

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, MAY 1, 1914.

Number Six

TWO SWELL BOXES IN SEPARATE ROOMS

OPEN INTO GREAT CHAMBER.

Plan of Four-Manual at Hanover, Pa.,
For Which Church Is Being En-
larged—Steere Company To
Attain Unusual Effects.

The Evangelical Lutheran Church of Hanover, Pa., is to have a four-manual organ. The J. W. Steere & Son Organ Company of Springfield, Mass., has been awarded the contract to build this organ, which has been planned to give splendid tonal effects. In accordance with the suggestion and advice of the builders the rear of the church is being extended to provide special separate chambers for the swell and choir, which will be situated on either side of the great and pedal organs. The swell boxes therefore will be separate rooms, with walls of thick masonry, opening through the swell-shades into the center or great organ chamber, which arrangement in this particular building will produce unusual results.

The Steere Organ Company has given special study and attention to the acoustic conditions in buildings in relation to the planning of organs.

The echo organ at Hanover will be built into a specially constructed room, at the opposite end of the church, in one of the corners, on practically the same level as the other departments of the organ.

The organ is a memorial gift from two members of the church.

The specifications are as follows:

GREAT ORGAN—(Six-Inch Wind)
1. Diapason, 8 ft.
2. Erzebler, 8 ft.
3. Gamba, 8 ft.
4. Gross Flöte (Large Scale), 8 ft.
5. Octave, 4 ft.
6. Flute (Harmonic), 4 ft.
7. Tuba (Reeds) Ten-inch Wind, 8 ft.
8. Chimes (Deagan's Tenor A to f-2, from No. 33.)
Nos. 2, 3, 4, 6 and 7 to be enclosed in choir swellbox.

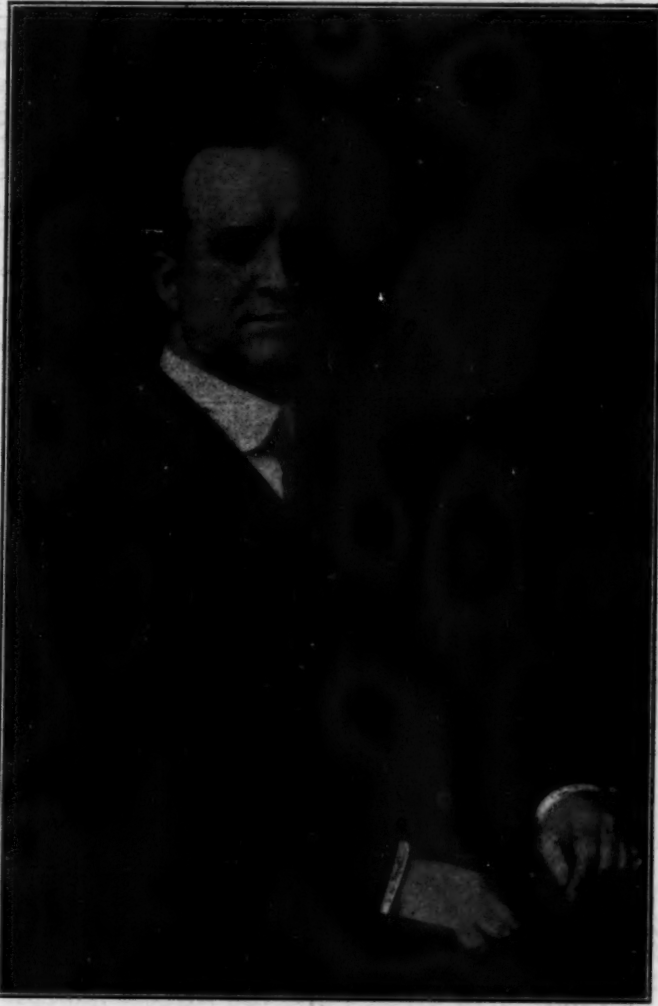
SWELL ORGAN—(Six-Inch Wind)
9. Bourdon, 16 ft.
10. Diapason, 8 ft.
11. Sallcional, 8 ft.
12. Aeoline, 8 ft.
13. Viole d'Orchestre, 8 ft.
14. Vox Celestis (With No. 13), 8 ft.
15. Gedacht, 8 ft.
16. Flute (Traverse), 4 ft.
17. Cornopean (Reeds), 8 ft.
18. Oboe (Reeds) (CC to C4), 8 ft.
CHOIR ORGAN—(Six-Inch Wind)
(In a swell-box)
19. Gamba, 16 ft.
20. Diapason, 8 ft.
21. Dulciana, 8 ft.
22. Concert Flute, 8 ft.
23. Flute Celeste (Tenor C to C5), 8 ft.
24. Quintadena, 8 ft.
25. Flute d'Amour, 4 ft.
26. Clarinet (Reeds) (CC to C4), 8 ft.
27. Celesta (Tenor C to C4) (Steere's) 8 ft.

ECHO ORGAN—(Six-Inch Wind)
(In a swell-box)
28. Muted Viole, 8 ft.
29. Viole Celeste (With No. 28), 8 ft.
30. Fern Flöte, 8 ft.
31. Rohr Flöte, 4 ft.
32. Vox Humana (Reeds) (CC to C4), 8 ft.

PEDAL ORGAN—(Augmented; Six-Inch Wind)
33. Diapason, 16 ft.
34. Bourdon, 16 ft.
35. Gedacht (From No. 9), 16 ft.
36. Gamba (From No. 19), 16 ft.
37. Octave (From No. 34), 8 ft.
38. Flute (From No. 35), 8 ft.
39. Violoncello (From No. 19), 8 ft.

Thirty-one couplers and accessories are to be operated by oscillating tablets placed above the echo manual. There are twenty-five adjustable combinations, not moving the registers, operated by pistons placed under the respective manuals. Including pedal movements the organ will have 107 registers.

The Estey Company has been awarded the contract for an organ to cost \$2,250 by the First Baptist church of Herkimer, N. Y. The instrument is to be completed early in September.



DR. IRVIN J. MORGAN, WANAMAKER ORGANIST.

BIG ORGAN FOR SALESROOM

Estey Company Moves Into New
Quarters in New York City.

The pipe organ business of the Estey Organ Company has grown to such an extent in and around New York City that new quarters have been found necessary. The new office is in the Central Building, 25 West Forty-fifth street.

Here will be exhibited a large three-manual instrument, especially voiced for the room in which it is placed. On it the more refined effects will be especially shown. The organ will also contain the new Estey solo automatic device. A fine concert harp is added. This is of the percussion type, with specially constructed resonators. The entire instrument, including the pedals, will be enclosed in two swell boxes, the great, choir and major pedal stops, together with the harp, being in one division, and the swell organ, with the soft pedal stops, in the other. The console is placed at the other end of the music room and the action is electro-pneumatic.

A great deal of interest has been shown in this new move and the company expects to do all the business that it can take. We hope to give the specification in our next issue.

The name of the Votteler-Hettche Organ Company of Cleveland has been changed to the Votteler-Holtkamp-Sparling Organ Company and three well known organ men—Messrs. Votteler, Henry Holtkamp and A. G. Sparling—now conduct the destinies of the concern.

T. Tertius Noble, organist of St. Thomas' church, New York, and formerly at York Minster, England, will go to England for the summer and return in September.

DETROIT CHURCH IS BURNED

Razed with Parts of Weickhardt Organ About to Be Erected.

The Fort Street Presbyterian Church at Detroit, of which N. J. Corey is the organist, was destroyed by fire April 21. Parts of the new \$18,000 four-manual organ built by the Wangerin-Weickhardt Company were already in the building and the rest of the work is about ready for shipment in their factory at Milwaukee. The church, one of the strongest in Detroit, is expected to be rebuilt at once, but the delay and loss are, of course, a great disappointment to Mr. Corey and to Messrs. Wangerin and Weickhardt.

HALF MILLION FOR SCHOOL

Former Choir Boy Gives Large Sum to Cathedral of St. John.

