

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, SEPTEMBER 1, 1914.

Number Ten

SAMUEL B. WHITNEY OF BOSTON IS DEAD

LONG FAMOUS AS ORGANIST

For Thirty-Seven Years He Was at Church of the Advent and After His Resignation in 1908 Was Director Emeritus.

Samuel B. Whitney of Boston, one of the leading organists of the country and widely known as a composer of sacred music, died Aug. 3 at the home of his sister, Mrs. James B. Jones of Brattleboro, Vermont. Mr. Whitney had been in failing health a year. Last Christmas he went to Woodstock, Vt., and was unable to return to Boston.

Mr. Whitney was born at Woodstock June 4, 1842, the son of Samuel and Amelia (Hyde) Whitney. After attending the public schools there and the Vermont Episcopal institute at Burlington, he began the study of music, receiving his entire musical education in this country.

He was organist first at Christ church, Montpelier, Vermont, four years, later playing at St. Peter's church in Albany and St. Paul's in Burlington before going to Cambridge to study under Professor John K. Paine, whom he assisted as organist of Appleton chapel.

In 1871 Mr. Whitney was appointed organist of the Church of the Advent in Boston, where he remained nearly thirty-seven years, resigning in November, 1908. After his resignation Mr. Whitney continued as "director emeritus" of the Advent choir. Under his leadership the choir became famous throughout New England, acquiring the reputation of being the leading male choir in that part of the country. His success as a trainer of boys' voices made the Church of the Advent the gathering place for thousands of music lovers on festival days.

Mr. Whitney was frequently engaged as festival conductor in New England cities and towns. He had been professor of organ and lecturer at Boston University and an examiner in the American College of Musicians.

He composed several works, both sacred and secular, among the best known being "The Son of God Goes Forth to War"; the anthem, "O God, My Heart Is Ready," and the ballad, "Looking in the River." He was a founder of the American Guild of Organists and the compiler of Whitney's Organ Album.

Mr. Whitney's playing of the organ was particularly noteworthy for his mastery of the preludes, fugues and toccatas of Bach, his brilliant and pleasing style and his remarkably rich improvisations.

TOPP IN LARGER QUARTERS

Large Increase in Sales of Orgoblos Requires More Space.

Owing to the enormous increase in sales of the Spencer steel Orgoblo, James Topp, the Chicago agent, has found it necessary to move into larger quarters. After Sept. 1 Mr. Topp will occupy the suite of rooms at the northeast corner of the fourth floor of Steinway Hall and will carry a stock of a dozen or more Orgoblos for emergency shipments and several blowers for demonstrating purposes.

During the two years Mr. Topp has had charge of the Orgoblo sales for the Chicago territory, he has sold \$20,000 worth of blowers, varying in size from one-sixth horse-power to ten horse-power.

IN ATLANTIC CITY TEMPLE

Bates & Culley Instrument Opened by Dr. John McE. Ward.

Bates & Culley have completed an organ of twenty-two complete speaking stops in Beth Israel synagogue at Atlantic City, N. J. Dr. John McE. Ward of Philadelphia gave the inaugural recital July 28. He played these selections: Grand Choeur, William Faulkes; Berceuse, Clarence Dickinson; "In Twilight," Fryssinger; Canzonet, Bernard Elliot; "A Woodland Sketch," Auguste Durand; Serenade Trio (Variations), Beethoven; Gavotte from "Mignon," Ambroise Thomas; "Offertoire Triumphale," E. M. Lott; Meditation, Sturges; Humoresque (Requested), Dvorak; Concert Caprice, Heinrich Krackel.

This organ has electric action. There are 1,274 pipes. The scheme of stops follows:

GREAT ORGAN.

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

SWELL ORGAN.

8. Bourdon, Treble, 16 ft.
9. Bourdon, Bass, 16 ft.
10. Violin Diapason, 8 ft.
11. Stopped Diapason, 8 ft.
12. Aeoline, 8 ft.
13. Viol d'Orchestra, 8 ft.
14. Viol Celeste, 8 ft.
15. Quintadena, 8 ft.
16. Harmonic Flute, 4 ft.
17. Violina, 4 ft.
18. Piccolo, 2 ft.
19. Horn, 8 ft.
20. Oboe, 8 ft.
21. Vox Humana, 8 ft.

PEDAL ORGAN.

22. Double Diapason, 16 ft.
23. Bourdon, 16 ft.
24. Gedacht, 16 ft.
25. Flute, 8 ft.

SELL WEICKHARDT ORGANS

T. D. Hume and H. G. Kinder Open Office for Illinois and Indiana.

T. D. Hume and H. G. Kinder, with a suite of offices in the Transportation Building, Chicago, have been granted the states of Illinois and Indiana as their exclusive territory for the sale of Weickhardt organs.

Mr. Hume is a member of the Chicago and Cook County real estate boards and is particularly well informed on picture theater conditions, having been successful for many years in the theater brokerage business. He has also for a number of years been associated with the pipe organ industry and placed many of the largest theater organs in the city of Chicago, such as those in the Crawford, La Salle, Palm, Oakland, Biograph, Vitagraph and others.

Mr. Kinder has been in direct charge of the manufacturing end of one of the largest pipe organ concerns in the country for the last ten years and through his extensive experience is thoroughly posted on all details of organ construction. Mr. Kinder will personally supervise the installation of organs in his territory and attend to their maintenance thereafter.

Dr. Carl Safe in Europe.

Fannie C. Carl, sister of Dr. William C. Carl, has reported from Waterbury Center, Vermont, as follows: "I received a cablegram from Dr. Carl, saying he was very well and was in Switzerland, where he had gone to spend the summer."

Herbert Foster Sprague, the Toledo organist, was last heard from in England.

Mrs. Katherine Howard Ward of the First M. E. church of Evanston spent her vacation in Estes Park, Colorado.

DEATH OF ELLWOOD BEAVER

Treasurer of American Organ Players' Club Passes Away on Trip.

While on a vacation trip through the west, Ellwood Beaver, treasurer of the American Organ Players' Club of Philadelphia, died suddenly in a hotel at Los Angeles.

Mr. Beaver was well known in and around Philadelphia, where he occupied several organ positions of prominence. He was a pupil of the late David D. Wood, and was organist of Bethany Presbyterian church at the time of his death.

Mr. Beaver was one of the founders of the club he so faithfully served, both on the board of directors and as treasurer. The latter position he held for nearly 25 years.

BUSY SEASON FOR MR. EDDY

Includes Trips to Florida and Pacific Coast for Concerts.

[From Greenfield (Mass.) Gazette and Courier.]

Clarence Eddy, the famous organist, is in town with Mrs. Eddy, visiting the scenes of his boyhood. They are staying at Miss Leonard's. Mr. Eddy looks forward to an exceedingly busy season of organ work. He begins work early in September at Syracuse, N. Y., where he opens a new organ. He has a three weeks' engagement of concerts with Mrs. Eddy in Florida. In February he goes to the Pacific coast. He has been invited to open the organ of the Panama exposition with five concerts, also the organ at the San Diego exposition with thirty concerts. He will open a large organ at Los Angeles.

Mr. Eddy finds that there is great interest in organ music about the country and the war does not seem to affect his work at all. One big German organ firm has orders for organs amounting to \$500,000 which it cannot complete.

DEAL AT FORT DODGE, IOWA

Austin Three-Manual Organ Is Ordered Through O. Marshall.

O. Marshall of Kansas City has closed a contract for the Austin Company with the Methodist Episcopal church of Fort Dodge, Iowa, for a three-manual, divided, electric organ, with a movable console. He has closed a contract also with the Congregational church of Humboldt, Iowa, for a two-manual, tubular-pneumatic organ.

OPENED BY F. W. VAN DUSEN

Kimball Organ in Fort Wayne Theater Has Echo and Chimes.

Frank W. Van Dusen gave three dedicatory recitals on a new Kimball organ of two manuals, with echo and chimes in the Jefferson Theater at Fort Wayne, Ind., Aug. 19, 20 and 21. Mr. Van Dusen was assisted by his pupil, Marme Larson, who has been appointed permanent organist to preside at the organ.

Alexander McGuirk Dead.

Alexander McGuirk, organist of St. James' Catholic church in New York and teacher of singing, died suddenly July 17 in his studio in Carnegie Hall, New York. Heart trouble is thought to have been the cause, and his condition was probably aggravated by the excessive heat. He had just entered his studio to give instruction to a pupil when he was stricken. He is survived by a widow, two sons and a daughter, who live at 678 Lafayette avenue, Brooklyn. Mr. McGuirk was 50 years old.

ORGANISTS RESENT EXPOSITION SLIGHT

ACTION AT N. A. O. MEETING

Convention at Ocean Grove Adopts Resolutions—Arthur Scott Brook New President—Sessions a Success.

A gratifying attendance and an excellent program made the seventh annual convention of the National Association of Organists at Ocean Grove, N. J., Aug. 5 to 12, a pronounced success. In addition to the instructive papers and the enjoyable recitals the outstanding features of the convention were the protest against the selection of an English organist to give more concerts than any American at the Panama-Pacific Exposition, and the election of Arthur Scott Brook, the prominent New York organist, as president of the association.

