

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 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 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.

1. Double Open, 16 ft.
2. Bourdon, 16 ft.
3. First Open Diapason (large) 8 ft.
4. Second Open Diapason (medium), 8 ft.
5. Third Open Diapason (small), 8 ft.
6. Harmonic Flute, 8 ft.
7. Gemshorn, 8 ft.
8. Doppel Flute, 8 ft.
9. Gamba, 8 ft.
10. Principal, 4 ft.
11. Traverse Flute, 4 ft.
12. Wald Flute, 4 ft.
13. Twelfth, 2 2-3 ft.
14. Fifteenth, 2 ft.
15. Mixture, 3 rks.
16. Mixture, 2 rks.
17. Double Trumpet, 16 ft.
18. Trumpet, 8 ft.
19. Clarion, 4 ft.

SWELL ORGAN.

20. Bourdon, 16 ft.
21. Open Diapason, 8 ft.
22. Violin Diapason, 8 ft.
23. Clarabella, 8 ft.
24. Salicional, 8 ft.
25. Aeoline, 8 ft.
26. Vox Celeste (2 ranks), 8 ft.
27. Stopped Diapason, 8 ft.
28. Viole d'Orchestre, 8 ft.
29. Flute Traverse, 4 ft.
30. Violin, 4 ft.
31. Octave, 4 ft.
32. Harmonic Piccolo, 2 ft.
33. Dolce Cornet, 3 rks.
34. Mixture, 4 rks.
35. Contra Fagotta, 16 ft.
36. Cornopean, 8 ft.
37. Oboe, 8 ft.
38. Vox Humana, 8 ft.
39. 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.

SOLO 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. Saxophone, 8 ft.
57. Harmonic Piccolo, 2 ft.

PEDAL ORGAN.

58. 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.

Twenty-four couplers and thirty-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

Gives Two Recitals Dedicating Echo Organ And Chimes.

Clarence Dickinson gave two recitals 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," Arka-delt-Liszt; Minuet, Rousseau; Meditation, Bubeck; "Elves," Bonnet; "Abendstimmung," Kaun; Song, Mac-dowell; Lullaby, Elgar; Rhapsodie Guerriere, Sinding.

At the recital for the First Christian 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.

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.

OPENED BY WALTER KELLER

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, 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 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, Chicago. Mr. Goodwin recently returned from study abroad under Charles Marie Widor. He will go to 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.

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

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Open Diapason, 8 ft.
4. Open Diapason, 8 ft.
5. Open Diapason, 8 ft.
6. Viola Gamba, 8 ft.
7. Dulciana, 8 ft.
8. Gemshorn, 8 ft.
9. Stopped Diapason, 8 ft.
10. Philomela, 8 ft.
11. Harmonic Flute, 8 ft.
12. Octave, 4 ft.
13. Gambetta, 4 ft.
14. Flute Harmonique, 4 ft.
15. Twelfth, 2 2/3 ft.
16. Fifteenth, 2 ft.
17. Mixture, 4 and 5 rks.
18. Double Trumpet, 16 ft.
19. Posaune, 8 ft.
20. French Trumpet, 8 ft.
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. Choir to great sub. Choir to great octave. Solo and echo to great. 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. Salicional, 8 ft.
6. Viole 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. Contra Fagotta, 16 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.

Tremulant, push button on left cheek only. Nos. 3, 5, 8, 9, 12, 14, 16, 18, 20, 22 and 23 on 10-inch wind pressure. Others on 5-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.
2. Open Diapason, 8 ft.
3. Gamba, 8 ft.
4. Concert Flute, 8 ft.
5. Hohl Floete, 8 ft.
6. Flauto Dolce, 8 ft.
7. Quintadena, 8 ft.
8. Dulciana, 8 ft.
9. Flute Celeste, 8 ft.
10. Octave, 4 ft.
11. Flute Harmonique, 4 ft.
12. Suabe Flute, 4 ft.
13. Harmonic Piccolo, 2 ft.
14. Dolce Cornet, 3 rks.
15. Harmonic Trumpet, 8 ft.
16. 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.