New York, April 13.—Frederick G. Bourne, a wealthy manufacturer and capitalist, once a choir boy in Trinity Episcopal church, has given \$500,000 to the Cathedral of St. John the Divine for the endowment of the choir school. The gift was announced at the Easter service. Mr. Bourne's only condition was that he be elected a member of the cathedral choir. He was elected unanimously.

A two-manual organ in memory of Mrs. Abbie A. Merrill was dedicated in the Church of Our Father at Brooklyn, N. Y., April 12. Reuben Midmer & Son are the builders and the organ has twenty-two stops and seven couplers. Midmer & Son erected the original organ in this church about thirty years ago. A feature of the new one is a set of chimes.

MUSIC IN A STORE BOON FOR PUBLIC

GREAT WORK OF DR. MORGAN

Wanamaker Organist, Presiding Over
Large Instrument at Philadel-
phia, Writes of Field
and Experiences.

Dr. Irvin J. Morgan, the highly successful official organist of the great Wanamaker stores at Philadelphia and New York, has written an article which should interest every organist for the current issue of the Foyer, in the department conducted by Rollo F. Maitland. Dr. Morgan sets forth in an interesting manner his experiences and the many encouragements of his field, where he plays daily to enormous aggregate audiences on the largest organ on this continent. The Diapason by permission reprints as much of this article as its space permits. Taking as his theme the question, "Are Organ Concerts a Success in a Department Store?" Dr. Morgan writes:

Had the readers of this article attended the concerts given last Saturday at Wanamaker's, Philadelphia, the mute answer by the vast throngs of people present and the effect of the music upon them would have given the strongest affirmative reply that any question could possibly receive.

To look more closely into the interesting features of this subject, it is necessary to consider some of the peculiar conditions entering into it. First of all, John Wanamaker and Rodman Wanamaker, his son, not only two great business men, but also two men with great hearts for the public good, have made, through the grand organ concerts, "music for the masses" an accomplished fact, absolutely free of charge, and that during business hours, where all may come in their every-day business clothes, rich and poor alike, and receive the inspiration and consolation which only music can give.

The evolution of the department store has had a wonderful history in the space of a few short years, and the department store here in America is almost synonymous with the names of John Wanamaker and Marshall Field.

It is one thing to be invited to a fine concert; it is quite another thing to know the feeling that our presence will cause just that much more pleasure to all concerned, and that without the charge of an admission entering into the matter in any way, but alone for the joy it brings to them and to us in that which has been prepared for our pleasure and which really meets our need.

To build great libraries which in the end we must support by heavier taxation is not a real benefaction, but to prepare a "great feast of reason or of soul" three times daily in the heart of a great city, and bid all to come and partake "without money and without price," is a benefaction so far-reaching that none can define its limits, for it is—like all other things having the unselfish and divine element in them—beyond limit.

Another feature of these great concerts given three times daily the year round, and oftener when special occasions demand, has been the fortunate selection of a great organ for a great building. The structure of granite, 480 feet long, 250 feet wide, twelve stories above the street and three below the street, rises to a height of 247 feet above the sidewalk. In it the landmarks of the old trading store are left behind, and one suddenly finds himself in a great expo-

sition building devoted to art, merchandise, pleasure and education. The crowning glory of all its beauties is the grand court—too elaborate to describe here—directly in the center of the building. From the main floor in this magnificent space one gets a splendid view of all the floors rising to the roof in this section of the building. On these seven floors, surrounding this great open court, the public gathers to hear these concerts, held amid the hum and bustle of business, an experiment never before tried by a store, and which in the beginning was entered with fear and trepidation, but which, after a trial of three years, has proved a success beyond the fondest dreams.

From any one of these seven floors may be had a commanding view of the great organ, requiring thirteen freight cars to transport it from St. Louis, where it was played at the exposition, to this city. Dynamically this mammoth instrument is by far in the lead among the large organs in the world, requiring at the present time 62½ horsepower, and with the new registers being added, requiring 92½ horsepower. The great Hamburg and Breslau organs can boast of only 12½ and 13½ horsepower, respectively. From the above facts on this subject one may make his own deductions as to which really is the largest organ in the world. The cathedral organ for Liverpool, in course of construction, will be much nearer the horsepower required for the last two named, so-called "largest organs in the world," than that of the great Wanamaker organ.

The beautiful voicing of all the registers and the sure mechanism of all the parts of this splendid instrument constitute another reason of success.

The present official organist, Dr. Irvin J. Morgan, has been in full charge of the instrument and its concerts since it was placed in its present home.

This organ was built by the Los Angeles Art Organ Company, Los Angeles, Cal. W. B. Fleming was one of the head mechanics and the inventor of many of the features used in the organ. The original voicing was by John Whiteley of England, one of the best organ voicers in the world, the organ being noted for this special feature. The action is electro-pneumatic.

Another consideration entering the success of these concerts is that of programs. To this subject the official organist is obliged to devote a great part of his time, often into the still hours of the night, planning, composing, arranging and scoring music, to bring out the effective parts of the instrument, and to meet the taste of the people, excepting those given up to ragtime. This school of music (?) has always been prohibited in these concerts. On the other hand, melodies which have stood the test of time and are endeared to the hearts of all are played for those not able to see all of the beauties in an impressive, great organ selection, or a symphonic orchestration or operatic selection, or, "as some have put it, "that awful Wagner stuff," and have begged and pleaded for just one short number with some "tune" to it, while those who love the great music remain awestruck under the great power and charm.

Patti sang "Home, Sweet Home" and "The Last Rose of Summer" with more rapt attention from her audience (musicians included) than some of the grand opera arias. Schumann-Heink condescends to sing the little Christmas carol "Silent Night" and Nevin's "Rosary" in her regular concerts with telling effect, and says she loves them. Louise Homer features "Old Black Joe," Caruso and Melba both sing "Goodbye, Summer," great symphony orchestras have given the "Blue Danube" and some other well-known Strauss waltzes, or the Welsh air "All Through the Night." Dudley Buck, the well-known American organist, gave "The Old Folks At Home," "Annie Laurie," "Robin Adair" and all the rest of the popular melodies, and declared them to be beautiful. Dr. David Wood made a far deeper impression with his variations on the "Old Oaken Bucket" at the Baptist Temple, Philadelphia, in the Sunday evening services than he did in his renditions of his Bach or Beethoven numbers for these occasions. Guilmant and Widor of Paris, and Dr.

Bridge of Westminster Abbey, have all arranged and produced the folk songs of their countries in one form or another. So must all great and broad-minded musicians from time to time, remembering in so doing that the great musician receives his first inspiration from the nursery rhymes, then the popular melodies, then the semi-classics themselves.

It is sad and unnatural to see after this natural evolution those who wish to burn all of the bridges behind them for the coming generations of those who will take their places, now in the nursery, and replace this music with Strauss and Wagner, insisting that all two-year-olds and the public generally should be trained to appreciate music as it is understood by a fully developed musical mind, forgetting how it might have sounded to them at an earlier age.

Another success of organ concerts in a department store is the effect of music upon its employees. I have seen them raised from nervousness and weariness in their work to cheerfulness and confidence in a manner that nothing else would produce, to say nothing of the refining influence upon their natures and the spirit of courtesy to which all these things tend, a matter which cannot be overestimated for the good of this class. Among our greatest admirers are a large number of the salespeople themselves, showing the good that has been brought into their lives. Hundreds of them have grown from lovers of the pretty tune to become lovers of the great masters, so that concerts in a department store are the most rapid educators of this class I have yet seen.

Yet another success of organ concerts in a department store is the help they bring to strangers and travelers in our city from all over the world—people from the courts of Europe, society people at home and from abroad, the rich and the poor, yes, and the downcast and desperate. Of the last mentioned we have instances where a new vision of life, holding something better than darkness and gloom, has been established through the sweet evangel of music.