The question over the engagement of Edwin H. Lemare to give 100 recitals at the San Francisco fair was presented by Dr. John McE. Ward, head of the American Organ Players' Club of Philadelphia, whose words received the most enthusiastic endorsement. The following resolutions were adopted:

"In view of the fact that the public press has for the past four months published uncontradicted reports of the appointment of a non-resident of the United States to what practically amounts to 'official organist' of the Panama exhibition; also that a non-resident has been given an engagement to play 100 paid recitals, being more than one-third of the total number scheduled; also that the design of the console arrangements has been governed entirely by foreign ideas;

"We, the members of the National Association of Organists, in convention assembled this 10th day of August, 1914, do express our unqualified disapproval of the action of the exhibition musical management in these matters for the following reasons:

"1. That the exhibition is a celebration of American enterprise and achievements; therefore the participants of the same should be American residents.

"2. That there are in the United States many hundreds of organists who could and would, if given the opportunity, present recitals which would be a credit to themselves and an honor to their country.

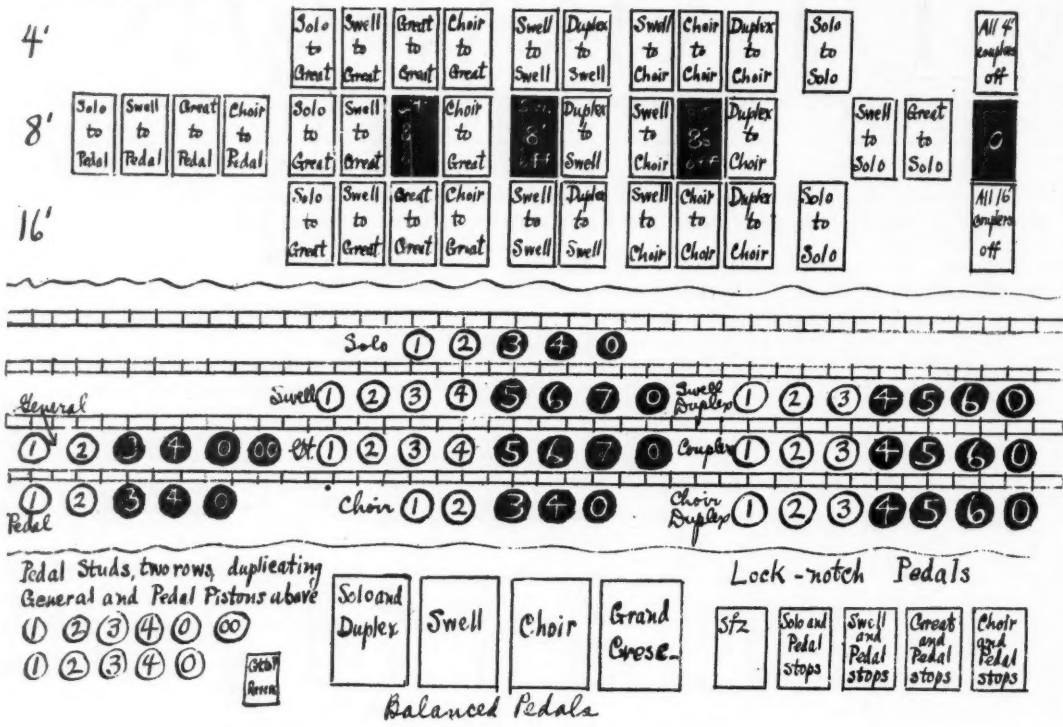
"3. That the giving of such a large proportion of the paid recitals to a foreigner is an affront to native talent, an insult to the capabilities and proven accomplishments of the American organists, who have within their ranks many of the foremost organists of the world.

"4. That the design of the console arrangements would receive far better thought and achieve superior results if performed by the American artisan, in the country where the organ has received the greatest mechanical and artistic perfection in its history.

"5. In view of these facts we desire to place ourselves on record as being opposed to the procedures of the musical manager of the exhibition.

"6. That attested copies of these resolutions be sent to the exhibition management and to the musical and daily papers of the country."

A telegram stating that the association had decided not to hold its convention in 1915 in San Francisco was drafted at this meeting and sent to the California organists who had ex-



Novel Console Design by H. L. Baumgartner. (See next page.)

tended an invitation to the association.

The election of officers held Tuesday afternoon, resulted as follows: President, Arthur Scott Brook; first vice president, Dr. J. Christopher Marks; second vice president, Homer N. Bartlett; secretary, Walter N. Waters; treasurer, George Henry Day; executive committee, Frederick Schlieder, chairman; William D. Armstrong, Mark Andrews, N. J. Corey, W. E. Gage, Roscoe Huff, Mrs. B. S. Keator, A. J. Laubin, Dr. S. N. Penfield, Dr. A. Madeley Richardson, Tali Esen Morgan, Arthur H. Turner, Dr. William A. Wolf, Dr. J. McE. Ward and the state presidents.

A subject of regret was the absence, owing to illness, of the association's president, Dr. J. Christopher Marks. Indeed, the greater proportion of officers were absent, including Vice President Homer N. Bartlett and Will C. Macfarlane and Treasurer Chester H. Beebe. The N. A. O. has about 1,500 members who were substantially represented from their states.

The opening session Thursday morning was called to order by Vice President Homer N. Bartlett. "The Mental Study and Reading of Music" was the first subject discussed, and was led by Henry Harding of Freehold, N. J. Mr. Harding studied "The Art of Teaching" under Dr. Lowell Mason and pianoforte under Dr. William Mason and from thirty-five years' experience in teaching brought new light on the matter.

Roscoe Huff of Williamsport, Pa., followed with "The Organist as the Leader of Musical Effort in the Smaller Towns," a long title, but ably expounded by a man who has spent thirty years in the work. His address, in short, described the ideal organist-musician of the smaller cities and towns as a man or woman of high and broad education, possessing a serious view of life and well trained in his work.

At the afternoon session, called to order by Dr. William A. Wolf of Lancaster, Pa., a paper by William D. Armstrong, principal of the School of Music at Alton, Ill., was discussed. The title was "The Anthem; Its History and Development," and Mr. Armstrong dwelt on its use and abuse, decrying the popular trashy sentimentality so much in evidence at the present time and bespeaking a speedy recovery.

Another enjoyable paper was that of Arthur Scott Brook on "The Calling of the Organist," in which he spoke of the increasing difficulties and requirements because of the mechanism of the instrument. Mr. Brook is organist of the Church of the

Strangers, New York, and plays privately for William A. Clark.

Friday morning the session was opened by William D. Armstrong, introducing the first speaker, Arthur H. Turner of Springfield, Mass., whose subject was "The Two Rs in Organ Playing—Rhythm and Registration"—in which he viewed the situation from the standpoint of the general public. He insisted that a strong sense of rhythm and variety of tonal color must be the first two attributes of the organist in order for him to "hold" his audiences; also, that the modern organ gives infinite possibilities in this line.

A debate, "The Concert Organist—Program Making—Orchestral Attributes of the Organ," followed, and was enthusiastically worked from every point of view by Dr. Edward Young Mason (leader), the chair and others. Dr. Mason touched principally on the modern rendering of Bach, making the claim that organists are fully justified in using every art of registration at their command. Dr. William A. Wolf occupied the first part of the afternoon session with an interesting paper, "The Organist's Literary Field," in which he reviewed the vast number of volumes of excellent literature on all phases of the musical art.

The meeting on Saturday morning had its stormy moments, and such was the amount of discussion arising out of the divers questions brought before the house that hunger forced an adjournment, which was premature in that all of the business had not been settled.

Monday saw a reopening of the work of the convention, with Dr. Edward Y. Mason in the chair. This was announced as "Philadelphia Day," and J. Henry Francis of Charleston, W. Va., a colleague of the American Guild of Organists, and member of the Philadelphia Chapter, read the first paper. Mr. Francis is choirmaster and organist of St. John's Church, Charleston, W. Va., among other duties, and has had twenty years' experience with "boy," "quartet," "mixed," "auxiliary" and "chorus" choirs, and with the few words on "A Phase of Choir Work," in which he lamented the trend away from congregational singing, he raised a storm of discussion which was stopped only by the necessity of time for another paper.

James Francis Cooke, editor of the Etude, Philadelphia, read a paper on "The Material Welfare of Organists in Our Country." At his suggestion a committee was appointed to draw up a set of resolutions and put it in booklet form, to bring to the atten-

tion of music committees and church officials the position of the church organist as a serious one, and one worthy of a salary more adequate to their needs. Dr. Huff, Messrs. Francis, Schlieder, Van Dyck and Neumann were appointed.

Dr. John McE. Ward, the only speaker of the afternoon, outlined the aims and requirements of the organists' club, and also gave some original ideas on new organ mechanism, covering his subject, "Organists' Clubs as a Factor in the National Association."

The Tuesday morning session was devoted to Dr. A. Madeley Richardson, assisted by his three talented daughters, who gave a talk upon the subject, "A Visit to the Choir Room of Southwark Cathedral, London, in the Year 1908." This was a charming and instructive exposition of the art of training the boy voice.

With the evening came the annual banquet at the North End Hotel, at which President Arthur Scott Brook received the felicitations of everybody—and everybody had a good time.

Among the recitals given at the convention were the following:
Henry S. Fry—Fantasie, Overture, Fricker; Andante Cantabile, Tschalkowsky; Great Fugue in G minor, Bach; Air, with variation (Symphony in D), Haydn; Lullaby, Macfarlane; Stellanio, Henry S. Fry; Pastoral Suite, Clifford Demarest.

Clifford Demarest—Sonata in A minor, Borowski; "At Evening," Dudley Buck; Toccata and Fugue in D minor, Bach; Meditation Serieuse, Bartlett; Piece Heroique, Franck; Cantilena in A

flat, Demarest; Grand Chorus in D, Guilman.

