

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, AUGUST 1, 1914

Number Nine

MOLLER WILL BUILD FOR HAMMERSTEIN

GRAND OPERA HOUSE ORGAN

Three-Manual Electric Ordered by New York Theater—Hagerstown Factory Wins 115 Contracts Since January.

Oscar Hammerstein has decided to equip his Grand Opera House in New York City with a pipe organ, the contract for which has been placed with M. P. Möller of Hagerstown, Md., for completion by Sept. 1. The organ will have three manuals, electric action and all modern accessories, and it is expected that later a number of additional orchestral features will be added. The specifications of the instrument follow:

GREAT ORGAN.

1. Bourdon, 16 ft.
2. Open Diapason, No. 1, 8 ft.
3. Open Diapason, No. 2, 8 ft.
4. Octave, 4 ft.
5. Gamba, 8 ft.
6. Doppel Floete, 8 ft.
7. Gemshorn, 8 ft.
8. Flute Harmonic, 4 ft.
9. Melodia, 8 ft.
10. Tuba Profunda, 16 ft.
11. Harmonic Tuba, 8 ft.
12. Harmonic Clarion, 4 ft.

SWELL ORGAN.

13. Contra Viole, 8 ft.
14. Open Diapason, 8 ft.
15. Saitcional, 8 ft.
16. Viole Celeste, 8 ft.
17. Viole D'Orchestre, 8 ft.
18. Aeoline, 8 ft.
19. Stopped Diapason, 8 ft.
20. Spitz Flute, 8 ft.
21. Flauto Traverso, 8 ft.
22. Violina, 4 ft.
23. Dolce Cornet, 4 rks.
24. Orchestral Oboe, 8 ft.
25. Cornopane, 8 ft.
26. Vox Humana, 8 ft.
27. Contra Fagotta, 16 ft.

CHOIR ORGAN.

28. Viol Dolce, 16 ft.
29. Geigen Principal, 8 ft.
30. Dulciana, 8 ft.
31. Conciant Flute, 8 ft.
32. Flute D'Amour, 4 ft.
33. Flageolet, 2 ft.
34. Clarinet, 2 ft.

PEDAL ORGAN.

35. Harmonic Bass, 32 ft.
36. Open Diapason, 16 ft.
37. Bourdon, 16 ft.
38. Viol Dolce, 16 ft.
39. Octave, 8 ft.
40. Cello, 8 ft.
41. Melodia, 8 ft.
42. Contra Fagotta, 16 ft.
43. Tuba Profunda, 16 ft.
44. Harmonic Tuba, 8 ft.

The Möller organ works is enjoying the largest business in its history, as 115 contracts have been received since Jan. 1, which includes a number of large instruments for important points. Another contract just received is for a four-manual electric instrument in the Thomson M. E. Church of Wheeling, W. Va., which is to be the largest instrument in the state and will rank among the large organs of the country.

Mr. Möller is making a number of important additions to his factory which will increase the capacity at least one-third.

A number of theater instruments have been installed recently that are attracting the attention of musicians everywhere because of the wide variety of orchestral effects possible and the up-to-date appliances for convenience in playing and their possibilities. Among recent contracts received are those for electric instruments at the Academy of Music, New York City; Empire Theater, New York; Savoy Theater, New York; Arcade Theater, Philadelphia, and Broadway Theater, Springfield, Mass.

Vogelpohl Organ Dedicated.

Professor Karl Haase, musical director at the teachers' seminary at Seward, Neb., gave the dedicatory recital on the new H. H. Vogelpohl & Sons organ in St. Paul's Lutheran church at Ellsworth, Kan., June 7. It is a two-manual, tubular-pneumatic instrument, and Professor Haase expressed his pleasure over its tone and workmanship.

HONOR FOR DR. HEMINGTON

Loving Cup Presented After 200th Recital at the Epiphany.

After his 200th recital at the Church of the Epiphany in Chicago, given June 1, a reception was held in honor of Dr. Francis Hemington in the guild room, and the rector, the Rev. Herbert W. Prince, made a eulogistic speech regarding the work of Dr. Hemington both as organist and choirmaster. He spoke also of the high regard in which Dr. Hemington was held in the community and expressed the hope that the happy association of sixteen years at Epiphany church might continue many years. Mr. Prince then presented Dr. Hemington with a magnificent silver loving cup, on which was the following inscription:

"Presented to Dr. Francis Hemington, A. R. C. O., in commemoration of his two hundredth recital as organist and choirmaster of the Church of the Epiphany. A loving appreciation from many of his friends. Chicago, June 1, 1914."

BEFORE MICHIGAN TEACHERS

Round Table Conducted by Organists and Recital Is Given.

A feature at the meeting of the Michigan Music Teachers' Association, held June 23, 24 and 25 at Muskegon, was the organists' round table conducted by Edward B. Manville of Detroit. Mr. Manville spoke in a most enthusiastic and interesting way of the American Guild of Organists. He gave clearly the requirements in the examinations and freely offered his assistance to organists interested. Earl V. Moore of Ann Arbor read a paper on "Arguments for Dead Stop Combinations."

An organ recital was given by five organists of the state. Joseph Schilling of Muskegon opened the program with the Fugue from the Pastoral Sonata, Rheinberger. He was obliged to respond to the hearty applause with an encore. This was followed by: Toccata and Fugue in D minor, Bach (Earl V. Moore, Ann Arbor); Fantasie—Sonate, Op. 181, Rheinberger (T. S. Skinner, Olivet); "Burlesca e Melodia," Baldwin (Miss Mattie Fuller, Grand Rapids); First Movement (Sonata 1), Salome (Edward B. Manville, Detroit).

CONTRACTS BY C. S. HASKELL

List of Organs Ordered Since June 1 Includes Four-Manual.

Contracts closed by C. S. Haskell of Philadelphia since June 1 follow:

St. Thomas' Catholic church, Philadelphia, four manuals.

St. Timothy's Episcopal, Philadelphia, two manuals.

Devereux M. E., Philadelphia, two manuals.

Haws Avenue M. E., Norristown, Pa., two manuals.

Catholic church, Morton, Pa., two manuals.

Presbyterian church, Colver, Pa., two manuals.

Methodist Episcopal church, Beverly, N. J., two manuals.

First Baptist, Chester, Pa., three manuals.

Radnor Presbyterian, Wayne, Pa., two manuals.

Mr. and Mrs. Eddy in East.

Mr. and Mrs. Clarence Eddy left Chicago July 15 for a visit and rest in the East and will not return home before Sept. 30. Mr. Eddy has prospects for a very active season in concert work and is seeking recreation to be prepared for it and to recuperate from the busy season he has closed, in which he was heard in all parts of the country, especially in his work of dedicating organs.

FLAXINGTON HARKER MOVES

Biltmore Organist Resigns to Go to St. Paul's, Richmond.

Asheville, N. C., July 10—F. Flaxington Harker, who for the last ten years has been organist at All Souls' church, Biltmore, established and maintained until his death by George W. Vanderbilt, has tendered his resignation to take effect Sept. 1. Mr. Harker has accepted the position of organist at St. Paul's church, Richmond.

Mr. Harker came to this country in 1901 from York Minster, England, where he was assistant organist. After remaining here for some time, he spent two years in New York. He returned in 1907 and has since then been connected with the church continuously.

The present organist at St. Paul's, the Richmond church to which Mr. Harker goes, is Jacob Reinhardt, who has been at St. Paul's for the last thirty-six years. He will be retired on a pension for life.

ORGAN TONE AT TOP OF PEAK

Los Angeles Promised an Instrument to Be Heard on Mountain.

"Los Angeles will have the greatest pipe organ in the country," says the Los Angeles Express. "That is the intention of Griffith J. Griffith, if he is allowed to carry out his plans for a Greek theater in the Vermont avenue canyon of Griffith park. Griffith proposes to install in the classic stage of the proposed theater a pipe organ the peer of any now in the country."

"Exhaustive tests made with phonographs, reeds from pipe organs and band instruments show that such an organ installed in the amphitheater would throw its tones clear to the peak of Mount Hollywood. Persons sitting in the observatory that Griffith proposes to build on that peak could hear the tones perfectly during recitals in the theater, organ experts have assured him."

Serves Church Forty-One Years.

Undoubtedly a close second to Samuel D. Mayer, the San Francisco organist, who, as noted in the July Diapason, has held his position forty-two years, is Herbert L. Yerrington, who has entered upon his forty-second year at the First Congregational church of Norwich, Conn. He finished forty-one years of service on the organ bench there May 25, having been in this church continuously except one year, during which he played at the Second church. Thus Connecticut, at one extreme of the nation, can boast an instance of faithful and long-continued service nearly equaling that recorded on the Pacific coast.

Keydesk Interesting Exhibit.

An exhibit which has been drawing crowds of those familiar with organs, as well as many curious ones to whom a modern console is a great mystery, is placed in the windows of the W. W. Kimball Company's store in Chicago. It is the keydesk completed for the three-manual organ the company is building for St. Adalbert's Polish Roman Catholic church in Chicago. The arrangement is the most modern, with tilting tablets displacing the draw knobs used heretofore by the Kimball Company. Every convenience for the organist is provided, according to the latest approved principles of organ construction.

At a meeting of Ebenezer Evangelical church at Reading, Pa., the trustees were authorized to purchase a \$5,000 organ from the J. W. Steere & Son Company of Springfield, Mass. It will be a two-manual and pedal organ, the great having eleven stops, the swell ten stops and the pedal three stops.

OCEAN GROVE READY FOR ORGANIST HOST

CONVENTION TO OPEN AUG. 5

Seventh Annual Session of National Association to be Marked by Recitals and Addresses by Prominent Men.

Plans for the seventh annual convention of the National Association of Organists are completed. For several weeks the matter of arranging a program has been in the hands of a committee composed of Herbert Staveley Sammond and Richard Keys Biggs, both of Brooklyn, and George Henry Day and Arthur Scott Brook, both of New York, the latter being chairman of the committee. The convention will take place at Ocean Grove and Asbury Park, N. J., and will begin on the afternoon of Wednesday, Aug. 5, continuing until the following Wednesday. Headquarters will be at the North End Hotel, which is on the board walk close to the line that divides Ocean Grove from Asbury Park. A reception committee of which Mr. Biggs is chairman has been appointed to look after the comfort of members as they arrive. It will be the duty of this committee to give information as to hotels and lodging places and generally to attend to the needs of visiting organists.

All of the convention recitals and a number of the other sessions will be held at the First Methodist Episcopal church in Asbury Park. The fine four-manual organ of the Austin Company will be heard under the best conditions. The array of convention organists is a noteworthy one, containing the names of Mrs. Mary Chappell Fisher of Rochester, N. Y.; Henry S. Fry of Philadelphia; Francis Cuyler Van Dyck, Jr., of Lawrenceville, N. J.; Carl Rupprecht of Chicago and Frederick Schlieder of New York. Mr. Fry is to play as the representative of the Organ Players' Club of Philadelphia, while Mr. Schlieder plays as the representative of the American Guild of Organists.

Equally brilliant is the list of those who will contribute papers or essays. James Francis Cooke, editor of the Etude, will deliver an address on "The Business Prospects of Organists in our Country," a new topic at these conventions.

The choir work of the convention will be largely in the capable hands of Dr. A. Madeley Richardson. Yielding to numerous requests, Dr. Richardson has consented to give a lecture that will in a great measure be a repetition of his work at the convention of last year and which was thoroughly enjoyed by all who had the privilege of being present on that occasion. The title of the lecture will be "A Visit to the Choir Room of Southwark Cathedral, London, in the year 1908," and in the illustrations Dr. Richardson will have the assistance of his three talented daughters, the Misses Mary, Hester and Elfrida Richardson. Dr. Richardson is organist and choirmaster at Calvary Baptist church, New York, where he has a choir of 100 voices. Papers on certain phases of choir work are expected from Dr. William A. Wolf, Lancaster, Pa., and from Arthur H. Turner of Springfield, Mass.