May 22, 1913, the following program was given to mark the Wagner centennial: 8:45 a. m., "Götterdämmerung," "Song of the Rhinedaughters"; "Tristan und Isolde," Vorspiel. 11 a. m., "Götterdämmerung," "Siegfried's Funeral March"; "Die Walküre," Sigmund's Love Song; "Die Meistersinger," Grand March; "Siegfried," Love Scene. 5:15 p. m., "Rienzi," "Friedensmarsch"; "Flying Dutchman," "Spinning Chorus."

The recitals on Washington Day were a matter of national interest. The organ transcriptions were made by Dr. Morgan from the original manuscripts used during the revolution, on the occasion of Washington's resigning his commission, at his inauguration and also at his funeral. They follow: "Pine Bush"—A village on Long Island, so called. "The Jager Horn"—A favorite Hessian war piece. "The Brandywine"—Used after the Battle of Brandywine. "Red Bank"—The battle in which Donop lost his life. "The Anspacher"—A favorite composition in Washington's time. "Washington's March"—Used on state occasions during Washington's administration. "Roslin Castle"—Dead March, played at Washington's funeral. "Monody"—A vocal requiem. "Sad Are the Tidings," sung at Washington's funeral.

ERIC DELAMARTER CHOSEN

Will Preside Over Skinner Organ in Fourth Presbyterian.

Eric Delamarter has accepted the position of organist and choirmaster at the Fourth Presbyterian church of Chicago and will preside over the large four-manual organ which Ernest M. Skinner is placing in the magnificent new edifice of the church on the north side. This is one of the most important appointments in Chicago for some time, as both church and organ are ranked with the very largest in the city. The new organ will soon be completed.

J. Lawrence Erb, who came to Chicago from Wooster University about a year ago to take the Fourth church position, will sail for Europe with Mrs. Erb May 5 and will spend the summer in Germany. It is understood that he will return to his post at Wooster upon his return.

Mr. Delamarter has been a prominent musician for some time, in the capacity of organist, conductor and critic. He is the conductor of the Musical Art Society. For a long time Mr. Delamarter was at the New England Congregational church.

Music by Miss Cramp.

At a special Good Friday service for Gethsemane Commandery, Knights Templar, York Commandery and Gettysburg Commandery in St. Mark's Lutheran Church at York, Pa., Miss Carrie M. Cramp, F. A. G. O., gave special music which included the following organ numbers: Prelude, "Chant Triomphale"; Gaul; "Song of Sorrow," Nevin, and "Marche Triomphale," Dubois. Easter Day Miss Cramp played Johnston's "Resurrection Morn" and Dudley Buck's "Triumphal March"; "Easter Melody," West, and "Eastertide," Malling.

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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.

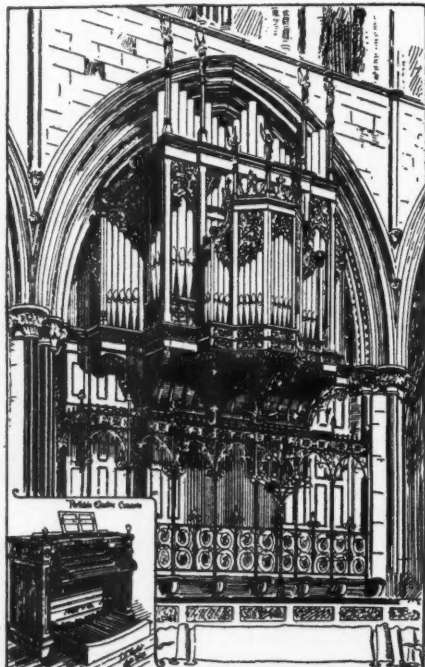
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TO TRADE—HAVE SOME GAS-oline engines and dynamos and motors to trade for organ pipes. Address: Electrician, Care of The Diapason.

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 PO-sition 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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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.

NEW ORGAN TAKEN BY SIDNEY WEBBER

GOES TO WATERBURY, CONN.

Organist Now At St. Paul's Church, Akron, Ohio, Will Play Three-Manual Skinner Instrument In Trinity Church.

Sydney Webber, organist and choirmaster of St. Paul's Church, Akron, Ohio, has resigned to accept a similar position in Trinity Church, Waterbury, Conn. At Trinity extensive improvements are under way, which include an enlarged chancel, with tiled floor, new choir stalls and a new three-manual Skinner organ, the specifications of which are appended:

GREAT.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Philomela, 8 ft.
- Erzaehler, 8 ft.
- Gedacht, 8 ft.
- Flute, 4 ft.
- Octave, 4 ft.
- Tromba, 8 ft.

SWELL.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Gedacht, 8 ft.
- Sallcional, 8 ft.
- Voix Celestes, 8 ft.
- Unda Maris, 8 ft.
- Aeoline, 8 ft.
- Flute, 4 ft.
- Cornoepan, 8 ft.
- Oboe d'Amour, 8 ft.
- Tremolo.

PEDAL (Augmented)

- Resultant, 32 ft.
- Diapason, 16 ft.
- First Bourdon, 16 ft.
- Second Bourdon, 16 ft.
- Dulciana, 16 ft.
- Octave, 8 ft.
- Cello, 8 ft.
- Gedacht, 8 ft.

CHOIR.

- Diapason, 8 ft.
- Concert Flute, 8 ft.
- Quintadena, 8 ft.
- Gedacht, 8 ft.
- Aeoline, 8 ft.
- Gedacht, 4 ft.
- Clarinet, 8 ft.

PEDAL MECHANICALS—Balanced swell. Balanced choir. Balanced

crescendo. Reversible great pedal. Sforzando pedal.
COUPLERS—(By Tilting Tablets)—Swell to great. Great to pedal. Swell to great, 4 ft. Swell to pedal, 4 ft. Swell to swell, 16 ft. Choir to pedal. Swell to swell, 4 ft. Choir to great. Swell to choir. Choir to choir, 16 ft. Swell to choir, 4 ft. Choir to choir, 4 ft.

The console will be placed at the opposite side of the chancel in the choir stalls.

FOUR-MANUAL FOR CHICAGO

Austin Company To Build Organ for St. Patrick's Church.

Dr. J. Lewis Browne, organist of St. Patrick's church, Chicago, has just let to the Austin Company the contract for a four-manual organ for the sanctuary in St. Patrick's church. Calvin Brown of the Cleveland office conducted the negotiations. The organ will be one of the largest in Chicago. Dr. Browne, who is one of the leading organists of the city, is known all over the United States and in Europe because of his recitals and compositions. He was a soloist of the Royal Academy of St. Cecilia in Rome and in January was made a most distinguished member of the Royal Philharmonic Academy of Rome, as stated in The Diapason.

MONSTER ORGAN FINISHED

Casavant Work of 107 Stops at Toronto—April 29 Opening Date

April 29 is the opening date for the 107-stop organ built by Casavant Brothers at St. Hyacinthe, Quebec, for St. Paul's cathedral at Toronto. This is one of the largest organs on the continent. Details of the opening are too late for this issue of The Diapason, but will be presented next month. Casavant Brothers have been working on this organ about two years.

John A. O'Shea, the Boston organist, has returned to his work in that city after a two weeks' recuperation at Summerville, S. C.

PALMER CHRISTIAN PLAYS NEW ORGAN

AT KENWOOD EVANGELICAL

New Skinner Instrument Opened in the Presence of Large Audience—Beautiful Stops in Chicago Church.

The Kenwood Evangelical church, on the south side of Chicago, was filled by a large audience, and an appreciative one, as well, when Palmer Christian presided at the opening recital on the new Skinner organ in that church April 16. The organ, the first of a series to be erected by Mr. Skinner in this city, immediately won favor. Mr. Christian long ago won the favor of the people of his church, and now that he has an adequate vehicle for the expression of his capabilities as an artist at the organ, he is all the more appreciated.

The organ, a three-manual with echo, the full specification of which was published in The Diapason at the time the contract was let, showed remarkable beauty of solo stops and superb voicing. Mr. Skinner was well pleased with it, as were Mr. Christian and all who heard it, when the installation had been completed.

