotte in A; Mac-Masters, Grand Choeur; Gottschalk, "Ricordati"; Wely, Triumphal March, Saint-Saens, Cavatina; Haydn Chipp, Fantasia on the Austrian National Hymn.

Hymn.

Charles Frederic Morse, Detroit—
Every Friday at 4 p. m. in Lent Mr.
Morse gave a recital at St. Paul's,
Cathedral in Detroit. His first three

Cathedral in Detroit. His first three programs were:

March 6—Cortege, Faulkes; Fantasia in G major, Bach; Four Tone-Pictures, Baptism, Marriage, Communion and Burlal, Malling; Reverie, Noble; Solemn Prelude, Noble; Romance in C, Maxson; Paean, Matthews.

March 13—"Jubilate Deo," Alfred J. Silver; Barcarolle, from "The Tales of Hoffmann," Offenbach; "Le Petit Ber-

ger," Debussy; Fifth Organ Sonata, Guilmant; "In the Twilight" (prayer), Harker; Allegretto Grazioso, Holloway: "A Norse Ballad," Robert W. Walker; War March of the Priests, from "Athalie," Mendelssohn.

March 20—Suite for Organ, Rogers; Pavane, the Earl of Salisbury, William Byrd; Prelude, Clerambault; Prelude and Fugue in F minor, Handel; "Clair de Lune," Sigfrid Karg-Elert; Meditation, Abram Ray Tyler; Finale of Act 2, "Mme. Butterfly," Puccini; Magnificat in D minor, Lemaigre.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—Dr. Mansfield gave his sixth recital at Wilson College March 14. His offerings were: Con Moto Maestoso, in C, Op. 24, Dr. Mansfield; Solo and Chorus, "O for the Wings of a Dove," Mendelssohn; Fantasia in Gminor, Bach; Larghetto in D, Op. 108, Mozart; Sonata in A, Mendelssohn; Variations and Finale upon "Jerusalem the Golden," Dr. W. Spark; Rigadoon in G. (Dardanus), Jean Philippe Rameau; Pastorale Fantastique in C, Op. 5, Purcell J. Mansfield; Offertoire in G. Lefebure-Wely.

Arthur Dorey, Ottawa, Ont.—Mr. Dorey's after evensong programs at

Arthur Dorey, Ottawa, Ont.—Mr. Dorey's after evensong programs at Christ Church Cathedral in March

were:

March 1—Allegro Moderato and Andante (Concerto 4), Handel; Reverie in D flat, F. J. St. Clair; Variations on Chorale "Windsor," Macfarren; March of the Rosierucians, E. Duncan; Pastoral Song, H. G. Burgess; Grand Chorus, A. G. Colborne.

March 15—Concert Prelude on a Chorale, W. Faulkes; Nocturne, B. Jackson; Offertoire in D flat, Salome, Scherzo, E. Halsey; "Cantique d'Amour," T. Wendt; Orchestral March, L. Selby.

Edwin Arthur Kraff, Atlanta, Ga.—

T. Wendt; Orchestral March, L. Selby. Edwin Arthur Kraft, Atlanta, Ga.—The festival chorus of 250 voices, with Charles A. Sheldon, Jr., as accompanist, assisted Mr. Kraft in his ninth recital at the Atlanta Auditorium, given March 1. The chorus sang two choruses from Flotow's "Martha," and "The Goslings," Bridge; "Last Night," Kjerulf, and a Neapolitan Boat Song. Mr. Kraft played: Alexander Guilmant, Torchlight March; Joachim Raff, Cavatina; Anton Dvorak, Humoresque (requested); Charles Marie Widor, Toccata; Tschaikowsky, Andante from "Symphonie Pathetique"; R. Spaulding Stoughton, Nocturne; Silver, Postlude in D.

"Symphonie Pathetique"; R. Spaulding Stoughton, Nocturne; Silver, Postlude in D.