A paper that is sure to be received with great interest will be that by William D. Armstrong, principal of the School of Music at Alton, Ill., who takes for his subject "The Anthem: Its History and Development." "The Mental Study and Reading of Music" is the title of the paper to be presented by Henry Harding of Freehold, N. J. Dr. John McE. Ward, president of the Organ Players' Club of Philadelphia, will present a paper on "Organists' Clubs

as a factor in the National Association." Dr. Ward is a great believer in the club idea, and judging from the achievements of the Philadelphia club, there is good reason for his enthusiasm on the subject. The association is expecting representation from the Arlington Club, of which John V. Pearsall is president, and from the recently formed Kansas City Club, of which Lawrence W. Robbins is president.

Roscoe Huff of Williamsport, Pa., will present a paper on the subject "The Organist as the Leader of Musical Effort in the Smaller Towns." Mr. Huff has just completed his thirtieth year as organist of the Presbyterian Church at Williamsport, and in addition is the director of local organizations which are in a flourishing condition.

It is expected that William A. Goldsworthy, organist of St. Andrew's Church, Harlem, N. Y., will have charge of a paper entitled "The Concert Organist—Program Making—Orchestral Attributes of the Organ," while Arthur Scott Brook will speak on "The Calling of the Organist." In addition to the foregoing there will be debates on various topics, all bearing on the work of the organist, "Mechanical versus Tonal Resources" being on the list. These additional topics will be presented by J. Warren Andrews, warden of the American Guild; Myron C. Ballou, state president for Rhode Island; J. Henry Francis, state president for West Virginia; J. Frank Frysinger of Lincoln, Neb.; Edward F. Laubin of Hartford, Conn.; J. Alfred Pennington of Scranton, Pa., and by many other well-known organists.

On the list of good things provided for the edification of visiting organists is the performance of C. B. Hawley's cantata, "The Christ-Child." This will be given by the choir of the First Methodist Church at Asbury Park and will be under the direction of the composer. It will take place on Sunday, Aug. 9, Mrs. Keator, organist of the church, presiding at the organ.

On the first night of the convention the general reception of members will take place in the sun parlor of the North End hotel. This large and beautiful room overlooks the whole stretch of beach and is an ideal place for the reception. On the evening of Friday, Aug. 7, a lawn party will take place at the beautiful home of Dr. and Mrs. Bruce S. Keator at Asbury Park. The annual banquet is scheduled for the evening of Tuesday, Aug. 11, and will be held in the main dining room at the hotel. Cards will be obtainable from any member of the banquet committee, in charge of which is Mrs. J. Christopher Marks.

The business meetings will be of great importance, for in addition to hearing the reports of the state presidents and of the secretary and treasurer, the members are to be asked to consider the adoption of a constitution which has been framed by a committee appointed for the purpose at the last convention.

Estey Company Wins Contract.

The Estey Organ Company has just secured the contract to build an organ in the First Presbyterian church, Arlington, N. J. This instrument will be a complete two-manual of twenty-one speaking stops, and it is to be installed when the church is finished toward the end of October.

Two Recitals by Harvey B. Gaul.

Harvey B. Gaul, organist of Calvary church, Pittsburgh, has just given two recitals in Sewickley, Pa., and at Warren, Ohio. In Warren he opened the new two-manual Möller organ at the First Christian church.

An Organ Recital.

Teacher: "Name the divisions of the human body and the organs contained in them."

Pupil: "The head, the thorax and the stomach. The head contains the brains, if there are any. The thorax contains the lungs and heart. The stomach contains the other organs and also the vowels, which are a, e, i, o, u, and sometimes w and y."—Exchange.

CENTENNIAL ORGAN DISCOVERED IN OHIO

BUILT FOR 1876 EXPOSITION

Jardine Instrument in Ironton Church and Was Not Overhauled Until Last Fall—Contrast With Present Day.

BY BERT E. WILLIAMS.

Columbus, Ohio, July 2, 1914.—Editor of The Diapason, Chicago. Dear sir: I feel almost like a discoverer, as it has been my good fortune to locate and play the famous old organ built by Jardine for the Centennial exposition in Philadelphia in 1876.

At the close of the Centennial the First Congregational church of Ironton, Ohio, bought the Jardine instrument for the sum of \$6,000. The organ was torn down and re-erected in the Ironton church, with a number of changes. For example, the church could not give it quite the room that it was allotted at the exposition, so the case was made shorter, although the width was not altered, and the pipes were crowded closer together. It is therefore somewhat cramped on the inside, but this does not seem to have affected the tone much, as it is still a very fine instrument tonally.

As was to be expected, there are scarcely any soft stops in the organ and the tone of the full organ is reedy from the fact that there are four reeds, all of good weight, in the organ.

Scarcely anything had been done to the organ in the last thirty years until last fall, when they had a concave, radiating pedal board attached, the action overhauled, the organ tuned and the dust cleaned out of it. An electric blower replaced the water motor. The whole instrument is in an excellent state of preservation, excepting some of the reed pipes. There are four pipes missing from the oboe, having been taken by a tuner who worked on the organ some years ago. They are not consecutive pipes, but individuals taken at random, which places the organist in a strange plight.

The scheme of the organ is to have both the swell and great identical, the only variation being in power, and one or two solo stops. I am appending the specifications:

- GREAT.
- Double Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Clariana, 8 ft.
- Ocrave, 4 ft.
- Fifteenth, 2 ft.
- Sesquialtera, 3 ranks.
- Trombone, 8 ft.
- Trumpet, 8 ft.
- Twelfth, 3 ft.
- Harmonic Flute, 4 ft.
- SWELL.
- Bourdon, 16 ft.

- This stop begins at tenor C and extends upward 46 notes.)
- Open Diapason, 8 ft.
- Clarinet Flute, 8 ft.
- Viol d'Amour, 8 ft.
- Violina, 4 ft.
- Flageolet, 2 ft.
- Cornet, 2 ranks.
- Oboe, 8 ft.
- Cornocean, 8 ft.
- Vox Celestis, 8 ft.
- (Very light; two ranks of pipes.)
- PEDAL.
- Viol Alto, 8 ft.
- Contra Bass, 16 ft.
- Open Diapason, 16 ft.
- 25. Swell to great, operated by two ivory pistons under swell manual, left making coupling, right releasing coupler. Pistons move one inch.
- 26. Swell to pedal.
- 27. Great to pedal.
- 28. Tremulant.
- 29. Great forte, operated by large lever for right foot.
- 30. Great piano, operated by lever.

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CONCERT ORGANIST.
Organist of the Church of the Gesu.

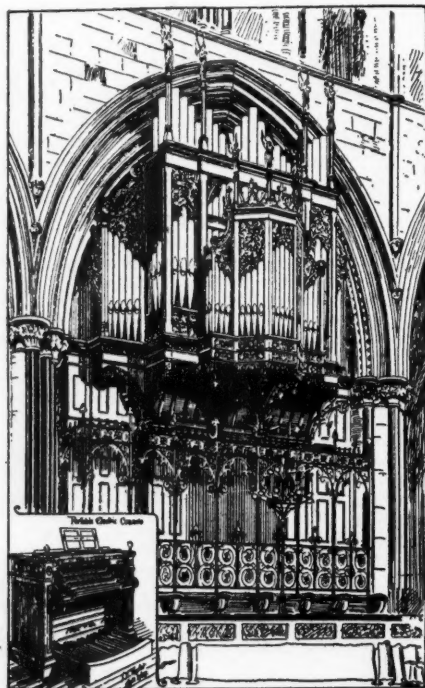
I am due in California, Sept. 1, but leave Philadelphia, July 17th. Would like to play recitals in Duluth, Omaha, Cheyenne, Salt Lake, Spokane, etc., or places near there, en route.

ORGANIST, SEVERAL YEARS' experience, conservatory graduate, and who has studied with leading organists, desires change of location to central states or middle northwest. No teaching, as other business interests will occupy time. Write for references. Address ORGANIST, care THE DIAPASON.

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C. F. WINDER ORGAN CO.,
Richmond, Va.

Gentlemen: I have just had the opportunity and privilege of examining your most recent output erected in the First Unitarian Church of Richmond, Va.

I would like to say that this new organ is a miracle of beautiful tone and perfect voicing. The open diapason, in particular, is admirably adapted to the building which houses your latest creation.

Your specification for this instrument deserves to be widely known.

In conclusion, I do not think I ever played an organ with such exquisite string tone stops and with such extraordinary variety of tone color, as well as of such an appealing quality.

Wishing your firm the continued success it deserves, I am,

Yours cordially,
W. HENRY BAKER,
Concert Organist; Organist and Choir Master Church of the Covenant, Richmond; Conductor Wednesday Club; Conductor Philharmonic Orchestra.

C. F. Winder Organ Co., Inc., 902 Mutual Bldg., Richmond, Va.

ITS FIRST SEASON PROVES A SUCCESS

WORK OF NEW ASSOCIATION

Kansas City Organization to Resume Activities in September—Membership Includes Majority of Organists.

The Kansas City Association of Organists, organized in March of this year, completed its first season July 16 with an active membership which includes a majority of the organists of the city; a promising associate membership, and, best of all, a cordial and enthusiastic spirit among its members, which augurs well for the future.

Four excellent programs have been given at the Second Church of Christ, Scientist, the First Church of Christ, Scientist, the Linwood Presbyterian church and the Jewish Temple. The organ numbers on these programs were given by Miss Harriet Barse, Mrs. Maynard Bush, Miss Helen Kittle, Miss Amy Winning, Franklin P. Fisk, Hans C. Feil, Alfred G. Hubach and Lawrence W. Robbins.

At one meeting an instructive talk was given by James Day, an organ builder, on the "Principles of Organ Construction," and at another meeting Edward Kreiser gave interesting personal reminiscences of Guilman.

At the suggestion of the association, the city librarian has had placed upon the shelves of the library a number of books of organ music, which are available to all organists, and has promised to add others as the interest warrants.

The season of 1914-15 will open with a meeting to be held Sept. 17 at the First Congregational church, and plans are already being made for programs for meetings to follow until the beginning of the new year.

It is the intention of the association to bring recital organists from time

to time to stimulate public interest in good organ music, and to further the welfare of organists in every way possible.

The officers of the association are: Lawrence W. Robbins, president; Franklin P. Fisk, first vice-president; Miss Harriet E. Barse, second vice-president; Alfred G. Hubach, secretary-treasurer, and Miss Edith Chapman, chairman of press committee.

Ralph Kinder at Chautauqua.

Ralph Kinder, the well known organist and choir director of the Church of the Holy Trinity, Philadelphia, has been engaged for a series of recitals to last through ten days at Chautauqua, N. Y., beginning Aug. 10. Mr. Kinder left by automobile with his family for their summer home at Bristol, R. I. After his engagement at Chautauqua he will again accompany his family to Rhode Island for the remainder of the summer, resuming his Philadelphia work in September.

Chosen for Cleveland Position.

Mrs. Burt Davis has been chosen to succeed Herbert Sisson as organist of the Epworth Memorial church of Cleveland after several months' trial of a number of man organists. The choir of this church contains fifty voices, under the direction of J. Powell Jones, and a professional quartet gives a praise service once a month. Besides her organ work Mrs. Davis is accompanist for the Cleveland Harmonic club.

