

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, OCTOBER 1, 1914.

Number Eleven

STUPENDOUS FUGUE, SAYS CARL OF WAR

HAS EXCITING TRIP ABROAD

Musical Conditions in Europe Are Described by Organist—M. Dubois
Honorary President of Guil-
mant School.

Dr. William C. Carl, director of the Guilmant Organ School and organist of the First Presbyterian Church, New York, returned to New York on the Lusitania Sept. 18 after his annual European trip and visit with the Guilmant family in Paris. Harry Rowe Shelley was another distinguished New York organist on the Lusitania.

"In speaking of the present crisis," said Dr. Carl, in an interesting letter to The Diapason, "it is the most stupendous political fugue the world has ever seen or will ever witness. Musical Europe is completely demoralized. In Switzerland, as soon as the mobilization was effected, music in the parks, cafes, boats and even in the churches was suppressed. The musicians made an appeal through the press, as with their work taken away nothing was left for actual support. At Bayreuth, when the curtains closed on the first act of 'Parsifal,' the day the troops were called, the stage hands, artists and all others who were eligible for military service, including Siegfried Wagner, made a dash to respond, and the audience was forced to leave without the completion of the opera.

"In France the Opera, the Opera Comique, the Comedie Francaise and every theater and other place of amusement have been closed for weeks. I remained some time with M. Maurice Kufferath, director of the Theatre de la Monnaie, Brussels, who with Mme. Kufferath was spending the summer in Switzerland. M. Kufferath, who is head of the grand opera in the Belgian capital, where so many stars, from the debut of Mme. Melba to the present day, have first made their success, is in a worse plight than most of his confreres.

"Of the musicians Fritz Kreisler, the Austrian violinist, was one of the first to respond. Chaliapin, the great Russian basso, as well as all the artists of his company; Rachmaninoff, the Russian composer; Muratore, the French tenor; Dohnanyi, the Austrian pianist, and Maurice Aliamet, son-in-law of Alexander Guilmant, are a few of those doing military service, for all have had to go. Felix Guilmant, the French artist, was awaiting his call a few days before I left London and is probably helping to defend Paris now. Henri Marteau, the violinist, a Frenchman by birth, the successor of Joachim in Berlin, refused to fight against either country and therefore made himself a willing prisoner of war. Joseph Hofman, the famous pianist, and Mrs. Hofman were reported as doing their own house work at Mount Pelerin, Switzerland, the servants all being obliged to leave.

"In Trinity College of Music, London, I was told that four of the staff had gone to the front, although the mobilization in England is voluntary. The only concerts given thus far in London are those at the Queens Hall under the direction of Sir Henry Wood. The musical festivals for which England is noted are all abandoned. In the music shops, where at this season the rooms are filled with music ready to be shipped to the various choral bodies throughout the dominion, there is not a copy being sent.

"What effect the war will have in

(Continued on page 3.)

CONSOLE OF NEW STEERE ORGAN AT CORNELL.



THE LARGE FOUR-MANUAL organ built for Cornell University by the J. W. Steere & Son Organ Company of Springfield, Mass., was completed recently in Bailey Hall at Ithaca, N. Y., and James T. Quarles, the Cornell organist, is delighted with the instrument. An illustration of the console is presented on this page of The Diapason. The picture shows two drawers—one on each side of the console—which are a special feature. These drawers con-

tain tiny electric switches for the setting of the combinations. This is one of the Steere Company's latest inventions for the convenience of the organist.

The dedication of the organ will take place in October, having been postponed because of the absence of Andrew Carnegie, whose generosity was largely instrumental in enabling Cornell University to purchase this large organ.

SCHUELKE COMPANY FAILS

Milwaukee Concern Declared Bankrupt—Liabilities \$25,198.

The William Schuelke Organ Company of Milwaukee was declared a bankrupt Sept. 16 in the federal court at the Cream City, the action being taken at the instance of the firm. The voluntary petition filed by the company lists the liabilities as \$25,198.10 and the assets at \$11,244. The creditors held their first meeting at the call of the referee in bankruptcy Sept. 26 and at that time the future of the business was considered.

The Schuelke Company had been building organs for a number of years at Milwaukee. The firm was founded by the father of the present head of the concern, who is Max Schuelke. It was doing a business which was considered profitable and had a number of orders for organs for moving picture theaters. The firm also for several years had been constructing many organs for German churches in the west. Rumors of financial trouble were circulated a little over a year ago, when a petition for a receiver was filed by a creditor, but was dismissed in court.

Miss Isabel Pearson a Bride.

The Diapason has received an announcement of the marriage of Miss Isabel Mary Pearson, daughter of Mr. and Mrs. Herbert William Pearson of Duluth, Minn., to Floyd Merritt Fuller. The wedding took place Sept. 2, and the young couple will be at home after Nov. 15 at 25 Bruce street, Duluth. Mrs. Fuller is the talented organist of Trinity Pro-cathedral and her recitals and choir work in that church have made for her the reputation of a most talented musician.

ROBERT HOPE-JONES MEETS TRAGIC END

NOTED ORGAN BUILDER DIES

Inventor Known on Two Continents
for His Work Reached Age of
55—Commits Suicide While
Temporarily Insane.

Robert Hope-Jones, one of the great geniuses among present-day organ builders and known on two continents for his inventions, which exerted a decided influence on organ construction, died at Rochester, N. Y., Sept. 13, at the age of 55 years. His passing formed a tragic ending of a famous career. Mr. Hope-Jones died by his own hand.

In planning in a moment of aberration to end his life he exhibited the same ingenuity that marked his work in devising new ways of building organs. He used two tubes to asphyxiate himself. He tied two ends with a strip of cloth, making a double mouthpiece. Then he attached one free end to a gas burner and turned on the gas. The other free end he affixed to another gas pipe and lighted the jet. Thus the gas that passed into and from his mouth made its way through the second tube to the lighted burner and was burned. This arrangement prevented gas from escaping into the room and delayed discovery of his death. The coroner's verdict was suicide while insane. Mr. Hope-Jones left a letter in which he spoke of something having burst in his head.

Burial took place at Elm Lawn cemetery, North Tonawanda, N. Y., and was conducted by the Rev. G. Sherman Burrows, assisted by the Rev. A. S. Moiser. The pallbearers were the foremen of the organ department of the Wurlitzer factory. There were present a large number of friends from New York, Rochester and other cities.

Robert Hope-Jones was born Feb. 9, 1859, at Hooton Grange, Cheshire, England. His father was a man of means. Robert was a weak child and had to be taken to the south of

CHICAGO TO HAVE MONSTER

Shriners Plan Great Organ—Vote \$30,000 Initial Appropriation.

It is announced in Chicago that the most expensive organ in the world is to be ordered soon for Chicago. The Medinah Temple Shriners voted \$30,000 as a "nest egg" for the instrument. This fund is only a beginning, they say, and although no definite amount has been fixed, the organ is intended to rival the Liverpool and Breslau organs.

CHOSEN IN HARKER'S PLACE

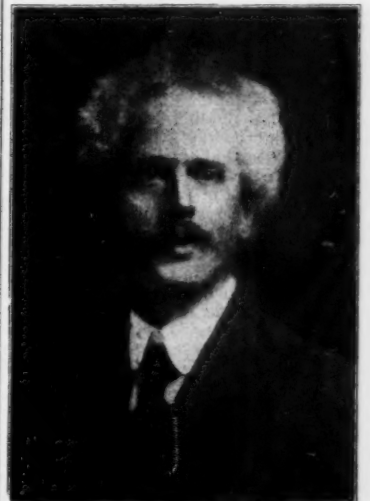
Maurice F. Longhurst, English Organist, Goes to Biltmore.

Maurice F. Longhurst, a native of Windsor, England, has been chosen by the members of the vestry of All Souls' Episcopal Church, Biltmore, N. C., as organist and choirmaster to succeed F. Flaxington Harker, who has accepted a position with St. Paul's church, Richmond.

Mr. Longhurst is a young man, but has made a reputation for musical ability, and the members of All Souls' feel that they have been fortunate in securing his services. His early musical training was obtained at St. George's, Windsor, and he studied subsequently with well known masters in London. He is a licentiate of the Royal Academy of Music, London, a fellow of the Royal College of Organists and a graduate of the Royal Conservatory of Music, Leipzig.

Announcement is made that he will assume his new duties Oct. 4.

Fred J. Flaherty, formerly of the Hutchings Organ Company, and for many years with Hook & Hastings as foreman of the action department, who some years ago invented improvements in electric actions for pipe organs, is now in the construction department of James Cole & Co., Melrose, Mass.



ROBERT HOPE-JONES.

France every season to save his life. Too ill for hard study, he showed musical instincts which led him to take up the organ. When only 15 years old he became organist and choirmaster of the Birkenhead School chapel. Two or three years later he was organist of St. Luke's church, Tranmere, and trained a boy choir that achieved fame. He also bought and set up an organ for this church. Later, when choirmaster of St. John's church, Birkenhead, he did his first

notable work as an organ builder. An improved electric action, a detached console and other new devices were designed by him there. This organ afterward was visited by many music lovers and served as a model for other organs built in various parts of the world, including the United States.

At the age of 17 years Mr. Hope-Jones became apprenticed to an electrical and shipbuilding firm and later became chief electrician of the National Telephone Company. He invented a number of improvements which are in general use, including the diaphone, used by the Canadian government in its fog signal stations. This has been adapted to the organ in modified form.

About 1889 Mr. Hope-Jones gave up his connection with the telephone company to devote himself to organ building. J. Martin White, M. P., of Balruddery, Dundee, Scotland, assisted him financially and directed his efforts to the production of orchestral effect in the organ.

In 1903 Mr. Hope-Jones came to the United States and was made vice-president of the Austin Organ Company. In 1905 he accepted a similar office with the Ernest M. Skinner Company. In February, 1907, the Hope-Jones Organ Company was formed and established itself at Elmira, N. Y. After three years' existence, during which it built about forty organs, the best-known being the one in the auditorium at Ocean Grove, N. J., the firm met financial difficulties. Its patents were taken over by the Rudolph Wurlitzer Company and that large concern placed Mr. Hope-Jones in charge of an organ department at its plant in North Tonawanda, N. Y. Here Mr. Hope-Jones surrounded himself with many of his old employes, some of whom had followed him from England. This company built up recently a considerable business in unit orchestras, which displaced orchestras in many of the largest theaters of this country.

Mr. Hope-Jones married Miss Cecil Laurence, a musical member of one of the leading families of Maidstone, England, in 1893. She was a great help to him in all his work. He was a member of the British Institute of Electrical Engineers, of the Royal College of Organists, London, and of the American Guild of Organists.