March 8 Mr. Kraft played these selections: William Faulkes, Wedding Chorus; Rene L. Becker, "Chanson Matinale" (Pastorale); H. Alexander Matthews, "To Spring"; James H. Rogers, Toccata; H. Sandiford Turner, Scherzo in F minor; Edward Johnston, "Forest Vesper"; Gaston M. Dethier, Caprice ("The Brook"); Cecile Chaminade, Serenade; J. E. W. Lord, Fantasie on "My Old Kentucky Home" (requested).

Harry S. Mason—A recital was given Tuesday evening, March 3, at the First Presbyterian church of Ilion, N. Y., by Harry S. Mason, sub-dean of the Central New York Chapter, American Guild of Organists, and organist and choirmaster of the South Presbyterian church of Syracuse, assisted by Edward Barrow of Utica, tenor. Following was the program: Chorale, "Ein Feste Burg," Luther; Gavotte and Musette, Van Woert; Prelude, "La Demoiselle Elue," Debussy; Variations on Pleyel's Hymn, Burnap; Fantasia in G minor, Bach; Cradle Song, Grieg; Five Pieces, Cesar Franck; "Jubilate Deo," Silver.

C. Max Ecker, Toledo, Ohio—C. Max Ecker gave a recital at the Collingwood

Deo," Silver.

C. Max Ecker, Toledo, Ohio—C. Max Ecker gave a recital at the Collingwood Avenue Presbyterian church March 2, Roy Bargy, pianist, a pupil of Mr. Ecker, and William Zapfe, baritone, assisting. The program follows: Sonate in C major, Op. 25, Salome; Pfano Concerto, Hiller (Orchestral Parts on the Organ); Concert Overture, Faulkes; Songs—"Lead Kindly Light," Ecker, "Message," Allitsen; "Omnipotence," Schubert; "Siegfried" Idyll, Wagner; Toccata, Becker.

Frederick Rocke, Albany, N. Y.— Frederick Rocke, organist of the Cathedral of All Saints, gave the first of a series of recitals Tuesday evening, March 3. The program follows: Prelude and Fugue in B minor, Bach; Choral Improvisations, Sigfrid Karg-Elert; Sonata 5, D minor, Guilmant, "In Memorium," Joseph Bonnet; Nocturne, Ferrata; "Dithyramb," Basil Harwood. turne, F Harwood.

Harwood.

Ernest H. Artz, Reading, Pa.—The following recitals were played by Mr. Artz at St. Andrew's Reformed church during the Lenten season, preceding Sunday evening services:

March 1—Prelude, Armstrong; Communion, Armstrong; Andante Religioso, Armstrong; Choral Fantasy, Armstrong.

March 8.—"Canto Funebre," "Canto Amoroso," "Canto Dramatico," J. L. Roeckel.

Roeckel.

March 15—Prelude and Fugue, F
major, Bach; Elegy, Dethier; Song of
Sorrow, Nevin; "Ase's Tod," Gries.

March 22— "Daybreak," Spinney;
"Vesper Bells," Spinney; Third Noc-

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-C. Max ingwood March 2, of Mr. baritone, ws: Sonee; Piano Parts on Faulkes; Ecker; ootence,"

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Pa.—The d by Mr. d church preceding

ng; Com-Religioso, , Arm-

turne, Spinney; Toccata, Spinney.

March 29—"Chant sans Paroles,"
Frysinger; "Traumlied." Frysinger;
Berceuse. Frysinger; Reverie, Frysinger; Processional March, Frysinger.

Carl Shackleton, Louisville — Carl Shackleton gave the sixth of his series of recitals at the Warren Memorial Presbyterian church March 1. The program follows: Fantasia in G major, Bach; "Hymne Celeste," Friml; Evening Song, Bairstow; "Reve Angelique," Rubinstein; "The Answer," Welstenhelme. Wolstenholme

Wolstenholme.

Phillips S. Gilman, Columbia, S. C.—
Twenty-minute recitals before the evening services during Lent at the Church of the Good Shepherd were given by Mr. Gilman as follows:

March 1—Intermezzo, Rogers; Maestoso, MacDowell; Romance, Zitterbart.