Carl Rupprecht—Tocatta in F, Bach; Andante Cantabile, from Fourth Symphony, Widor; Fugue in C, Buxtehude; Funeral March and Song of the Seraphs, Guilman; Finale from Sonata in G, Plutti; Benedictus, Reger; Toccata, Reger; Adagio, Liszt; Allegretto, Woelstenholme; Sonata, the Ninety-fourth Psalm, Reubke.

Mrs. Mary Chappell Fisher—Clacona, Pachelbel; Pavane (Earl of Salisbury), Byrd; Capriccio in G, Bach; Chorale, "O mensch bewein dein' Suede gross," Bach; Choral et Fugue (Sonata 5), Guilman; Adagio (Symphony, Ariane), Guilman; Rhapsodie Catalane, Bonnet; Scherzo (Sonata 2), Mark Andrews; Intermezzo, Op. 29, No. 2, Truette; Grand Choeur, Maxson.

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ALLIANCE - - - - - OHIO

The Arrangement of the Console

By H. L. Baumgartner

The controversy concerning combination pistons is perennial, and it seems little nearer solution since the pronouncement of the guild committee than before. The builders, as far as I have noticed, continue to build as they have built, and organists and committees choose the builder whose way they like best. Each camp claims superiority for its own system, and many articles have been written by ardent partisans on each side to prove the opposite method a failure.

It is not my purpose to prove the superiority of either system, but to suggest, rather, a feasible plan by which the advantages of both may be realized in one instrument. Is it not foolish to waste ink and breath discounting the good features of either, simply because certain other features are undesirable? Why not admit frankly at the outset that each has its advantages and, instead of berating one or the other, set about to unite the desirable features?

To my knowledge this has not been attempted, so I venture to make a few suggestions. To make clear the working of this scheme in its widest application, I append a possible plan for a large concert hall or church organ; but it would be a mistake to infer that the idea is not practical in smaller instruments. On a two-manual organ, even, by reducing the number of pistons to five for each manual, with perhaps three for pedal and two or three for couplers, the same benefits might be obtained upon a smaller scale.

To begin (see diagram), let us provide two pistons for solo, four for swell, four for great, two for choir, two for pedal, three each for swell duplex and choir duplex, three for couplers and two for the entire organ, all moving the draw stops and coupler tablets in and out, according to what is variously termed the visible or absolute system. These pistons are all white, with black figures. To this combination system, complete in itself, we will now add two pistons (and cancel) for solo, three for swell, three for great, two for choir, two for pedal, three each for swell duplex and choir duplex, three for couplers, and two for the entire organ, thus making a complete equipment for what is variously termed invisible, dual or independent registration. These pistons are all black, with white figures, enabling the organist to distinguish them at a glance from the absolute pistons. In addition to the individual cancels, there should be a "oo" cancel, by which all or any of the individual cancels may be brought into play simultaneously.

All white (absolute) pistons should be adjustable at the console; all black (independent) pistons should be adjustable at a switchboard in the rear of the organ, thus saving mechanism space in the console and preventing the possibility of confusion in setting. In addition to the pistons, there should be two rows of pedal studs, duplicating the general and pedal pistons. [See diagram, page 2.]

Then, at the right of the swell and crescendo pedals, there should be five lock-notch pedals (working upon the independent system, adjustable at the rear), as follows: (1) *sforzando*; (2) solo and pedal stops, including solo to pedal and solo to solo couplers; (3) swell and pedal stops, including swell to pedal, swell to swell and duplex to swell couplers; (4) great and pedal stops, including great to pedal and great to great couplers, and (5) choir and pedal stops, including choir to pedal, choir to choir and duplex to choir couplers. These lock-notch pedals are especially valuable for heavy reed combinations, so often needed in fugues and other large works at points of climax. Operating on the independent system, no combination previously set can be disarranged thereby, and the organist can easily return to the previous combination or to any new combination he may have set while the pedal was on.

Reserving the lock-notch pedals for the loudest combination on each respective manual, the independent pistons are left free for other combinations—a decided advantage, which must be apparent to any player. The independent pistons may then be used profitably for conventional combinations ranging from *mf* to *ff*, reinforcing, when greater power is needed, the stops already drawn by hand or by means of the white (absolute) pistons. Thus the advantage of flexibility, so often claimed for the independent system, is fully preserved—one can return at any time to the drawn stops by using the cancel piston.

But it is just the advantage of the independent system for large combinations that spells disadvantage for its use in small ones. It would be practically impossible to provide independent pistons enough for the dozens of soft combinations of various colors to be found on any large organ, and the inaccessibility of the setting mechanism prohibits the resetting of any special combination between numbers in a recital or in the church service. Thus, if the organist wishes to use his independent combinations for soft effects, he is bound to use the same ones for all his pieces. The only way he can vary the monotony is by grabbing for half dozen or more scattered stops, as in the good old days before the invention of combination devices.

To counterbalance this limitation of the independent combinations, the absolute combinations are particularly useful. By setting the white pistons for the smaller combinations—in some cases, perhaps, for single solo stops, the organist is enabled to get exactly what he wants and when he wants it. There is no danger that he will leave on the cornopean and contra fagotto by accident when he wishes to reduce to celeste or some light flute combination.

But here is an apparent conflict between the absolute and independent pistons. Someone will say: "Suppose there has been a forte combination of the independent system in use when you wish to reduce to some soft combination with an absolute piston. How will you get rid of the independent combination?" To this question there are two answers. Some organists, wishing to preserve entire independence between the two methods of registration, would first push the white piston while playing on the independent combination and then, at the moment of change, push the black cancel to make the desired reduction. Others, however, might prefer a simultaneous action of the white piston and the black cancel.

To meet both requirements, a draw knob duplicating the piston cancel should be placed with the speaking stops of each division. When setting the stops for any absolute combination the cancel knob might or might not be drawn, at the pleasure of the organist. If he desired entire independence he would simply do nothing with the cancel knob. If, however, he wished to cancel the independent combination simultaneously with the pushing of the white piston, all that would be necessary would be the drawing of the cancel knob when setting the absolute combination. The instant the speaking stops come out the cancel knob comes out also, doing in one operation what would otherwise require two. The cancel knob would be provided with a spring or pneumatic release, just like the cancel pistons, so that it would return immediately to position, ready for use at any subsequent moment. It need hardly be mentioned that the cancel piston for the general combinations, as well as the "oo" cancel, should also be duplicated with knobs, so that they could be operated simultaneously with the absolute general combinations when desired.

Referring now to the diagram of the coupling system, you will observe

that the tablets are arranged in three rows. I do not claim this idea as my own, since I have seen the same thing advocated before; but it is something that well merits repetition. It is surprising that this arrangement has not been generally adopted for large organs, as its use would greatly lighten the difficulties of playing on unfamiliar instruments. With all four-foot couplers in the first row, all eight-foot in the second and all sixteen-foot in the third, the organist is not obliged to squint at a row a yard long before he can identify his four and sixteen-foot couplers. The arrangement here suggested eliminates, at the same time, the absurdity of having the swell to great eight, four and sixteen-foot couplers five or six inches apart, as so often occurs when only one row is used.

To summarize, all couplers of the same pitch are in the same row horizontally and all couplers operating on the same division, whether four, eight or sixteen-foot, are in the same row perpendicularly. It will be observed that all the eight-foot off couplers are black, with white lettering, distinguishing them easily from the others. In an organ having stops on a duplex chest it is a great advantage to have the duplex to swell beside the swell eight-foot off and the duplex to choir beside the choir eight-foot off, thereby making possible a total change of registration by one touch of the two adjacent tablets.

To avoid the useless multiplication of couplers, the swell to pedal and choir to pedal couplers should be so constructed that they will couple to swell and choir duplex, respectively, when duplex to swell eight-foot or duplex to choir eight-foot are in use. In like manner, the swell to great four, eight and sixteen-foot couplers should be made to include the duplex to swell four, eight and sixteen-foot, when drawn; the choir to great couplers the duplex to choir, and the swell to choir couplers the duplex to swell. The swell to solo should be made to include all swell to swell and duplex to swell couplers when these are in use; the great to solo, similarly, should include all swell to great, great to great and choir to great couplers when drawn.

As a means of reducing couplers quickly to eight-foot pitch, one tablet marked "All four-foot couplers off," and another marked "All sixteen-foot couplers off" should be provided. These should spring back to position immediately, as also the coupler cancel, duplicating the cancel piston of the independent combination system. It will be seen that by including the cancel tablet in any one of the absolute coupler combinations any independent coupler combination previously in use will be thrown off the instant one of the white coupler pistons is pushed on.

In conclusion mention should be made of the crescendo pedal. This, too, should be made adjustable (at the switchboard in the rear). The mechanism for this purpose would be similar to a telephone switchboard—a row of numbered contact plugs on movable wires, which could be inserted in holes opposite the names of the stops and couplers, in whatever order experience might prove most satisfactory. It is hardly possible, even by careful calculation, to determine in advance a perfectly satisfactory order for adding the stops, and it is often found after an organ is set up and the builder gone, that some stops come on too soon and others too late. Only too frequently every stop and coupler is included in the crescendo pedal, much to the detriment of the full organ tone. Sixteen-foot couplers are good, when needed, but it is by no means necessary or advisable to include them all in full organ, simply because they are there. With an adjustable crescendo pedal the organist could make repeated experiments, selecting finally the order proving most satisfactory and eliminating any stops or couplers that "muddied" the full organ.