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 Oboe, 8 ft.
12. Corno di Bassetto, 8 ft.
13. Vox Humana, 8 ft.
14. Harmonic Trumpet, 8 ft.
15. Flugel Horn, 8 ft.
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. Others on 10-inch pressure.

ECHO ORGAN (five-inch wind).
1. Lieblich Gedacht, 16 ft.
2. Small Diapason, 8 ft.
3. Gamba, 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," echo "off." Echo "on," choir "off." Choir 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.
3. Contra Violone, 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 Quint, 10 1/2 ft.
12. Flauto Dolce, 8 ft.
13. Gross Flute, 8 ft.
14. Octave Dulciana, 8 ft.
15. Violoncello, 8 ft.
16. Octave Flute, 4 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. Swell to pedal octave. Choir to pedal. Solo and echo to pedal. Solo and echo to pedal octave. Pedal super octave. Six adjustable composition pedals to control pedal and manual stops and couplers.

Three pedals duplicating Nos. 1, 2, 3, pistons on choir, adjustable. Three pedals duplicating Nos. 1, 2, 3, pistons on swell, adjustable. Four pedals duplicating Nos. 1, 2, 3, 4, pistons on great, adjustable. Two pedals duplicating Nos. 1, 2, pistons on solo, adjustable. Four zero pistons affecting swell choir, great and solo. Eight general pistons over upper manual affecting entire organ. One zero piston over upper manual affecting entire organ.

ACCESSORY—Balanced Crescendo Pedal, adjustable, not moving registers. Balanced swell pedal. Balanced choir pedal. Balanced solo and echo pedal. Great to pedal, reversible. Solo to pedal, reversible. Solo to great, reversible. Sforzando 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 testimonial which was presented by Clarence 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 specifications, and after many changes he considers that he has the best possible for the cathedral. For more than three months George C. Bolinger 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 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 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; Festival Fantasie and Fugue, Tschirch; Postlude, "Sing Unto God," Handel.

The specifications of the cathedral organ follow:

- GREAT.**
1. Bourdon, 16 ft.
2. Open Diapason, 8 ft.
3. Viol d'Gamba, 8 ft.
4. Doppel Floete, 8 ft.
5. Dulciana, 8 ft.
6. Octave, 4 ft.
7. Flauto Traverso, 4 ft.
8. Twelfth, 2 2/3 ft.
9. Fifteenth, 2 ft.
- SWELL ORGAN.**
10. Lieblich Gedacht, 16 ft.
11. Open Diapason, 8 ft.
12. Salicional, 8 ft.
13. Aeoline, 8 ft.
14. Voix Celeste, 8 ft.
15. Stopped Diapason, 8 ft.
16. Quintadena, 8 ft.
17. Flute Harmonique, 4 ft.
18. Fugara, 4 ft.
19. Flautino, 2 ft.
20. Dolce Cornet, 3 rks.

21. Oboe & Bassoon, 8 ft.
22. Cornopean, 8 ft.
23. Vox Humana, 8 ft.
CHOIR ORGAN (in separate box).
24. Geigen Principal, 8 ft.
25. Viol d'Amour, 8 ft.
26. Dolcissimo, 8 ft.
27. Melodia, 8 ft.
28. Flute d'Amour, 4 ft.
29. Flageolet, 2 ft.
30. Clarinet, 8 ft.
- PEDAL ORGAN.**
31. Double Open Diapason, 16 ft.
32. Bourdon, 16 ft.
33. Violone, 16 ft.
34. Lieblich Gedacht (from No. 10), 16 ft.
35. Dolce Floete (from No. 32), 8 ft.
36. 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 of Louisville for a two-manual and pedal organ containing thirteen speaking stops, with the usual couplers and accessories. The action is to be tubular pneumatic and the instrument will be blown by an Orgoblo.

Haydn's "Creation" will be the opening choral work given at the 1914 North Shore Music 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.