March 8—Berceuse, Kinder; Midsummer Caprice, Johnston; "Traeumerei," Schumann.

mer Caprice, Johnston; "Traeumerei," Schumann.

March 15—Prayer and Toccata (from the Gothic Suite), Boellmann; Romance, Gilman.

March 22 (Selections from the Works of Wagner)—Walther's Prize Song, "Die Meistersinger;" Introduction, Act 3, "Lohengrin;" "To the Evening Star," "Tannhaeuser."

March 29—"Hymn of the Nuns."

Wely; Marche Religieuse, Saint-Saens; Slumber Song, Parker.

April 5—Song of Sorrow, Nevin; Canzona, Gilman; Serenade, Schubert.

De Witt C. Garretson, Utica, N. Y.—

Canzona, Gilman; Serenade, Schubert.

De Witt C. Garretson, Utica, N. Y.—

Mr. Garretson gave a recital in Trinity
German Lutheran church at Amsterdam, N. Y., March 9. He played: Grand
March from "Aida," Verdi; Serenade
Romantique, Mansfield: Sceng Orientale,
Kroeger; Toccata in C, Bach; Caprice
in B flat, Guilmant; Celebrated Air,
Bach; Andantino in D flat, Lemare;
Sonata, Opus 42, No. 1 (Pastorale and
Finale), Guilmant; "La Cinquantaine,"
Gabriel - Marie; Marche Militaire,
Gound.

Frederick Walbank, Scranton, Pa.—
Two of Mr. Walbank's Sunday evening programs in March at the Church of the Good Shepherd were:
March 7 — Offertoire in G, Wely; Scherzo. Hofmann; Toccata in G, Callaerts; Andante Cantabile, Widor; Fantasia, Stewart.

March 29—Processional March, Guir-

March 29—Processional March, Guir-aud; Meditation, Sturges; Polonaise, Chooin: Evensong, Johnston; Sonate da Camera, Peace.

da Camera, Peace.

Mrs. F. E. Renfrow, Pine Bluff, Ark.
—Mrs. Renfrow gave a recital as follows recently on the new Hook-Hastings organ in the First Methodist church of Pine Bluff: Caprice, Cadman; Evensong, Johnston; Humoresque, Dvorak; "In the Morning" ("Peer Gynt" Suite), Grieg; Fanfare, Lemmens; "The Sandman," arranged for organ by Eddy; "Sous les Bols," Durand; "Souvenir," Drdla; Variations on a Scotch Air (requested), Buck: Offerory, "Hawaiian Melody," Liliuokalani-Berger; "Pilgrims' Chorus" from "Tannhaeuser," Wagner.

Dr. Minor C. Baldwin—Dr. Baldwin

"Tannhaeuser," Wagner.

Dr. Minor C. Baldwin—Dr. Baldwin gave a concert in the First Baptist Church of Fitchburg, Mass., March 10. The program was as follows: Great Toccata (Pedal solos), Bach; Reverie, Baldwin; Sonata, Fleuret; Presto (from Concerto), Handel; Etude Symphodique, Bossi; Overture, Rossini; Adagio, Bach; "Pilgrims' Chorus," (from "Tannhaeuser"), Wagner.

Frederick Arthur Henkel—Mr. Hen

haeuser"), Wagner.

Frederick Arthur Henkel—Mr. Henkel gave a recital at Ward-Belmont College, Nashville, Tenn. March 10, before the students and faculty. The organ numbers were: Sonata in A minor, Mark Andrews; Prelude to "Parsifal," Wagner; Largo (from "New World" Symphony), Dvorak; Scherzo, Dethier; Pastoral Suite, Demarest.

world" Symphony). Dvorak; Scherzo-Cobethier; Pastoral Suite, Demarest.