Mr. Christian gave the following program: Allegro serioso e moderato (First Sonata). Mendelssohn; Reverie, Debussy; Gavotte, Martini; Scherzo (Fifth Sonata), Guilman; Concerto, Wilhelm Friedeman Bach; Fantasie and Fugue in D, Karg-Elert; "Ave Maria," Arkadelt-Liszt; Andante Cantabile, Tschaiikowsky; "Esquisse," Schumann; "To the Evening Star," Wagner; "Rhapsodie Catalane," Bonnet.

The Appellate division of the Supreme court in Brooklyn has decided that the city cannot exact payment for water supplied to a church for the operation of its organ.

BUILT BY BATES & CULLEY

Philadelphia Two-Manual Opened by Dr. John McE. Ward.

Dr. John McE. Ward gave the inaugural recital on a Bates & Culley organ of twenty-two speaking stops and two manuals, April 16, in the Evangelical Lutheran Church of the Nativity in Philadelphia. The organ was built after this scheme:

GREAT ORGAN.

- 1. Diapason major, 8 ft.
- 2. Diapason No. 2, 8 ft.
- 3. Melodia, 8 ft.
- 4. Dulciana, 8 ft.
- 5. Viol da Gamba, 8 ft.
- 6. Gemshorn, 4 ft.
- 7. Flute d'Amour, 4 ft.

SWELL ORGAN.

- 8. Bourdon, 16 ft.
- 9. Open Diapason, 8 ft.
- 10. Stopped Diapason, 8 ft.
- 11. Aeoline, 8 ft.
- 12. Viol d'Orchestre, 8 ft.
- 13. Viol Celesta, 8 ft.
- 14. Quintadena, 8 ft.
- 15. Harmonic flute, 4 ft.
- 16. Flageolet, 2 ft.
- 17. Horn, 8 ft.
- 18. Oboe, 8 ft.

PEDAL ORGAN.

- 19. Open Diapason, 16 ft.
- 20. Bourdon, 16 ft.
- 21. Lieblich Gedacht, 16 ft.
- 22. Flute, 8 ft.

Dr. Ward played as follows: Marche Religieuse, Guilman; Berceuse, Dickinson; Canonetta, Bernard Elliott, "Trauemerei", Schumann; Largo, "Xerxes", Handel; Gavotte, "Mignon", Thomas; Fantasie, "Ein feste burg ist unser Gott", Faulkes; Serenade Trio (variations), Beethoven; Meditation, Sturges; Humoresque, Dvorak; Caprice, Crackel.

The year book of St. Paul's church at Louisville contains a comprehensive account of the music of that church and of the activities of H. P. C. S. Stewart, the organist and choirmaster. It contains also a picture of the console of the organ. This organ is the work of Henry Pilcher's Sons. They built the original instrument about eighteen years ago and were commissioned to rebuild it, with electric action. May 6, 1913, the organ was reopened by N. J. Corey of Detroit.

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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PITTSBURGH ORGAN OPENED

W. H. Oetting Presides At the New Steere Three-Manual.

William H. Oetting gave the opening recital on the new Steere organ in the Oakland M. E. church of Pittsburgh April 2. This organ is a three-manual of thirty-three stops, six of them duplexed, and combinations and couplers to meet every requirement. The complete specification was published in The Diapason for October, 1913. The action is electro-pneumatic. The console is detached and placed in front of the organ near the choir loft railing, with ample space for a choir between the organ and console. This will enable the organist to maintain a proper balance in accompanying the singers at all times. Air is supplied by a three and one-half horsepower electric Orgoblo and the electric generator furnishes the current for the action.

Mr. Oetting showed the possibilities of the instrument with these selections: Overture to "Euryanthe," Weber; Aria in D, Bach; Minuet in A, Boccherini; "Clair de Lune," Karg-Elert; "Echo Bells," John Hyatt Brewer; "Exaltation," Foerster; Prelude to "Parsifal," Act 1, Wagner; "Canzona della Sera," d'Evry; Concert Caprice, Kreiser; Suite Gothique, Boellmann.

Work of Lloyd Morey.

At the University of Illinois, Urbana-Champaign, Lloyd Morey, organist and director at Trinity Methodist church, is doing remarkable choir work. At least, this is the verdict of the crowds who pack the church for the monthly programs given by Mr. Morey and his choir. April 8 they produced the greater part of Gounod's oratorio, "The Redemption," with dignity and artistic finish. Mrs. Morey ably assists her husband as leading soprano and the leaders of the parts form a solo quartet. Mr. and Mrs. Morey believe thoroughly in the cultivation of the social spirit

among the singers as an adjunct to the musical life. Mr. Morey is a member of the American Guild of Organists, and his organ playing is a prominent feature of the musical life of the "Twin City" community.

The Wicks Organ Company of Highland, Ill., is busy installing the three-manual organ it has built for Washburn College at Topeka, Kan. The organ has twenty-three speaking stops and about 1,400 pipes.

Russell Fox has been appointed organist of the Paige Street Baptist church at Lowell, Mass.

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THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

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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, MAY 1, 1914.

POINTER FROM GERMANY.

Organ building, so far as its profitability and the conditions surrounding it are concerned, is about the same the world over, it seems. In Germany, both organists and builders have come to the conclusion that only in union is there strength, and they are forming a protective association. The interesting facts in connection with this movement are brought to us by the current issue of that reliable and informative contemporary, *Die Orgel von Bremen*, the official organ of a number of the organists' associations of Germany.

This paper reports an enthusiastic meeting at Berlin Feb. 22, at which the principal address was made by no less noted a man than Paul Walcker of Frankfort-an-der-Oder. He set forth the need of an organization and said the good name of German organ construction was rapidly being dissipated and there were constantly fewer really good organs. An end must be put to underbidding through impartial control of bids and steady influencing of organ purchasers to realize that they should not prefer the cheapest, but the best. One object of attack was the giving of commissions and no organist who accepts them or builder who offers them was to be eligible to membership. It was proposed that a uniform system of electric and pneumatic actions be adopted and regular meetings to discuss technical and trade topics are contemplated.

The history of previous efforts to bring about reforms was reviewed by Dr. Marquard of Stuttgart, who showed that efforts have been made for ten years to better conditions among organ builders, and that in 1906 an association was formed, the result being better organs at better prices, but that certain abuses were renewed and the organization was dissolved in 1913. A committee was named to arrange the preliminaries of the new protective association.

What has been wrong in Germany is and has been wrong in a large measure in the United States, although necessity has brought about a somewhat better situation in the last few years. Like Germany, we should strive for better organs, even if at higher prices. Forms of competition which benefit no one should be eliminated. The organ building profession certainly is large enough and important enough to have an organization for mutual benefit among its members in some form.

The organ builder usually is an artist, and, like other artists, does not put business first in his aims. That the majority would build large and high-grade organs at small profits rather than smaller and cheaper ones at a good margin has been proved time and again. Some of our leading builders were of the "commercial" kind some years ago, but strove to reach the higher rank as fast as they could do so. With a very few exceptions there are no cheap builders in the United States who are such from choice. The money-saving church

committee which knows little or nothing about an organ makes them such. A body composed of the leading builders and the leading organists could do much to make the highest standard prevail.

SPECIAL OFFER.

Through an arrangement with the Gorham Press of Boston *The Diapason* is able to announce a very interesting clubbing arrangement, by which subscribers to *The Diapason* may obtain the new volume, "Standard Organ Building", by William Horatio Clarke, and *The Diapason* for two years, for the price of the book alone, which is \$2. The offer is open to new and old subscribers alike, but not on subscriptions which are more than one month past due. The remittance must accompany the order. Those whose subscriptions have not expired will be credited with payment for two years from the date of expiration, no matter how early the payment is received.