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Several first-class organ erectors and finishers.
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PRACTICAL ORGAN - BUILDER; general experience; finisher, developer, experimenter; tone and actions, desires connection with progressive, responsible firm. No cheap-skates need answer. Address: Box 7, care of THE DIAPASON.

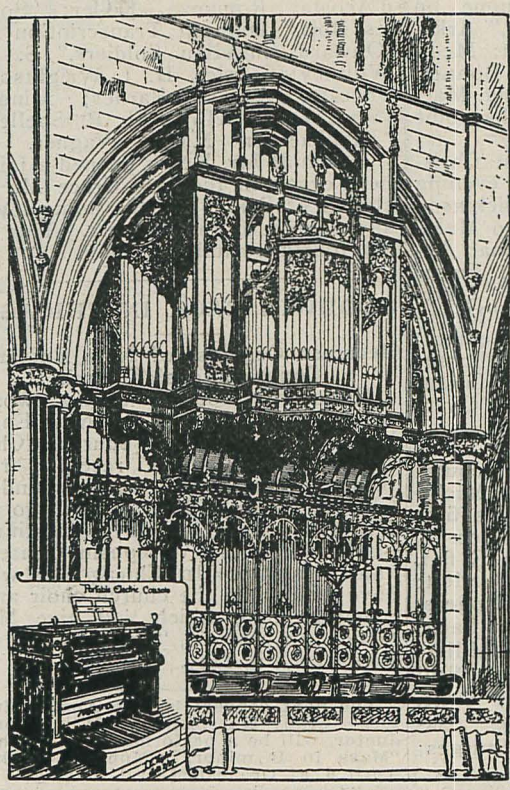
FIRST-CLASS ORGANIST AND choir-master of fifteen years' experience desires position in middle west or south. Recitalist and expert choir trainer. Address with particulars, Organist, care of The Diapason, 29 South Clinton Street, Chicago.

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 Diapason.

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



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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.

November 15, 1913.
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.,
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 resourceful 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 organ.

"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 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 become 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 Father 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 forty-second 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 married Miss Elizabeth H. Francis of Barnesville, who died May 22, 1912. They had one son, J. B. Francis McDowell, organist at the Central Presbyterian church, and one daughter, Miss Amy McDowell, a pianist and teacher.

Mr. McDowell made a specialty of the organ and had among his pupils many teachers who came from a distance. He began giving his son lessons at the age of 4 years and always took the deepest interest in his career.

**HOPE-JONES' WORK
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 pictures, was placed in commission 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 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 present 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, some of the best pictures of the Vitagraph company.

It was proposed at the test March 9 by Dr. J. Christopher Marks, president of the National Association of Organists; seconded by Walter S. Gale, organist of the Broadway Tabernacle and private organist to Andrew Carnegie; supported by Gottfried H. Federlein, secretary of the American Guild of Organists, and unanimously resolved:

"That the thanks of this meeting

of New York musicians be tendered to the Vitagraph Company for providing 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 standing throughout the recital.

The program, which was made up from the works of German composers, brought forth the first presentation 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. Kraft. Mr. Depew left Plymouth church last May to enter the theatrical field. It is understood that he will retain the connections then established.

M. P. Möller Pipe Organs

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

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**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 pneumatics 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 enlargement 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. Heretofore organ keys, though working to the pipe pallets by electric impulse, have had the larger resistance 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 movement 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 improvements in the modern organ have

been 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 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 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 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 three-manual 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.

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 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.

Offer to Dr. Richardson.

Dr. 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 churches in New York.

THREE CONCERTS EACH DAY

Wanamaker Organ Used for Interesting 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 important nations of the world had their representative days—English, German, French, Italian, American—when the program was made up entirely of compositions of men of these nations. On other days, novelties, original transcriptions and new 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 advantage.

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- Collegiate Church of St. Nicholas, 48th St. and Fifth Ave., 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.
- Broadway Tabernacle, New York, 57 stops.
- First Church of Christ, Scientist, 96th St., New York, 69 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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Receipts for subscription remittances sent only when requested.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

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 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 subject.

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." It 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 builder?