Carleton Henry Bullis, Alhon, Mich.
—The following organ recital in the faculty series at Albion College was given March 11 by Mr. Bullis; Concert Overture, Faulkes; E-minor Prelude and Fugue, Bach; Canzona, Guilmant; Gavotte, "Mignon." Thomas; Idyl (in canon form), Bullis; "Chant de Bonheur," Lemare; "In the Land of the Sky-blue Water." Cadman: "Evening Star," Wagner; Finale ("William Tell" Overture), Rossini.

Henry W. Stratton. Harrisburg, Pa.—Mr. Stratton gave his second Lenten edital at Grace Methodist church March 7. Following was the program: Troi in A minor, Bach; "Liebestod" (from "Tristan and Isolde"), Wagner; "La Fete Dieu." Dubois; Berceuse, Hollins; Marche Pontificale, Widor.

H. J. Bartz. Oberlin, Ohlo—The following recital was given by Harold J. Bartz, A. A. G. O., at the Oberlin Conservatory of Music in March: Prelude and Fugue in E minor ("The Wedge"). Bach; Caprice in B flat, Guilmant: "Good Fridav Music" from "Parsifal" Wagner-Lemare; Sonata No. 8, Op. 132 Rheinberger; Slavic Dance, Dvorek-Lemare.

Russell Carter, Amsterdam, N. Y.—At St. Ann's church, March 21 at 4:30 Mr. Carter gave these selections: Variations on "Heinlein," Seventeenth Century; Priere in A. Alkan; Prelude and Fugue. E minor, Bach; "Sous la Feuillee," Thome; Prelude in E minor, Chopin; Lied in G, Wolstenholme; Ghorn C, Chauvet.

William M. Jenkins, St. Louis—At the inaugural recital in the Douglas Avenue Methodist church of Springfield,

Dance, Dvorak-Lemare.

Russell Carter, Amsterdam, N. Y.—
At St. Ann's church, March 21 at 4:30
Mr. Carter gave these selections: Variations on "Heinlein," Seventeenth Century; Priere in A. Alkan; Prelude and Fugue. E minor, Bach; "Sous la Feuillee," Thome; Prelude in E minor, Chopin; Lied in. G, Wolstenholme; Grand Choeur in C, Chauvet.

Clark; Fugue in C major, Buxtehude; "Lamentation," Guilmant; "Birds of Armenon," Bachmann; Venetian Song, Nevin; Intermezzo, Callaerts; Prelude and Fugue in B flat, Bach; "Home, Sweet Home". (transcription), Buck; Rondo d'Amour, Westerhout; Grand Offertory to Saint Cecile, Batiste.

Rondo d'Amour, Westerhout; Grand Offertory to Saint Cecile, Batiste.

Edward Kreiser, Kansas City, Mo.—
Mr. Kreiser gave a number of novelties at his 179th and 180th recitals in March at the Independence Boulevard Christian church. The programs:

March 8—Fantasie Overture (first time), George Garrett; Andante from Symphony in E flat, Mozart; First Sonata (two movements), Salome; Scherzando, G. Waring Stebbins; Concert Fugue in G, Johann Ludwig Krebs; "Love-Death" ("Tristan and Isolde"), Wagner; Military March No. 1, Schubert.

March 22—Overture to the Occasional Oratorio. Handel; Concert Andante (first time), Max Peters; Fantasia, Sonata Op. 65, Rheinberger; Cavatina from "Der Freischuetz," Weber; "From the Land of the Sky-Blue Water" (arranged by Clarence Eddy), Cadman; Rondo Francaise, Boellmann; Fantasie on "Old Folks at Home" (arranged by Edward Kreiser), Carl Busch; Festival Processional (new), Leo R. Lewis.

CHford Demarest, New York—Mr. Demarest, who has followed the plan

Processional (new), Leo R. Lewis.