"Standard Organ Building" is the last and crowning work of its author, whose death was recorded in this paper several months ago, at the same time that an extensive review of his work was published. He was an organist and organ builder of years' experience and the technical knowledge that entered his work makes him an authority. He gives valuable facts that every organist or organ committee should know before purchasing an organ. Among other features is a complete directory of organ stops. The volume, handsomely printed, contains more than 200 pages. It is dedicated to the American Guild of Organists.

A CRY FROM FRANCE.

Here is a sad story from France, which no doubt will arouse the sympathy of many an American organist who has been compelled to play a decrepit organ, placed where some unmusical architect thought was a good enough spot for it, and neglected ever since then by an impetuous church. The tale is told in a letter received by the Hutchings Organ Company from an organist whose name we omit. The letter follows:

Hutchings Organ Co., Boston, Mass., Messieurs—I am sure you will find my letter extraordinary enough, but the unreasonable love which I have for my organ makes me give myself to this eccentricity, which I beg you to be kind enough to excuse.

I am an artist and poor; at least, I have something to support the needs of my family without being in distress. I am organist at the parish of St. Jean du Vau at Toulon. I have there a very good organ, but it needs serious repairs in order to live. The feeble resources of the parish (except for the curate, who is not rich) do not permit of raising the necessary sum.

This organ, of twenty-one stops, which I have had for six months, has stops of splendid foundation; but the instrument, being placed in the tower, sounds there and the church loses the sound; besides, in the tower it is at the mercy of all the inclement weather.

The swell has its last lower octave which does not speak. I would like very much to see it completed. I also wish that the pedal, which has only below "par la tirasse" of the great organ, had two separate stops. Finally, to make changes in the bellows, all broken, to enlarge a little the gallery in order to move the organ from the tower, and that which precedes, the curate needs 5000 francs.

I have made an appeal in vain to the French government professor of beaux arts, who is not interested, although the whole thing is in the interest of the Catholic faith. The parish and the parishioners are poor, even as I have told you, and I see this poor instrument in its old age no longer able to serve.

Without having the honor of knowing you, I beg you, for all these things, to take an instant interest in this beautiful cause. There are in your big and beautiful city many large purses, which, if the owner of one of them wished to unloose ever so little the string, he would find easily the sum (small for a large purse) to make this beautiful restoration.

We are indebted to Rollo F. Maitland, F. A. G. O., the Philadelphia organist, for copies of a very interesting magazine, the *Foyer*, which has been conducted with decided success since last fall. A special feature of the *Foyer* is an organ department each month, under the auspices of Mr. Maitland, in which appear valu-

able special articles. It is perhaps the only instance in which a publication devoted to the stage gives such recognition to the organ, and the personality of Mr. Maitland, who is also a prominent concertist and organist of the Walnut Street Presbyterian church, adds greatly to the prestige of the magazine.

FESTIVAL AT OAK PARK.

(From the Music News.)

That the people of Oak Park are very interested in and proud of the fine new Casavant organ which has just been installed and dedicated at the First Congregational Church was proved again on Thursday evening, April 2, when a large audience gathered in the church to enjoy a concert by the choir and an address by William H. Shuey. This address was on the development of the organ from times mediaeval down to the great modern instruments of today. His talk, which was very instructive, as well as interesting, was illustrated with splendid stereopticon views, which left an impression concerning the master of instruments which will not be forgotten soon by those fortunate enough to be present on that occasion.

The new organ at Oak Park indeed stands well up in the list of the big organs of the world. Around this address by Mr. Shuey was built up a musical program which was enjoyed to the utmost by the audience. Carl D. Kinsey, the organist and director, presented a program of excellent numbers that displayed his powers as a performer to splendid advantage, as well as showing the tone of the organ to be superb.

FLOOD LOSS IS RESTORED

Bert E. Williams Plays at Opening of Hinners Organ, Rebuilt.

A Hinners organ of two manuals, virtually destroyed in the great Ohio flood a year ago was reopened recently by Bert E. Williams of Columbus after it had been rebuilt. The organ is in the Peace Evangelical church of Pomeroy, Ohio. Mr. Williams' concert was so much enjoyed that he was engaged to give a second one. His program at the recital was: Toccata and Fugue in D minor, Bach; *Burlesca e Melodia*, Baldwin; "Song of the Mother" (MS.), Bert E. Williams; Sonata V., Op. 80 (Allegro Appassionato), Guilmant; "Home Sweet Home," arranged by Dudley Buck; "The Russian Patrol," Rubinstein; Toccata from the Sixth Symphony, Widor; Meditation, Sturges; Overture to "William Tell," Rossini-Buck.

Mr. Williams opened a three-manual electric Möller organ in Trinity Reformed church at Canton, Ohio, Feb. 18. He pronounces it a beautiful organ. Mr. Williams has been engaged for a second concert.

STATEMENT OF THE DIAPASON UNDER POSTAL LAW.

Statement of the ownership, management, etc., of *The Diapason*, published monthly at Chicago, Ill., required by the Act of Aug. 24, 1912.

Note.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster General (Division of Classification), Washington, D. C., and retain the other in the files of the post office.

Editor, Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.
Managing editor, same.
Business manager, same.
Publisher, same, 29 South Clinton street, Chicago.

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent or more of total amount of stock.) S. E. Gruenstein, 29 South Clinton street, Chicago.

Known bondholders, mortgagees and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities: none.

S. E. GRUENSTEIN.
Sworn to and subscribed before me this 7th day of April, 1914.

[Seal] MICHAEL J. O'MALLEY,
Notary Public.

My commission expires March 8, 1916.

Raymond C. Evans, organist of the Universalist Church of Our Father at Reading, Pa., and Miss Laura F. Davis, a member of his choir, were married April 8.

ORGANS OF FRANCE
LECTURE SUBJECT

[From the New York Evening Post.]
Boston, Mass., March 26.—The New England Chapter of the American Guild of Organists, at a largely attended meeting March 18 in the rooms of the Harvard Musical Association, listened to an illustrated talk on "Organ Construction in France and Its Relationship to French Organ Music," by Wallace Goodrich, dean of the New England Conservatory.

Mr. Goodrich showed that right interpretation of the music by Cesar Franck, Widor, Saint-Saens, Vierne, Guilmant and other French composers on American organs is greatly facilitated if the organist understands the essential respects in which the French instrument differs from its American counterpart. The point was emphasized that to reproduce on an American organ the tonal balance and quality intended by a French composer, it is important to know the characteristics of the instrument he had in mind, and how these characteristics may be most effectively attained on a quite different instrument.

It was stated at the outset that one important difference grows out of the strictly individual use to which the French organ for which the great composers wrote their music is reserved. Organs in France are employed almost solely for purposes of worship, and mainly in Roman Catholic churches. The concert organ exists, but is less familiar than in this country. There has been almost no development of special construction of organs for homes and municipal auditoriums. Still less have the French been influenced by the movement, taking form in the United States, to install organs of radical construction in theaters and motion-picture houses.

Church organs, furthermore, differ in general character from American church organs. The large parishes usual under the Catholic church's polity encourage the building of great edifices in which big organs are prerequisite for sonority. In these churches, moreover, the organ music is subdivided in a manner unusual in Anglo-Saxon practice. The main instrument is a solo organ, presided over by an eminent musician, who often assumes no responsibility whatever for the choir and its music. His instrument, placed at the west end of the church, where it is acoustically most effective, is ordinarily a triumph of one of the great organ builders of France. Up to the recent separation of church and state its installation was supervised by a governmental commission on which the names of distinguished architects, scientists and musicians might appear. For such a solo organ as this practically all the French organ music with which the American public is familiar was written. The chancel organ, which is small and merely subsidiary, is in charge of a second organist whose sole duty is to conduct the choir music.

In illustration of these characteristics of organ installation in French churches, Mr. Goodrich threw on the screen pictures of the interiors of Notre Dame, St. Sulpice, the Madeleine and other Paris churches. The chancel organ was exemplified from the first Parisian *orgue de chœur*, that built in 1829-30 by Abbey, an Englishman, for St. Etienne du Mont and now in use in the Lady Chapel at St. Roch.