We have only sympathy for the organist or church committee that demands that a contract be fulfilled to the letter 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 generosity—yes, 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 teacher, 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 the 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 Guilman School Pupils and Alumni Sign Contracts.

A number of contracts have been signed by members of the Guilman 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 organist of the Gordon Theater, Rochester, 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 Memorial 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 of June.

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 choir-master at St. Mark's M. E. church, Flatbush, the appointment to take effect May 1. He is to succeed Sandord Ashley Pette, who was organist 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 Brooklyn 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.

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 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 orchestra in Festival Hall.

"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 thoroughly Oriental in content and intent.

"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 orchestra."

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), William Faulkes; "Supplication," Canzone 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 interesting program at the fifth free recital of the second series given by the American Organ Players' Club, under the auspices of the faculty of the Central 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 pipes instead of by the number of speaking stops, as formerly. 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.—Editor of The Diapason: Your paper 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 Wanamaker organ has 62½ horse power, 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 and benefit of his audience by a lecture in connection with his recital. His selections were: Toccata and Fugue in D minor, Bach; "Traume-rei," 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.

**ST. NICHOLAS ORGAN
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**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:

- 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.
- SWELL ORGAN (Gallery Division).
 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.
- SWELL ORGAN (Pulpit Division).
 19. Bourdon, 16 ft.
 20. Diapason, 8 ft.
 21. Viol d'Orchestre, 8 ft.
 22. Stopped Diapason, 8 ft.
 23. Aeoline, 8 ft.
 24. Vox Celestis, 8 ft.
 25. Violina, 4 ft.
 26. Flute Traverso, 4 ft.
 27. Flautino, 2 ft.
 28. Cornet, III Rks.
 29. Cornopean, 8 ft.
 30. Oboe, 8 ft.
 31. Contra Fagotto, 16 ft.
 32. Vox Humana, 8 ft.
- CHOIR ORGAN (Pulpit Division).
 33. Diapason, 8 ft.
 34. Dolce, 8 ft.
 35. Melodia, 8 ft.
 36. Salicional, 8 ft.
 37. Unda Maris, 8 ft.
 38. Rohr Flute, 4 ft.
 39. Piccolo, 2 ft.
 40. Clarinet, 8 ft.
- 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.)
- ECHO ORGAN.
(Enclosed in a swell-box.)
 45. Vox Humana, 8 ft.
 46. Vox Angelica, 8 ft.
 47. Unda Maris, 8 ft.
 48. Flute d'Amour, 4 ft.
 49. Cathedral Chimes.
- PEDAL ORGAN (Gallery Division).
 50. Bourdon, 16 ft.
 51. Double Bass, 16 ft.
 52. Violone, 16 ft.
 53. Violoncello, 8 ft.
 54. Trombone, 16 ft.
- PEDAL ORGAN (Pulpit Division).
 55. Contra Bourdon, 32 ft.
 56. Diapason, 16 ft.
 57. Bourdon, 16 ft.
 58. Diapason, 8 ft.
 59. Gedacht, 8 ft.

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," says the Charleston Gazette. "It reflected credit on the director, J. Henry Francis. To the accompaniment 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 country.
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 City.
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.), Christiana Kriens, and works by Bonnet and Karg-Elert.

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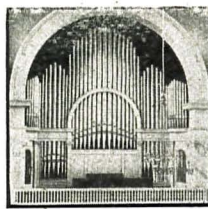
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OAK PARK OPENING
DRAWS BIG THROG

GALA OCCASION IN SUBURB.

Edwin H. Lemare at the Casavant
Four-Manual in First Congrega-
tional 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,
2. The Bee, 3. Cuckoo, 4. Twilight,
5. Evening), Lemare; "Sposalizio,"
Liszt; Rondo Capriccio, Lemare; Im-
provisation, Lemare; "O Star of Eve"
from "Tannhaeuser," Wagner; "The
Ride of the Valkyries" ("Die Wal-
kuere"), Wagner.

It has been some time since Chi-
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 denomi-
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.