Clifford Demarest, New York—Mr.
Demarest, who has followed the plan
of letting popular votes decide what
he should play in the last of a series
of recitals at the Church of the Messiah, found that his auditors were
judicious and used good taste. At his
Thursday afternoon performances in
March, the last of which was a request
program, he played:

March 5—March Pontificale, de la
Tombelle; "Lamentation," Guilmant;
Romance, Wheeldon; Toccata and
Fugue in D minor, Bach; Cantilene,
Woodman; Fourth Sonata in F minor,
Merkel.

March 12 First Sonata in C minor

Merkel.

March 12—First Sonata in C minor, Salome; "Legend," Federlein; Fugue in B minor, Bach; Allegro con grazia, Symphonie Pathetique, Tschaikowsky; "Reve Angelique," Rubinstein; Concert Overture in C minor, Hollins.

March 19—Sonata in A minor, Borowski; Cantabile in E, Demarest; Fantasia and Fugue in G minor, Bach; "To a Wild Rose," MacDowell; "Lamentation," Guilmant; "Reve Angelique," Rubinstein.

Miss Alice R. Deal, Chicago — Miss

gelique," Rubinstein.

Miss Alice R. Deal, Chicago — Miss Deal gave a recital March 6 at the First Methodist church, Irving Park. The program follows: Grand Offertoire, Op. 7, Batiste; "Chant Pastoral," Dubois; Overture, C minor, Hollins; Spring Song, Mendelssohn; Andantino in D flat, Lemare; Polonaise Militaire, Chopin; "Pilgrims' Chorus," "Evening Star" and "Tannhaeuser" March, Wagner; Communion in G, Batiste; "William Tell" Overture, Rossini.

For her postludial recital at the Leavitt Street Congregational church, March 22, Miss Deal played: Chromatic Fantasie, Thiele; Andante in D, Hollins; Fantasie and Fugue in G minor, Bach; "Chant Pastoral," Dubois; Overture, "William Tell," Rossini.

T. Tertius Noble, New York — Mr.

ture, "William Tell," Rossini.

T. Tertius Noble, New York — Mr. Noble played in St. Paul's chapel at Columbia University, March 14, as follows: Prelude and Fugue in B minor, Bach; Interlude in D major, Basil Harwood; Andante in G minor, Boely; Tocata and Fugue in F minor, Noble; Two Chorale Preludes: (a) "Aus meines Herzensgrunde," (b) "Nun danket Alle Gott," Karg-Elert; Prelude, "Gloria Domini, Noble; Suite in F, Corelli.

Arthur Dunham, Chicago—Mr. Dun-

Domini, Noble; Suite in F, Corelli.

Arthur Dunham, Chicago—Mr. Dunham gave a recital in the First Presbyterian church of Davenport, Iowa, Feb. 27. He played: Suite Gothique, Boellmann; Romanza in D, Dunham; Toccata and Fugue in D minor, Bach; Elevation in E flat, Rousseau; Scherzo in G minor, Callaerts; Fanfare-Concert Etude, Shelley; Prayer and Cradle Song, Guilmant; Marche Nuptiale; Rhapsody on Spanish Airs, Gigout; Toccata in F minor (Finale of the 5th

Chopin; Lied in G, Wolstenholme; Grand Choeur in C, Chauvet.

J. B. Francis McDowell, Columbus, Ohio—Mr. McDowell gave a dedicatory concert in Christ's Evangelical Lutheran church at Cambridge, Ohio, March 5, when he played: Overture to "Egmont." Beethoven: Serenata, Moszkowski; Caprice in B flat, Botting; Sonata No. 2 (second movement), Buck; Pizzicato, Gautier; Chorus of Angels,

Sextette ("Lucia"), Donizetti; Andante Cantabile (Fourth Symphony), Widor; March (in C), Edward M. Read; Humoresque, Dvorak; "Hallelujah Chorus" ("Messiah"), Handel.

Mr. Jenkins will open the Estey organ in the Presbyterian church of Pipe City, Ill., April 21.