Many of the foregoing facts are taken from a sketch in "The Recent Revolution in Organ Building," by George L. Miller, F. R. C. O., a life-long associate, friend and admirer of Mr. Hope-Jones.

CHURCH OPPOSES THEATER

W. H. Donley Resigns Seattle Position When Given Alternative.

Ferdinand Dunkley, who has been in the south for some time, returns to Seattle and has accepted the post of organist of the First Methodist church, succeeding Professor W. H. Donley, who has resigned as the result of a peculiar difficulty. The pastor and others in the church took offense because Mr. Donley played the new organ at the Colonial Theater. The trustees of the church gave Mr. Donley the alternative of abandoning the theater work or retiring from the church position. He resigned. The Rev. A. W. Leonard, who objected to Mr. Donley's playing at the Colonial, said he could not countenance a combination between the motion picture theater and the church. The organist's answer was that he did not play at the theater on Sundays and that he did not play at all for the "movies," another organist doing this work.

John Doane on Coast Trip.

John Doane, the Evanston organist and head of the organ department at the Northwestern University School of Music, made a trip to the Pacific coast last month and among other activities gave a recital at the White Temple at San Diego. His recital there a year ago led to his return engagement.

The plant of the Wicks Pipe Organ Company at Highland, Ill., is being operated night and day on account of a big rush of orders.

AUSTIN RUSH IS ON WITH NEW FACTORY

LARGE WORK IS UNDER WAY

Building Four Four-Manuals and Eleven Three-Manuals—Scheme for Arch Street Presbyterian, Philadelphia.

Now that its large factory additions are ready, the Austin Company will be able to give ample space to its growing business. It has building or under contract eleven three-manuals, four four-manuals and a number of two-manuals. Some of the recent specifications are of large interest to the organ expert and organ lover.

The three-manual for St. Stephen's, Sewickley, Pa., specified by Organist Chase in connection with the Austin Organ Company, is really a four-manual in its capacity, but the west end organ is partly playable from the great and partly from the choir manual, making a console, as Mr. Chase believes, which is more easily workable. The instrument will have two pedal open ranks and 32 resultant, with adequate reed reinforcement. The west end organ has great delicacy in the echo division and some dominating solo stops. Placed in the tower are: Celesta, harp, chimes and vox humana. There are three celeste ranks—two metal and one wood. The swell has a contra posaune, posauone, an oboe and a vox humana, the unison posaune taking the place of the more usual corneopan, and being scaled somewhat larger. The solo voices in the west end organ are: Horn diapason, clarabella, flute and tuba sonora.

The echo family will include besides harp and chimes, already mentioned, echo salicional and celeste rank. A violin diapason register will be placed in the choir room, which besides guiding the choir as to pitch, will be useful as an echo stop. The instrument registers forty-three stops and will have electric action and the new type console, detached. The scheme shows evidence of so much thought in securing adequate tonal solidity and churchly dignity, adding to that beautiful solo values and tonal luxuries, that it is worth the attention of all interested in organs.

The big three-manual of forty-six stops for the Arch Street Presbyterian church, Philadelphia, shows some of the features of the Sewickley organ with slightly greater capacity.

Following is the specification of the organ for the Arch Street Presbyterian church:

- GREAT ORGAN.**
 Bourdon, 16 ft.
 First Open Diapason, 8 ft.
 Second Open Diapason, 8 ft.
 Gross Gedeckt, 8 ft.
 *Gamba, 8 ft.
 *Melodia, 8 ft.
 *Harmonic Flute, 4 ft.
 Principal, 4 ft.
 *Tuba Harmonic, 8 ft.
 *Chimes.

*Enclosed in Choir box.
 Eight adjustable composition pistons to control great and pedal stops and couplers.

- SWELL ORGAN (Gallery Division).**
 Lieblich Gedeckt, 16 ft.
 Diapason Phonor, 8 ft.
 Viole d'Orchestre, 8 ft.
 Viole Celeste, 8 ft.
 Rohr Flute, 8 ft.
 Echo Salicional, 8 ft.
 Flauto Traverso, 4 ft.
 Flautino, 2 ft.
 Double Oboe Horn, 16 ft.
 Oboe, 8 ft.
 Clarion, 4 ft.
 Corneopan, 8 ft.
 Vox Humana (separate tremolo), 8 ft.
 Tremulant.

(The Antiphonal organ is to be elevated and placed over-pulpit platform).

- SWELL ORGAN (Antiphonal Division).**
 *Hohl Flute, 8 ft.
 *Viole d'Amour, 8 ft.
 *Nitsua, 8 ft.
 Flute d'Amour, 4 ft.
 India Maris, 8 ft.
 Tremolo.

*By duplex action from Choir.
 Eight adjustable composition pistons to control swell and pedal stops and couplers.

- CHOIR ORGAN (Gallery Division).**
 Violin Diapason, 8 ft.
 Dulciana, 8 ft.
 Melodia (from Great), 8 ft.
 Harmonic Flute (from Great), 4 ft.
 Clarinet, 8 ft.
 Harmonic Tuba (from Great), 8 ft.
 Tremolo.

- CHOIR ORGAN (Antiphonal Division).**
 Open Diapason, 8 ft.

- Hohl Flute, 8 ft.
 Viole d'Amour, 8 ft.
 Nitsua, 8 ft.
 Eight adjustable composition pistons to control choir and pedal stops and couplers.

- PEDAL ORGAN, Augmented (Gallery Division).**

- Resultant Bass, 32 ft.
 Open Diapason, 16 ft.
 Bourdon (from Great), 16 ft.
 Lieblich Gedeckt (from Swell), 16 ft.
 Gross Flute, 8 ft.
 Dolce Flute, 8 ft.
 Pagotto (from Swell), 16 ft.

- PEDAL ORGAN (Antiphonal Division).**

- Sub Bass (Choir extension), 16 ft.
 Composition pistons, under respective manuals, adjustable, moving registers.
 Composition pedals, adjustable, moving registers.
 Swell boxes two and one-half inches thick, double construction, stuffed
 Horizontal beveled shades.

New Equipment at Oberlin.

The Oberlin organ department will be greatly strengthened this year by new equipment. In January the Ernest M. Skinner Company will install in Finney Memorial chapel the \$25,000 organ recently described in The Diapason. About the same time this company will put in an \$11,000 instrument in the Second Congregational church at Oberlin. The Roosevelt organ in Warner concert hall will be rebuilt this winter by the Skinner Company. This will include new electric action and console, revoicing of reeds and substitution of several sets of pipes.

The old Johnson organ which was played by Miss Carrie T. Kingman in the old Fourth Presbyterian church of Chicago for thirty-eight years, has been rebuilt in Christ church (Presbyterian) and Sept. 20 a consecration day service was held when the organist of the church, David W. Johnson, played the following numbers: Pilgrims' Chorus, Wagner-Eddy; Communion in E minor, Batiste; Hymn of the Nuns, Wely; Festal March, Teilman; Prayer and Cradle Song, Guilman; Offertory in E flat, Devred; "Holy City," Adams; "Home, Sweet Home," Dudley Buck; Hallelujah Chorus from "Messiah," Handel.

Organ For Sale

On account of the installation of new sanctuary organ, the gallery (pipe) organ in St. Patrick's Church is for sale, price \$1,000.00. This two-manual and pedal instrument, with modern electric blowing apparatus, may be seen and heard at any time. For further particulars apply at

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ALLIANCE - - - - - OHIO

**WEICKHARDT ORGAN
PLACED IN THE EAST**

IN CHURCH AT ROCHESTER

Three-Manual Finished by Milwaukee Builders in Holy Family Edifice—Attracts Attention in New York State.

A three-manual organ of twenty-eight complete speaking stops, electric action and every modern accessory was installed in September at the Holy Family church, Rochester, N. Y., by the Wangerin-Weickhardt Company of Milwaukee. The work was completed Sept. 19 and the organ is attracting considerable attention in a section where eastern builders have placed some of their largest instruments and which is comparatively new territory for the growing middle western concern.

The console is extended and an Orgoblo provides the wind. A feature among the pedal movements is the "piano reducing pedal," in addition to the crescendo and sforzando pedals. Following is the specification of stops:

- GREAT ORGAN.**
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Doppelfloete, 8 ft.
 4. Gamba, 8 ft.
 5. Melodia, 8 ft.
 6. Octave, 4 ft.
 7. Mixture, 3 rks.
 8. Trumpet, 8 ft.
- Great to great, 4 ft. Great to great, 16 ft. Great unison Off. Swell to great, 4 ft. Swell to great, 8 ft. Swell to great, 16 ft. Choir to great, 4 ft. Choir to great, 8 ft. Choir to great, 16 ft.

- SWELL ORGAN.**
9. Bourdon, 16 ft.
 10. Horn Diapason, 8 ft.
 11. Lieblich Gedacht, 8 ft.
 12. Salficional, 8 ft.
 13. Voix Celeste, 8 ft.
 14. Aeoline, 8 ft.
 15. Flute Harmonique, 4 ft.
 16. Dolce Cornet, 3 rks.
 17. Oboe, 8 ft.
 18. Cornopean, 8 ft.
 19. Vox Humana, 8 ft.
- Swell to swell, 4 ft. Swell to swell, 16 ft. Swell unison Off, 8 ft. Tremulant.

- CHOIR ORGAN.**
20. Gelgen Principal, 8 ft.
 21. Concert Floete, 8 ft.
 22. Quintadena, 8 ft.
 23. Dulciana, 8 ft.
 24. Flute d'Amour, 4 ft.
 25. Clarinet, 8 ft.
- Choir to choir, 4 ft. Choir to choir, 16 ft. Choir unison Off, 8 ft. Swell to choir, 4 ft. Swell to choir, 8 ft. Swell to choir, 16 ft. Tremulant.

- PEDAL ORGAN (Augmented).**
26. Open Diapason, 16 ft.
 27. Contra Bass, 16 ft.
 28. Bourdon, 16 ft.
 29. Lieblich Gedacht, 16 ft.
 30. Gross Floete, 8 ft.
 31. Violoncello, 8 ft.
 32. Flauto Dolce, 8 ft.
 33. Posaune, 16 ft.
- Great to pedal, 8 ft. Great to pedal, 4 ft. Swell to pedal, 8 ft. Swell to pedal, 4 ft. Choir to pedal, 8 ft. Choir to pedal, 4 ft.

BRIGHAM GOES TO NEW YORK

Northampton, Mass., Organist Plays in the Strand Theater.