Whatever the mechanical difficulties connected with the construction of such an organ, the writer feels confident that the scheme here presented

represents a nearer approach to the ideal (from the player's point of view) than any organ he has yet seen or read about. Judging from the limitless ingenuity and resourcefulness of the builders, I believe such a scheme thoroughly possible of realization, and I would be greatly interested in reading the opinions of other organists and of the builders upon this subject.

IDEAL SPECIFICATION BY MR. BAUMGARTNER.

GREAT ORGAN.

Diapason, 16 ft.
Diapason 1, 8 ft.
Diapason 2, 8 ft.
Diapason 3, 8 ft.
Octave, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Mixture, 5 rks.
Doppelfloete, 8 ft.
Hohlfloete, 8 ft.
Waldfloete, 4 ft.
Viola d'Amour, 8 ft.
Gemshorn, 8 ft.
Dolce, 8 ft.
Fugara, 4 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Great 0, general 00, duplicating pistons.

SWELL ORGAN (Enclosed).

Diapason 1, 8 ft.
Diapason 2, 8 ft.
Tibia Clause, 8 ft.
Bourdon, 16 ft.
Stopped Diapason, 8 ft.
Flute Traverso, 4 ft.
Flautino, 2 ft.
Aoline, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Violina, 4 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Dolce Cornet, 4 rks.
Tremolo.

CHOIR ORGAN (Enclosed).

Horn Diapason, 8 ft.
Melodia, 8 ft.
Lieblich Gedacht, 16 ft.
Gedacht, 8 ft.
Harmonic Flute, 4 ft.
Harmonic Piccolo, 2 ft.
Keraulophon, 8 ft.
Tremolo.

Choir 0, duplicating piston.

DUPLEX ORGAN.

(Enclosed in Solo box, played from swell and choir keys. Two sets of stops.)

Contra Gamba (very soft), 16 ft.
Dolce, 8 ft.
Unda Maris, 8 ft.
Viol di Gamba, 8 ft.
Viol d'Orchestre, 8 ft.
Viol Celeste, 8 ft.
Muted Viol, 8 ft.
Quintadena, 8 ft.
Orchestral Oboe, 8 ft.
Orchestral Clarinet, 8 ft.
Orchestral Cor Anglais, 8 ft.
Vox Humana, 8 ft.
Concert Flute, 8 ft.
Chimney Flute (or Flute d'Amour), 4 ft.
Viola, 4 ft.
Harp, 8 ft.
Tremolo.

Swell duplex 0, duplicating piston.
Choir duplex 0, duplicating piston.

SOLO ORGAN.

Tuba, 8 ft.
Tibia Plena, 8 ft.
Grossfloete, 8 ft.
Grossgamba, 8 ft.
Rohrfloete, 4 ft.
Chimes.

Solo 0, duplicating piston.

PEDAL ORGAN (Augmented).

Double Diapason, 32 ft.
Diapason 1, 16 ft.
Octave, 8 ft.
Contra Bourdon, 32 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Diapason 2 (from great), 16 ft.
Violine, 16 ft.
Violoncello, 8 ft.
Trombone, 16 ft.
Tromba, 8 ft.
Flute, 4 ft.
Lieblich Gedacht (from choir), 16 ft.
Melodia, 8 ft.
Contra Gamba (from duplex), 16 ft.
Concert Flute, 8 ft.
Pedal 0, duplicating piston.

F. William Fleeer in Chicago.

F. William Fleeer, the Pittsburgh organist, who in addition to his church position officiates daily before large and cosmopolitan audiences at the Kaufmann & Baer store, spent his vacation in Chicago the latter part of August. He was at the home of his father, pastor of a German Evangelical church on the south side. The editor of *The Diapason* had the privilege of a call and a long talk on organ matters with Mr. Fleeer.

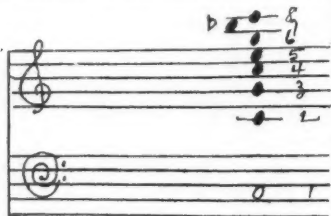
Miss Chesley as Substitute.

Miss Vera Bernice Chesley, pupil of Ralph Kinder, Philadelphia, was the substitute organist at Holy Trinity Memorial Chapel, Twenty-second and Spruce streets, during the month of August.

Tone Colors In The Organ

BY CLIFFORD DEMAREST

HARMONICS — It is generally known that a vibrating string or column of air in an organ pipe produces other tones besides the distinct fundamental tone. These tones, which are scarcely perceptible to uneducated ears, are called harmonics, or overtones. The following table shows the pitch and relation of the principal harmonics to the fundamental tone:



Harmonics, or overtones—1. Fundamental. 2. Octave. 3. Twelfth. 4. Fifteenth. 5. Seventeenth. 6. Nineteenth. 7. Flat Twenty-first. 8. Twenty-second.

It is not generally known that the presence or absence of certain harmonics determines the character or color of a tone. For instance, an organ pipe open at the top will produce a clear, vibrant tone, having all the harmonics sounding with the fundamental tone, whereas, if a stopper be placed in the top of the pipe, generally the twelfth, seventeenth and flat twenty-first harmonics will sound, causing the tone to be dull. With these facts in mind let us examine the different tone colors used in the organ and try to determine what is best to use in making a well-balanced and satisfying instrument.

Organ-tones are divided into five classes—diapason, flute, string, clarinet and trumpet.

DIAPASON TONE — Diapason tone is the typical organ tone. Unlike other tone qualities it is peculiar to the organ, finding no counterpart in the orchestra. The nearest approach to it is the French horn. Diapason tone gives that dignity and grandeur to the organ which everyone who listens to organ music must feel. As diapasons constitute the backbone of the organ-tone, it follows that they should be well represented in every instrument. Diapasons may be flutey, stringy, metallic or rich in color. If the stop is too flutey the organ will seem dull and lifeless, with too much contrast between the diapason and the strings and reeds. The modern practice of making the strings very keen has led some builders to make their diapasons stringy, in an effort to blend them with the strings and reeds. In doing this they sacrifice richness and dignity—a practice to be deplored. Metallic diapasons are harsh and unmusical. Therefore, we have nothing left to choose but the rich diapason. This word describes the true quality as generally understood. The tone should be pervading, full and dignified. The pipes, except in the pedal, are of metal; to obtain the proper tone they should be large in scale, thick, heavy and plentifully supplied with wind. The names of the stops classed in the diapason family are: Dulciana, diapason, principal or octave, twelfth, fifteenth and mixtures of various kinds. Speaking of mixtures leads some to ask whether they are needed at all in the modern organ. This point will be discussed later.

FLUTE TONE — The earliest organ pipes were those of the flute family. This class of tone is wonderfully useful in binding together the various organ tones. A model instrument should have an abundance of flute tone in both eight and four-foot pitches. Pure flute tone is characterized by clearness and smoothness; but there are many varieties, from the dull gedeckt to the bright piccolo. Adherents of the French school class flute tone as the principal tone of the organ. Perhaps they are partly correct, as these tones lend themselves to any kind of music and do not be-

come tiresome when heard for a length of time.

Having laid the foundation tones of our organ, let us proceed to build a complete structure, using the three remaining tone colors in due proportion.

STRING TONE—The next in importance is probably the string tone. It is the keenest of all the tones, due to the prominence of the upper harmonics, and adds life and brightness to the organ. The vox celeste with a keen viol d'orchestre is very suggestive of orchestral string tone. Pipes of the string-toned stops are of metal; they should be small-scaled and voiced softer than the diapasons. Great care should be used in this matter, for one keen gamba can be made to cut through the entire great organ, thereby spoiling the blend of the other tones.

The three classes of tone just described constitute what is known as flue-work. The other two are called reed-work. The difference between these classes is very marked.

CLARINET TONE—Clarinet tone resembles the tone of the orchestral instrument of that name. Its peculiar hollowness is due to the fact that reed tubes of cylindrical form have the property of reinforcing the odd-numbered harmonics referred to at the beginning. In the clarinet family we include the vox humana and some species of oboe. In a moderate-sized organ one clarinet, one vox humana and one oboe will sufficiently represent this class of tone.

TRUMPET TONE—Trumpet tones are the most brilliant of all the organ tones. They include trumpet, tuba, clarion, corneopane, the average oboe, trombone, etc. Being of the striking reed variety, their tones are distinctive. While large organs should have these tones well represented, in moderate-sized and small organs they are often too prominent, giving the full organ the effect of a brass band.

THE IDEAL ORGAN — An ideal organ should have a complete family of each class of tone-color on the manuals, with a pedal organ containing the correct bass colors for the manuals.

The following is a list of stops which, if voiced properly, will produce a well-balanced, satisfactory church organ of three manuals:

GREAT ORGAN.
Open Diapason, 16 ft.
Open Diapason (large), 8 ft.
Open Diapason (small), 8 ft.
Gemshorn, 8 ft.
Flute, 8 ft.
Gamba, 8 ft.
Flute Harmonic, 4 ft.
Octave, 4 ft.
Fifteenth, 2 ft.
Trumpet, 8 ft.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Hohl Flute, 8 ft.
Gedeckt (large), 8 ft.
Aeoline, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Viol d'Orchestre, 8 ft.
Violina, 4 ft.
Flute Traverso, 4 ft.
Flautino, 2 ft.
Dulciana Mixture, 3 rks.
Oboe, 8 ft.
Cornopane, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.
Dulciana, 16 ft.
Dulciana, 8 ft.
Muted Viol, 8 ft.
Concert Flute, 8 ft.
Quintadena, 8 ft.
Open Diapason, 8 ft.
Chimney Flute, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.