J. C. Casavant of St. Hyacinthe,
Quebec, whose South Haven factory
is the builder of the instrument, was
present. Carl D. Kinsey, the organ-
ist of the church, was a happy audi-
tor.

Lemare responded to two encores,
playing the well-known Mozart
Minuet and his own Andantino in D
flat. His improvisation was marvel-
ous and the beauty of his sketches
from dawn to darkness well illus-
trated 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 Dia-
pason.

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
month of recitals. The audiences con-
sist 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-
ing 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 (Dedi-
cated to Mr. Gillette), Harry L. Vib-
bard; Scherzo Symphonique, Debat-
Ponson. March 21 the program was
entirely Wagnerian.

Mr. Gillette gave the following pro-
gram in the First Presbyterian church
of Towanda, Pa., Feb. 25: Prelude in
C sharp minor, Vodorinski; "Forest
Vespers," Johnston; Andantino, Le-
mare; Toccata with Fugue in D
minor, Bach; Military March, Schu-
bert; Meditation, Sturges; "Chant
d'Amour," Gillette; Toccata in D
Becker; Gavotte, Handel; Allegro
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 promi-
nent 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
program:

Duet—Adagio and Rondo, Op. 5, No.
2 Beethoven
Miss Gi Boin and Mr. Brinkler.
Organ—Largo ("New World Sym-
phony") Dvorak
Mr. Brinkler.

Concerto in D minor (Finale).....
..... Rubinstein
Miss Gi Boin.
(Orchestral parts played on the or-
gan by Mr. Brinkler).

Organ—Berceuse Dickinson
Souvenir (a study on one
note) Lemare
Mr. Brinkler.

Duets—"Frühlings Erwachen"
..... Emanuel Bach
Humoresque Widor
Hymne à Sainte Cécile
..... Gounod
Andante cantabile (from
Symphony 5) Tchaikowsky
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-
sisted by Mrs. Griffin Z. Pultz, violin-
ist, 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 pro-
gram 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

Mastersingers," Prize Song (violin);
"Tannhaeuser," "Pilgrim's Chorus,"
"Evening Star" (violin), Grand
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 follow-
ing: "By Baylon's Wave," Gounod;
"Hear My Prayer," Mendelssohn,
and "Hail, Gladdening Light," Mar-
tin. Miss Dutcher played the ac-
companiments and the following or-
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.,
March 19, with the assistance of
Master John Grimmer. Mr. Diggle
played: Festival Prelude, Faulkes;
Forest Vesper, Johnston; Pastorale,
Bonnet; Triumphal March, Mans-
field; "Supplication," Frysinger; Fan-
tasia on "Duke Street," Kinder; "Hu-
moreske," Dvorak; Nocturne in G
minor, Harker; "Chanson du Soir"
and Finale from Fourth Sonata, Rene
L. Becker; Spring Song, Pastoral Ro-
mance, 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 Wash-
ington's birthday. Of special note
was a thoroughly enjoyable reading
of the First Sonata by Mendelssohn,
and Spark's Variations on "Jerusa-
lem the Golden." Mr. Darby has
some rare voices among his boys,
with a minimum of raw ones. Among
the numbers given creditable per-
formance were Haydn's solo and
chorus from the "Creation," "The
Marvelous Work," and Maunder's an-
them, "Praise the Lord."

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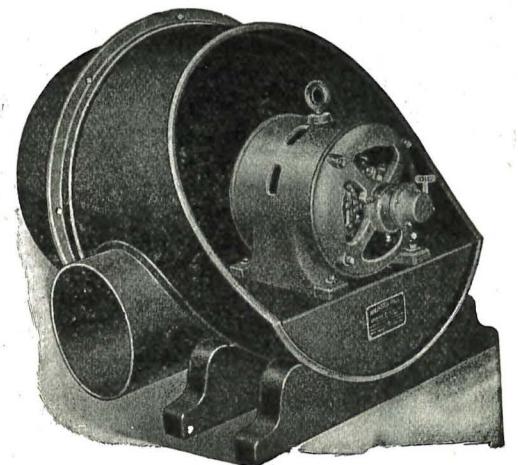
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