Northampton, Mass., Sept. 12.—Ralph H. Brigham, for ten years organist and choir director at the First Church of Christ, has resigned to accept the position of organist in the Strand Theater, New York City. This position was offered Mr. Brigham a year ago and he refused, but another offer with an increase in salary has led him to accept.

The Strand is at Broadway and Forty-seventh street, and has a large organ.

In addition to his work in the First church, Mr. Brigham has been musical director at the Academy of Music. He came to Northampton from Amherst. He was graduated at the Amherst high school and began studying the organ under Professor W. C. Hammond of Holyoke. In 1902 he began a two years' course in the New England Conservatory of Music and accepted a position as organist at the Church of the Holy Spirit, Boston, coming from that church here. Mr. Brigham gave his 100th organ recital at the First Church in August.

WAR A 'STUPENDOUS FUGUE.'

(Continued from page 1.)

America during the forthcoming musical season remains to be seen. It is, however, the one great chance for our country and should not be lost. America is absolutely capable of taking care of herself. There is no need for students to go abroad, as the advantages in the states equal anything to be found in Europe today. Early this summer, before the war was thought of, a prominent business man, resident in Paris, told me that in his opinion only one in 5,000 of those who go abroad for study should do so. In regard to organ music, in which I am naturally interested, our opportunities for studying and hearing the best in music are not surpassed in any other country. Let America now show the world what she is capable of doing and thus take her rightful place with other nations.

"I had a delightful visit early in the summer in Paris as the guest of Felix Guilmant, little dreaming that war was to be declared and the entire civilized world to suffer in consequence. One of my experiences was the opportunity of playing the old organ in the Church of St. Gervais, where Francois Couperin played for many years. The organ has five manuals and the pedals are not more than six inches in length, starting from low B instead of the usual C. The instrument has been well preserved and some of the stops, notably the reeds, were admirably voiced. The priests were especially interested when I played one of Couperin's compositions and the visit was most enjoyable.

"At Notre Dame, where I had the pleasure of hearing Louis Vierne extemporize, I was more than ever impressed by his marvelous talent and extraordinary musicianship. He played the Fantasia in G minor by Bach at the offertorio in the true classic style and with a legato rare to hear in these days. Mr. Vierne is one of the world's greatest organists and will probably visit America in the near future. He is about to write his Fourth Organ Symphony, with the dedication of which he has already honored me.

"Joseph Bonnet, at St. Eustache, who is without question the most sought after organist in Europe today, had planned a concert tour to cover nearly every country on the continent. This is all abandoned and I presume he is already at the front. My pupil, Rowland W. Claffey, organist of the American Church in the Rue de Berri, remained at his post until the government moved to Bordeaux. He has had large success in Paris and had hoped to remain for some time.

"I visited the Paris conservatoire, the Schola Cantorum, the Royal Academy of Music in London and Trinity College of Music, and shall hope at the Guilmant School to incorporate ideas which will be of practical use here. The Gregorian chant and plain-song will be featured and practical work in playing the church service will receive more attention than ever before."

When war was declared Dr. Carl was in Switzerland, where for over four weeks he was trying to escape.

"I left with 500 passengers on a regular express train from Geneva," said Dr. Carl. "In order to secure a seat I hired a man for ten francs in gold to wait on the line for hours and remain in the seat until I could pass through the station and reach it. Many others did the same. It was necessary to take provisions for the trip and to carry as much hand luggage as possible, because of the uncertainty of the trunks. All went well until we reached Lyons, when without a moment's warning we were obliged to change cars, with no one to give a word of direction. Everyone rushed for a train, all with their hand baggage and no one knowing where to go. I finally found a coach marked 'Paris' and secured a seat, utterly exhausted.

"How shall I describe Paris? It was like a tomb. I never could imagine a city so changed. The iron

shutters in front of countless shops bore the notice that the 'patron' had gone to the front, and many of the hotels were being used as hospitals. There were no busses, and the Metropolitan (subway) was being run by brave women who were replacing their husbands.

"It was necessary to get a 'permis de sejour' and have the passport signed by the prefect de police and also by the English consul before leaving on the first possible train for Boulogne-sur-Mer. This trip was such as never to be effaced from one's memory. Thousands of troops were to be seen in every direction. Eight trainloads were on the same track ahead, making a delay for hours. All the men were eager for newspapers, which we either handed or threw to them, as well as chocolate, lead pencils and whatever we could find. A German airship of the 'Taube' type hovered over our train and the next day threw bombs into Paris. We could hear the battle several miles off and passed—at a snail's pace—through the lines at Amiens. Finally Boulogne was reached, but the last boat for the night had left. The next morning saw us off for England—all too happy to get out of the fighting zone.

"While abroad I procured many novelties for the season and had the honor of arranging with M. Theodore Dubois, the distinguished French composer, who for many years was director of the Paris Conservatoire and organist of La Madeleine, to accept the position of honorary president of the Guilmant Organ school, made vacant by the death of Alexander Guilmant. The honorary committee contains the names of these eminent artists: M. Eugene Gigout (St. Augustin, Paris), Sir Frederick Bridge (Westminster Abbey, London), Joseph Bonnet (St. Eustache, Paris), Georges Jacob (St. Louis d'Antin, Paris), Baron Ferdinand de la Tombelle (French composer), Dr. Charles W. Pearce (Trinity College, London) and John E. West (English organist and composer).

"I will concertize extensively, produce several new works at the First Presbyterian church and conclude the final arrangements for the re-opening of the Guilmant Organ School, scheduled for Oct. 6."

Organ at Elizabeth College.

Among the improvements students of Elizabeth College at Charlotte, N. C., found on their return is an up-to-date organ which was installed by M. P. Möller. It was designed by H. J. Zehm, music director at Elizabeth, and is of tubular pneumatic action with two manuals. Mr. Zehm has been demonstrating the value of his new organ for several weeks on Sunday afternoon to visitors and has received congratulations on the success of the instrument and his handling of it. Mr. Zehm will begin his fourteenth term as music director next month.

Mr. Federlein Has Recovered.

Gottfried H. Federlein returned to New York late in September after having recovered from an illness that nearly marred his vacation at Lake George, N. Y. He had a bad case of blood-poisoning in his right foot, which compelled him to lie idly in a hammock for a week, but he is again able to use his swell pedals, as he puts it.

George M. Vail to Quincy.

George M. Vail has resigned his position as organist and choirmaster of St. Phillip's church in the Highlands, Garrison, N. Y., and has accepted a similar one at the Cathedral of St. John, Quincy, Ill. The resignation takes effect Oct. 1. Mr. Vail is an organ pupil of Dr. William C. Carl and a graduate of the Guilmant Organ School.

William M. Jenkins of St. Louis gave the opening recital Sept 25 on a Voteler-Hetteche organ in the Third Christian church of Indianapolis.

Mason Slade has returned from his summer in England and France, and resumed work as organist and choirmaster at Christ Church in Woodlawn, Chicago.

**CHURCH RECEIVES
BIG MÖLLER ORGAN**

INSTALLED AT AKRON, OHIO

Gift by Mrs. F. A. Sieberling, Wife of President of Goodyear Rubber Company, Has Three Manuals and Echo.

The installation has just been finished by M. P. Möller of a three-manual and echo electric organ for Trinity Lutheran Church, Akron, Ohio. This organ is a gift of Mrs. F. A. Sieberling, whose husband is president of the Goodyear Rubber company, and the organ is one of the most noteworthy in the state.

Following is the scheme of stops:

- GREAT ORGAN (5-inch wind).**
1. Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gross Flute, 8 ft.
 4. Gemshorn, 8 ft.
 5. Gamba, 8 ft.
 6. Octave, 4 ft.
 7. Flute Harmonique, 4 ft.
 8. Tuba Major, 16 ft.; 9. Tuba Mirabilis, 8 ft.; 10. Tuba Clarion, 4 ft., all 10-inch wind, 85 notes.
- Tremulant.
- SWELL ORGAN (5-inch wind).**
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Stopped Diapason, 8 ft.
 4. Salficional, 8 ft.
 5. Viol d'Orchestre, 8 ft.
 6. Voix Celeste, special slim, wide mouth, 8 ft.
 7. Dolcissimo, 8 ft.
 8. Flauto Traverso, 4 ft.
 9. Violina, 4 ft.
 10. Piccolo, 2 ft.
 11. Dolce Cornet Mixture, 3 rks.
 12. Oboe, 8 ft.
 13. Cornopean, 8 ft.
 14. Vox Humana, 8 ft.
- Tremulant.

- CHOIR ORGAN (4-inch wind).**
1. Contra Viole, 16 ft.
 2. Gelgen Principal, 8 ft.
 3. Concert Flute, 8 ft.
 4. Dulciana, 8 ft.
 5. Unda Maris, 8 ft.
 6. Choir Processional Diapason, 8 ft.
 7. Flute d'Amour, 4 ft.
 8. Flautina, 2 ft.
 9. Clarinet, 8 ft.
 10. Orchestral Oboe, 8 ft.
 11. Harp.
 12. Tremulant.

- PEDAL ORGAN (Augmented).**
1. Contra Bourdon (5 lower notes quintoned), 32 ft.
 2. Bourdon, 16 ft.
 3. Open Diapason, 16 ft.
 4. Viole, 16 ft.
 5. Lieblich Gedacht, 16 ft.
 6. Contra Viole (from No. 1 Choir Organ), 16 ft.
 7. Octave Bass (from No. 3 Pedal Organ), 8 ft.
 8. Violoncello (from No. 1 Choir), 8 ft.
 9. Flute (from No. 2 Pedal Organ), 8 ft.
 10. Tuba Major, 8 ft.; 11. Tuba Mirabilis 16 ft.; 12. Tuba Clarion, 8 ft. (from Great Organ).
 13. Viola (from No. 1 Choir Organ), 8 ft.

- ECHO ORGAN (3¼-inch wind).**
- Duplex Chest. Playable on Great and Choir manuals.
1. Flute, 8 ft.
 2. Flute, 4 ft.
 3. Dolcissimo, 8 ft.
 4. Viole, 8 ft.
 5. String Celeste, 8 ft.
 6. Vox Humana, 8 ft.
 7. Chimes.

The Möller factory has received since Jan. 1 contracts for 147 organs, which include a number of large three and four-manual electric instruments.

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The Coupler Board

BY GODFREY BUHRMAN

I note with great pleasure the article and design by Mr. Baumgartner in your September issue. His ideas for the "lock-notch pedals" are especially promising; also the method of combining the "absolute" with the "dual" pistons will certainly find great favor with many organists and might in years even prove to be the very method of educating all organists up to the complete and exclusive use of the perfected "dual" pistons!