The lowest pedal stop in existence has just been installed in a Lowell church, says a Boston paper. It is 128 feet long and gives a note technically known as CCCCCC, vibrating only four times a second. The sound is so soft that it can hardly be heard and yet so strong that it prevails against the heaviest chords.

Bowling Green, Ky., July 12.—Announcement was made at the service in the First Baptist church today of a gift of \$4,000 toward a memorial organ for the edifice which is being erected. The donor gave the money on condition that the name should not be made known.

PITTSBURGH WORK SHOWN IN PROGRAMS

HEINROTH SEASON RECORD

Volume Contains List of Music Given at Carnegie Institute, Where Archer and Lemare Preceded Present Artist.

A little volume of great value to the student of contemporary organ programs is a reprint of the free organ recital programs of the last season at Carnegie Institute in Pittsburgh, just received. It shows the wealth and variety of musical literature presented before the audiences during the nineteenth season by Charles Heinroth, organist and director of music. The first program was given Oct. 4, 1913, and was the 1294th free recital at the institute, and the last one was given June 28 and was No. 1370.

In addition to the programs the specification of the four-manual organ is printed and there is an introductory word by Mr. Heinroth. He calls attention to the fact that Frederick Archer, who began the famous Carnegie Institute concerts, gave 451 concerts and lectures there. Edwin H. Lemare, who succeeded Mr. Archer, gave 170 recitals and Mr. Heinroth to date has given 561, while 188 have been played by guests. In closing Mr. Heinroth says:

"The organ was chosen at the outset as the most suitable medium for the presentation of the musical works. Time has proved the wisdom of the choice. There is at the present time no concert instrument approaching, even remotely, the rise in public esteem which the organ as a concert instrument is registering in late years. From the unwieldy, mechanical, 'unmusical' instrument of scarcely a generation ago, it has, thanks to epoch-making discoveries in tone-color and mechanism, emerged as one of the

most alert and flexible of all instruments, capable in the hands of an artist of reflecting the slightest nuance with that ease and abandon so indispensable to modern audiences."

GILLETTE GOES TO MACON

Engaged by Wesleyan College—To Have New Möller Organ.

James Robert Gillette, the concert organist and composer of Syracuse, N. Y., has resigned his position at May Memorial church in that city to become professor of organ and theory of music at Wesleyan College, Macon, Ga. Wesleyan College is one of the oldest women's colleges in the country and in engaging Mr. Gillette will add much to the prestige of the conservatory of music. Mr. Gillette will continue his recital work, being booked for several inaugural recitals in the early fall and winter.

Wesleyan College recently placed a contract with M. P. Möller for a three-manual organ to be completed Sept. 5. This organ will be placed in the large chapel and will be used for teaching and recital purposes. The specification follows:

- GREAT ORGAN.**
1. First Diapason, 8 ft.
 2. Second Diapason, 8 ft.
 3. Gemshorn, 8 ft.
 4. Gross Flöte, 8 ft.
 5. Harmonic Flute, 4 ft.
 6. Trumpet, 8 ft.
- Three to 7 in choir swell box
- SWELL ORGAN.**
7. Bourdon, 16 ft.
 8. Diapason, 8 ft.
 9. Aeoline, 8 ft.
 10. Vox Celeste, 8 ft.
 11. Salicional, 8 ft.
 12. Gedacht, 8 ft.
 13. Flauto Traverso, 4 ft.
 14. Oboe, 8 ft.
 15. Cornopean, 8 ft.
- CHOIR ORGAN.**
16. Dulciana, 8 ft.
 17. Concert Flute, 8 ft.
 18. Flute d'Amour, 4 ft.
 19. Clarinet, 8 ft.
 20. Quintadena, 8 ft.
- PEDAL ORGAN (Augmented).**
21. Diapason, 16 ft.
 22. Bourdon, 16 ft.
 23. Lieblich Gedacht, 16 ft.
 24. Flute, 8 ft.
 25. Octave, 8 ft.
- The action is to be electro-pneumatic throughout.

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The Combination Pistons

By GODFREY BUHRMAN

This is an awful subject to attempt after the severe storms of the last season. But in all the writings that were put forward on the subject, not one of them gave a complete discussion of the merits of the two systems, or anything like a complete definition of the subject. To be candid, ignorance as to just what the differences are is wide-spread, and hence all, or at least a large part, of the trouble. To be even more candid, we well remember the day we had to seek information on this terrifically important subject, but in self-defense we will not dare say just when that day was. If the case is stated plainly in all its phases there can be no doubt of the outcome, for the American organist is more progressive than any other on earth.

There are two differing systems of piston control. We style them most commonly the "movable" and the "immovable," and right there is the source of much of the misunderstanding and most of the ignorance. Two names more inappropriate could scarcely be imagined, unless we elect to call a man "Trousers" and a woman "Skirts." The difficulty with these names is that they deal only with external appearances, with all the emphasis placed accordingly, and never a hint of the vastly greater differences of intrinsic worth and characteristics. A man is more than trousers—a real specimen is—and our pistons are vastly more than movableness of stop-knobs.

The very first thing, therefore, is to select the right names for things and abolish all terminology that misleads and confuses the very subject it should characterize and elucidate. We propose the term "dual" for the miscalled "immovable" and "absolute" for the other misnomer "movable."

The absolute piston system then is that one which, when a piston is set for a certain combination, gives absolutely (nothing more and nothing less) that for which it is set.

It destroys all other registration on its own division and leaves only, but absolutely, that for which it calls. Of course, this will be recognized as the system most commonly used and championed by nearly everybody—provided they have never known the other system and have not been compelled to see its wonderful possibilities by force of circumstances beyond their control.

We organists are stickers—a good trait, but also a very bad one. But is not the term "absolute" a more appropriate one? When any piston of this system is brought into play it is master absolute of its entire division. It brings on what it wants and puts off what it does not want without regard to stop-knobs.

The term "dual" applied to the other ("immovable") system would imply that it is a two-fold control and that it gives a method of double registration along two different and independent lines; and this is exactly what this other system does. It leaves the stop-knobs severely alone, and they in return are perfectly innocent of meddling with the pistons. Those registers put on by stop-knobs must be taken off by stop-knobs, and those registers (not stop-knobs) brought on by pistons must be removed by pistons: stop-knobs and pistons are not interchangeable in their operations.

When a piston of the dual system is pressed it adds those registers set for it and removes any that may have been put on that same division by another piston; but it does not in any way alter the registration as set by use of stop-knobs. And there is never any movement of knobs whatever, they remaining in the same state as before the piston was used. They are certainly not "immovable," however—any child can move any number of them; the registration however, as far as stop-knobs is concerned, is invisible.

To enter into the advantages and

disadvantages of this dual system of register control is neither necessary nor possible to any great extent. Every organist with a clear vision of the action of the two systems will see for himself, with a little imagination mixed well with his vision and intelligence, the wonderful subtleties and surprising conveniences of the dual system over the absolute. The special committee of the American Guild of Organists has announced in no uncertain words (thereby giving a cold shock to many) its positive stand in favor of the dual system and in opposition to the absolute. They declare that they were once unanimously opposed to it and could not be convinced of its usefulness until compelled to use it by force of circumstances, but now they exalt it as the "best system of combination action yet devised." Strong words, but true.

The disadvantage of having no movement of stop-knobs and therefore no visible signs of registration is overcome completely (we say it with no fear of serious contradiction by competent organists) by the memory and intelligence of the individual, who very speedily learns what his pistons are set for and who, further, has the piston indicator to tell him which piston is in use. This piston indicator is usually in the form of a square board at the top of the highest manual and to the player's right, where each piston has its corresponding number displayed by figures or electric spark when it is in use. In some organs there is no indicator, the pistons themselves serving the purpose by remaining in the "in" position. This, however, has the disadvantage of being at times inconvenient, as the arm of the player generally will be in the line of vision, while the piston indicator is always in clear and unobscured sight, to be read by the organist at a glance and without movement of even a finger.

The supreme advantage of the dual system is that it allows a more plastic and less stereotyped registration and also permits the organist to arrange a second registration while playing on a totally different combination. He can, for example, set his organ in preparation for a soft movement or a solo theme while still playing a loud section, and then, by the mere touch of the "general release", at the proper moment bring on his new registration and take off the old at an instant. And this is only the merest hint at the wealth of possibilities latent in the dual piston control. Our difficulty lies in an inability to depict in words the delightful conveniences and surprising advantages of the system, for illustrations often sound meaningless and far-fetched until realized in actual uses.

The other great point of advantage is that the registration is less stereotyped and far more plastic. This is precisely what the opponents of the dual system claim for the absolute, but they cannot sustain their claim. Let us presume to set piston 1 of the absolute for a string combination and piston 2 for a wood effect, arranging the same registers for pistons 1 and 2 of the dual system. Now when piston 1 of the first is pressed it gives absolutely and only its own string effect, while piston 1 of the dual gives its strings with any other stop that may be drawn by the knobs; for example, it may give the string and a light 4-foot flute, or a pianissimo 16-foot bourdon or any other tone that may be desired. Then, pressing piston 2 of each system, we show again the differences of the systems, for on the absolute you get only your wood combination, while on the dual you have made it more plastic and variable by having also any other tone or tones that also may be drawn by stop-knobs. The absolute piston is always the same and never varies from what it is set for; the dual piston gives delightful varieties and shades of all

kinds according to the mixtures you introduce into its set combinations (which are adjustable, you will remember) by means of the stop-knobs themselves. Can any-one claim versatility for the absolute and charge the dual with stereotypedness? Hardly. The facts are just the reverse.

In connection with the dual system one question presses us for a positive and final answer: Shall the pistons of the manual affect also the couplers and the registers of the pedal? Every organist knows at once the advantages and disadvantages of each method; but by the light of many and varied experiences we should be inclined to be emphatic in answering that in no circumstances should the manual pistons meddle with the pedal or the couplers. If, however, there be supplied separate adjustable pistons for the pedal registers and others for the couplers, and these two sets of pistons in turn be treated as optional manual stop-knobs, so that any of them could at will be included in the manual piston's control, then the system would be open to no objections and, besides, would serve many important uses. This is easily possible and also exceedingly practical, and we hope the day may soon come when some genius will give such a completed system of dual piston control to the organ world.

The things already attained lead us to look forward for those things yet to be realized in connection with the combination pistons before the system will be complete and adequate to the demands that must be made upon it, not only in the future, but even in the immediate present. Those things most desired can be perfectly realized by the addition of three pistons affecting the stop-knobs themselves and grouped under one general tablet labeled "stop-knobs."

The first piston should be labeled "off," and would put off (push in visibly) every stop-knob of the entire organ, but would not affect the couplers. The second should be labeled "neutral" and by its use the connection between stop-knobs and registers and coupler tablets and coupler action would be temporarily severed, allowing a complete readjustment of stop-knobs and couplers without affecting the registration in the least, until the third piston, named "restore," should be operated, when the connection would be restored and immediately would come into play the registers and complete registration as adjusted by stop-knobs and couplers, all previous registration being, of course, nullified.

With the aid of these three pistons controlling primarily the stop-knobs the organist will be enabled to do things impossible at present, for while playing on any registration he could push his neutralizer, then his off piston, and proceed to reset his registration in any manner desired, all the while continuing on the registration in use at the start and even altering it at will through the use of the regular combination pistons of the dual system. Finally, when all his stop-knobs and couplers were set for the new effects he could but push his "restore" piston and immediately would come into play exactly what he had set. Of course, the general release would have to be used to remove the registers of the dual pistons, for it seems after careful thought inadvisable to hitch together the action of the restore and general release, as might be suggested at first; for such a procedure at times would be found very inadvertent.