Alfred C. Kuschwa, Harrisburg, Pa.—Russian music made up the program at the Lenten recital in St. Stephen's church, March 21. Mr. Kuschwa played: Prelude in C sharp minor, Rachmaninoff; Barcarolle, Tschaikowsky; Berceuse. Ilynsky; Scherzo in D, Vodorinski; Largo (from "New World" Symphony), Dvorak; Alla Marcia, Rebikoff.

William R. Boone, Portland, Oregon

William R. Boone, Portland, Oregon—Mr. Boone dedicated a two-manual Hillgreen, Lane & Co. organ in the First Universalist church of Portland, Feb. 10, playing these selections: Festival Hymn Bartlett; "In the Twilight," Harker; "Finlandia," Jean Sibelius; Humoresque, Dyorak: "Forest Mur. Harker; "Finlandia," Jean Sibelius; Humoresque, Dvorak; "Forest Mur-murs" (from "Siegfried"), Wagner; "The Lost Chord," Sullivan; "Christ-mas in Sicily," Yon; "American Fan-tasia," Tobani; "The Swan," Saint-Saens; Teccata from the Fifth Organ Symphony, Widor.

Frank A. McCarrell, Harrisburg, Pa.

—Mr. McCarrell gave his twenty-fifth
monthly recital at the Pine Street
Presbyterian church, playing: "Paean,"
Matthews; "Legend," Federlein; Suite
Gothique. Boellmann; March of the
Knights to the Holy Grail ("Parsifal"),
Wagner; Romance in D flat, Lemare;
March Heroique, Lemare.

March Heroique, Lemaie.

Iloyd Morey, Urbana, III.—At a patrious concert directed by him Feb. 22, in Trinity Methodist church, Mr. Morey introduced these organ numbers: "Laus Deo," from "Messe de Mariage," Dubois; Piece Heroique, Franck; Marcia Funebre, from Third ("Eroica") Symphony, Beethoven; "The Star-Spangled Banner" (concert variations), Buck.

Nevin Goes to Larger Church.

Gordon Balch Nevin, who for the last two years has been organist and choirmaster of the College Hill Presbyterian church, Easton, Pa., has resigned to go to the First Presbyterian church of Johnstown. The church at Lohnstown is a large and preserved Johnstown is a large and prosperou one, with a seating capacity of 1,300, and is said to be the finest Presbyterian church in the state. The organ is a three-manual instrument, with an echo organ containing a set of chimes in the rear of the church. In addition to other advantages Mr. Nevin will receive the exclusive use of a large room in the church for studio purposes, and the use of the organ for teaching and for pupils. He will give a series of recitals throughout the year.

Kimball, Smallman & Frazee of Boston have on the floor of their factory a three-manual organ for the Masonic Temple at Lowell, Mass. They are building also a two-manual of thirteen stops for the home of Reginald Wells at Winthrop, Mass.

J. W. Holland of Detroit, principal of the Holland Conservatory and organist of the large Woodward Avenue Presbyterian church, will sail from New York in July for a European recital tour on which he will visit France, Germany and England.

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REVOLUTION IN BUILDING ORGAN By George Laing Miller, F. R. C. O., Eng.

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Ralph Kinder, whose talent for writing melodies that are original and that have musical substance is well known, is no less an adept at composing more intricate work for his favorite instrument. This is shown by the latest numbers in the collection of his works issued by J. Fischer & Bro. of New York, several of which have been reviewed in The Dipageon. The constant Diapason. The ones to be received last are the "Cantilene du Soir," the Toccata in D and a Prelude and Fugue in D minor.

The Toccata has been seen on a number of programs of the best performers and its strength and movement make it an excellent concert number. The prelude and fugue shows Mr. Kinder's musical scholarship, while the graceful Cantilene is an example of dainty style.

The Gamble Hinged Music Company of Chicago has issued three organ pieces in its convenient and durable form. Rossetter G. Cole's Andante Religioso is just what its Andante Religioso is just what its name implies and should be in demand for a short voluntary in the church service. Miss Mabel H. McDuffee has written a "Romanza and Intermezzo" with a melodious theme, well worked out. Roland Diggle is the composer of "Wedding Day," and has added to his long list of much has added to his long list of muchused modern organ pieces

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GALA OCCASION IN SUBURB.