In reference to the coupler-board diagram exhibits, Mr. Baumgartner writes: "I do not claim this idea as my own—." His warm words of praise for it lead me to send you the history of its origin, together with a cut of the console in which it was first used. An article giving a complete description of this system of coupler-board as devised by myself first appeared in the official organ (it then was) of the N. A. O., the Musical World, in July, 1912. This article was copied in part, by the World's permission, and the cut secured from me for reproduction therewith in the Etude in March, 1913. Both papers gave full explanation of the coupler-board. I hope I may be pardoned if I call attention to the exact order in which this coupler-board must be built up if it is to stand the test of logic applied to its arrangement. I therefore give some reasons that point absolutely to one single arrangement for all organs of all sizes everywhere, for it is necessary to have all coupler-boards absolutely after the same plan if the system is to work its most efficient good.

Every organ has a pedal division. The pedal division is entirely unlike the manual divisions. Therefore it must be separated from them, and not mixed up between. And, after all, it is that division which makes the organ of today what it is. Without the pedal division the organ would not live ten days. Put it first, therefore, in all our considerations.

Of the manual divisions the great is absolutely the predominating—I do not say the most useful or most enjoyable, but the most important, the most indispensable. Place it next after the pedal, then. The swell stands next, because in some organs there are only two divisions. The choir comes next, for similar reasons. And if the choir is displaced in name in favor of "orchestral" or any other such term, then that division, no matter what its name, comes next in place of the choir, which it supersedes. Next stands the solo, and last the echo, for obvious reasons. If such a division as "duplex" is incorporated in an organ, it must be figured as forming a part of that division in whose crescendo-chamber it is located, and therefore is placed next after that division. In organs where a beautiful variety of names is striven for, and where "great," "swell" and "choir" are entirely too common terms, we must proceed exactly as with the standard instrument, and in spite of the mixing of names, it will be a very simple matter to determine what divisions are lurking behind the nomenclature.

Now the whole point of this is simply to ESTABLISH THE proper order for the divisions of couplers and also for the individual couplers within the divisions. Logical order must replace chaos. And what an intolerable chaos has burdened the coupler-boards of the past!

The only logical order is: Pedal, great, swell, choir, solo, echo, and it applies just as well to a two-manual organ as to a five. In the cut reproduced herewith we have this order applied to a three-manual organ built by M. P. Möller, Hagerstown, Md., for the First Methodist church, Waynesboro, Pa., after my drawings and specifications. There are thirty-one couplers. I defend a very much greater use of couplers in the modern organ on the ground that thereby alone can the organist blend and mix his colors. If a painter could never

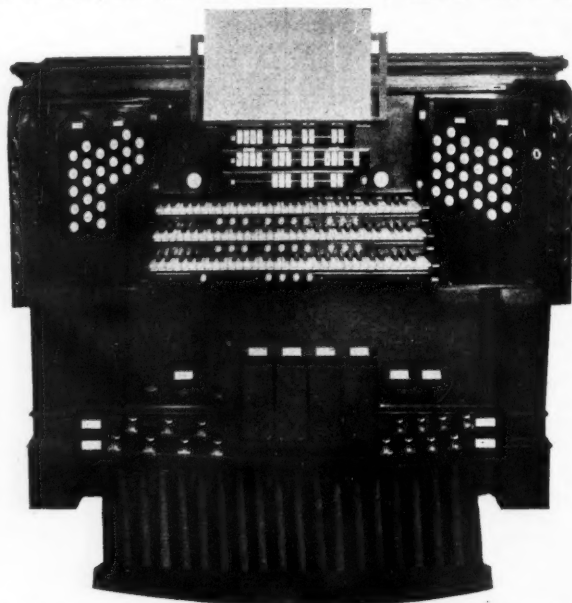
mix and blend his colors, we would never look at his canvas. If the organist cannot use his colors in the various divisions of the organ with far greater freedom than he has used in the past, he forfeits half their value.

In this console the divisions are: Pedal, great, swell and choir. The isolated coupler-tablet to the extreme right is a "crescendo pedal coupler" whereby all the pedals are coupled together. (Every speaking pipe in this entire organ is entirely expressive and controllable.) In the first division we have the pedal, great, swell and choir couplers to the pedal in both 8 feet and 4 feet. In the next we have the great, swell and choir couplers to great in 4 feet, 8 feet and 16 feet. In the next we have the swell and choir in 4 feet, 8 feet and 16 feet to swell. In the next and last we have great, swell and choir in 8 feet to choir, and the swell and

cut I have accomplished all of these three functions by only one piston, which is labeled "compound coupler release," and which removes all 4 foot and 16 foot couplers and restores all unisons that were removed by what we formerly have termed the "unison cut-off." This mechanism is operated by the piston shown to the right of the row of 16 foot couplers and to the left of the large round dial (which dial is the crescendo indicator). Though a piston, it deals only with couplers and therefore is placed with the coupler-board.

On the other hand, the "crescendo pedal coupler," while it does not deal with the manual couplers in any way, is not a piston, for it has two functions—to take off and to put on. It is, therefore, represented in the console by a coupler tablet and, being such, is placed with the coupler-board. It is the attention to details that makes the perfected type of console, and it has been the woeful lack of attention to these very minor details that has made the chaos of a thing we are having to deal with today in most of our organs.

True, a builder and a committee



MÖLLER CONSOLE DESIGNED BY GODFREY BUHRMAN.

choir in 4 feet and 16 feet to choir. Unison "cut-offs" are marked by being printed on the tablet in red, with heavy lines under and over the name. Each tablet bears but one name. The choir to great 16 feet is simply labeled "choir"; the 16 feet is told by its location in the lowest row, and the "to great" is told from its being located with the great division. The more printing we have on a tablet the worse it is.

It was supposed that this coupler-board would require too much vertical space; but we have proved that it does not.

It is highly complimentary to see another article advocating the system I have launched and, more than that, to have been permitted to inaugurate an organ in Altoona the last season wherein the very system was used exactly as my article first described it. I hope it continues to spread over the entire organ world.

Let me presume to point out one final item in Mr. Baumgartner's excellent diagram and article that is not quite true to the functions of the organ's various appurtenances. I refer to the three tablets to the right of the diagram—the "All couplers 4 feet off," etc. A coupler has two operations and two functions; it puts on by one operation and takes off by the opposite operation. A piston has but one function and one operation, so far as the organist is concerned. It moves only one way and does only that one thing, and you cannot move it any other direction to do any other thing. Now the three mechanisms represented by tablets to the extreme right of the diagram do only one thing and are moved by the organist only one way; therefore they are pistons and should be represented by pistons instead of coupler-tablets. In my original plans as shown in the

have a right to build and buy what they want and the organist has a right to specify what he wants. But, I wonder if, after all, there is not an underlying law of the entire universe which says that no man liveth unto himself and no man worketh unto himself and that, unless a man wish to crawl into a dark corner of his own and forever stay there, he had better take these facts into consideration and so live and so act that his actions and his buildings shall merit the approval and be builded according to the plans of the man with the greatest amount of reason and logic to back him up in that sphere of building. I wonder if, after all, a builder, a committee or an organist has a right to smash to pieces the dictates of reason and order that govern the rules of a game when that game belongs to a profession of men; and not to the whim of a man?

Comment on Baumgartner Idea.

Tenafly, N. J., Sept. 10, 1914.—Editor of The Diapason. Dear sir: The article on "The Arrangement of the Console" in your September issue was read with great interest. As this is a subject very dear to me, and as Mr. Baumgartner invited expressions of opinion, I feel at liberty to send you a few of my ideas.

It seems to me entirely possible to build a console like the design suggested by Mr. Baumgartner; but it would be a very complicated affair, both from the builder's and player's standpoint.

Everyone must admit that with the multiplication of mechanical appliances the possibility of disarrangement and their refusal to work properly is enormously increased. Of more importance than this, however, is the added strain upon the player.

All organists who play upon large modern organs will agree with me when I say that in playing a recital one is compelled to think about the mechanism of the instrument fully as much as about the music. To my mind this accounts for so much apparently indifferent playing from a musical standpoint. The player is so engrossed with the pushing of pistons, stops and couplers, to say nothing of managing four or five swell pedals and a dozen combination studs, or pedals, that he is generally lucky to get in all the notes. As for the interpretation of the music itself, that is often missing entirely.

Now this is all wrong; any self-playing attachment can play the notes of a composition, but the human element is missing and this is what the organist should supply. Anything which tends further to complicate the playing of an organ will hamper the organist still more in his effort to make the music speak its message.

In your August number Mr. Godfrey Buhrman gave a very clear explanation of both the absolute and independent, or dual, systems, which every organist should read. I still defend the dual system and its arrangement in my console at the Church of the Messiah, New York, as being the most simple and best yet devised. This organ is a four-manual Hutchings with a stop separation tablet which enables the organist to play with pistons alone, stops alone or both together. With this most plastic arrangement I don't see what can be accomplished in Mr. Baumgartner's scheme that cannot be done on my organ with less effort.

There is nothing new in the lock notch pedals of which he speaks; I have seven of these, all independent of the pistons and knobs.

He says: "By setting the white pistons for the smaller combinations—in some cases, perhaps, for single solo stops—the organist is enabled to get what he wants and when he wants it." Of course he would have to press both zero piston and absolute piston, or if the absolute piston were a soft combination he could press it some time before; but that is just what I do when I draw a soft solo stop some time before I need it when playing a forte combination; then, by pressing zero it gives me what I want when I want it, without having to think about another set of pistons. Again, if I want to draw a loud solo stop while playing on a soft combination piston on that manual, I can press "stop separation tablet" and draw the solo stop at pleasure while playing, but it will not sound until the "stop separation tablet" is pressed again. This cannot be done at all in Mr. Baumgartner's scheme.

In going from a loud independent combination to a soft absolute combination it would be necessary to press two pistons—the zero to eliminate the loud combination and the absolute to bring on the soft one. This is a decided disadvantage and would require constant thought on the part of the organist. The cancel knob of which he speaks would overcome this apparently, but how about when one wished to use both systems at once? This brings to mind another point which I have stated before, but which seems to be overlooked—that on my organ two or more pistons can be pressed at once on the same manual and both, or all, will operate. That cannot be done in the absolute system.

The idea of having the couplers in three rows is very good, but I see one serious objection to it. In a four-manual organ the music rack will be so high that it will cause eye strain from the constant looking up.

The idea of an adjustable crescendo pedal is excellent and should be adopted at once.