The one real point of objection to the dual system as at present constructed is that it is not adjustable. It is theoretically adjustable, but not practically so, as the organist can never make adjustments of pistons while playing a composition, nor can he even do so between numbers of a recital. It requires slightly more time than he would permit. This would appear a great drawback, but we know it will not operate as such. The pistons are adjustable easily enough, but not conveniently enough as yet. However, when the dual system is finally adopted and advocated for all standardized instruments of tomorrow it will be only a day till

the quality of adjustableness will no longer be lacking, but acquired as easily as have been the other great improvements in organ mechanism. It is undoubtedly desired, and will come; but until then it need not and, indeed, cannot be used as a serious argument against a system that in every other way is by far the superior.

One other real point of objection which has been urged lately against the dual system is that when any given register is put on by use of a piston there is no possible way of removing it. In actual fact the organist will scarcely ever find himself in this position, for the wise man will not have his trumpets and tubas, nor any other objectionable voices, drawn by a piston, and therefore will seldom have cause to wish them removed. One builder suggests that he has overcome this objection by enabling the organist to do this very thing simply by removing or pushing in the stop-knob. If this means that every stop-knob put in is likewise removed from the piston, the system is reduced to an absurdity with nothing to recommend it; and if it means that it is to be robbed of its duality and independence of stop-knobs, then, too, its virtues are flown and it is not fit for further use.

However, and we take this bright side, it may mean that the builder in question proposes to place his registers on double touch, and in that event, what a great blessing it is to the dual system! Suppose we consider our stop-knobs and stop-keys as they are now made. When drawn out or put down, as the case may be, the register is on; when pushed back to normal they are off. In either event the dual system is perfectly independent and unaffected. But now push them in by harder pressure to a third position and they are on their second touch, where they are "off" and cannot be drawn even by the piston. This second touch solves the problem, if it is really a problem.

This then is the conclusion of the combination piston discussion: The dual system is far superior (the console committee of the A. G. O. says so, too, and it knows perfectly well both systems); it lacks only a system of interlocking pistons for the pedal and another set for the couplers to make it complete (or, as Mr. Gottfried Federlein suggests, having the manual pistons on double touch, the second of which shall control the pedal and couplers), and further requires the addition of the "off," "neutral" and "restore" stop-knob pistons to raise it to such an acme of perfection as to enable the organist to be a real master of his instrument. Speed the day when such a system shall come!

DONLEY PLAYS NEW ORGAN

Kimball Three-Manual With Echo in Seattle—Harp Praised.

The Seattle Times of July 1 contains a three-column picture of Professor W. H. Donley at the keydesk of the new Kimball organ in the Colonial Theater. This organ, just completed, was designed by Mr. Donley and he is playing it afternoons and evenings in addition to his many other activities musically in Seattle and nearby cities. The organ has a harp twenty feet above the main organ. Mr. Donley pronounces it in a letter to The Diapason the finest harp stop he has ever heard. The organ has three manuals and an echo.

Brigham's Tenth Anniversary.

There was a large attendance on a recent Sunday at the morning service at the First church, Northampton, Mass., the Edwards church uniting in the service, preceding which there was an organ recital by Ralph Brigham, the organist of the church, who arranged the recital with special music by the choir as an appropriate way of observing the tenth anniversary of his becoming organist and choir director of the church. This recital was the hundredth he had given in the church.

Barnes & Buhl of Utica, N. Y., have finished an organ for the Union Presbyterian church of Schenectady.

WILLIAM DRESSLER IS DEAD

New York Organist and Composer Passes Away in 88th Year.

William Dressler, organist and composer, died June 29 at his home, 140 West Sixteenth street, New York, in his eighty-eighth year. Death was caused by paralysis of the heart.

Mr. Dressler was born in Nottingham, England, of German parentage, his father having been flute player in the court of the King of Saxony for many years. Mr. Dressler was graduated from the Cologne Conservatory of Music in 1847, and the following year became first violin at the Wiesbaden opera, where he was later conductor. He came to America in the early fifties, acting as solo pianist and accompanist for Ole Bull in a tour of the country.

After several seasons of travel with concert companies, Mr. Dressler settled in New York and devoted himself to the work of church organist, composition of sacred music and teaching. He was at various times organist and choirmaster of the Fourth Avenue Presbyterian church, St. Charles Borromeo's church, St. Peter's Catholic church, Brooklyn, and St. Peter's Catholic church, Jersey City, remaining in the last mentioned post eighteen years. He composed much music for Catholic services and some of it has been used in all parts of the world.

Professor Dressler married Mary L. Hyde of Norwich, Conn., who died in 1899, and is survived by three children—Louis R. Dressler, organist at All Souls' Unitarian church, and two daughters, one of whom, Mathilde Dressler, is a 'cellist. The other, Mrs. Theodore J. Geisler of Portland, Ore., also is musical.

Estey Organs Are Opened.

An Estey organ that was heard for the first time Sunday, June 28, is the \$8,000 instrument in St. Joseph's Roman Catholic church, Somerville, Mass., which was given a demonstra-

tion by Bart J. Grady, organist of the church, who also is conductor of the orchestra at Keith's theater. Another Estey instrument which was dedicated recently is in the Methodist church at Littleton, N. H., where Claude Sannier, of the Estey offices, played a most interesting program. A third was dedicated July 3 at Wilton, Me., and the features of this organ were shown by Ernest L. Mehaffey of Boston.

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- 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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CHICAGO, AUGUST 1, 1914.

Readers of *The Diapason* should notify us immediately in case of failure to receive the paper. To assure uninterrupted receipt by mail you are asked to send prompt notice of any change of address.

THIS MAKES IT CLEAR.

Although so far as we know no American musical paper, least of all any organ paper such as *The Diapason*, has been vouchsafed an explanation of the selection of Mr. Lemare to do a large part of the playing at the Panama-Pacific exposition at San Francisco and to design the arrangement of stops on the console of the organ, we are able, through a close scrutiny of our English contemporaries, to give the views of Mr. Stewart to our readers. We draw our news, like our organ music, from English sources, as follows:

To the Editor of *The Musical Times*. Dear Sir:—Will you kindly permit me a little space in the columns of your much-esteemed paper to correct an impression which has appeared in several English papers to the effect that Mr. Edwin H. Lemare has been appointed official organist of the Panama-Pacific International Exposition? As a matter of fact, we are to have no official organist.

There are to be 287 organ recitals, as follows: Eighty-seven by California organists, 100 by other representative American organists and 100 by Mr. Lemare.

In inviting your distinguished compatriot to play more than one-third of all our recitals we hope to show our appreciation of the high standard to which the art of organ playing has attained in England. His reputation throughout America is so firmly established as to make absolutely certain that the Lemare organ recitals will be among the most artistic and interesting features of the exposition.—Very sincerely yours,

GEORGE W. STEWART,
Musical Director.

St. Ermins Hotel, London, June 18, 1914.

We hope this will make the matter clear to all concerned. Mr. Lemare is not to be the official organist, but he is to play as many times as all other American visiting organists combined, with the talent of California granted a special dispensation in being permitted to contribute eighty-seven additional recitals. This latter we suspect is attributable to a strong California home pride which overruled the possible intents of the musical rulers of the exposition and compelled recognition of its organists.

Mr. Stewart is correct in saying that in selecting Mr. Lemare "to play more than one-third of all our recitals we hope to show our appreciation of the high standard to which the art of organ playing has attained in England." Nay, more, he shows also his appreciation of the high standard attained in America, by giving one Englishman as much representation as all the American organists outside the state of California put together. Rather plain, isn't it? Yet the Panama-Pacific fair is to be the exemplification of American progress and achievement—except, of course, as to organ music.

SHE IS "SUM ORGANIST."

Charles J. Evans of the Hedding M. E. church of New York, who was musical director of the old Metropolitan Temple longer than fifteen years,

was the recipient of the following letter last week which explains itself. For various reasons the name of the writer is omitted:

Dere Profsur—
i take the grate liburty to adress yu thus i am a very ambituse young ladie organist formurly of rockville Centur in the _____ Church there having takun lesons off of profsur O'brien organist of Sant Mikel and awl Angels churh i kan play hard peeces like kummunen in G by Baptist and Veriatins on the star Spangeld banur by Dudley Buck althow i am not very preety i am kunsiderd gud loking and kan git along with most any profsur aw choire at present i am employed at the ribben kounter of _____ & Kumpany if you want to reech me buy the telephone kall up greely _____ and ask for the ladies holesale millarnery departumt and ask for mis Sweeney are hed sailsladie of the ribben kounter hoo will kall me too the telephone aw if you rite in kare uf _____ kare uf Mills hotel number 1,160 bleeker St. n. Y. C i hope yu will understend this here leter i am sum organist but alnt knot the best of spelers hopin to here from yo yurs truly,

This is truly argument enough for another department in the American Guild of Organists, as the contributor who sends *The Diapason* the letter, adds.

HONORED BY KANSAS CITY.

At a meeting of the executive committee of the Kansas City Association of Organists *The Diapason* was made the official organ of that organization. The editor of this paper considers this selection a high honor in view of the lofty aims and distinguished membership of the new club. Kansas City is a center of culture—especially musical culture—such as those farther east seldom realize. Like Chicago, it is too often ranked only as a manufacturing and railroad center. This it is, and no Kansas City man is ashamed of the eminence of his home town industrially and as a transportation gateway. But as in the case of Chicago, Kansas City demands and patronizes the best in music. It has obtained in the last few years two of the finest organs in the United States, and it has the men and the women who can bring out the best there is in these magnificent instruments. It is also the musical center of a large and prosperous territory, including the great states of Kansas and Missouri. To chronicle the organ news of Kansas City has been the duty and privilege of *The Diapason* ever since its career began and it hopes to go on doing so with greater detail.

IN EDINBURGH AND HERE.

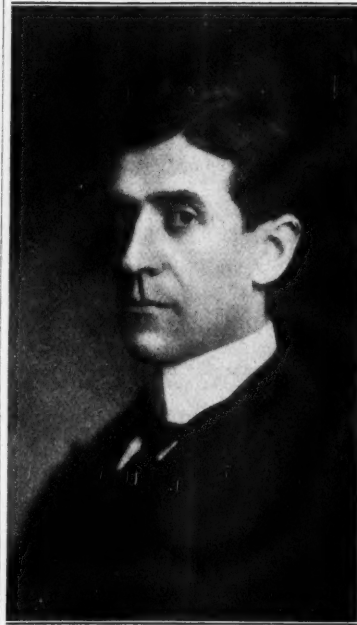
M. Widor, the noted French organist, played in Usher Hall at Edinburgh, Scotland, May 27, and the next morning the Scotsman gave up 1,500 words to a complete review of the concert. Another thousand words was devoted to telling of the entertainment of M. Widor while he was a guest in the Scottish city. In Chicago the same concert by the same artist, unless given under special auspices, would have received a scanty 150 words in any daily newspaper. The same probably would be true in any other American city.

The review, which it has been our pleasure to read, goes into every detail of the performance, and is presented in such a way that those who are not familiar with the organ may learn and appreciate. Nor does it give unstinted praise. In fact, M. Widor is severely criticised for some parts of his performance. Here the review would have been a patronizing paragraph or two, showing that the writer quite condoned when he attended an organ recital. As for intelligent criticism, there would have been none. For the writer chosen would have been someone around the place who did not know an organ from a calliope and who naturally would have been prevented from treating the subject with intelligence, no matter how generous his nature might have been.