The ideal organ, it was stated, must from the viewpoint of the French makers, be "ideal for Bach." Whatever its other qualifications, it should be perfect for registration of Bach's music. It should, furthermore, contain in all the manuals a generous representation of foundation stops and reeds of all pitches and a profusion of well-voiced mixture ranks, permitting a proper blending with every other stop.

Dedication by Gillette.

James Robert Gillette gave the dedicatory concert April 8 on a ten-stop Möller organ at the First Presbyterian church of Hobart, N. Y. Here is Mr. Gillette's program: Toccata in D, Becker; Nocturne, Johnston; Andante Cantabile, Tschai-kowsky; Prelude and Fugue in A minor, Bach; "Peer Gynt" Suite, Grieg; Military March, Schubert; Scherzo—Pastorale, Federlein; Largo ("Xerxes"), Handel; "Chant d'Amour", Gillette; Sonata No. 1, Mendelssohn.

Dedicates Illinois Organ.

William M. Jenkins of St. Louis gave the inaugural recital on the two-manual Estey organ in the Presbyterian church of Piper City, Ill., April 21. Mr. Jenkins' selections were: Pilgrims' Chorus ("Tannhaeuser"), Wagner; Andante Cantabile (Fourth Symphony), Widor; Offertoire, Edward M. Read; "Songs in the Night," Spinney; March in D major, Guilmant; Minuet (in G), Beethoven; "The Resurrection Morn," Johnston; "Under the Leaves," Thome; Festival March, Teilmann; Sextet ("Lucia di Lammermoor"), Donizetti; Fanfare, Dubois.

**OLD AND THE NEW
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Gallery Organ Built by Erben and Rebuilt by Roosevelt Is Played from New Austin Instrument in The Chancel.

The Whitridge memorial organ at Emanuel church, Baltimore, was heard in an inaugural recital by Frederick L. Erickson, F. A. G. O., March 23. The chancel organ was built by the Austin Company and the gallery organ originally built by Henry Erben in 1852 and rebuilt by Frank Roosevelt in 1892, with many additions, has been connected electrically with the chancel organ, the two instruments thus being combined into one harmonious whole. The specification follows:

GREAT ORGAN. Chancel Section.
Bourdon, 16 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Gross Flute, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Gallery Section.
Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Gemshorn, 8 ft.
Gamba, 8 ft.
Doppel Flute, 8 ft.
Octave, 4 ft.
Dolce Flute, 4 ft.
Mixture, IV Ranks.
Trumpet, 8 ft.

COUPLERS—Swell to great. Swell to great sub. Swell to great octave. Choir to great. Choir to great sub. Choir to great octave. Solo to great. Solo to great octave. Eight adjustable composition pistons controlling great stops and couplers.

SWELL ORGAN. Chancel section.
Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Flauta Traverso, 4 ft.
Contra Posaune, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Tremulant.

Gallery Section.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Spitz Floete, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Stopped Flute, 8 ft.
Harmonic Flute, 4 ft.
Flageolet, 2 ft.
Cornet, III Ranks.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremulant.

COUPLERS—Swell sub. Swell unison off. Swell octave. Solo to swell. Eight adjustable composition pistons controlling swell stops and couplers.

CHOIR ORGAN. Chancel Section.
Hohl Flute, 8 ft.
Unda Maris, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Orchestral Oboe, 8 ft.
Tremulant.

Gallery Section.
Geigen Principal, 8 ft.
Dolce, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Fugara, 4 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Tremulant.

COUPLERS—Choir sub. Choir unison off. Choir octave. Swell to choir sub. Swell to choir unison. Swell to choir octave. Solo to choir. Eight adjustable composition pistons controlling choir stops and couplers.

PEDAL ORGAN. Chancel Section.
Open Diapason, 16 ft.
Bourdon (from great), 16 ft.
Lieblich Gedeckt (from Swell), 16 ft.
Gross Flute, 8 ft.
Contra Posaune (from Swell), 16 ft.

Gallery Section.
Open Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Violoncello, 8 ft.

The dedication recital program follows: Bach, Prelude and Fugue in E minor; Rogers, Scherzo from the First Sonata; Hollins, Concert Overture in C; Wagner, Overture to "Lohengrin" and "Love Death," from "Tristan and Isolde;" Shelley, Scherzo-Mosaic (Dragonflies); Woodman, Epithalamium.

Edward V. Clarke, for many years with M. P. Möller, and well known throughout the United States as an organ salesman and organist as well, is now representing the Ernest M. Skinner Company in New York City.

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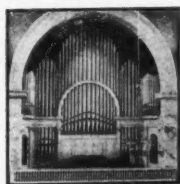
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Prelude Pastorale, Pietro Alessandro Yon; "Legende," Friml; "Legend Romantique," Festival March and "At Sunset," Diggle.

Ernest Prang Stamm, St. Louis.—Mr. Stamm gave five successful Lenten recitals on Sunday evenings at the Church of the Holy Communion. Two of his programs follow:

March 22—Sonata, Op. 42, Gullmant; "Spring Song," (by request), Mendelssohn; Grand Choeur in G, Salome.

March 29—Toccata et Fuga, Bach; Meditation, Lefebvre; Postlude, Faulkes.

Wilhelm Middelschulte, Chicago.—The second of a series of three Chicago concerts was given by Mr. Middelschulte April 16 in St. Paul's church, on the north side, where C. A. Weiss is organist. Modern composers were represented and the program was opened with a "Grand Festival March" composed by Mr. Weiss for the opening of the organ in 1898 and inscribed to the performer. The other selections were: "Fantaisie Symphonique," Cole; Fugue (Allegro burlesco), Otterstrom; Preludio Corale—Moderato Maestoso (from Fantasia Contrapuntistica), Busoni; Elegie, Borowski; Pastorale, Otis; Romanze, Intermezzo and "Ave Maria," Reger; Symphonic Variations, Oldberg; Passacaglia, D minor, Middelschulte.

A. F. McCarrell, Chicago.—Mr. McCarrell played as follows at his recital in the Second Presbyterian church Sunday afternoon, April 19: Concert Overture, E flat, Faulkes; Prelude and Fugue, E minor, Bach; "Kyrie Eleison," Reger; Pastorale, Gullmant; Pontifical Sonata, Lemmens.

S. Wesley Sears, Washington.—The Lenten recitals under the direction of H. H. Freeman at St. John's church, Washington, closed with a fine program by S. Wesley Sears, organist of St. James' Church of Philadelphia. Mr. Sears played: "Hosannah," Dubois; Romanza, Svendsen; Fugue in E flat, Bach; "Echo Bells," Brewer; "Spring Song," Hollins; Intermezzo, Callaerts; Andante Cantabile, Widor, and Toccata in F, Widor.

Henry S. Fry, Philadelphia.—Following is a program Mr. Fry gave March 21 at St. Philip's church, West Philadelphia: March in F major, Gullmant; Andante Cantabile, Tschalkowsky; "Legend," Federlein; Introduction to "the Passion," Haydn; Minuet, Beethoven; Sellianno, Henry S. Fry; Evensong, Johnston.

Frederic Rogers.—Following is the program given April 20 by Mr. Rogers at the Central Presbyterian church of Paris, Tex.: "O Sanctissima," Lux; "Musette," Lemare; "Solitude," Lemare; "Funeral March and Song of the Seraphs," Gullmant; "Priere a Notre Dame," Boellmann; "Evening Bells and Cradle Song," Macfarlane; "Southern Melody," Lord; "Benediction Nuptiale" and "Laus Deo," Dubois.