In summing up I should say that the proposed scheme introduces needless complication of mechanism which would involve greater risk of not working properly and put an additional nervous strain upon the organist, who is already burdened with quite enough to think of when playing a large modern organ.

CLIFFORD DEMAREST.

SALT LAKE CITY PROGRAMS

J. J. McClellan and Tracy Y. Cannon Play Daily at Tabernacle.

Following are the programs of the free noon organ recitals at the Salt Lake Tabernacle daily the second week in September, excepting Sunday, prepared by J. J. McClellan, the Tabernacle organist:

Monday—J. J. McClellan at the organ—"The Lost Chord," Sullivan; Nocturne in E flat, Chopin; Communion in G, Batiste; "An Old Melody," arranged by performer; Excerpts from "Lohengrin," Wagner.

Tuesday—J. J. McClellan at the organ—"Grand Fantasie," Rheinberger; Meditation, Salome; Capriccio, Lemaigre; "An Old Melody," arranged by performer; Grand selection from "Cavalleria Rusticana," Mascagni.

Wednesday—Assistant Organist Tracy Y. Cannon at the organ—Concert Piece, Parker; "Matins," Faulkes; "Chorus of Angels," Clarke; "The Swan," Saint-Saens; "An Old Melody," arranged by performer; "Solemn March," Lemmens.

Thursday—Assistant Organist Tracy Y. Cannon at the organ—"The Lost Chord," Sullivan; Pastorale, Faulkes; "Au Soir," d'Evry; Prayer from "Lohengrin," Wagner; "An Old Melody," arranged by performer; "Coronation March," Bartschmidt.

Friday—Assistant Organist Tracy Y. Cannon at the organ—"Fantasie," Rheinberger; Cradle Song, Spinney; "Ave Maria," Richmond; March in A, Chauvet; "An Old Melody," arranged by performer; Grand Choeur, Renaud.

Saturday—Organist J. J. McClellan at the organ—Special request program.

Assistant Organist E. P. Kimball is in Europe on furlough.

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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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THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER.

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

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

CHICAGO, OCTOBER 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.

ROBERT HOPE-JONES.

In the death of Robert Hope-Jones organ construction has lost one of the greatest geniuses it ever produced and builders of organs owe a large debt for his inventions and his original ideas. This is a tribute which could not justly be denied this man by his most determined opponent.

Like all geniuses, he was a man of pronounced peculiarities, and like all originators of innovations, his work aroused strong controversy. His admirers, who included some of the greatest organists of the day, were always lavish in praise of his achievements. Many other leaders never failed to hold him up as an extremist of the worst type. In these controversies **The Diapason** never took a part. It always admired Mr. Hope-Jones for his inventive talent, for his achievements along the line of adapting electricity to the organ, constantly producing new mechanical ideas, and seeking new ways of making the organ useful, as well as for his enthusiasm and energy in the face of financial discouragements. Those who discover new, and at the time of their introduction extreme, methods in any field seldom reap large material rewards. Hope-Jones devised many real improvements in the organ that in one form or another have come to stay, and some of them are now among the most common aids to the organist. It took time to realize their value and it took more practical men to modify them for general usefulness.

Mr. Hope-Jones always was ready to defend his methods, but we never found him unkind in his criticisms of those who condemned him. It is sad to think that his genius dwelt in as weak and nervous a frame as he possessed and that so clever a mind should have become clouded to the point where it brought on him so tragic an end.

THE DAY OF THE CONSOLE.

One of the most encouraging things is the interest displayed in the search after the perfect console. Anyone who plays on an organ more than twenty-five years old knows that, no matter how successful the builders of the last generation were in achieving tone quality, they were indifferently successful—provided they tried—in giving the organist the conveniences he needed to make the best of the well-voiced pipes they built into their organs. Now it would seem from the designs and specifications **The Diapason** is privileged to present to its readers from month to month that every thirty days some new idea is carried out. Technical marvels seem to be multiplied. The articles contributed to these columns by prominent organists make it plain whence comes the incentive to the

builder to make this wonderful progress.

As a result of the war in Europe our contemporary, *Die Orgel*, announced in its September issue that it would be compelled to suspend publication temporarily, in view of the fact that its entire staff had gone to fight for Germany. The well-known *Zeitschrift fuer Instrumentenbau* announces that it will issue only once in two or three weeks as a consequence of the war. Despite these facts it is asserted that the organ trade in Germany has not suffered as severely as have other branches of the musical instrument business, the builders being busy finishing work contracts for which were closed before the outbreak of the conflict.

Praises Diapason Contributors.

Memphis, Tenn., Sept. 16, 1914.—Editor of **The Diapason**. Dear Sir: Enclosed please find stamps, for which kindly send me copies of **The Diapason** for this month. As you may like to know what most interests your various subscribers, I will say that I am ordering extra copies of this issue because of the article therein under the caption "The Arrangement of the Console," by H. L. Baumgartner, and the appended "Ideal Specification" drawn by Mr. Baumgartner. Articles of this kind are of the greatest value, to my mind, being essentially "constructive" instead of "destructive" and showing a broad spirit and deep thought to help the organ builders to see that there are organists, many more than they imagine, I believe, who have given and are giving much deep and far-reaching thought to every department of organ construction, not from a selfish, narrow standpoint, but from the broad view-point of "the greatest good to the greatest number" (of organists). Those who have taken the time and trouble, as many have in the columns of this valuable little paper, **The Diapason**, to express their ideas in the permanent, tangible form of well-written articles are deserving of the greatest credit for their efforts and should be publicly complimented, at least, for their "labor of love" in this direction. Mr. Baumgartner's article certainly entitles him to be numbered among those who are very deserving of such commendation. I admire his "Ideal Specification" for many things; amongst other things what I consider "happy omissions," one of which is the absence of powerful 16-foot reeds in manual divisions, which are often included in organs of only forty or fifty speaking stops, where they are neither necessary nor desirable to my mind.

Appreciatively yours,
WALTER W. BOUTELLE.

HILLGREEN-LANE ACTIVITY

Organs at Owego and Clifton Springs, N. Y., are Dedicated.

Hillgreen, Lane & Co. of Alliance, Ohio, are installing organs at Owego, N. Y., Oil City, Pa., Pittsburgh, Como, Miss., Lansing, Mich., and Cincinnati, and the factory has had an exceedingly busy summer. The war in Europe has not affected the business of this firm in the slightest. Earlier in September instruments were completed in the Baptist church of Clifton Springs, N. Y., and in the Columbus Street Baptist church of Waco, Tex. George E. Fisher of Rochester gave the opening recital at Clifton Springs. J. Warren Andrews of New York opens the new electric organ in the Union Presbyterian church at Owego, N. Y., Sept. 30. K. O. Staps of the Cincinnati cathedral will give the opening recital on a Hillgreen-Lane organ at Norwood, Ohio. Besides the foregoing, this firm has under construction organs for Rush City, Minn., Xenia, Ohio, Johnstown, Pa., two for Omaha, two for Detroit and several others.

The New Era Lutheran church at Muscatine, Iowa, has let the contract for a two-manual organ to the Hinners Company.

In Affectionate Memory of Ellwood Beaver.

Mine eyes are heavy with their weight of tears,
Because a colleague, well-beloved for years,
Hath suddenly been summoned to that bourne
From whence no earthly traveler can return.

His was a simple and well-ordered life,
Devoted to his family and wife.
Hospitably he liked to entertain
His friends, who never called on him in vain.

For once a long and well-earned holiday
Lured him to Arizona, far away,
To view the wonders of his native land;
Its painted deserts and its canyons grand.

Descending thence, from lofty altitudes
To lower levels and to tamer moods,
He longed to penetrate the whole sublime
Surrounding country in too brief a time.

Active in body, as he was in mind,
He to his limitations oft was blind,
Frequently seeming not to realize
The peril of too violent exercise.

Then, like a bolt from out the azure sky,
Death hurled its summons to eternity;
And we, who long his confidence have shared,
Believe it did not find him unprepared.

The company hath lost a steadfast clerk,
Sober in habits, thorough in his work.
His intimates, who knew him as a friend,
Deplore his sudden and untimely end.

No more his fingers skillfully will stray
Over the instrument he loved to play;
No more his hands will press the ivory keys,
Evoking grand and subtle harmonies.

Rest! dear companion; faithful "Vis-avis!"
In health or sickness ever true to me;
Upon the tablets of my memory
Thy name will stand engraved indelibly.

—C. BLANCKE.

PLAYED BY CLARENCE EDDY

Is Heard on New Casavant Organ in Syracuse, N. Y., Church.

Clarence Eddy, who has been spending the vacation months in the East, resumed his recitals last month. Sept. 3 he played the new Casavant organ in the First Baptist church of Syracuse, N. Y., playing his own fine Festival Prelude and Fugue on "Old Hundred," Julius Harrison's "Supplication," "Canzone" and "Gloria in Excelsis"; his transcriptions of Bruno O. Klein's "Secret d'Amour" and Cadman's "Land of the Sky-blue Water." A. Walter Kramer's Concert Prelude in D minor, the Couperin "Soeur Monique," the Bach Toccata and Fugue in D minor, J. E. W. Lord's Fantasia on "My Old Kentucky Home," Sibelius' "Finlandia," the Rubinstein "Kammenoi Ostrow" and the march and chorals from "Tannhaeuser." On the following evening Mr. Eddy gave another recital, assisted by Mrs. Eddy, who displayed her excellent contralto voice in an aria from Tschaiakowsky's "Joan of Arc," Rogers' "How Long, O Lord," Strauss' "Allerseelen" and an anonymous "O Weine Nicht." Mr. Eddy played works by Faulkes, Strang, Wolstenholme, Matthews, Bonnet, Frysinger, Silver, Starmer, Wagner and Crawford.

Dedicates a Bennett Organ.

The organ built by the Bennett Organ company for Temple Emanuel, Davenport, Iowa, was dedicated Sept. 15. J. Clifford Thompson of Chicago gave the organ numbers on the program. The organ has been placed in the gallery and is unique in appearance. Mr. Thompson played: Prelude and Fugue in E minor, Bach; Pastorale, Dunham; Gavotte from "Mignon," Thomas; Offertoire in D minor, Batiste; Largo, Handel; Allegro, Faulkes; Sortie, Rogers; Prayer and Cradle Song, Guilment; Grand Chorus, Guilment; Andantino, Lemarc; Fanfare, Lemmens; War March of the Priests from "Athalie," Mendelssohn.

A Möller organ has been placed in Enid University at Enid, Okla.