APPRECIATION BY DR. WARD

Philadelphia, July 13, 1914. Editor of *The Diapason*. My dear sir: Thank you very much for your recent editorial comments on the San Francisco matter. All resident organists will agree with them. Also a vote of appreciation for the very excellent letter of Mr. Godfrey Buhman, who also

WALTER KELLER, A. A. G. O.



Dean of the Illinois Chapter of the Guild, Organist of St. Vincent's Church, Chicago, and Director of the Sherwood Music School.

states the case forcibly and to the point.

The information that "Mr. Lemare has been appointed official organist" is being published broadcast in the musical journals and daily papers all over the country. Why is it the musical manager or directors of the fair are silent if this report be false?

Very many of the organists here in the East will refuse to patronize the fair in the face of this affront to the native musician; therefore a retraction would do much to relieve the situation.

At this writing the fact remains uncontroverted that the fair, being a glorification of American achievements, is now in the silly state of being, musically, an "organ arrangement" by a non-resident.

Sincerely yours,
JOHN McE. WARD.

Calculating the Combinations.

South Norwalk, Conn., July 6, 1914.—To the editor of *The Diapason*:—An interesting point in connection with organ stops is the number of combinations that can be made, and we see many extravagant statements bearing on this point. The rule for finding the different orders in which a given number can be arranged is to multiply backward from that number; as: 5x4x3x2=120. But we can't make 120 combinations with 5 stops, because 1, 2 and 2, 1, each counting as a permutation, are of identical effect.

There is a simple rule for finding the correct number. By actual trial we find that two stops will give three arrangements—1, 2, 1, 2. To find the number for three stops, take the three we have just found, multiply by two and add one, the result being seven. Doubling seven and adding one we find that four stops will give fifteen, and five stops thirty-one. This process may be carried on indefinitely.

A mathematical friend gives me an algebraic rule, which comes out in the same way, but involves a great deal more work. Ten stops, instead of 1,814,400 combinations, as I have seen stated, will give 1,023.

Many of these "combinations" involve the use of but one stop and many more are impracticable; deductions must be made for these. On my choir organ of six stops, however (stopped diapason dulciana, keraulophon, flute, 4 ft., piccolo, 2 ft., clarinet) I can make the whole sixty-three or, deducting six for single stops, fifty-seven actual combinations.

ALEX. S. GIBSON.

John B. Norton, F. A. G. O., the Memphis organist, sends *The Diapason* on the hottest day of the summer a handsome card from Montreal, representing a tobogganing scene. Although this was rubbing it in we do our Christian duty by wishing him a most restful vacation in Canada.

DEDICATION AT TRENTON, N. J.

Frederick Maxson of Philadelphia Plays on Möller Organ.

Professor Frederick Maxson of Philadelphia presided June 7 at the dedication of the Möller organ in the First Methodist church of New Jersey at Trenton. At the morning service he played: Grand Chorus in D, Guilmant; Romance in C, Maxson; Finale in B flat, Frederick Maxson; Spring Song, Macfarlane; Concert Overture in C, Hollins. In the evening he gave: Hallelujah Chorus, Handel; Madrigal, Maxson; Toccata and Fugue in D minor, Bach; Andantino, Lemare; Fantaisie Symphonique, Cole.

Following are the stops in this organ:

- GREAT ORGAN.**
1. First Open Diapason, 8 ft.
 2. Second Open Diapason, 8 ft.
 3. Viola D'Gamba, 8 ft.
 4. Dulciana, 8 ft.
 5. Melodia, 8 ft.
 6. Doppel Floete, 8 ft.
 7. Flauto Traverso, 4 ft.
 8. Octave, 8 ft.
 9. Chimes, from Swell.
- SWELL ORGAN.**
10. Lieblich Gedeckt, 16 ft.
 11. Open Diapason, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Salsicional, 8 ft.
 14. Vox Celeste, 8 ft.
 15. Aeoline, 8 ft.
 16. Flute Harmonique, 4 ft.
 17. Cornopean, 8 ft.
 18. Oboe and Bassoon, 8 ft.
 19. Vox Humana, extra swell box, 8 ft.
 20. Chimes, enclosed in swell box.
- PEDAL ORGAN.**
21. Open Diapason, 16 ft.
 22. Bourdon, 16 ft.
 23. Lieblich Gedeckt, from No. 10, 16 ft.
 24. Bass Flute, from No. 21, 8 ft.

J. Atlee Young to Augusta.

The Baltimore Choir Bureau has announced the appointment of J. Atlee Young, organist of St. John's Episcopal church in that city, as organist and director of the First Baptist church of Augusta, Ga. Mr. Young is one of the leaders of the younger organists, and has often been heard in recitals in Baltimore and nearby towns. He is a Maryland man by birth and received his musical education at Peabody Conservatory—studying organ with Harold Phillips.

Organ is Being Overhauled.

J. B. Wilson of Chicago and W. H. Jackson of Jacksonville, Ill., are overhauling the organ in the chapel at the Illinois School for the Blind at Jacksonville. The instrument was installed about thirty years ago by the Hook-Hastings company. The instrument is being moved back about two feet on the platform and the console is being moved back nine feet. A new Kinetic blower is being installed and the pitch of the organ is being lowered to international.

L. D. Morris Takes Brief Rest.

L. D. Morris, whose work of caring for organs in Chicago as well as doing expert reconstruction work has kept him busy all season, took a brief rest in Michigan in July. He combined pleasure and business even then, however, and attended to work to which he was called on the other side of Lake Michigan.

Mrs. Ferreira in Recital.

Mrs. Grace Frank Ferreira of Jacksonville, an advanced organ pupil of Franklin Stead, made her first appearance in recital in Peoria, June 2, at a recital given by the advanced students of Peoria Musical college, of which Mr. Stead is director.

Bradford Campbell sends us two new numbers, "Thy Dear Eyes of Blue," a love song (C. W. Thompson & Co.), and "Air de Mazurek," Op. 80, for pianoforte (Boston Music Company), inscribed to Chester Herold and John D. Buckingham. As a writer of church and salon music Mr. Campbell is one of the best of American composers and these numbers, like others of his noted in our columns, are commendable.

Mason Slade, organist of Christ Episcopal church, Chicago, sailed June 10 on the Aquitania. He will make a three months' trip in England, France and Switzerland, returning to Chicago about Sept. 15.

BIG COLLEGE ORGAN TO BE AUSTIN WORK

CONTRACT FOR BEREA, OHIO

Albert Riemenschneider Will Have Instrument With Both Stop-Keys and Draw-Knobs—Contract With Madison Church.

Another college has joined the long list of those which will have large organs. The contract has been awarded to the Austin Company of Hartford, Conn., for a four-manual for Baldwin-Wallace College, at Berea, Ohio, whose organ music has been famous through Albert Riemenschneider, the organist there and director of the department of music. This contract was closed through Calvin Brown, the Cleveland representative of the company.

At Christ Presbyterian church, Madison, Wis., the Austin Company will place an organ to cost \$12,000, with echo and chimes, to be installed later. It is to be a divided three-manual electric organ. The deal was made through O. Marshall, western representative of the Austin Company.

The Berea college organ will stand in the auditorium. It will be operated both by a stop-key and a draw-knob console, both being used simultaneously if desired. The echo chest will be duplex and operated from both the solo and great manuals. The specification follows:

GREAT ORGAN.

- Major Diapason, 16 ft.
- Principal Diapason, 8 ft.
- Small Diapason, 8 ft.
- Bourdon, (Ped. ext.), 8 ft.
- Principal, 4 ft.
- Super Octave, 2 ft.
- Mixture, 4 ranks.

(Enclosed.)

- Doppel Flute, 8 ft.
- Claribel Flute, 8 ft.
- Violoncello, 8 ft.
- Gemshorn, 8 ft.
- Harmonic Flute, 4 ft.
- Trumpet, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Rohr Flute, 8 ft.
- Viol d'Gamba, 8 ft.
- Viol d'Orchestre, 8 ft.
- Vox Seraphique, 8 ft.
- Viole Celeste, 8 ft.
- Echo Salicional, 8 ft.
- Flauto Traverso, 4 ft.
- Violina, 4 ft.
- Flageolet, 2 ft.
- Dolce Cornet, 3 ranks.
- Contra Fagotto, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Harmonic Clarion, 4 ft.

ORCHESTRAL ORGAN.

- Contra Viole, 16 ft.
- Gelgen Principal, 8 ft.
- Concert Flute, 8 ft.
- Flauto Dolce, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Fugara, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Cor Anglais, 8 ft.

SOLO ORGAN.

- Stentorphone, 8 ft.
- Flauto Major, 8 ft.
- Gross Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Flute Overtre, 4 ft.
- Orchestral Oboe, 8 ft.
- French Horn, 8 ft.
- Tuba Profunda, 16 ft.
- Harmonic Tuba, 8 ft.
- Clarion, 4 ft.
- Celesta.

ECHO ORGAN.

- Dolcissimo, 16 ft.
- Lieblich Gedacht, 8 ft.
- Echo Viole, 8 ft.
- Vox Angelica, 8 ft.
- Fern Flute, 4 ft.
- String Celeste, 3 ranks, 8 ft.
- Vox Humana, 8 ft.
- Chimes.

PEDAL ORGAN (Augmented).

- Bourdon, 32 ft.
- Open Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedacht, 16 ft.
- Contra Viole, 16 ft.
- Violoncello, 8 ft.
- Gross Flute, 8 ft.
- Flauto Dolce, 8 ft.
- Tuba Profunda, 16 ft.
- Contra Fagotto, 16 ft.
- Tuba, 8 ft.
- Flute, 4 ft.
- Echo Bourdon, 16 ft.

The Austin Company has closed with the Rev. Charles A. Austin of the College Hill Presbyterian church, Cincinnati, a contract for a good sized three-manual, and with St. Stephen's Episcopal church, Sewickley, Pa., for a large four-manual.

Sung at Calvary, Pittsburgh.
The choir of Calvary church, Pittsburgh, Harvey B. Gaul, choir-master, has given the following musical services in the last year: "God, Thou Art Great," Spohr; Two Services of Russian Works; "Livingston, the Pilgrim," Hamist MacCune; "Gallia," Gounod; "By Babylon's Wave," Gounod; "Hear My Prayer," Mendelssohn; Thirteenth Psalm, Mendelssohn; "Stabat Mater," Rossini; "Stabat Mater," Rheinberger.

Dallas Desires City Organ.

In reviewing the musical season at Dallas, Tex., Robert N. Watkin, well-known organist and chairman of the music committee of the Dallas Chamber of Commerce, reports that plans for a city pipe organ in the new city hall auditorium have been made.

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Charles Heinroth, Pittsburgh—Mr. Heinroth, director of music and organist of Carnegie Institute, gave the last recital of the season June 28 at 4 o'clock in Carnegie Music Hall. He played the following "request program": Overture to "William Tell," Rossini; Andante Cantabile from Quartet, Tchaikowsky; "Funeral March of a Marionette," Gounod; "Spasialzo," Liszt; Finale to First Act from "Madam Butterfly," Puccini; "Invitation to the Dance," Weber; Largo from Symphony No. 5, "From the New World," Dvorak.

Edward Kreiser, Kansas City, Mo.—Mr. Kreiser opened an organ of two manuals and twenty-one speaking stops, built by George Kilgen & Son of St. Louis, at the First M. E. church of Wellington, Kan., July 3. His selections were: Toccata in F, T. J. Crawford; Andante from "Pathetique" Symphony, Tchaikowsky; Fugue in D minor, Bach; "Clock" Movement (Fourth Symphony), Haydn; "Kamennoi Ostrow," Rubinstein; Concert Caprice, Kreiser; Concert Fantasia on "My Old Kentucky Home," Lord; "Chant Negre," Kramer; Grand Fantasia on Themes from "Tannhaeuser," Wagner.