PEDAL ORGAN.
Dulciana (from choir), 16 ft.
Bourdon, 16 ft.
Gedeckt (from swell), 16 ft.
Violone, 16 ft.
Open Diapason (large), 16 ft.
Open Diapason (from great), 16 ft.
Flute, 8 ft.
Octave, 8 ft.
Trombone, 16 ft.

MIXTURES—In the above scheme it will be noticed that the mixture stop has been omitted from the great organ. Before condemning the mixture, let us inquire why it was first introduced into the organ and then

decide whether the conditions which existed then are still present. Previous to the introduction of metrical hymns into the church service, the organs were small and used for the playing of interludes between the verses of the Psalms, and not to accompany the singing at all. With the advent of the Lutheran chorale the whole situation became changed. In trying to accompany and support large bodies of lusty singers it was soon found that the existing organs were inadequate. An attempt to increase the foundation work of the organ was prevented by necessarily larger pallets, causing an additional weight of the touch, which already was so heavy that it took the strength of a blacksmith to depress the keys.

In this emergency it was discovered that, by introducing a few mixture stops, the resulting noise was sufficient to overpower the largest bodies of singers. This soon became a fad and the builders began to exaggerate it to such an extent that many organs of that time contained fifty and more ranks of mixture.

Toward the beginning of the Fourteenth century a crusade against excessive mixture work set in and has continued to the present day. It was not, however, very successful until the pneumatic action was invented, when it was found that a massive volume of good sustaining foundation tone is far better to support large bodies of singers. Unfortunately many builders of the commercial type are loath to give up in this matter. In estimating the cost of an organ it is much cheaper to increase the number of stops by adding fifteenths, twelfths and mixtures with their small and inexpensive pipes. The result is an organ with more noise than musical foundation tone. Happily the old method of estimating the size of an organ by the number of its pipes is rapidly passing away.

The excuse for the mixture is founded upon the scientific theory of overtones. While this is correct as far as it goes, our system of tuning in equal temperament renders many of the intervals extremely harsh, because the mixture pipes must necessarily be tuned in perfect fifths and thirds.

Powerful mixtures will not blend with the other organ tones; they simply shriek. Therefore great organ mixtures are rapidly passing away. As for the swell mixture, this can be made artistically useful. A dulciana mixture should be subdued in power, carefully voiced and kept in tune. Supposing a flautino, piccolo or fifteenth is in the swell, a three-rank dulciana mixture would run from CC to, say, G, 44 notes; 12, 17, 22, with the twelfth soft, seventeenth very soft and twenty-second bright. Then from G to the top, 8, 12, 15. With the super octave couplers and bright string-toned stops in our modern organs, this one soft mixture in the swell will be found quite sufficient.

FUTURE ORGANS—In planning the tonal design of an organ most of the American builders seem to be taking the best ideas from other countries, so that the future American organ built by our best builders will no doubt be tonally superior in all respects. At present the average German organ has usually a large and sufficient pedal organ, but the mixture work is too prominent. French organs are noted for their splendid reed work. Yet these brilliant reeds often exclude the diapason tone, which should be the foundation. Many of the English organs are lacking in the pedal department. This is true also of most American organs, but times are changing. Pedal organs are being enlarged, following the German custom, and reeds are more carefully voiced so as not to overpower the diapasons.

Of all the countries where organ building is an art, however, the United States seems to be alone in the effort to abolish the shrieking mixture. It is costly to abandon this noisy top-work and put in useful, artistic foundation-work. If people could learn to recognize the difference between noise and pure tone, the excessive top-work would disappear very soon.

KIMBALL COMPANY IN LARGE QUARTERS

NEW OFFICES AT NEW YORK

Robert Elliot, Eastern Manager, Announces Removal to 507 Fifth Avenue, Where Technical Information Will be Given.

The business of the New York City office of the W. W. Kimball Company, especially in the sale of pipe organs, has increased to such an extent that it has been found necessary to move to larger quarters. As a consequence the company has opened its new headquarters in the large building at 507 Fifth avenue, moving from the old location at 150 Fifth avenue.

Robert Elliot, eastern manager, is in charge and is making the new offices everything that they should be for the demonstration and sale of organs. The quarters are not only larger and more easily accessible, but place the company closer to the allied musical instrument trade, which has moved gradually in the last five years from the Union Square vicinity to uptown locations. The new offices have four times the floor space of the old.

In a handsome announcement sent out over the signature of Mr. Elliot is the following:

"The personnel and equipment of the new offices provide for every requirement of organ design, sale and maintenance. Technical information regarding weights and dimensions of organ parts and the division and arrangement of organ spaces will be cheerfully supplied to architects and prospective buyers, and expert assistance will be rendered in the solution of acoustical and engineering problems. A trained mechanical staff is attached to this office for the erection of new Kimball organs and the regulation and tuning of organs of all makes under yearly contract. The W. W. Kimball company differentiates between the demands of the church service, the theater and the home, and builds organs which are adapted to each distinct purpose."

Palmer Christian in Camp.

Palmer Christian, organist of the Kenwood Evangelical church of Chicago, spent his summer vacation at Hamlin Lake, near Ludington, Mich., where he and Mrs. Christian were in camp. Aug. 16 he and his choir gave the music at the opening of the Kanakee (Ill.) Chautauqua. Mr. Christian's home city always receives him enthusiastically and there is great pride there in his ability.

Hugo E. Stahl in Chicago.

Hugo E. Stahl, formerly of Kansas City, announces that he has returned to Chicago and opened an office in the Bush Temple of Music, at Chicago avenue and North Clark street. In addition to selling organs he will look after tuning and repairs in general.

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MISS SKINNER AS HEROINE

Organ Builder's Daughter Saves Chum Through Rare Judgment.

The narrative of how a famed organ builder's child also won fame appears in the Boston Post Aug. 11 and concerns the daughter of Ernest M. Skinner and a heroic act on her part. We quote as follows:

"By a remarkable display of presence of mind in an extremely dangerous situation, Eugenia R. Skinner, 18 years old, of 7 Evansdale terrace, Dorchester, saved her chum, 17-year-old Ruth E. Parker of Dorchester, from drowning at Savin Hill Beach yesterday afternoon when the latter was overcome with cramps while swimming nearly a mile from shore. Hundreds of bathers witnessed the spectacular rescue and the daring maneuver made by the Skinner girl that resulted in saving both herself and chum.

"Both are excellent swimmers and they were almost side by side, nearly a mile from the shore in water of great depth, when Miss Skinner turned for the purpose of changing her stroke. She did not see Miss Parker and in surprise raised herself to locate her. She was horrified to find her chum struggling in the water a few feet in the rear. Miss Skinner promptly turned and swam to her chum's assistance. She found that Miss Parker was in a predicament, having been overtaken by cramps.

"Miss Skinner then exercised rare judgment. She instantly realized that to attempt to swim ashore with her classmate would mean almost certain death for both. She instructed Miss Parker to place her hand on her neck and keep her head above water. Then Miss Skinner with her burden resting safely on her, began to tread water while she screamed and held one hand in the air. While Miss Skinner was signalling, Miss Parker became unconscious.

"The signal was seen from the beach and three boats set out to the

aid of the girls. Meanwhile the lives of the two depended upon Miss Skinner's ability to continue treading water. The boats arrived and both girls were taken aboard and ashore. Miss Skinner in her dripping bathing suit accompanied her chum to the hospital."

The First Presbyterian church of Modesto, Cal., has ordered an organ of fourteen speaking stops of the Johnston Organ Company, Van Nuys, Cal.

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

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CHICAGO, SEPTEMBER 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.

IN THE SMALL TOWN.

In these days when the country villages are the possessors of three and four pipe organs where twenty years ago many of their people did not have a clear idea of the nature and habits of such an instrument, it is a matter of regret that the knowledge of organ playing so often fails to keep pace with the prosperity which brings good organs to these communities. One needs but to leave the city for the average town of anywhere from 1,000 to 3,500 population to see how little good an organ does without musical talent and organ training.

The writer only a short time ago ventured into a church of considerable prosperity and the willingness to pay a reasonable salary for an organist, in addition to which there was a good opportunity for a live, trained musician to do considerable teaching. But the incumbent woman organist evidently never had received the privilege of an organ lesson in her life. The pedals were played not with one foot only, but with the toe of that busy left foot exclusively. The other extremity was busily engaged helping the lady maintain a safely balanced and comfortable position by bracing herself on the swell pedal. The hymns were played in a ragged fashion and with as much inspiration for the worshippers as would be afforded by a second-hand callopie.

For a prelude the "Consolation" from Mendelssohn's "Songs Without Words" was the subject of the player's displeasure. Not only was there a hitting average of only about 50 per cent so far as the notes preferred by the composer were concerned, but the beauty of the piece was positively a closed book to the performer. There was not one change of registration and not even the convenient swell pedal was employed to give a little variety. No wonder many in that church think, perhaps, that they prefer ragtime to Mendelssohn.

This was, of course, a flagrant case, but there are many like it. What a good investment it would be for such a church to pay a little more and insist on an organist! What a chance for a young musician to enter these fields, and though not assured of large remuneration, yet to face just as good a future as in the great cities already overcrowded with teachers, and with the vision before him of doing vast good by shedding musical light that will dispel the darkness which surrounds the greater part of a whole town.

GOOD EXAMPLE IN IDAHO.