KANSAS CITY ASSOCIATION

The Kansas City Association of Organists began its second season Sept. 17, holding its meeting at the First Congregational church at the invitation of the organist of that church, Mrs. Mamie Grey. The following program was given: Suite for the Organ, H. W. Bartlett (Miss Edith Chapman); "My Heart at thy Sweet Voice," Saint-Saens (Mrs. Esther Darnall, organ accompaniment by Franklin P. Fisk); Trios for violin, violoncello and organ, Andante con moto tranquillo, from the Trio in D minor, Op. 49, Mendelssohn; Serenade, Widor, (Mrs. Margaret Fowler Forbes, violin); Henry Matthison, violoncello; Lawrence W. Robbins, organ.)

The chairman of the library committee, Mrs. Elliott Smith, reported that, in response to the request of the association, the following books of organ music had been placed in the city library, with others to follow as the demand warrants:

- Masterpieces for the Organ, Carl. Twelve Pieces for the Organ, Du-bois.
 - Three Sonatas, Van Eyken.
 - Organists' Treasury, Flagler.
 - The Practical Organist (two volumes), Guilment.
 - Twelve Pieces, Lemaigre.
 - Organ Works of Mendelssohn, edited by S. P. Warren.
 - Contemporary Organist, Morse.
 - March Album, Morse.
 - Arrangements and Transcriptions, Parker.
 - The Modern Organist, Shelley.
 - Organ Book, Sheppard.
 - Thirty Offertories, Rogers.
 - Thirty Preludes for the Organ, Clough-Leiter.
 - Thirty Postludes, Carl.
 - Thirty Pieces for use in Christian Science Churches, Young.
 - Bach's Complete Organ Works.
- A recital by Clarence Eddy is being arranged for some time in October.

ARE BUILDING LARGE ORGANS

Kimball, Smallman and Frazee Have Big Four-Manual Among Others.

Kimball, Smallman & Frazee of Boston have just completed the installation of two electric organs in the new Masonic Temple at Worcester, Mass. They have also installed one in the Masonic Temple of Lowell, Mass., and are busily engaged in the construction of a four-manual instrument of approximately 100 speaking stops for St. Jean Baptist French church of Lowell. The same firm has closed a contract for an electric organ with the Congregational church of Yarmouth, Maine, and reports the prospects for future business very encouraging.

STATEMENT OF THE DIAPASON UNDER POSTAL LAW.

Statement of the ownership, management, etc., of **The Diapason**, published monthly at Chicago, Ill., required by the Act of Aug. 24, 1912, for Oct. 1, 1914.

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

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

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

S. E. GRUENSTEIN.

Sworn to and subscribed before me this 15th day of September, 1914.

[Seal] MICHAEL J. O'MALLEY,
Notary Public.
My commission expires March 8, 1916.

The Apollo Musical Club of 300 singers, under the baton of Harrison M. Wild, will give a special performance of Elgar's beautiful choral work "Carmen" Sunday afternoon, Oct. 18, at the Auditorium theater, Chicago. This work was given three years ago by the club and was received with great favor.

Frederick Reuter of New Ulm, Minn., gave two recitals the last Sunday in August to dedicate the two-manual Wicks organ in Trinity Lutheran church at Waltham, Minn.

**QUARLES AS VIEWED
BY A MOTOR CRANK**

EFFECT OF CORNELL ORGAN

Performance on New Steere Instrument at Ithaca Described in Novel Manner in Automobile Parlance.

A motor crank describing an organ performance is something new and is inspired by the completion of the agricultural hall organ at Cornell University by the J. W. Steere & Son Company. James T. Quarles is the man who is the hero of the account of the motor crank as it appeared in a recent issue of the Ithaca (N. Y.) Journal. The article follows:

Did you ever realize how a man like Mr. Quarles can drive a motor car? You just ought to be in Bailey Hall when he's doing an organ recital practice. He sits right in the full front of the stage and the lights are turned on so that any one in the audience can see him work the machine. And it's some machine. There isn't a six on the market, American or foreign make, that can touch it for smooth running. For complicated apparatus its a racing car, submarine, hydroaeroplane combined and then some. Mr. Quarles gets away with it and never strips a gear.

The way the lights are fixed you see him work both hands and both feet at the same time and if his head wasn't working some at the same time she'd sure get away from him on the grades. But she doesn't. It's smooth and easy running and she shifts gears so that you wouldn't know if you didn't see him do it and you didn't happen to recognize the sound of the humming.

When he opened her up it was like going out on a ride to Cortland, starting in a thunder storm like the one we had last Sunday. Zip! Rippety bang. Cr-r-r-rashes of thunder, going up State street hill on high in a hundred horse racing car with open ports, the fire siren howling, town hall bell tolling an alarm, and No. 5 and No. 7 alongside racing for the top of the hill. Great! But she never missed an explosion and made it and she slid along through the campus and you got the final crash of thunder as you rounded the turn for the Forest Home road and heard the roar as the water fell out of Beebe Lake.

Meanwhile the chauffeur was dancing half way up the windshield, working levers and pedals with both feet, holding her steady with the foot brake and stepping on her tail with the accelerator till she jumped and rolled and did more stunts than any other boat you ever rode in.

But it was some riding. You heard the wind whistle through the trees. He kicked a lever out on the right side of the running board and you'd swear you heard the tornado hit Sear's barn and rip off the roof, slinging it against Neighbor Teeter's silo.

Then he let her calm down some. Seemed like a gentle little shower as she rounded the turns in Forest Home. You could hear someone playing a melodeon in the front parlor as you slid by slowly. And there was one place, might have been in Varna, where you'd declare you could hear an old man playing a solemn piece on a 'cello all by himself and there were robins up in the tops of the trees, where the last light of the setting sun had touched before night came and they were trilling softly just like they do when a storm's over and it's too late in the day for the Great Ruler to hang a rainbow in the sky for a sign of promise.

Why you wouldn't miss that for anything along the road.

And then on the stretch to Dryden you could feel the machine just slipping along as though she was a part of the natural machinery of the universe.

She wasn't making a sound herself, but just taking you through the country in some mysterious way so that you could get the music of the great outdoors, that you don't ordinarily get when you're out in a motor car. The man at the keyboard touched those little things like the electric starter or the light knobs or whatever you have on your particular make of machine and then you could hear the bells ringing ever so softly over across the valley, and somewhere off in the distance a great chorus was singing; and the air was sweet and you caught the odor of the white clover and the pines and with it all you felt, being a motor car crank, the rhythmic purring of the motor and heard the hum of the tires over the road.

One place you come to it seemed like a long coast down an easy grade. She just rolled along, softly, smoothly, swiftly, always under perfect control, never skidding and making the turns as though she were a part of the highway itself. You could hear the water running alongside the road in a creek that had its hundreds of cascades and twists and turns and kept the waters laughing with its surprises and playful windings. Some muste.

Honk! You jumped back as you rounded one sharp turn, for you heard a horn with that snappy sound that means the man behind it is either unable to control the machine or sinfully reckless. But the organist has his foot on the emergency and just averted a crash. Then you heard the other fellow dash by. Couldn't be more realistic!

On the ride home there was a sound of wedding bells and a suggestion of a bridal chorus. And there was great happiness and joy and the machine swung along in a way you'd never think possible. The very happy young man in the same row, with you leaned over, cast a glance into the blue eyes beside him and whispered: "That alone was worth the price of admission." Indeed it was. And the finish of this ride was the best you could possibly have. Along in the cool of the evening, in the brightest of moonlight, with a still air, congenial companions, everything running superbly, the road of the best, the speed all that you could desire for comfort, a consciousness of being at peace with all the world and a grand arrival up the winding approach and a snappy stop under the porte cochere.

Yes, indeed, as a driver it is hard to beat the man at the organ box.

Played by Dallas Pupils.

The organ pupils of Miss Alice Knox Fergusson rendered the following program at the First Presbyterian church of Dallas, Texas, Aug. 29:

- Minuetto Calkin
- Miss Clara Kirkland.
- "Hymn of the Nuns," Lefebure-Wely
- Miss Mattie Watson.
- Melody in F.....Rubinstein
- Miss Ruth Edwards.
- Meditation (Thais).....Massenet
- Lloyd Hutson.
- Capriccio Lemaigre
- Miss Clara Kirkland.
- Fanfare Dubois
- Miss Claudia Stanfield.

H. S. Schweitzer Returns.

H. S. Schweitzer, F. A. G. O., organist and choir director of Trinity Lutheran church, Reading, Pa., resumed his duties Sunday, Aug. 30, after a short vacation at his home in Easton. Mr. Schweitzer expects a busy season, both in the concert field and instructing a large class of pupils. The newly-organized chorus choir began rehearsals on Friday evening, Sept. 11.

The Hinners Company of Pekin, Ill., has completed an organ which cost \$2,750 for St. Boniface church at Lafayette, Ind.

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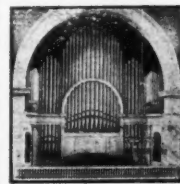
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Harold Vincent Milligan, New York—Mr. Milligan has given recitals as follows at the Old First Presbyterian Church, Fifth Avenue and Twelfth Street:

Aug. 3.—Prelude, "Ein Feste Burg," Faulkes; "In Paradisum," and "Chant Pastorale," Dubois; Prelude to "Paraisal," Wagner; "Pilgrims Chorus," Wagner; Canzona, Guilman; Scherzoso, Rogers; "Evensong," Johnston; Grand Choeur, Rogers.

Aug. 17.—Sonata in A minor, Borowski; "Feuille d'Album," Cui; Largo, Handel; Bridal Song, Rogers; Prelude to Third Act and Wedding Music ("Lohengrin"), Wagner; "Berceuse Bretonne," Eley and "A Song of Triumph," Milligan.

Aug. 24.—"Vision," Rheinberger; "Suite Gothique," Boellmann; Fantasia on "Nearer My God To Thee," Karg-Elert; "Christmas in Sicily," Yon; Elegy, Noble; "Finlandia," Sibelius; Caprice, Botting.

Sept. 6.—Pastorale, Cesar Franck; Intermezzo, Callaerts; "Eraeludium Festivalum" (Piano Sonata), Becker; Elevation, Guilman; Marche Nuptial, Guilman; "Waldweben," from "Siegfried," Wagner; Scherzoso, Rogers; Spring Song, Hollins; Marche Heroique de Jeanne d'Arc, Dubois.

Sept. 14.—Prelude in B minor, Chopin; Song Without Words, Deshayes; Rhapsody on Breton Themes, Saint-Saens; Prelude in C sharp minor, Rachmaninoff; Prelude, "La Demoiselle Elue" and "Le Petit Berger," Debussy; Andante Religioso and Risoluto, Parker; "At Evening," Buck; Intermezzo and Prologue, Rogers.