J. Frank Frysinger—Mr. Frysinger is always sure of the most cordial welcome when he goes to his old home, York, Pa., where he has repeatedly disapproved the saying as to a prophet and his own country. July 17 Mr. Frysinger gave a recital in the Union Lutheran church of York before a strongly appreciative audience, which has watched his advance as head of the University School of Music at Lincoln, Neb., and as a composer. The recital program follows: Mozart, Overture to "Don Giovanni"; Beethoven, Minuet in G; Handel, Largo from "Xerxes"; Bach, Fugue in E flat major; Rubinstein, "Kamennoi Ostrow"; Kinder, Fantasia on the Hymn-tune "Duke Street"; Wolstenholme, Allegretto in E flat; Diggle, "At Sunset"; Hoyte, Scherzo in B flat; J. Frank Frysinger, "Chant Du Soir" and Toccata in A.

Judson W. Mather, Seattle—Mr. Mather recently gave a very interesting recital of nature sketches at Plymouth church. The selections included: "Finlandia," Sibelius; Twilight (Largo), "Im Walde" Symphony, Raff; "Autumn," Johnston; "A Springtime Sketch," Brewer; "Nautilus" and "To a Wild Rose," MacDowell; Tone Picture, "On the Coast," Dudley Buck; Fantasia in E minor ("The Storm"), Lemmens.

J. W. Gratian—A large audience attended a recital given at Trinity Episcopal church, Hannibal, Mo., July 12, by J. W. Gratian of Alton, Ill., the well-known organ builder. Mr. Gratian's program was varied and not only showed his skill as an organist, but was chosen to show the condition of the organ which had just undergone repairs and now includes all the latest improvements in construction. The following numbers were given: Prelude in C sharp minor, Rachmaninoff; "Evensong," Johnston; Melody in A flat, West; Offertory in A flat, Read; Festal March, Kroeger.

Lawrence W. Robbins, Kansas City—Playing in the Presbyterian church of Oskaloosa, Kan., June 23, Mr. Robbins gave this program: Toccata and Fugue, D minor, Bach; Suite, G minor, Rogers; "Alleluia," Loret; "Fiat Lux," Dubois; "In Paradisum," Dubois; Toccata in G, Dubois; Offertoire de St. Cecilia, No. 2, Batiste; "Evensong," Johnston; Cavatina, Raff; Quick March, Wely; Introduction to Act 3 and Pilgrims' Chorus ("Tannhaeuser"), Wagner; Largo, Handel; Hallelujah Chorus, Handel.

Wilhelm Middelschulte, Chicago—One of the summer concerts at Mandel Hall, University of Chicago, was a historical organ recital, given by Mr. Middelschulte, June 22, when he played compositions from Adriano Banchieri and Gioseffo Guammi, born in 1565 and 1550, respectively, down to Guilman. The complete program follows: Sonata, Adriano Banchieri; Canzona, Gioseffo Guammi; Sonata, Plan e Forte, Giovanni Gabrieli; Concerto No. 1, George Frederick Handel (Cadenza in first movement by W. Middelschulte); Pastorale, Bach; Chorale Prelude: "Wacht auf, ruft uns die Stimme," Bach; Chromatic Fantasia and Fugue, Bach; "Noel," Louis Claude d'Agulin; Prelude, Charles Valentin Alkan; Theme and Canon, Louis Thiele; Allegretto, Mendelssohn; Fantasia (on a Choral by Meyerbeer), Liszt; "Chorus Mysticus," Schumann; Andante and Finale (from Concerto, op. 137), Rheinberger; Invocation, Guilman; Pastorale and Finale from op. 42, Guilman.

James T. Quarles, Ithaca, N. Y.—One of Mr. Quarles' last programs of the season in Sage chapel at Cornell was the senior week recital June 15. He played: Allegro from Symphony I, Maquaire; Andante Cantabile (String Quartet), Tchaikowsky; Caprice in B flat, Guilman; "Ave Maria," Schubert; "Berceuse," Charles Oberthur; "Fantaisie," Dubois (organ and harp);

Andante from Symphony in D, Haydn; "Liebestod" ("Tristan und Isolde"), Wagner.

Edward Champion Hall, Butte, Mont.—Mr. Hall gave a complimentary organ recital in the First Presbyterian church of Butte, Saturday evening, June 20, before a crowded house, the event being the marriage of Miss Beth Groeneveld, daughter of the Rev. E. J. Groeneveld, pastor of the church, to Dr. Charles Robert Blake. The numbers presented were chosen by the bride, who is an accomplished musician. The program rendered was: Gavotte ("Mignon"), Thomas; "The Evening Star" ("Tannhaeuser"), Wagner; Concert Caprice, Kreiser; Serenade, Schubert; "Evensong," Johnston; Midsummer Caprice, Johnston; "Before the Altar" (Wedding Suite), Hall; Bridal Chorus ("Lohengrin"), Wagner; Wedding March, Mendelssohn.

Carl Rupprecht, Chicago—The Bennett organ in St. John's Lutheran church at Madison, Wis., was opened by Mr. Rupprecht Sunday, June 28. His program follows: Toccata in F, Bach; "Nachtstueck" in F, Schumann; Fugue, Buxtehude; Sonata No. 1, Guilman; The Ninety-fourth Psalm, J. Reubke; Evensong, Johnston; Largo from "New World" Symphony, Dvorak; Finale, Lemmens.

The preceding Sunday evening Mr. Rupprecht gave a recital as follows in St. John's church at Forest Park: Toccata in F, Bach; Andante Cantabile, Widor; Caprice, Guilman; Sonata No. 6, Mendelssohn; "March Funebre et Chant Seraphique," Guilman; The Ninety-fourth Psalm, J. Reubke; "Evensong," Johnston; ("Holy Night"), Buck; Finale, Lemmens.

Robert R. Birch, Chicago—Professor Birch played as follows at the dedication of the Miller organ in the First Congregational church of Sycamore, Ill., July 17: Toccata and Fugue in D minor, Bach; "In Paradise," Dubois; "Marche Funebre et Chant Seraphique," Guilman; "Fiat Lux," Dubois; Spring Song, Mendelssohn; Variations on "The Suwanee River," Flagler; Communion in G, Batiste; Concert Overture in C minor, Hollins; Idylle, Kinder; "In Summer," Stebbins; Pilgrims' Chorus from "Tannhaeuser," Wagner; Barcarolle from "The Tales of Hoffman," Offenbach; Grand March from "Aida," Verdi; "Evensong," Johnston; Nocturnette, d'Evry; Toccata from Fifth Symphony, Widor.

James R. Gillette, Chicago—Mr. Gillette gave the following program July 14 at the First Presbyterian church of Cherry Valley, N. Y.: Concert Overture, Maitland; Romance, Lemare; Gavotte (Oralane), Vincent; Sonata No. 3, Mendelssohn; Offertory on Two hymns, Guilman; Marche Religieuse, Guilman; Andantino, Franck; Pastorale, Gillette; Meditation, Gillette; Festal Postlude, Gillette.

At a vesper recital in the Church of the Saviour at Syracuse, N. Y., he played: "Gloria in Excelsis," Mozart; "Sanctus," Gounod; "Piece Heroique," Franck; "Chant d'Amour," Gillette; Reverie, Rogers; March on the Russian National Hymn, Clark.

Eric De Lamarter, Chicago—July 2, Mr. De Lamarter played the following program at the Fourth Presbyterian Church: Sonata in D minor, Mendelssohn; Elegie, Borowski; Fantasia, Saint-Saens; "Ecce Panis," Guilman; Scherzo (Symphony 4), Widor; Pastorale, de la Tombelle; Fantasia on Patriotic Airs, Eric De Lamarter.

Walter Peck Stanley, A. A. G. O., Atlanta, Ga.—Mr. Stanley gave a recital as follows at the Ponce de Leon Avenue Baptist church June 18: Concert Overture in C minor, Hollins; Caprice, Minuet and Trio, Wolstenholme; Pastorale, Lemare; Toccata, de la Tombelle; Jubilant March, Faulkes.

Henry A. Ditzel, Dayton, Ohio—Mr. Ditzel gave a Sunday afternoon recital in the First Lutheran church May 24 at 4 p. m., playing: Overture to "Egmont," Beethoven; Andantino, Mozart; "Chimes of Dunquerque," Carter; Song Without Words, Dethier; Grand Fantasia ("Faust"), Gounod-Eddy; Largo, Handel; Overture to "Ruy Blas," Mendelssohn.

F. William Fleer, Pittsburgh—Among Mr. Fleer's recent programs in the auditorium of the Kaufmann & Baer store are these:

June 16—Overture to "William Tell," Rossini; Humoreske, Dvorak; Grand Offertoire in E, Batiste; Largo, Handel; "My Old Kentucky Home" (Fantasia), J. E. W. Lord; Nocturne, Borodin; Pilgrim's Song of Hope, Batiste; "Traumerlei," Schumann; "Chanson Triste," Tchaikowsky; Festival Processional in F, Leo R. Lewis.

June 18—"Poet and Pleasant" Overture, Suppe; Break of Dawn, P. A. Schaecker; Prelude and Melody in F, E. M. Read; Serenade, Chaminade; Berceuse, Barrett; Canonette, Ockleston-Lippa; Toccata, George E. Whiting; Pastorale, F. E. Lacey; Gradual, Whiting; Festival Postlude in C, Clifford Demarest.

June 20—"The Steeple Chase," March, Harry J. Lincoln; "Dreams at Sunset," Walt, F. H. Losey; "Still Alarm," March, Lincoln; "A Little More Pep-

per," One-step, Lincoln; "Buenos Dias," Maxixe, K. L. Widmer; "Dance de Resistance," Elizabeth Ogden; "Love's Hesitation," Valse, Charles J. Gebest; "Tickle Toes," One-step, William H. Penn; Love's Melody, "Berceuse Tendre," Leo Danierff; "Flame of Love," Waltz, M. Unger.

Robert A. Sherrard, Chambersburg, Pa.—Mr. Sherrard, who is organist of the Summit Presbyterian church of Germantown, Pa., gave his last monthly recital before September on June 7, when his selections were: Scherzo Symphonique, Guilman; Sketch in D flat, H. B. Gaul; Adagio from second Sonata, Merkel; Nocturne in D, Maitland; Prayer and Berceuse, Guilman; Marche Pontificale, Lemmens.

S. N. Penfield, Franklin Park, N. J.—An organ recital by Professor Penfield in the Six-Mile Run church was a feature of the Franklin Park celebration of July 4. He played: Fantasia in B flat, West; Pastorale (dedicated to S. N. Penfield), Mueller; Fugue in D major, Bach; Gavotte, from "Mignon," Thomas; March from "Queen of Sheba," Gounod; Rode's Celebrated Air, Moscheles; Overture, "Masaniello," Auber; Finale, First Organ Sonata, Mendelssohn.

Frederick Walbank, F. R. C. O., Scranton, Pa.—The following programs for the Sunday evening recitals at the Church of the Good Shepherd during July were arranged by Mr. Walbank, the church organist:

July 5—March in D, Flagler; "The Answer," Wolstenholme; Fugue, "The Giant," Bach; "Chant Negre," Kramer; "Grand Choeur," Salome.

July 12—Marche Solennelle, Mailly; "Simple Aveu," Thome; Minuet "Tavanay," Vincent; "Walther's Prize Song," Wagner; Postlude, Dubois.