The foregoing editorial no sooner had been written than we glanced at a list of recital programs from a typical western small town. F. F. Beale had sent us a few examples of

his offerings at Caldwell, Idaho. Here there is an excellent Möller organ, Mr. Beale writes. He has enjoyed very appreciative audiences for the last three years, and we feel sure that they have enjoyed his playing as well. Thus we see that all small towns are not afflicted with the conditions mentioned above. We hope more of them will learn what Caldwell, Idaho, has learned.

PROTEST IS UNANIMOUS.

The protest first made by the American Organ Players' Club of Philadelphia and supported in The Diapason since the appointment of Edwin H. Lemare to give 100 recitals at the Panama-Pacific exposition has spread throughout the country and musical papers which ignored the matter for some time all have taken it up. So far as we can see the opinion that Mr. Lemare should not predominate at San Francisco is unanimous. We would call special attention to the resolutions adopted at the convention of the National Association of Organists at Ocean Grove, N. J. These resolutions are printed in the account of that meeting. They were passed, we are informed, with great enthusiasm after a clear exposition of the subject by Dr. John McE. Ward and a reading of the editorials which have appeared in The Diapason.

The way of the organist sometimes is hard. Suit for \$96.64 alleged to be due for services as organist was brought against the Clark Memorial Church, colored, by Sallie King, colored, in Squire Gaffney's court, at Nashville, Tenn. She claims that the salary has been due for the last two years as a balance on her services for thirty-five years as organist at the church. The court awarded the faithful organist \$70.39.

CHURCH MUSIC RECOGNIZED

[Dr. G. Edward Stubbs in the New Music Review.]

Mr. Miles Farrow, organist and choirmaster of the Cathedral of St. John the Divine, has just received the honorary degree of master of arts from Williams College. We extend to him our hearty congratulations.

The time was (and not very long ago) when American colleges of high standing ignored the musical profession as being outside the charmed trinity of law, medicine and theology. Strange to say, "ecclesiastical music," which is in a definite sense part and parcel of theology, was singled out for special contempt! We have our Puritan ancestors to thank for the inconsistency. The importance of secular music began to be recognized in our leading institutions of learning about fifteen years ago. Church music, academically speaking, has lagged behind. Few college graduates (according to the printed statistics issued by the colleges) devote their lives to it. In England the case is different, owing to the influence of the established church.

Nevertheless, signs are not wanting on this side of the water to show that increased respect is being constantly shown to the profession of sacred music. There is what we may call a choral "revival," in which the Episcopal church is taking the leading part.

We take this opportunity of pointing out that an honorary degree, such as has been bestowed upon Mr. Farrow, is of peculiar significance. The "academic" degree, whether in arts, science, medicine or what not, can be obtained as a "certainty." The honorary degree cannot. There is a big difference—one that musicians sometimes fail to appreciate.

Harrison Wild at Plum Lake.

Harrison M. Wild, director of the Apollo club and the Mendelssohn club, and organist of Grace Episcopal church, Chicago, spent the month of August with his family at his summer home on Plum Lake.

HEAR RALPH KINDER AT CHAUTAUQUA, N. Y.

SERIES OF FOUR RECITALS

Selections and Performance Both Receive Highly Favorable Criticism After His Playing on Amphitheater Organ.

Ralph Kinder of Philadelphia gave four recitals in the Amphitheater at Chautauqua, N. Y., in August and the Chautauqua Daily reflected the appreciation of his playing shown by the large audiences. It said:

"First of all, his program was well selected and full of variety and he played it well. There is nothing effeminate either in his playing or the numbers which he presented. His registration was good and he possesses a clean technic both at the manual and the pedal board. There was no uncertainty in his work when it came to turning pages or changing registration that is so unpleasant to an organist's hearers. There was no keeping one in absolute suspense until he found out just what he was going to do. He is an adept at orchestral effects and in every way he handled the large memorial organ with no apparent effort. His playing for the first time anywhere of his 'At Evening' showed him to be a composer of real organ compositions."

Following were Mr. Kinder's programs:

Aug. 11—Offertoire de Sainte Cecile, No. 3, Jules Grison; Berceuse, Guilman; Fantasia on a Welsh Air, William T. Best; Minuet, Luigi Boccherini; "At Evening" (new), Ralph Kinder; March and Chorus (from "Tannhaeuser"), Wagner.

Aug. 13—Toccata and Fugue in D minor, Bach; Nocturne, Op. 9, No. 2, Chopin; Overture to "The Merry Wives of Windsor," Nicolai; "In Moonlight," Kinder; "Chanson de Joie," R. G. Hailing; Marche Pontificale, de la Tombeille.

Aug. 18—Sonata No. 5 (First movement), Guilman; "At Twilight," J. Frank Frysinger; Fantasia on the hymn-tune "Duke Street," Kinder; Oriental Sketch, Arthur Bird; Spring Song, Will C. Macfarlane; March, "Pomp and Circumstance," Elgar.

Aug. 20—"Cortège Nuptiale," James H. Rogers; Andante con moto (from the "Italian" symphony), Mendelssohn; Fugue a la Gigue, Bach; Humoreske, Dvorak; Funeral March of a Marionette, Gounod; Offertoire in G, Batiste; Toccata in D, Kinder.

Club Protests to Exposition.

Following is the copy of a letter sent by the chairman of the music committee of the Matinee Musical Club of Philadelphia to the Panama Pacific Exposition officials:

"Dear Sir: Representing one of the largest musical clubs in America, The Matinee Musical Club of Philadelphia, and as a choir director, organist, choral director and teacher, I wish to protest against the engaging of a foreign organist to give 100 recitals at the Panama exhibition. There are many American organists of splendid attainments in whom all Americans would be interested and of whom they would be proud. Why have they been ignored in this important matter? Yours truly,

(Mrs. Edward P.) M. E. Linch, 4000 Baltimore avenue, Philadelphia, Pa.

Chairman of Music Committee, Matinee Musical Club of Philadelphia; Organist and Choir Director Fourth Baptist Church.

Solved by Mathematician.

South Norwalk, Conn., Aug. 19, 1914.—Editor of The Diapason: Recurring for, I hope, the last time to the question of stop-combinations, my mathematical friend has given me a most simple formula: Raise 2 to the power whose exponent is the number of stops and deduct 1. This attains the same result in a shorter way than the one which I gave you in a former letter.

ALEX. S. GIBSON.



"Will of the Wisp" is the title of a very graceful composition by Gordon Balch Nevin which has just been published by the Clayton F. Summy Company of Chicago and which already is appearing on the programs of such organists as Edwin Arthur Kraft. Mr. Nevin has played it on several occasions and has been compelled to repeat it. This so-called scherzo-toccata is unique in that it is virtually a toccata, but uses only the soft registers and is at the same time a scherzo. It fills a need for music that will brighten up organ programs.

Roland Diggie's "Traumlied," just published by the Gamble Hinged Music Company of Chicago and dedicated to Dr. William C. Carl, is one of the best things we have seen from Mr. Diggie's active pen. It is a piece that is popular without being weak or commonplace in any degree, though it does use the vox humana much. Mr. Diggie has also written a "Triumph Song," dedicated to Joseph Bonnet and published by Theodore Presser, which should be an excellent concert piece or postlude for the church service.

A restful melody runs through J. Frank Frysinger's "Chant du Soir," published by the White-Smith Company. Mr. Frysinger not only has created a beautiful theme, but he has used it to the best advantage on the organ.

Phillips S. Gilman continues to produce excellent works for the organ. His "Romance" (C. W. Thompson & Co.) has pronounced merit, and his "Marche Celebre," a grand chorus in C minor, is a dignified and powerful postlude.

One of those useful things which one of Everett E. Truette's experience knows how to prepare is a series of five short preludes, published by the Oliver Ditson Company. They are different in style, but all are good whenever a short prelude to the service is needed.

Another good church prelude is an "Andante Pastorale" in A, by William R. Spence, published by Ditson.

Two pieces by G. Waring Stebbins are published by the John Church Company. The first, a "Berceuse," has beauty and originality and is one of the most effective compositions of that kind seen lately. "A Song of Joy" brings all the resources of the organ into use and should be a good concert number.

A work of considerable brilliancy and technical demand is Theodore Bubeck's "Meditation" (John Church Company). As all of this composer's work, it has genuine musical merit.

There is decided force and spirit in a "Concert Etude," by Chester H. Beebe, the well-known New York organist, just issued by him. On an organ of large resources it must make a decided appeal.

"Melancolique," the latest composition of T. Tertius Noble, organist of St. Thomas' church in New York, shows the musical scholarship and original style of Mr. Noble. It is published by J. Fischer & Bro.

Arthur E. James, the Everett (Wash.) organist, has written a very good setting of the hymn "He Leadeth Me," published by Theodore Presser.

Walter Keller took J. W. Norton's place at St. James' Episcopal church, Chicago, during the month of August, while Mr. Norton enjoyed a vacation.

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I can think of only one word that describes your key action, viz.: "velvety." I have played two recitals on my own organ in the Kenwood church and one on the Fourth Presbyterian church organ, and have felt no undue amount of fatigue afterwards, due to the fact that the tension under the keys is less after the key is depressed.

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Some Recital Programs

Arthur Dunham, Chicago—Mr. Dunham gave a recital in the First Congregational church of South Haven, Mich., Aug. 4, and a special feature was an illustrated address on the "History of the Pipe Organ," by W. H. Shuey of Oak Park. Mr. Dunham played: Offertoire in C minor, Op. 8, Battiste; Romanza in D, and Caprice, Dunham; Elevation, Rousseau; Minuet, Boccherini; "O Sanctissima," Lux; Toccatina in F (from the Fifth Organ Symphony), Widor.