Edwin H. Lemare at the Casavant Four-Manual in First Congregational Church - Instrument and Player Appreciated.

Edwin H. Lemare, the well-known organist and composer of London, gave the inaugural recital Thursday evening, March 26, on the new four-manual Casavant organ at the First Congregational church of Oak Park, Ill. Mr. Lemare's program follows: Prelude and Fugue in D major, Bach; Sylvine from "La Farandole" Suite, Dubois; "Elfentanz" (new), Bernard Johnson; Summer Sketches (1. Dawn. Johnson; Summer Sketches (I. Dawn. 2. The Bee. 3. Cuckoo. 4. Twilight. 5. Evening), Lemare; "Sposalizio," Liszt; Rondo Capriccio, Lemare; Improvisation, Lemare; "O Star of Eve" from "Tannhaeuser," Wagner; "The Ride of the Valkyries" ("Die Walkuere"), Wagner.

It has been some time since Chicago and vicinity have had as large

cago and vicinity have had as large and enthusiastic an organ opening, and Mr. Lemare was greeted by an audience that numbered well over 1,000 people. Besides the members of the church, which is one of the largest of the Congregational denomination in the country and always have nation in the country, and always has been known for its good music, there were present virtually all the music lovers of Oak Park and many from Chicago, including a number of the leading organists. The organ behaved beautifully and its beauty of tone and reliability of action were noticeable.

beautifully and its beauty of tone and reliability of action were noticeable.

J. C. Casavant of St. Hyacinthe, Quebec, whose South Haven factory is the builder of the instrument, was present. Carl D. Kinsey, the organist of the church, was a happy auditor.

Lemare responded to two encores, playing the well-known Mozart Minuet and his own Andantino in D flat. His improvisation was marvelous and the beauty of his sketches from dawn to darkness well illustrated the artistic possibilities of the organ in the hands of this composer and performer.

The exercises of dedication of the organ take place early in April and include a lecture by William H. Shuey and a concert by the choir, led by Mr. Kinsey. The specification of the organ has been published in The Diagram

DRAWS SYRACUSE CROWDS

J. R. Gillette's Recitals Lead To Requests for Another Month. James Robert Gillette, the concert organist and composer of Syracuse, continues to play before large audi-ences at his Saturday afternoon re-citals in May Memorial church. The series given under the auspices of the Women's Alliance of the church brought repeated requests for another brought repeated requests for another month of recitals. The audiences consist of all classes of people, from the factory hand to the society woman. That they appreciate organ music is shown by their close attention. Mr. Gillette knows the secret of making interesting programs and by his play-

interesting programs and by his playing large crowds are attracted.

March 14 the selections were: Piece Heroique, Franck; "In Springtime," Gillette: Chorale prelude, "Herzlich thut mich verlangen," Bach; Marche Religieuse, Guilmant; Prelude to "La Damoiselle Elue," Debussy; "Peer Gynt" Suite, Grieg; Pastorale (Dedicated to Mr. Gillette), Harry L. Vibbard: Schetzo, Symphonique, Debatbard: Scherzo Symphonique, Debat-Ponson. March 21 the program was entirely Wagnerian.

Mr. Gillette gave the following program in the First Presbyterian church gram in the First Presbyterian church of Towanda. Pa., Feb. 25: Prelude in C sharp minor, Vodorinski: "Forest Vespers." Johnston: Andantino, Lemare; Toccata with Fugue in D minor, Bach; Military March, Schubert; Meditation, Sturges; "Chant d'Amour." Gillette: Toccata in D Becker; Gavotte, Handel; Allegrond Appassionato (Sonata V.) Guilmant Appassionato (Sonata V.), Guilmant.

BRINKLER STUDIO RECITALS

Portland, Maine, Organist Arranges Treats for Music Lovers.