July 19—Overture, "Ruy Blas," Mendelssohn; "Moonlight," Kinder; Prayer and Cradle Song, Guilman; Nocturne in F minor, Chopin; Fantasia, Harris.

July 26—Festival March, Kinder; Berceuse, Shelley; Fantasia, Hesse; Offertoire, King Hall; Sortie, Renaud.

Miss Adelle Hostetter, Chicago—Miss Hostetter gave a recital at Polo, Ill., June 18, in the Presbyterian church, playing: Offertoire de St. Cecilia, Grison; Midsummer Caprice, Johnston; Pastorale, Flagler; "Angelus," Massenet; Gavotte in B flat, Handel; "At Twilight," Stebbins; Grand March and Chorus, "Tannhaeuser," Wagner.

Bert E. Williams, Columbus, Ohio—Mr. Williams gave the following recital program at the Congregational church of Ironton, Ohio, June 25: Toccata and Fugue in D minor, Bach; Canzona, Faulkes; "The Russian Patrol," Rubinstein; Concert Caprice, Kreiser; Meditation, Sturges; Grand Fantasia, "The Storm," Lemmens; "Burlesca e Melodia," Baldwin; "Song of the Mother" (MSS.), Bert E. Williams; Overture to "The Magic Flute," Mozart-Best.

Edwin Arthur Kraft, Atlanta, Ga.—At his first July Sunday afternoon concert in the auditorium Mr. Kraft played: Concert Overture in C major, Alfred Hollins; "The Rosary" (requested), Ethelbert Nevin; Pastorale (dedicated to E. A. Kraft), Gottfried H. Federlein; Andante Cantabile, Tchaikowsky; Largo from the "New World Symphony," Dvorak; "Musette," "Solitude," Edwin H. Lemare; Festival March, William Faulkes. Mr. Kraft has announced that henceforth during the summer he will play every week a special number by request.

Frederic Rogers, Polk, Pa.—Mr. Rogers has begun a series of Sunday afternoon recitals this summer on the new Austin organ in the State institution at Polk, and other visiting organists will play next fall and winter. At his open-

ing concert July 26 Mr. Rogers played: Boellmann, Gothic Suite; Ravel, Petite Pastorale; Bach, Prelude and Fugue in D; Handel, Largo, from "Xerxes"; Kroeger, Andante Tristemente; Daniel Fleuret, Toccata, from Sonata, Op. 10.

CATHOLIC ORGANISTS MEET

First American Congress at Cliff Haven Summer School.

The first American congress of Catholic organists and choirmasters was held recently at the Catholic summer school, Cliff Haven, N. Y. The principal object of the organization, the Society of St. Gregory of America, is fraternal assistance and encouragement among its members, and the promotion of the cause of liturgical music according to the recommendations of Pope Pius X. in the "motu proprio" of Nov. 22, 1903.

Resolutions were adopted admitting women to membership. The following plans, as material aids to the accomplishment of the desires of the holy father with regard to liturgical music, were discussed, and steps were taken toward putting them into practical operation:

Establishment of a summer school at Cliff Haven providing instruction in sacred music, including Gregorian chant, modern music, choir boy training, organ accompaniment and kindred subjects.

Compilation of a Catholic hymnal for general use, which can be recommended not only for its devotional character, but for its unquestioned artistic value.

The following officers were elected: Spiritual director, the Rev. E. M. McKeever, Pittsburgh; vice presidents (representing respective districts), the Rev. Leo P. Manzetti, Baltimore; the Rev. L. Bouhier, Montreal; the Rev. S. M. Yenn, Fort Wayne, Ind.; the Rev. Domenic Waedenschwiler, Mount Angel, Ore.; Albert Rhode, St. Louis; the Rev. Mr. Laboure, San Antonio, Tex.; treasurer, the Rev. J. A. Boylan, Philadelphia; secretary, Nicola A. Montani, Philadelphia.

The Rev. B. W. R. Taylor, D. D. rector of St. George's Episcopal church of Schenectady, has written to Bertram T. Wheatley, organist and choirmaster of Bethesda Episcopal church at Saratoga Springs, who has gained distinction recently by his compositions, as follows: "You have certainly written a most effective and churchly tune to my Holy Week hymn. We shall sing it several times. Your 'Jubilate' is also effective and I hope that you will try your hand at a Festival 'Te Deum' and a complete communion office, including Credo, Benedictus, etc. I am sure that you have not only the churchly interpretation, but the musical temperament for larger work."

J. E. Varnum of the Austin staff has been at St. Augustine, Fla., for some days setting up a three-manual organ of twenty-six speaking stops built by the Hartford firm for Trinity Episcopal church in the southern city.

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Christ Church, Glendale, O., 3 manual.

Second Pres. Church, Danville, Ky., 3 manual.

Masonic Temple, Pittsburgh, Pa., 3 manual.

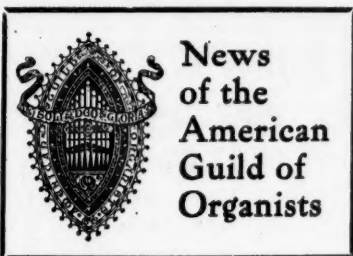
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News of the American Guild of Organists

Headquarters.

A meeting of the council was held Monday, June 29, at 90 Trinity place, the following members being present: Messrs. J. Warren Andrews, Milligan, Munson, Norton, Mark Andrews, Demarest, Hedden, James, Schlieder and Wright.

Mr. Hedden of the examination committee reported that sixty-seven candidates presented themselves for examination—fifty-four for associate-ship and thirteen for fellowship—showing an increase of twenty over last year. There were sixteen examination centers, an increase of three over last year. To date the following have passed (a final report not having been received from the examiners), and upon motion of Mr. Hedden the said candidates were elected in their proper classes by the council: Miss Patty Stair of Cleveland as a fellow, and Mrs. G. W. Coffman of St. Louis as an associate.

A vote of thanks was given to the local examiners: Newton J. Corey and Edward B. Manville of Detroit, Charles E. Clemens and J. H. Rogers of Cleveland, Dr. George W. Andrews of Oberlin, Ohio, and Deans Walter J. Clemon, Rossetter G. Cole, Oscar Franklin Comstock, Ralph H. Peters, Alois Bartschmidt, Ernest R. Kroeger, W. C. Vernon Howell and Dr. Humphrey J. Stewart. A rising vote of thanks was tendered Messrs. Hedden, Gale, Demarest, Wright and Sealy for their successful direction of the examinations, also to Mr. Demarest and the chairman of the music committee of the Church of the Messiah for their courtesy in allowing the use of the organ and church for the examinations at headquarters.

It was moved and carried that colleagues of the guild shall wear no bars or guild emblem on the sleeves of the guild gown and that the gown shall be made of stuff.

The election of the following officers of the Virginia chapter was ratified by the council: Dean, Leslie F. Watson, A. A. G. O.; sub-dean, Arthur J. Lancaster; secretary, Louis E. Weitzel; treasurer, William H. Jones, A. A. G. O.; registrar, Mrs. Hemstrong; librarian, Walter C. Mercer; auditors, Reginald Walker and Roy Wonson; executive committee, William H. Jones, A. A. G. O., and Walter Edward Howe. A rising vote of thanks was given by the council to J. J. Miller, A. G. O., the retiring dean of the Virginia chapter, who has been transferred to headquarters.

The warden was empowered by

the council to organize the Central Tennessee Chapter, appointing Frederick Arthur Henkel dean and other officers as he chooses, subject to the ratification of the council.

The following were elected colleagues:

- George Coleman Gow, Poughkeepsie, N. Y.
- Louis Sherwood, Montclair, N. J.
- Miss Daisy Sastain, Nashville, Tenn.
- Miss Hattie Paschal, Nashville, Tenn.
- Miss Mary Riter Smith, Nashville, Tenn.
- Miss Adelaide Haggard, Nashville, Tenn.
- Mrs. W. D. Haggard, Nashville, Tenn.
- Mrs. George L. Colgar, Nashville, Tenn.
- Miss Bessie B. Bennie, Nashville, Tenn.
- Miss Katherine Moons, Nashville, Tenn.
- Miss Florence Bailey, Patterson, Nashville, Tenn.
- Miss Ada B. Robards, Nashville, Tenn.
- Miss Frances Handly, Nashville, Tenn.
- Miss Frank Hollowell, Nashville, Tenn.
- Miss Annie Parris, Nashville, Tenn.
- Mrs. W. W. Lawrence, Nashville, Tenn.
- William S. Haury, Nashville, Tenn.
- Mrs. Homer Pugh, Chicago.
- Emil Larson, Chicago.
- Chas. J. H. Stocke, St. Louis.
- George von Hagel, Portland, Ore.
- Mrs. Clara C. Reider, Portland, Ore.
- Frederic B. Scholl, Portland, Ore.
- John D. Carlisle, Los Angeles.
- George Henry Howard, Washington, D. C.
- Horace L. Jones, Portsmouth, Va.
- Mrs. Bertha Bradish Wingate, Superior, Wis.
- Miss Mildred Jones, Bethania, N. C.
- Miss Helen L. E. Kellogg, Garrison, N. Y.
- Edward Rechlin, New York.

The membership committee is hard at work in its campaign to increase the membership of the headquarters division of the guild. The committee, of which T. Scott Buhrman is chairman, consists of the following members: E. A. Atwood, Andrew J. Baird, Chester H. Beebe, Richard Keys Biggs, John S. Camp, Lucien F. Chaffin, C. B. Ford, W. H. Gage, J. T. Garmey, A. S. Gibson, Philip James, H. B. Jepson, Joseph H. B. Joiner, Norman Landis, Bauman Lowe, H. P. Noll, Louis Arthur Russell, R. M. Treadwell, Walter N. Waters, William Y. Webbe, Mrs. Walter S. Boyle, Mrs. Kate E. Fox, Miss Marion Greenfield, Miss Mary A. Liscom and Miss Fanny M. Spencer.

The secretary was authorized by the council to write a letter of congratulation to Arthur Foote on the recovery from his recent serious illness and to state that the council unites in hearty cooperation with the New England Chapter as to the proposed playing of Mr. Foote's "Festival March in F" on next Thanksgiving Day.

Mark Andrews was placed on the examination committee by the warden and T. J. Palmer, A. R. C. O., representing Canada, taking the place of H. A. Wheelton, F. R. C. O.; C. Whitney Coombs, A. G. O., and George Henry Day, F. A. G. O., were placed on the convention committee. All other committees of the council remain as before with the exception of the following:

Year Book—Harold V. Milligan, F. A. G. O., chairman; T. Scott Buhr-

man, F. A. G. O.; Philip James, F. A. G. O.; Gottfried H. Federlein, F. A. G. O.

Publication Committee—Philip James, F. A. G. O., chairman; Warren R. Hedden, Mus. Bac., F. A. G. O.; Harold V. Milligan, F. A. G. O.

Northern California.

Dr. David Stanley Smith of Yale, who fills the chair of music in the summer school at Berkeley, was the guest of honor at a dinner of the chapter at the Sequoia Club Monday evening, June 29.

It is of interest to know that the specification for the great organ at the Panama-Pacific International Exposition at San Francisco was drawn up by a committee of the Northern California chapter, acting with the directors of the exposition. The exposition directors wisely decided to get the best advice obtainable, and with this object invited the local chapter to co-operate with them.

Michigan Chapter.

The sixteenth recital under the auspices of the Michigan chapter was presented at St. Paul's cathedral, Detroit, June 23, by Miss Winifred Ada Whiteley, assisted by Miss Florence De Ballou Whiteley, violinist, in the following program: "Jubilate Deo," Silver; Prelude and Fugue in C minor, Bach; "Vision," Rheinberger; Prelude—"The Deluge" (for violin), Saint-Saens; Sonata No. 4, in D minor, Guilman; "Evensong," Johnston; Romance (for violin), d'Ambrosio; "Suite Gothique," Boellmann.