T. Scott Buhman—Mr. Buhman gave a recital in the Old First Church, New York City, Aug. 10, using: Sonata in A minor, Borowski; "Funeral March of a Marionette," Gounod; Romanza and Allegro con Brio, F. W. Holloway; Prelude to "Ecce Homo," Op. 19, Buhman; Coronation March from "Le Prophete," Meyerbeer; Nocturne, C. J. Grey; Scherzo, Prayer and Toccatina from Op. 40 Sonata, Becker.

Arthur Van Wageningen Eitinge, Syracuse, N. Y.—Beginning at 7:15 each Sunday evening, Mr. Eitinge has been giving a fifteen minute organ recital before each service at the First Baptist church. The numbers for July have been as follows:

July 5—"Gloria in Excelsis," Julius Harrison; "At Twilight," Frysinger; Minuet in G, Beethoven.

July 12—Toccatina in D, Kinder; Solenn Prelude, Noble; Serenade, Schubert.

July 19—Prelude (from Sonata in E), Becker; "Cantilene du Soir," Kinder; "Rustic Dance," Demarest; Spring Song (from the South), Lemare.

July 26—Scherzo Pastorale, Federlein; Prelude in C minor, Chopin; Evening Song, Bairstow.

Miss Jane Katherine Dutcher—Miss Dutcher played the following numbers at a recital in the First Congregational church of Berkshire, N. Y., July 29: Great Toccatina in C, Bach; Serenade, Federlein; Burlesca e Melodia, Baldwin; Barcarolle, Offenbach; Overture to "Stradella," Flotow; "The Fragrance of a Rose," Paul Bliss; "Ronde d'Amour," Westerhout; "Marche Solennelle," Lemaignre; Overture to "William Tell," Rossini.

Robert L. Schofield, Tacoma, Wash.—At the Lake Avenue Congregational church, Pasadena, Cal., a free recital was given by Robert L. Schofield, Mus. Doc., organist and director of music at the First M. E. church, Tacoma, Wash., and the Puget Sound Conservatory of Music, Friday evening, July 24. The program was: Concerto in F No. 5, Handel; Pastorale in E minor, Scarlatti; Gavotte in E flat, Handel; Minuet, Boccherini; Concert Fugue in G, Krebs; Canzonetta, Federlein; Midsummer Caprice, Johnston; Variations on "Last Rose of Summer," Buck; Largo from "New World Symphony," Dvorak; March from "Queen of Sheba," Gounod.

Miss Eda Bartholomew, Atlanta, Ga.—Miss Bartholomew gave the following program recently at the Harris Street Presbyterian church: Cantilene Pastorale, Gullmant; Overture to "Martha," Flotow; Canzonetta, Federlein; Minuet, Beethoven; "From the Land of the Sky-Blue Water," Cadman-Eddy; Toccatina From Fifth Symphony, Widor.

Harry J. Zehm, Charlotte, N. C.—Mr. Zehm played this program at the Ninth Avenue Baptist church July 27: Prelude in G sharp minor, Vodorinski; "In Paradisum," Dubois; "Piat Lux," Dubois; Sonata, Mendelssohn; Christmas Pastorale, De Lange; Fugue in C, Buxtehude; Meditation, Sturges; "Rustic Wedding," West; "Resurrection Morn," Johnston; Evensong, Johnston; Gavotte, Martini; Marche Pittoresque, Kroeger.

Frederic Rogers, Polk, Pa.—Professor Rogers is giving a series of five recitals at the Sunday services in the State Institution for the Feeble-Minded. At the first one he played: Barcarolle, "Tales of Hoffman," Offenbach; Humoreske, Dvorak; Largo, Handel; Funeral March and Hymn of the Seraphs, Gullmant; Thanksgiving, Pastoral Suite, Clifford Demarest.

F. William Fleer, Pittsburgh—Mr. Fleer continues to attract crowds to the large Kaufmann & Baer store with his playing in the store auditorium on the new organ built by Hillgreen, Lane & Co. Among his August programs were:

Aug. 3—Overture to "Der Freischutz," Weber; "My Old Kentucky Home" (Fantasia), J. E. W. Lord; Toccatina in C, George E. Whiting; "Idillo," Lack; Barcarolle from "Tales of Hoffman," Offenbach; "Nights of Gladness" Waltzes, Ancliffe; "Star of Love" (From "Madcap Duchess"), Herbert; "Forch Dance," German; "Vieux Minuet," Renaud; Imperial Teteques March, F. H. Losey.

Aug. 5—Overture, "Semiramide," Rossini; Largo, Handel; Dorothy (Old English Dance), Smith; Souvenir, Drdla; "Love's Melody," Dandierff; "Chant Sans Paroles," Tschalkowsky; "Lichteranz" from "Feramors," Rubinstein; "Bajaderentanz" from "Feramors," Rubinstein; "High Jinks" Selection, Friml; "La Maxixe," Borel-Clerc.

Aug. 10—"Zampa" Overture, Herold; Minuet, Paderewski; Serenade, Moszkowski; "My Old Kentucky Home"

(Fantasia), J. E. W. Lord; Dance Suite (four movements), Messager; Humoreske, Dvorak; Scarf Dance, Chaminade; Song of the Chimes, Lola Carrier Worrell; Garden of Dreams, Waltzes, Kummer; Melorose March, Rose.

Aug. 14—Overture to "William Tell," Rossini; Song of the Chimes, Lola Carrier Worrell; Vieux Menuet, Renaud; "Yellow Jonquils" Gavotte, Johanning; Naughty Marletta Selection, Herbert; "Dragon Fly," Nevin; Dance of the Hours from "Gloconda," Ponchielli; Toccatina in G, Whiting; Waltz in A, J. N. Hummel; Postlude in D, Henniker.

Edwin Arthur Kraft, Atlanta, Ga.—Mr. Kraft's recital in the Atlanta Auditorium Aug. 16 took the form of a memorial to Mrs. Woodrow Wilson. With the assistance of the choir of St. Mark's M. E. church the following program was presented: Marche Funebre et Chant Seraphique, Gullmant; Largo, Handel; Meditation, Frysinger; Hymn, "Art Thou Weary," Hymn, "For All the Saints," Funeral March, Chopin; "In Paradisum," Dubois; Fantasia on "Lead, Kindly Light," Fairclough; "Hallelujah Chorus," Handel.

Mr. Kraft gave these other programs in August:

Aug. 2—Jubilant March, Faulkes; Meditation from "Thals" (by request), Massenet; "Valse Sente" from "Sylvia," Delibes; "Traumlied," Diggle; Gothic Suite, Boellmann; "In Moonlight," Kinder.

Aug. 9—Concert Overture in E flat, Faulkes; "In Paradisum," Dubois; Largo, Handel; Bridal Song, Rogers; Minuet in A, Boccherini; "Memories," Floyd St. Clair; National Hymns of Austria, Germany, France, Russia, England and the United States.

Aug. 23—Sonata in E flat (first movement), Buck; "Song of Happiness," Diggle; "Chanson du Soir," Frysinger; Allegretto, Wolstenholme; Meditation from "Thals," Massenet; "A Moonlight Serenade," Gordon Balch Nevin; "Pavanne," Bernard Johnson; Toccatina from Sonata 3, Rene L. Becker.

James T. Quarles, Ithaca, N. Y.—Mr. Quarles has kept the Cornell University organ going during the hot weather to the enjoyment and benefit of all who spent the summer at Ithaca. Here are a few of his programs:

July 16—Sonata, Op. 65, No. 1, Mendelssohn; Andante, from Symphony in G, "The Surprise," Haydn; Fugue in D major, Gullmant; Serenade, Rachmaninoff; Meditation, Sturges; Finale-Adagio Lamentoso (Symphonie Pathetique), Tschalkowsky.

July 21—Fantasia and Fugue in G minor, Bach; Allegro Moderato, Symphony in B minor, Schubert; "Traumerel," Schumann; Sonata, No. 6, in E flat minor, Rheinberger; "Elizabeth's Prayer," and March and Chorus ("Tannhaeuser"), Wagner.

July 23—Prelude and Fugue on B-A-C-H, Liszt; Capriccio, Handel; Air from Suite in D, Bach; Concert Overture in B minor, Rogers; Elevation, Rousseau; Vorspiel to "Tristan and Isolde," Wagner.

July 28—Sonata 1, in A minor, Borowski; "Soeur Monique" (Rondeau), Francois Couperin; Scherzo in G minor, Op. 49, No. 2, Bossi; Andante from Pianoforte Trio Op. 5 (piano and organ), Foote; "Lichestraum," Lemare; "Siegfried's Death" from "Die Götterdämmerung," Wagner.

July 30—Introduction and Passacaglia, Reger; Andante, from Symphony in D, Haydn; Largo, Handel; Prelude in C sharp minor, Rachmaninoff; "Abendlied," Schumann; Rakoczy March, Hungarian.

Frederic Fleming Beale, Caldwell, Idaho—At his recent monthly recitals Sunday afternoons in the Methodist church of Caldwell, Mr. Beale has played as follows:

April 19—Sonata in D flat, Op. 154, Rheinberger; Etude Symphonie, Bossi; Hungarian March, "Rakoczy," Arranged by Best; Allegretto from Sonata, Parker; Concert Piece No. 2, Parker.

May 17—Grand Responsive Chorus, Gignot; "In North Dakota" (Part 2 "From the West"), Lemare; Rhapsody upon a Breton Melody, Saint-Saens; Nocturne (arranged for organ), Borodin; Orientale Op. 22 (arranged for organ), Chaminade; Air and Variations, Smart; Finale a la Schumann, Gullmant.