Alfred Brinkler, the Portland, Maine, organist, continues to give his studio recitals, which are a prominent feature of the musical life of the city. The organ built about two years ago for his studio is used. At the 58th recital, given Feb. 26, Mr. Brinkler was organist and Miss Evangeline Gi Boin pianist, in this

Miss Gi Boin. (Orchestral parts played on the or-

gan by Mr. Brinkler). Organ—Berceuse

Duets-"Frühlings Erwachen" Andante cantabile (from Symphony 5) Tschaikowsky Miss Gi Boin and Mr. Brinkler.

GIVES PROGRAM FOR A CLUB

Miss Dutcher Plays Under Auspices of New Era at Owego, N. Y.

Miss Jane Katherine Dutcher, as-Miss Jane Ratherine Dutcher, assisted by Mrs. Griffin Z. Pultz, violinist, gave an organ recital under the auspices of the New Era Club March 9 in the First Methodist Episcopal church of Owego, N. Y. The program consisted entirely of Wagner numbers. The following selections were played: "Lohengrin," Prelude to Act 1. Prelude to Act 3 and Bridgel church of Owego, N. Y. The program consisted entirely of Wagner numbers. The following selections were played: "Lohengrin," Prelude to Act 1, Prelude to Act 3 and Bridal Music; "Rienzi," War March; "The some rare voices among his boys, with a minimum of raw ones. Among the numbers given creditable performance were Haydn's solo and chorus from the "Creation," "The Marvelous Work," and Maunder's anthem, "Praise the Lord."

Mastersingers." Prize Song (violin); "Tannhaeuser," "Pilgrim's Chorus," "Evening Star" (violin), Grand March.

March.
At a sacred concert given March 8 in the First Methodist Episcopal church of Owego, a large chorus under the direction of Roland R. Johnston, L. R. A. M., choirmaster of St. Paul's church, sang the following: "By Baylon's Wave," Gounod; "Hear My Prayer," Mendelssohn, and "Hail, Gladdening Light," Martin. Miss Dutcher played the accompaniments and the following organ numbers: Fugue in D major, gan numbers: Fugue in D major, Bach; Berceuse, Dickinson, and "Rakoczy March."

Diggle Plays at Litchfield.

Roland Diggle, Mus. Bac., of Quincy, gave a recital in the First Presbyterian church of Litchfield, Ill., Miss Gi Boin.
hestral parts played on the orMr. Brinkler).
—Berceuse Dickinson
Souvenir (a study on one
note) Lemare
Mr. Brinkler.
—"Frühlings Erwachen"
Emanuel Bach
Humoresque Widor
Hymne à Sainte Cécile....
Gounod
A n d a n t e cantabile (from
Symphony 5) Tschaikowsky
s Gi Boin and Mr. Brinkler.

—Resbyterian church of Litchfield, Ill.,
March 19, with the assistance of
Master John Grimmer. Mr. Diggle
played: Festival Prelude, Faulkes;
Forest Vesper, Johnston; Pastorale,
Bonnet; Triumphal March, Mansfield; "Supplication," Frysinger; Fantasia on "Duke Street," Kinder; "Humoreske," Dvorak; Nocturne in G
minor, Harker; "Chanson du Soir"
and Finale from Fourth Sonata, Rene
L. Becker; Spring Song, Pastoral Romance, Marche Militaire and "At
Sunset," Diggle.

Work of H. H. Darby.

H. H. Darby gave an interesting recital, assisted by his boy choir, at Grace church, Cleveland, on Washington's birthday. Of special note was a thoroughly enjoyable reading of the First Sonata by Mendelssohn, and Spark's Variations on "Jerusalem the Golden." Mr. Darby has some rare voices among his boys,

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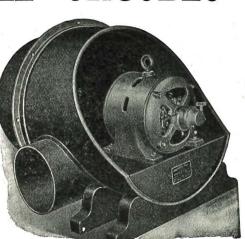
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