John W. Norton, Chicago—At his first special musical service of this season in St. James' Episcopal Church, held Sept. 20, Mr. Norton gave an organ recital, the program of which follows: "First Movement" from Sonata in B major, Bach; Prelude and Fugue in E minor, Bach; Etude Symphonique, Bossi; "In Summer," Stebbins; "Humoreske," Dvorak, and Introduction to Act. III ("Lohengrin"), Wagner.

J. Norris Hering, F. A. G. O., Baltimore—In honor of the one hundredth anniversary of the writing of the American national anthem—"The Star Spangled Banner"—by Francis Scott Key, an organ recital was given by J. Norris Hering, organist and choir director of Christ church, Sept. 9 at 4:30 p. m. The program follows: Mendelssohn, Sonata in B flat; Cesar Franck, Andantino in G minor; Saint-Saens, Rhapsodie in D major; Charles M. Widor, Pastoral (From second symphony) and Allegretto and Lento (From seventh symphony); Eugene Gigout, Scherzo in E major; Guilman, "Marche aux Flambeaux."

Powell Weaver, Kansas City—Following was Mr. Weaver's program in his noon recital at the Grand Avenue Temple Sept. 2: Prelude to "Lohengrin," Wagner; Melody in A flat, Shelley; Variations on "Last Rose of Summer," Buck; Chanson d'Avril, Brewer; Marche Militaire, Schubert; "Bonnie Doon," Old Scotch; Andantino in D flat, Lemare; Grand March from "Tannhauser," Wagner.

Edward Hart, Xenia, Ohio—Mr. Hart, who filled the place of organist at Trinity Methodist church during the summer, gave a recital Sept. 8 at which he played: Toccata, Dubois; "Chorus of Angels," Scotson Clark; Barcarolle, Offenbach; "Song of the Brook," Edwin; Andantino, Lemare; "Jubilate Deo," Alfred Silver; "In Springtime," Alfred Hollins; Largo, Handel; Triumphal March, Costa.

Professor Karl Haase, Seward, Neb.—Professor Haase played before a large audience in St. John's Lutheran church of Portage, Wis., Sunday evening, Aug. 30. The program was: Festival Fantasia, Tschirch; Sixth Sonata, Mendelssohn; Romanze from a Suite for Cello and Piano and Fantasia on "Now Thank We all Our God," Linnarz; Third Sonata (C minor), Guilman; Andante in F, Lefebure-Wely; Andantino, Lemare; "At Evening," Warren.

Edgar A. Nelson, Chicago—In dedicating the Möller organ in Berry Memorial Methodist Church Mr. Nelson gave a recital Sept. 10. He played: Prelude and Fugue, C minor, Bach; Minuet, Handel; Prelude and Fugue, G major, Mendelssohn; Concert Overture, C minor, Purcell J. Mansfield; Intermezzo, Arthur Bird; Oriental March, Bird; Andante in D flat, Lemare; Menuet, Boccherini; Arabesque, E major, Debussy; Arabesque, G major, Debussy; Grand Offertoire in D major, Batiste.

F. William Fleer, Pittsburgh—Mr. Fleer continues to respond to the varied requests of his cosmopolitan audiences at the Kaufmann & Baer store, as shown by a few of his latest programs, which follow:

Sept. 16.—Selections from "Aida," Verdi; Meditation from "Thais," Massenet; "Invitation to the Dance," Weber; Berceuse from "Jocelyn," Godard; Sextet from "Lucia," Donizetti; "Sari" Selection, Kalman; Intermezzo from "Cavalleria Rusticana," Mascagni; Gavotte from "Mignon," Thomas; "One Fine Day," from "Mme. Butterfly,"

Puccini; Overture—"Merry Wives of Windsor," Nicolai.

Sept. 15.—"Lustspiel" Overture, Kaler-Bela; Serenade, Schubert; "Unrequited Love" Waltzes, Linke; "Kamennoi-Ostrow," Rubinstein; Minuet, Padewski; "Oh Promise Me," De Koven; "Gondoliers," Nevin; Gavotte from "Mignon," Thomas; "Passe-Pied" (Minuet), Gillet; "American Patrol," Meacham.

Sept. 12.—Prelude in C sharp minor, Rachmaninoff; Humoreske, Dvorak; Fifth Nocturne, Leybach; "Nights of Gladness" Waltzes, Ancliffe; "Good-By," Tosti; "Song of the Chimes," Worrell; Ballet from "Sylvia," Delibes; Three Dances from "Henry VIII," German; "Last Hope," Gottschalk; Overture—"Raymond," Thomas.

Edward Kreiser, Kansas City, Mo.—Mr. Kreiser resumed his recitals at the Independence Boulevard Christian church Sept. 27, with the following Sunday afternoon program, his 185th at Kansas City: Festival Prelude on "Ein Feste Burg," William Faulkes; Pastorale (new), Watling; First Symphony, Maquaire; Great G minor Fugue, Bach; "Evensong" (request), Johnston; Wedding March, Ferrata.

Edwin Arthur Kraft, Atlanta, Ga.—The programs of Mr. Kraft's thirty-second and thirty-third Sunday recitals under the auspices of the Atlanta Music Festival Association were:

Sept. 10.—Triumphal March, Hollins; Communion in G, Batiste; Spring Song "From the South," Lemare; Toccata in E major, Bartlett; "Evening Bells and Cradle Song," Macfarlane; Humoreske, Dvorak; National Hymns of the Countries at War; "The Star-Spangled Banner," Key.

Sept. 20.—Rhapsody (Dedicated to Mr. Kraft), Rossetter G. Cole; Nocturne, Russell King Miller; Allegretto, Wolstenholme; "To Spring," H. Alexander Matthews; Morceau de Concert, Hollins; Caprice de Concert, J. Stuart Archer.

Professor C. A. Weiss, Chicago—Mr. Weiss, organist of St. Paul's church, played at the dedication of the organ in Immanuel Evangelical church at Peotone, Ill., Aug. 30 and in the evening gave a recital, as follows: Toccata and Fugue, Bach; Prayer, P. A. Zimmermann; "Eventide," Gaul; Allegretto, Wolstenholme; Andantino, Lemare; "Onward Christian Soldiers" (Transcription), Sullivan-Whitney; "Spring Song," Mendelssohn; Allegretto Grazioso, Holloway; Grand Chorus, Guilman.

Roland Diggle—Before leaving Sept. 24 for his new position in St. John's church, Los Angeles, Roland Diggle, Mus. Doc., gave two twilight recitals after evensong in St. John's cathedral at Quincy, Ill. The programs follow:

Sept. 13.—March Nuptiale, Frank Lynns; "Chant du Soir," Frysinger; Suite for Organ (Prologue, March, Intermezzo, Toccata), J. H. Rogers; "Traumlied" and Autumn Song, Diggle; Sept. 20.—"Eilers," C. W. Pearce; "Sunset and Evening Bells," G. H. Federlein; Sonata No. 1, in A minor, Felix Borowski; Springtime Sketch and "Song of Happiness," Diggle.

Joseph Clair Beebe, Auburn, N. Y.—Mr. Beebe is to give weekly recitals in Willard chapel before the students of Auburn Theological Seminary, in which he is instructor of music. At the first recital, Sept. 18, he played: Marche Pontificale, Tombelle; Andante Cantabile, Widor; Cantabile, Lore; Fugue (C major), Buxtehude; Vision, Rheinberger; Intermezzo, Callaerts; Canon (B minor), Schumann; Cantilene, Pierne; Fantasia, Sjogren.

Arthur Dorey, Ottawa—The 186th and 187th Sunday evening recitals by Mr. Dorey at Christ church cathedral in the Canadian capital were marked by these programs:

Sept. 6.—"Laus Deo," Dubois; "Reve d'Amour," F. Corbett; "Scene Orientale," E. R. Kroeger; "Postlude alla Marcia," Arthur Dorey; Prelude and Melody, E. M. Read; Toccata, Op. 45, R. L. Becker.

Sept. 20.—Grand Choeur, C. Sharman; Nocturne, Op. 43, P. J. Mansfield; Cantilene, Op. 26, E. Halsey; Fantasia in C minor, H. Crackel; "At Sunset," Roland Diggle; Triumphal March, Clifford Roberts.

Dwight Heaton Seymour, Topeka, Kan.—Mr. Seymour gave recitals on the organ in the Auditorium daily during the state fair. A sample program is: Suite Gothique, Boellmann; "Chant Joyeux," Halsey; Offertoire, A. Petrilli; Tone Picture; "Sunshine and Shadow," Dudley Buck.

Another program follows: Festival Overture, J. V. Flaszler; "Hymne Celeste," Friml; "Pilgrims' Song of Hope," Batiste; Sextet from "Lucia," Donizetti; Humoreske, Dvorak; "The Rosary," Nevin; Festal Prelude, Boslet.

William M. Jenkins, St. Louis Mo.—Mr. Jenkins gave opening recitals in September at Taylorville, Ill., and Salisbury, Mo. At the First Presbyterian Church of Taylorville, Sept. 4, he played: Marche Militaire, Gounod; "In Summer," Stebbins; Postlude, Guilman; Panfare, Dubois; Vorspiel ("Lohengrin"), Wagner; "A Royal Procession," Spinney; Andante Cantabile, Widor; Melody, Massenet; Berceuse

(dedicated to Mr. Jenkins), Edward M. Read; Serenade, Schubert; Nuptial Postlude, Guilman.

His Salisbury program, in the First Baptist Church, Sept. 17, was: Marche Militaire, Guilman; Scherzo, B Flat, Schubert; Grand Choeur, William R. Spence; Minuet in G, Beethoven; "Entree De Cortege," Vanderpoel; Melody, Massenet; March, D major, Guilman; Andante Cantabile, Widor; Fanfare, Dubois; Festival March, William M. Jenkins; Berceuse, Edward M. Read; Nuptial Postlude, Guilman.

E. M. Read Returns to St. Louis.

Edward M. Read, who passed the summer at Amsterdam, N. Y., has returned to St. Louis. Mr. Read has not rested from his work of composition and one of his latest pieces is a Berceuse dedicated to William M. Jenkins, his fellow organist at St. Louis, who has played it with great success at a number of recent recitals.

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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.

Northern Ohio Chapter.

Following are the new officers of the Northern Ohio chapter:
 Dean—Albert Riemenschneider.
 Sub-Dean—E. Seton Blythe.
 Secretary—Mrs. Otis Benton.
 Treasurer—Charles M. Coe.
 Registrar and Librarian—Miss Paty Stair.
 Auditors—George A. Yost and M. R. Dickey, Jr.
 Executive Committee—J. R. Hall, W. K. Breckenridge, George G. Emerson, George W. Andrews, Charles E. Clemens, James H. Rogers and Miss Caroline M. Lowe.