June 1—(Request program) "Beecher," Variations on the tune, "Love Divine," Smith; "The Holy Night," Buck; Study in C sharp minor, Chopin-Lemare; Nocturne in E flat, Chopin-Beale; Overture to "Tannhaeuser," Wagner.

Those interested in knowing more about the organ were invited to come forward at the close of the program, when Mr. Beale took pleasure in explaining the instrument.

Mrs. Perry Williams, Milwaukee—At a recital in Plymouth Congregational church Mrs. Williams played: Prayer from "Rienzi," Wagner; Gavotte from "Mignon," Thomas; Lullaby, Vogt; Capriccio, Lemaigre; Elevation, Saint-Saens; Christmas Pastorale, Rogers; Romance, Lemare; "Resurrection Morn," Johnston.

F. J. Boerger, Indianapolis—Professor Boerger gave a recital Aug. 9 at the Sacred Heart church of Freeport, Minn. He played: Prelude, Dubois;

Revery, Silver; Tavanay, Concert Minuet, Vincent; Prelude and Fugue, Bach; Serenade, Gounod; Scherzo Symphonique, Frysinger; "Traumlied," Frysinger; "Hymn Celeste," Friml; "Am Meer," Schubert; Evensong, Johnston; Andantino, Lemare; Wedding March, Mendelssohn.

Dr. J. Lewis Browne, Chicago—Dr. Browne played at the First Presbyterian church of Huntsville, Ala., Sunday evening, Aug. 2, giving the following program: Sonata in G major (first movement), Elgar; "Hymnus,"

von Flietitz; "Cradle Song," Voltier; "Reverie Triste," Ferrata; "Scherzo Symphonique," Browne; Fantasia in G major, Bach; Fugue in C minor, Bach; "Midsummer Caprice," Johnston; Toccatina in D, Kinder.

J. W. Morrison, the Omaha organ builder and tuner, was in Chicago in August and reports Omaha organists looking forward to a busy season.

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News of the American Guild of Organists

Headquarters.

The New Year Book in course of preparation is rapidly nearing completion and all Guild members are requested to send new addresses or corrected names and addresses to the General Secretary, Harold V. Milligan, 90 Trinity Place, immediately. The Guild is not responsible for the non-delivery of notices of importance when an incorrect address is given in the Year Book.

A meeting of the council was held Monday, July 27, at 90 Trinity place, the following members being present: J. Warren Andrews, Milligan, Buhrman, Demarest, Hedden, James and Wright. Mr. Hedden of the examination committee reported that thirty-eight candidates of the sixty-six examined passed in the recent examinations. The following who stood the test were elected in their proper classes:

FELLOWS.

Frank J. Daniel, Scranton, Pa.
Charles Henry Doersam, Scranton, Pa.
J. Norris Hering, Baltimore.
Jessie Louise Havill, Lorain, Ohio.
Harold Jackson Bartz, Fremont, Ohio.

ASSOCIATES.

Frank Kasschau, Ridgewood, N. J.
Pauline Voorhees, New Haven, Conn.
Ralph A. Peters, East Orange, N. J.
William Christopher O'Hare, New York City.
Edward Louis Lake, Brooklyn.
Helen Elizabeth Chovey, Maplewood, N. J.
Eva Estella Frisbie, New York City.
Edwin Stanley Seder, Albuquerque, N. M.
Elmer Arthur Tidmarsh, Hudson Falls, N. Y.
George Arthur Wilson, Brooklyn.
Herbert Leon Murr, Millersville, Pa.
William Richard Waghorne, Flint, Mich.
Raymond Clark Robinson, Boston.
Benjamin Burton Gillette, Boston.
Paul Snider Chance, D. O., London, Ohio.
Eleanor Hill, Berlin Heights, Ohio.
Isabel E. Denison, Arcade, N. Y.
Christine Isabel Bigelow, Rutland, Vt.
Homer Pasco Whitford, Hollister, Mo.
Emery Simpson Sherwood, Oberlin, Ohio.
Conrad Emanuel Forsberg, Erie, Pa.
Emil Larson, Chicago.
Sheldon B. Foote, Aberdeen, S. D.
Bessie H. Beatty, Oakland, Cal.
Alfred J. Chaplin-Bayley, Oakland, Cal.
Mrs. Estelle Drummond Swift, Berkeley, Cal.
Harvey Loy, Berkeley, Cal.
W. W. Carruth, Oakland, Cal.
Ruby Sarah Jane Nicholls, Mus. Bac., Uxbridge, Ont.
Roy R. Shrewsbury, Redlands, Cal.
Mrs. Carroll B. Smith, Redlands, Cal.

The following who also passed in the examination meeting of the council on June 29: Miss Patty Stair, Cleveland, as a fellow, and Mrs. Lillian Craig Coffman, Mus. Bac., St. Louis, as an associate.

Upon motion of the examination

committee it was seconded and carried that to pass the examinations for either certificate, candidates must obtain at least 50 per cent of the marks for each answer which shall be specified by the examination committee. Upon recommendation of the committee the test pieces for the examinations in 1915 were chosen. The names and all other information may be obtained from the examination committee, American Guild of Organists, 90 Trinity place.

The election of the following officers of the Eastern Tennessee chapter was ratified by the council: Dean, Frederick Arthur Henkel; sub-dean, Mrs. W. D. Haggard; secretary, Miss Katherine Morris; treasurer, William S. Haurly; registrar, Miss Hattie Paschal; auditors, Mrs. Clarence Sutherland and Paul Luther McFerrin; executive committee, Miss Bessie Bennie, Miss Frances Handley, Miss Frank Hollowell, Miss Daisy Sartain, Mrs. W. W. Lawrence.

The following were elected colleagues: Reginald Barrett, New York City; Mrs. Pratt Bacon, Texarkana, Ark.; Miss Margaret Vance, Nashville, Tenn.; Miss Lillie Frankland, Nashville; Miss Alice May Grass, Nashville; Mrs. Clarence Sutherland, Nashville; Paul Luther McFerrin, Nashville.

W. C. Robertson of Richmond, Va., has accepted the position of organist and choir-master at St. James' Episcopal church, Wilmington, N. C. He held a similar position at the Monumental church of Richmond. Mr. Robertson is a Scotchman, but has been in this country seven or eight years.

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Hausmann & Co. of Milwaukee have received orders for four organs, as follows:

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Two-manual for Trinity Evangelical Lutheran church, Fort Wayne, Ind.

Two-manual for St. Paul's church, Mineral Point, Wis.

Woman an Organist for 50 Years.

Cumberland, Md., Aug. 3.—Mrs. K. R. Rausche, organist at St. Peter's Catholic church, Oakland, Md., and mother of Leo L. Rausche, late editor of the Grafton, W. Va., Daily Sentinel, yesterday celebrated the 65th anniversary of her birth. For fifty years she has been a teacher of church choirs and of organists. She was born in the shadows of the parliament buildings at Ottawa, Ont. In 1870 she was appointed organist of St. Peter's Catholic church, West-erport. In 1875 she moved to St. Ga-

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briel's church, Oakland. For forty years she has been at her post at each Christmas midnight mass. Her music has assisted at the weddings and requiems of three generations.

Albin O. Peterson, head of the department of music at Martin Luther College, Wahoo, Neb., has been appointed organist of the Lutheran church of Stanton, Iowa. He succeeds Professor Peter Johnson, who resigned this summer.

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First String, 8 ft.
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An electro-pneumatic action is provided and heavy wind pressure is used.

University Organ Is Shipped.

Casavant Brothers have shipped from their South Haven factory the organ for the University of Illinois at Urbana, which was described in a recent issue of The Diapason. The instrument will be completed about Sept. 15 and the opening will occur soon after the reopening of the college year. The organ was shipped from the factory early to make room for other instruments, as Casavant Brothers are exceedingly busy this year.

August Halter Recovering.

August Halter, the Chicago organist and composer, is recovering from an illness which for some time has deprived him of the privilege of playing his favorite instrument. During the interim Mr. Halter has devoted himself to composition and one of his best-known works is a song cycle, "Meerlieder," which has received very favorable criticism. Mr. Halter has been an organist for thirty-five years and part of that time has also sold organs.

Finishes Organ in Florida.

J. E. Varnum of Atlanta, the Austin erector, has been busy for some time at St. Augustine, Fla., erecting the organ in Trinity church. Mrs. Junius T. Smith, the donor, gave the organ in memory of her husband, but as she is a winter resident and will not return to St. Augustine before late in the fall, the formal opening has been postponed until November. Meanwhile T. Morley Smith, organist of Trinity church, is playing the instrument at all services.

Richard P. Law Goes to Troy.

St. Paul's parish, Brookline, Mass., has lost Richard P. Law, organist and choirmaster, to St. John's Episcopal Church, Troy, N. Y. The organ at Troy is a modern Hutchings, with four manuals, including echo organ and electric action. The friends of Mr. Law regret his leaving Brookline, but are gratified to see such honor conferred on one who so well deserved it.

Thomas J. Quinlan, the well-known Boston organ man, spent some time in August at Brattleboro, Vermont, where he took down an old organ which his firm has bought and which will be replaced with a new Estey organ.

The Cumberland Street Methodist church of Norfolk, Va., has ordered a two-manual organ of M. P. Möller.

The Alhambra Theater of Ogden, Utah, has checked a contract for a large organ with the W. W. Kimball Company of Chicago.

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New York, July 30th, 1914.

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