Missouri Chapter.

A public recital was given at Stone Chapel, Springfield, Mo., June 2, by William A. Chalfant, assisted by Mrs. Florence Doling, in the following program: Fantasia and Fugue in G minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; Grand Choeur in D major, Guilman; Pastorale, E major, Franck; Cantabile, B minor, Loret; Andante Cantabile, from Fourth Organ Symphony, Widor; Finale, B flat major, Franck; "Finlandia," Sibelius; Scherzo, E major, Gigout; "Ride of the Valkyries," Wagner-Lemare.

Southern California.

On July 8 the chapter held its last regular meeting for the season at Los Angeles. A visit to the new organ of the First Church of Christ, Scientist, followed the meeting.

Much interest is shown by chapter members in the \$2,000 prize contest for the best musical setting of the poem "California" by Adele Humphrey, to be paid by the Booster Club of Southern California. The contest will close Sept. 1 and all manuscripts and communications should be ad-

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Minnesota Chapter.

The chapter held its annual picnic at a farm house on the Minnesota river, where an old fashioned farm dinner was served June 15. There were twenty-nine present. The following resolution was adopted: "It is the sense of this chapter that the appointing of a foreign citizen as official organist of the Panama-Pacific Exposition be disapproved. We wish to go on record as being in no way opposed to the appointee, but to the precedent hereby established."

Topeka Organist Is Active.

Miss Mildred Hazelrigg of Topeka, Kan. has been very active in her organ work at Topeka. In addition to being organist of the First Christian church, where she plays a large three-manual Hutchings-Votey instrument, she has given recitals on the Kimball four-manual in the city auditorium. At the latter place she has played before the Kansas Teachers' Association, the midwinter exposition and the Kansas Dental Association, besides numerous other appearances. Miss Hazelrigg is also supervisor of music in the Topeka public schools. Last year she took Clarence Dickinson's place during July and August at the Brick Presbyterian church in New York.

H. F. Siewert Is Engaged.

The management of the Elite theater at Kalamazoo, Mich., announces that it has secured the services of Herman F. Siewert as organist. Mr. Siewert has spent about two years in the study of music at New York, receiving instruction from Dr. William C. Carl on the organ.

An organ of 1,700 pipes is being erected by John Sole of the Sole Organ company of Fremont, Ohio. In St. Paul's Catholic church at Norwalk, Ohio. The old organ is being moved to the school building of the parish.

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SYRACUSE OPENING IS GREAT SUCCESS

CASAVANT ORGAN DEDICATED

Arthur Van Wagenen Eltinge's Program Brings Out Qualities of First Baptist, Four-Manual of Seventy-five Stops.

Arthur Van Wagenen Eltinge's opening concert on the Casavant organ in the First Baptist church of Syracuse, N. Y., mention of which was made in the July Diapason, was one of the most successful organ openings in the east in many months and drew an audience of 1,800 people, who crowded into the new edifice. The specification of the organ of four manuals and seventy-five stops, built at the St. Hyacinthe, Quebec, factory of Casavant Brothers, is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Open Diapason (large), 8 ft.
- Open Diapason (medium), 8 ft.
- Violin Diapason, 8 ft.
- Doppel Flute, 8 ft.
- Flute Harmonique, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Wald Flute, 4 ft.
- Principal, 8 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Mixture (five ranks).
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.

SWELL ORGAN (Enclosed).

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Clara-bella, 8 ft.
- Stopped Diapason, 8 ft.
- Dolcissimo, 8 ft.
- Viola di Gamba, 8 ft.
- Voix Celeste, 8 ft.
- Fugara, 4 ft.
- Flauto Traverso, 4 ft.
- Piccolo, 2 ft.
- Cornet (four ranks).
- Bassoon, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremulant.

CHOIR ORGAN (Enclosed).

- Contra Gamba, 16 ft.
- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Lied-Horn Gedeckt, 8 ft.
- Suabe Flute, 4 ft.
- Violina, 4 ft.
- Flageolet, 2 ft.
- Contra Fagotto, 16 ft.
- Clarinet, 8 ft.
- Tremulant.

SOLO ORGAN (Enclosed).

- Tibia Plena, 8 ft.
- Violoncello, 8 ft.
- Rohr Flute, 8 ft.
- Viola d'Orchestre, 8 ft.
- Voices Celestes (2 rks), 8 ft.
- Harmonic Flute, 4 ft.
- Octave, 4 ft.
- Harmonie Piccolo, 2 ft.
- Tuba Mirabilis, 8 ft.
- Cor Anglais, 8 ft.
- Orchestral Oboe, 8 ft.
- Celesta (Carillons) Five octaves.
- Tremulant.

ECHO ORGAN (Enclosed).

- Gedeckt, 16 ft.
- Zauberflöte, 8 ft.
- Aeoline, 8 ft.
- Voix Celeste, 8 ft.
- Flauto Amabile, 4 ft.
- Piccolo, 2 ft.
- Musette, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes (20 bells).
- Tremulant.

PEDAL ORGAN (Augmented).

- Contra Bourdon, 32 ft.
- Open Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Gedeckt (Swell Bourdon), 16 ft.
- Bourdon (Echo Gedeckt), 16 ft.
- Flute, 8 ft.
- Violoncello, 8 ft.
- Bourdon, 8 ft.
- Super Octave, 4 ft.
- Contra Trombone, 32 ft.
- Trombone, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

The console is in the choir gallery between the two divisions of the main organ and the echo is seventy-five feet away in the tower. All the echo stops can be played from the solo or choir keyboard.

Mr. Eltinge played the following program June 1: Sonata No. 3 in A major, Mendelssohn; Spring Song, Mendelssohn; "Am Meer," Schubert; "Christmas in Sicily," Yon; Melody in E major, Rachmaninoff; Prelude in C sharp minor, Rachmaninoff; "Evensong," Johnston; "Marche Funebre et Chant Seraphique," Guilmant; "A Shepherd's Tale" (Manuscript), Gillette; Pastoral Suite, Demarest.

Miss Florence Boydston, who for a year substituted at the organ at the Central Park Presbyterian church of Chicago, for Mrs. Matter, who was away on leave of absence, played during July for Albert Cotsworth at the New First Congregational church.

INVENTION BY H. G. KINDER Means of Controlling Stop Actions in Self-Playing Organs.

Halsey G. Kinder of Chicago has been granted a patent for a means for controlling adjustable combination stop actions in self-playing organs, which he has assigned to the W. W. Kimball Company. The object of the invention is to render self-playing organs of this type completely automatic through the provision of an automatic means governed by the tracker range and music sheet for controlling the actuating mechanisms of the adjustable combination stop actions at the proper times, and a further object is to provide a manually controlled means whereby the automatic control of the actuating mechanisms of the adjustable combination stop actions may be rendered operative or idle, according to the wish of the player, so that the latter may employ either the manual control or the automatic control of the adjustable combination stop actions, as desired.

The invention resides in the provision, in a self-playing organ having the usual tracker range and perforated music sheet and one or more adjustable combination stop actions, of means controlled from one or more additional or auxiliary ducts leading from the tracker range and corresponding additional or auxiliary perforations in the music sheet for controlling the actuating mechanism of one or more adjustable combination stop actions in proper order or sequence; and in a manually controlled mechanism for throwing on or off such automatic control, leaving it to the option of the performer to use the automatic control or the usual manual control.

Milwaukee Project Renewed.

President Charles E. Sammond of the Milwaukee Auditorium board and the officers of all the large musical societies are co-operating to renew efforts toward purchasing a pipe organ for the Auditorium. Two years

ago a fund of \$12,000 was procured, and this amount will have to be doubled. Archbishop Messmer is an enthusiastic supporter of the project, as he believes the lack of an organ interferes with the success of choral concerts.

Organ and Farming Mix Well.

Professor Frank O. Kreager, a member of the Pullman Agricultural College of Washington state, in the course of an interesting address at the annual meeting of Pierce county school directors at Tacoma June 13, said this:

"They put a \$10,000 pipe organ in the college of agriculture in this state and some people raised a hue and cry: 'What do they want of a pipe organ there?' If you could see the faces of the boys at the college when that organ is being played you would know why it was installed. Agriculture and music go hand in hand."

Contracts for Schaefer & Sons.

The B. Schaefer & Sons Company of Schleisingerville, Wis., has completed an organ in St. Stephen's Catholic church at Brockway, Minn., and has received a contract for a \$3,500 organ for New Munich, Minn., which is to be set up by Sept. 1, besides another contract for a \$6,000 organ. The company has made an addition to the factory for setting up and testing organs before shipping and expects to make another addition by next fall.

Dr. G. W. Ronfort, who plays the Hope-Jones unit orchestra in the Cort Theater in New York City, was the subject of an extended article in the New York Press of June 14. His ability as exemplified in his playing for the photo-drama "The Escape" was the occasion for very complimentary statements.

Farley, Iowa, celebrated July 4 by joining in a grand outing on the grounds of St. Joseph's church, the proceeds being devoted to a fund for an organ for the new edifice of the parish.

Hugo E. Stahl has been overhauling the organ in St. Joseph's church at Lemars, Iowa.

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Six noted organists took part in the opening of the 3-manual electric organ installed by The Hall Organ Company in the Third Presbyterian Church, North, Newark, N. J. The collegiate organist, Mr. J. H. Huntington, Jr., writes as follows in regard to the recital:

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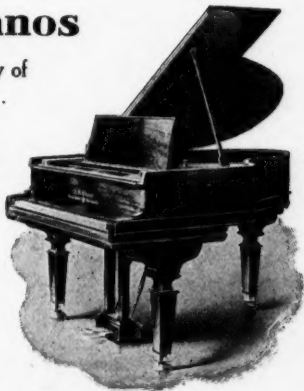
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- COLLEGE OF THE CITY OF NEW YORK—Samuel A. Baldwin, organist.
- FIFTH AVENUE PRESBYTERIAN CHURCH, New York City—Frank L. Sealy, organist.
- ST. PAUL'S CHAPEL, COLUMBIA COLLEGE, New York City—Frank E. Ward, organist.
- HOLY TRINITY CHURCH, New York City—Frank E. Ward, organist.
- APPLETON CHAPEL, HARVARD COLLEGE, Cambridge—Archibald T. Davison, organist.
- FOURTH PRESBYTERIAN CHURCH, Chicago, Ill.—Eric Delamarter, organist.
- GRACE HALL, WILLIAMS COLLEGE, Williamstown—Sumner Salter, organist.
- KENWOOD EVANGELICAL CHURCH, Chicago, Ill.—Palmer Christian, organist.
- TRINITY CATHEDRAL, Cleveland, Ohio—Walter Hall, organist.
- CHAPEL OF THE NATIVITY, Washington, D. C.—Edgar Priest, organist.
- SAGE CHAPEL, CORNELL UNIVERSITY, Ithaca, N. Y.—James T. Quarles, organist.
- ST. ANDREW'S CHURCH, Pittsburgh, Pa.—Bertram S. Webber, organist.
- FIRST CHURCH, Springfield, Mass.—Harry H. Kellogg, organist.
- KING'S CHAPEL, Boston, Mass.—Malcom Lang, organist.
- SKINNER MEMORIAL CHAPEL, Holyoke, Mass.—William C. Hammond, organist.

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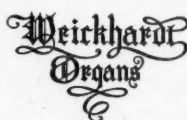
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