Benjamin S. Moore, Oakland, Cal.—Mr. Moore gave this program April 16 at the First Presbyterian church: Concert Fugue in D, Gullmant; Prelude to "Parsifal," Wagner; "Cantilene Nuptiale," Dubois; "Echo Chimes," Brewer; Caprice, Kinder; Allegretto (Sonata in A), Franck; Souvenir, Drolla; Canonette, Lemare; Fantasia, "The Storm," Lemmens; "To the Evening Star," Wagner; Oriental Sketch, Arthur Bird; Toccata, d'Evry.

Morton Jarvis, Butte, Mont.—Mr. Jarvis went to Great Falls April 17 and gave this program at the Church of the Incarnation: Fugue (G minor), Bach; Allegretto, from Opus 65, Mendelssohn; Canon in B minor, Schumann; March from "Gideon," Cousins; Pastorale in E, Lemare; Finale in F, Widor; Poco Adagio in B flat, from Op. 9, Haydn; Introduction to Third Act, "Lohengrin," Wagner; Allegretto in C, Op. 22, Gade; Offertory in G, Op. 56, Lefebvre-Wely.

Arthur Davis, F. R. C. O., F. A. G. O., St. Louis.—Mr. Davis' fortieth recital at noon, March 30, in Christ Church cathedral was marked by this program: Fantaisie Symphonique, Cole; Andante with variations from the septet, Beethoven; "Canzone della Sera," d'Evry; "Fleurs Fleuries" (Palm Sunday), Maly; Hosannah ("Chorus Magnus"), Dubois; Evensong (request), Johnston; Pilgrims' Chorus from "Tannhaeuser," Wagner; "Marche des Templiers," Benedict.

Mr. Davis, playing at Christ Church Cathedral, gave this request program April 13: Suite in E minor, Borowski; Berceuse in D flat, Arthur Davis; Humoresque, Dvorak; Fanfare, Lemmens; "Chant sans Paroles," Tschalkowsky; March "Pomp and Circumstance," Elgar; Intermezzo, Hollins; "Quis est Homo," Rossini; Overture to "Die Meistersinger," Wagner. At St. John's German Lutheran church, Beckville, South St. Louis, April 19, he played: Grand Offertoire in G, Wely; Communion in G, Batiste; Audante in D flat, Lemare; Fanfare, Lemmens; Meditation, Sturges; "The Holy Night," Buck; Largo, Handel; Intermezzo, Macbeth; Chorale March ("Ein feste Burg"), Buck.

The organ at this church is a new two-manual by the Treu Organ Company, St. Louis.

Beloit College Orders Organ.
Word comes as The Diapason goes to press that Beloit College has closed a contract with the Austin company for a large three-manual organ, with chimes. O. Marshall negotiated the sale.

BIG ORGAN FOR MOOSE JAW.

Casavant Brothers Place Instrument in British Northwest.

A three-manual organ with echo and solo departments, electric action and detached console has been built by Casavant Brothers of St. Hyacinthe, Quebec, for Moose Jaw, Sask. It will be opened April 5. The organ scheme follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason No. 1, 8 ft.
 3. Open Diapason No. 2, 8 ft.
 4. Violin Diapason, 8 ft.
 5. Doppel Flöte, 8 ft.
 6. Dolce, 8 ft.
 7. Principal, 4 ft.
 8. Harmonic Flute, 4 ft.
 9. Mixture, 4 rks.
 10. Fifteenth, 2 ft.
 11. Trumpet, 8 ft.
- SWELL ORGAN.**
12. Bourdon, 16 ft.
 13. Open Diapason, 8 ft.
 14. Stopped Diapason, 8 ft.
 15. Clarabella, 8 ft.
 16. Viola di Gamba, 8 ft.
 17. Voix Celeste, 8 ft.
 18. Aeoline, 8 ft.
 19. Flauto Traverso, 4 ft.
 20. Flautino, 2 ft.
 21. Cornopean, 8 ft.
 22. Oboe, 8 ft.
 23. Vox Humana, 8 ft.
 24. Tremulant, 8 ft.
- CHOIR ORGAN.**
25. Open Diapason, 8 ft.
 26. Melodia, 8 ft.
 27. Dulciana, 8 ft.
 28. Flute, 4 ft.
 29. Piccolo, 2 ft.
 30. Clarinet, 8 ft.
 31. Tremulant.

- SOLO ORGAN.**
32. Stentorphone, 8 ft.
 33. Gross Flute, 8 ft.
 34. Violoncello, 8 ft.
 35. Viole d'Orchestre, 8 ft.
 36. Traverso Flute, 4 ft.
 37. Tuba, 8 ft.
 38. Tremulant.
- ECHO ORGAN.**
39. Vox Humana, 8 ft.
 40. Violin, 8 ft.
 41. Violes Celestes, 2 rks.
 42. Lieblich Gedeckt, 8 ft.
 43. Flute, 4 ft.
 44. Tremulant.
- Chimes, twenty bells.
- PEDAL ORGAN.**
45. Sub Bass, 32 ft.
 46. Open Diapason (wood), 16 ft.
 47. Open Diapason (metal), 16 ft.
 48. Bourdon, 16 ft.
 49. Gedeckt (from Swell), 16 ft.
 50. Bass Flute, 8 ft.
 51. Violoncello, 8 ft.
 52. Trombone, 16 ft.

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George Kilgen & Son of St. Louis have finished organs with electric actions for the First Presbyterian church, Wichita Falls, Tex., and the large Hotel Dyckman, Minneapolis. They have also completed tubular pneumatic organs for the following:

- First Presbyterian church, Enid, Okla.
- First Presbyterian church, State Center, Iowa.
- Lutheran church, Thayer, Neb.
- Lutheran church, Plymouth, Neb.
- Presbyterian church, Lewisburg, Tenn.
- Gem Theater, St. Louis.
- St. Matthew's Catholic church, St. Louis.

FOUR ORDERS FOR AUSTINS

Cleveland Office Has Closed Contracts in Several States.

The Cleveland office of the Austin Organ Company, of which Calvin Brown has charge, has closed the following contracts during the last three weeks:

- Two-Manual, Zanesville, Ohio, St. Nicholas Catholic church.
- Two-manual, State College, Pennsylvania.
- Three-manual, State Institution, Polk, Pa.
- First Christian Church, Steubenville, Ohio, two-manual.
- Immaculate Conception church, Chicago, two-manual.

Concerning a recital by Edward Young Mason of Delaware, Ohio, the Sidney (Ohio) Journal in an extended article says: "From Mendelssohn's Sonata in C minor to the delightful March Triomphale by Lemmens, which closed the program, it was an evening well spent and a program of extraordinary merit. It is to be hoped that Professor Mason will return again."



Phillips Standish Gilman has written a "Romance" and a "Marche Celebre," which won favor as soon as published and which lend themselves well to any first-class program. The Romance, while of the popular class, has decided originality and its melody is not of the ephemeral kind. Both numbers reveal inventiveness and thorough knowledge of organ effect. The march, in C minor, is a dignified and sonorous number. It well meets the demand that always exists for new and original postludes. C. W. Thompson & Co., of Boston, are the publishers.

A splendid melody is that of the "Morning Song" ("Chanson Matinale"), by A. Walter Kramer, just published by the Oliver Ditson Company. Mr. Kramer is always worthy of attention when he writes a new composition and his standard seems to be uniformly maintained.

R. Spaulding Stoughton has composed a Nocturne for the organ, which is a piece of excellent style. Both movements show a knowledge of what a nocturne should be, as taught by Chopin, Field and others. It is published by Ditson.

Two pieces by Carl C. Müller, published by the Oliver Ditson Company, are in a virile vein which mark Mr. Müller as a first-class composer for a virile instrument. One is a Prelude in C, leading from a forte opening to a triumphal full organ climax. The "Lamento in B minor" is an andante in a more serious mood.

Roland Diggle has brought out a "Pastoral Romance," published by the Gamble Hinged Music Company of Chicago. Mr. Diggle has established himself firmly on the best recital programs. His latest publication is melodious and churchly.

Mr. Francis at the Organ.
J. Henry Francis played at the First Presbyterian church of Charleston April 17 when the choir under the direction of Nelson Weedon gave a performance of Stainer's "Crucifixion" and Spohr's "God, Thou Art Great." George B. Nevin has dedicated his latest composition, "Young Love He Went a-Maying," to Mr. Francis.

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Opens Hillgreen-Lane Organ.
Orla D. Allen gave the opening recital on an organ built by Hillgreen, Lane & Co., of Alliance, Ohio, in the First Baptist church of Shelbyville, Tenn., April 10. The organ has seventeen speaking stops, ten couplers, six piston combinations and four pedal movements. The entire organ is under expression, with the exception of the open diapason in the great. Two chambers were prepared by the church in which the organ is placed, while large swell shutters cover the opening, enabling the organist to control the volume at all times. Mr. Allen showed the possibilities of the organ with these selections: Overture, "Poet and Peasant," Suppe; Offertory in D flat, Salome; Intermezzo ("Cavalleria Rusticana"), Mascagni; "The Lost Chord," Sullivan; "Pilgrims' Chorus" and "Song to the Evening Star," Wagner; Berceuse, Spinney; Andantino in D flat, Lemare; Offertoire in C major, Lefebvre-Wely; Fantaisie on themes from "Faust," Gounod; "Twilight," Friml; Gavotte, "Mignon," Thomas; Funeral March, Chopin; "Morceau Caracteristique," Devaux; Humoresque, Dvorak; Minuet, Beethoven; Largo from "Xerxes," Handel; "The Heavens are Telling," from "The Creation," Haydn.

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**OBERLIN IS GIVEN
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RECEIVES A GIFT OF \$25,000.

Instrument Now in House at Rochester, N. Y., Will Be Placed in Warner Concert Hall—Electric Action To Be Installed.

Oberlin College has received a gift of \$25,000 for an organ to be placed in Finney Memorial chapel. The donors are Frederick Norton Finney of Milwaukee, who gave the chapel as a memorial to his father, President Charles Finney, and Charles M. Hall of Niagara Falls, N. Y., one of the trustees of the college. The organ will meet a long felt want at Oberlin. Although the conservatory of music has always been strong in its organ department and has on its faculty one of the leading organists of the country, Dr. George Whitfield Andrews, it has never possessed a modern organ suitable to its needs.

Back in the 50s, when the town, the college and the church were practically one in their interests, the First church installed a two-manual organ that served for both church and concert use. For twenty years this organ gave good service, until the early 70s, when the church contracted with Hook & Hastings of Boston for a large three-manual organ, then one of the largest in the middle west. In 1908 this organ was removed to give place to a somewhat smaller, but thoroughly up-to-date, three-manual built by the Estey company. This organ is also a gift from Charles M. Hall. The old Hook & Hastings organ was sold and has been erected in a convent chapel at Adrian, Mich.

In 1872 the Second Congregational church installed a three-manual Johnson organ. For more than forty-five years this instrument has given satisfactory service and for over twenty-five years Dr. Andrews has been the organist. It will be replaced this summer with a modern and adequate instrument.

As the town and college grew the need was felt for a college chapel, which in turn called for an organ. Fortunately the college was able to obtain, through Clarence Eddy, a large three-manual Johnson organ from Chicago. But organs have improved so rapidly that when the chapel was burned twelve years ago the Johnson organ was already an inadequate instrument. The fire left Oberlin college without any organ. The teaching of the organ department was transferred to one of the churches and the chapel services were held in the First church.

Immediately steps were taken to purchase an organ for Warner concert hall. Through the part gift of the owner of the large Roosevelt organ which had been built in 1882 for the Kimball residence at Rochester, N. Y., it was made possible to procure this especially fine chamber organ for the concert hall. It will probably be thoroughly overhauled this summer and an electric action installed.

NEW ORGAN IN GRAND RAPIDS

Walter Hartley Plays Opening Program on Austin Instrument.

The new organ at the LaGrave Avenue church of Grand Rapids, Mich., was dedicated Wednesday evening, April 8. The following numbers were played by Walter Hartley, organist of St. Mark's pro-cathedral: Traumerer, Schumann; Suite Gothique, Boellmann; Minuet, Boccherini; Prelude and Fugue (in B flat), Bach; Largo, Dvorak; Allegro Cantabile, Widor; Humoresque, Dvorak; Berceuse, Delbruck; Gavotte, Thomas; Largo, Handel; March, Handel.

The instrument was built by the Austin Organ company of Hartford, Conn., and is of the tubular-pneumatic type. It is placed behind a screen in an arched recess and the console is detached, being placed in front of and facing the choir.

ESTEY ORGANS DEDICATED

S. Dwight Smith Plays at Buffalo and Mansfield, Ohio.

Hundreds of persons were denied admittance to the Presbyterian Church of the Covenant at Buffalo March 22 at both morning and evening services, the occasion being the dedication of the \$3,500 Estey organ recently installed. Professor Sutherland Dwight Smith of Pittsburgh presided at the instrument at both services, and in the afternoon played for the Sunday school, which closed its session early and reassembled in the church auditorium.

Professor Smith nearly missed getting to Buffalo in time for the morning service. West of Cleveland one of the cars of the train on which he was riding was derailed and the organist was delayed more than two hours.

Mr. Smith gave the following concert on the organ March 18: Festival March, Smart; Spring Song, Mendelssohn; Rondo d'Amour, Westehout; Prelude to "Lohengrin," Wagner; Wedding Music, Buck; Marche Religieuse, Guilmant; "At Evening," Frysinger; Humoresque, Dvorak; Vesper Bells, Spinney; "The Evening Star" and "Pilgrims' Chorus," Wagner.

The mystery of the Mayflower Memorial church at Mansfield, Ohio, was solved March 29 when in the presence of more than a thousand people, both Congregationalists and interested friends, the Rev. Bernard G. Mattson of the First Congregational church presented the new Estey organ to the Mayflower church in behalf of the donor, H. L. Reed. The Mayflower organ is a two-manual instrument with pedals, tubular pneumatic action throughout and detached console.

March 31 the inaugural recital, free to the public, was given by S. Dwight Smith, organist of the First Presbyterian church, Pittsburgh, assisted by Miss Anna M. Smith, organist of the

First Congregational church, and R. Russell Maxwell, barytone. The program follows: "Pomp and Circumstance" (Military March), Elgar; Anna M. Smith and S. Dwight Smith; Spring Song, Mendelssohn; Rondo d'Amour, Westehout; "Morning" ("Peer Gynt" Suite), Grieg; Wedding Music, Buck; Marche Religieuse, Guilmant; Humoresque, Dvorak; "Vesper Bells," Spinney; "At Twilight," Frysinger; Berceuse, Godard; Overture to "William Tell," Rossini; "To the Evening Star" and "Pilgrims' Chorus" ("Tannhaeuser"), Wagner.

During the intermission Mr. Smith gave a short address on "The Evolution of the Pipe Organ."

For Benefit of Wellesley.

For the benefit of Wellesley College, an organ recital was given March 31 at St. Peter's Church, Auburn, N. Y., by Joseph B. Tallmadge, a member of the American Guild of Organists, who is a brother of Miss Margaret Tallmadge, the only Auburn girl who is a student at the college. Mr. Tallmadge is a graduate of the Guilmant Organ School, conducted by Dr. William C. Carl in New York. He is in charge of a church choir at Garrison-on-Hudson. The benefit was given because of the recent loss to Wellesley in the fire which destroyed its main building.

Peanuts in the Pipes.

Pomona, Cal., April 18.—It was learned today that small boys invaded the pipe organ in the First Christian church and filled the pipes with peanut shells, punctured the airtight compartments and tampered with various reeds. Repairs will cost more than \$1,000.

George Kilgen & Son of St. Louis have completed an organ of two manuals and 640 pipes in the Presbyterian church of State Center, Iowa, and it was dedicated Easter Sunday.

The William Schuelke Company of Milwaukee has placed an organ in the Antlers Theater at Helena, Mont.

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