Tennessee Chapter.

The Tennessee chapter has issued in neat printed form a list of the fifty-nine books which have been placed in the Cossitt Library at Memphis for the special benefit of organists. These works, listed from time to time in The Diapason, cover every department of organ information and enable organists in the southern state to avail themselves of the widest possible data on their instrument and its literature.

Virginia Chapter.

A series of lecture-recitals under the auspices of the Virginia chapter will be held in Richmond this winter. The first recital will probably be given by Henry W. Baker. This was decided at a meeting of the chapter recently. The recitals will be open to the public, and all organists, whether members of the guild or not, will be invited to attend and to participate in the discussions of the subjects under consideration.

It was agreed that instead of undertaking chapter work for the entire state, the organists of each city should unite in the conduct of the work in their localities.

O. C. Bodemuller announces his retirement as organist and choir-master of the First Methodist church of New Orleans in order that he may devote more time to his fast growing music school. The school is equipped with a two manual organ run by electricity. Mr. Bodemuller in 1901 accepted a call from the Jewish Temple Sinai, and is still holding this position.

HONOR JAMES C. WARHURST Services at Camden to Observe His Fifteenth Anniversary.

The 157th musical service at the North Baptist church of Camden, N. J., was given Sept. 13 by James Clayton Warhurst. This service was held to commemorate the fifteenth anniversary of Mr. Warhurst's connection with the church as organist and choir-master. He began his work on the first Sunday in September, 1899, and has continued without interruption until the present time. "The duration of his service, the size of our chorus and the efficiency of its work are notable in the musical history of this region," writes an officer of the church.

The pastor, the Rev. H. J. Vosburgh, D. D., delivered an address on "A Songful Life," and the following musical program was given under Mr. Warhurst's direction: Organ, "Prelude," Mauro; Trio, Harp, Violin and Organ, "Largo," Handel (Mrs. Dorothy Johnstone Baseler, Eugene Engel, James C. Warhurst); Solo, "Hear Ye, Israel," ("Elijah"), Mendelssohn (Miss Ray C. Murtha); Chorus, "Be not Afraid," ("Elijah"), Mendelssohn; Semi-Chorus, "List, the Cherubic Host," ("Holy City"), Gaul (Miss Murtha and Samuel W. Hilt, soloists, with accompaniment of harp, violin and organ); Chorus, "The Heavens Are Telling," ("Creation"), Haydn; Organ, "Minuet," Borowski; Harp Solo, "Andante Religioso, Faure (Dorothy Johnstone Baseler); Motet, "Hear My Prayer," Mendelssohn

(Miss Murtha); Meditation from "Thais," Massenet (harp, violin and organ); "Hallelujah" Chorus, Handel; Organ, Finale from First Sonata, Gaultant.

J. J. Carruthers in Chicago.
 Joseph J. Carruthers, connected with the Rudolph Wurlitzer Company at North Tonawanda, N. Y., for some time, has joined the staff of the W. W. Kimball Company in Chicago. The large increase in the number of electric organs turned out by the Kimball Company has led to the engagement of men such as Mr. Carruthers.

C. N. Boyd As Music Reviewer.
 Charles N. Boyd, the Pittsburgh organist and teacher, has adopted a novel means of informing his former pupils and others as to his judgment on new organ publications. He issued in September the first number of a bulletin on new organ music, giving brief criticisms of the latest publications. The bulletin is to be issued several times a year and will be mailed to anyone on request.

An article on "Popular Music," from the pen of Bert E. Williams, A. A. G. O., the Columbus organist, appears in the September issue of the Musical Observer.

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REVOLUTION IN ORGAN BUILDING

By George Laing Miller, F. R. C. O., Eng.

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An Aeolian organ in the country home of Alva Milligan at Springfield, Mo., was opened with a recital Sept. 9 by William E. Zeuch of Chicago. A few friends of the family were invited to hear Mr. Zeuch in a splendid program.

The Forest Avenue Presbyterian church of Dayton, Ohio, has ordered an organ from the Estey Company of Brattleboro, Vermont.

Professor Harry B. Jepson of the Yale Music School has returned to New Haven after spending his sabbatical year abroad. His return was hastened to some extent by the war.

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FROM THE DIAPASON FOR OCTOBER

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**POPE PIUS HONORS
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TRIBUTE TO W. B. GOODWIN

**Boston Newspaper Describes the
"Tonus Infra Totissimus," 128
Foot Stop, Built Into Lowell,
Mass., Church Organ.**

The following interesting article is from the Boston Sunday Post of Sept. 6:

A sound that you feel, but can't hear! To a Lowell man who was signally honored by the late Pope Pius X, comes the honor of having produced from the "tombs of sound" this marvel of acoustics. The man is William B. Goodwin, who, while on a recent trip to Europe to repair the oldest organ in the world, was ushered into the presence of the pope.

The pope had heard about his wonderful work on organs, and was much pleased—so much so, in fact, that he conferred his special benediction on Mr. Goodwin's organ work and on those who might play on the same organs.

"Then," says Mr. Goodwin, "he took his white silk cap from his head and gave it to me. Needless to say, the cap is among my most cherished possessions."

The new note that "you feel but can't hear" is called the "Tonus Infra Totissimus" and vibrates only four times a second. The Immaculate Conception Church organ in Lowell now possesses this marvel, which makes that organ capable of reaching an octave lower than any other organ in the world.

Up to twenty-five years ago the lowest note attempted in music (naturally by the organ) was the CCCC of some sixteen vibrations a second. This was produced by a pipe theoretically thirty-two feet long; hence was called "32-foot C," and because inaudible to many persons was called "the limit" by most conventional musicians.

But at that time, with the increasing knowledge of electric organ building, some daring explorer essayed by the use of harmonic generating tones to produce "64-foot CCCCC," etc., and did it, to the consternation of all proper and conservative authorities on acoustics and organs.

Later an actual stop of sixty-four foot pipes (reed) was placed in the Sydney, Australia, organ — the only 64-foot stop of individual pipes in existence. Since then some twenty others of the "resultant" variety have been installed, one of which is in St. Patrick's Church, also at Lowell.

Any further reaching down into what was termed "the tombs of sound" has never been attempted until the present month, when Mr. Goodwin has added, after much experimenting, to the grand organ of the Immaculate Conception church in Lowell a most notable group of profound tones.

When the organ was installed nearly forty years ago space was left for the conventional weak "Contre Bourdon," 32 feet—then considered a big and costly adjunct. This long deferred plan has not only been carried out, but in addition the majesty of the instrument has been increased by that "ultima thule" of bass stops, a sixty-four foot "Tonus Profundissimus." Even farther the enthusiastic expert has gone below the lowest and produced the "Tonus Infra Totissimus," 128 feet, the lowest CCCCC yet reached.

This has been termed a "mighty atmospheric throb" of the most awesome majesty, which, while soft, is so pervasive that it is capable of holding its own against the mightiest crashes of the full organ. These grave and "remote" notes are especially adaptable to slow and solemn music.

Mr. Goodwin is an alumnus of the Massachusetts Institute of Technology and from pure love of the work he began a study of organ construction, which has now become his profession. Goodwin's work on the organ in the Masonic Temple at Lowell promises to make that instrument of the best for Masonic music in the world.

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EFFECTIVE SYSTEM FOR COMBINATIONS

HOOK & HASTINGS METHOD

Organist May Adjust While Performing, But Stops Are Not Disturbed—Small Knobs Show Which Stops Are Set.

Apropos of the article in The Diapason for August by T. Scott Godfrey Buhman, the Hook & Hastings Company of Boston calls attention to the fact that its combination system possesses the qualifications outlined by Mr. Buhman. The following from the well-known firm is a description which should prove of interest to readers of The Diapason:

Kendal Green, Mass., Sept. 18, 1914. Editor of The Diapason: In the adjustable combination which we have been using for several years we claim the following: By our system an organist may adjust or re-adjust any combination while performing at the keyboard. It is self-indicating, showing what stops are adjusted on each combination and which combinations are in use. Any desired pedal stops or couplers of their respective manuals are included in the adjustable combination. Combinations respond instantly and quietly.

With this system the stop knobs are not disturbed. There is, however, an attachment to each piston whereby any of the regular stops that are drawn by hand are automatically made inactive on the manual or pedal affected by said pistons. When the pistons are released the stop knobs which were drawn and which remain drawn are no longer inactive.

The pistons are double acting in the following manner: When a piston is pressed inward it locks, and remains so until a piston of some other combination is pressed. Pressing the second piston releases the first. Each manual also has a separate release, and then there is also a general release affecting all combination pistons.

As stops are adjusted by drawing the little knobs that are placed above the regular stop registers those little knobs when drawn on each combination show at a glance which stops are "set" on each piston. Any stop or stops can be added to a combination in an instant by simply drawing them on the little knobs or can be taken from a combination by simply pushing them on the little knobs. This can be done while performing at the keyboard.

In addition to the regular combination pistons there can also be used two oscillating tablets with a lateral movement placed over the great keyboard, or operated by pedals. These are for "full organ forte" and "full organ piano" and are adjustable. Any stops that are "set" on combination 1 in each manual are made effective by the "full organ piano," and any stops that are "set" on the combination piston bearing the highest number on each manual are made effective by "full organ forte."

Our idea in having the "full organ forte" and "full organ piano" operated by the oscillating tablets with a lateral movement is that the "forte" or "piano" can be thrown on and off almost instantly if desired by simply running the finger laterally along the face of the tablet, and without moving the hand from the great organ keys, the two tablets being in the key strip directly over these keys. HOOK & HASTINGS COMPANY.

Will Be Opened by Dr. Ward.

The new organ just finished by Bates & Culley in the Bishop Whitaker Memorial Protestant Episcopal Church, Philadelphia, will be opened with a recital played by Dr. John McE. Ward of the Organ Players' Club, assisted by a male quartet.

John George Lehmann, for twenty-five years employed as an organ builder by the Farrand & Votey Organ Company, died of cancer at his home in Detroit Aug. 25. He had lived in Detroit for forty-eight years. He was 69 years old, and is survived by a widow, five sons and five daughters.

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IN THE NEXT ISSUE OF THE DIAPASON THERE WILL APPEAR ON THIS PAGE A LIST OF THE INVENTIONS AND IMPROVEMENTS IN ORGAN CONSTRUCTION THAT ORIGINATED WITH THE :: :: :: ::

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AND WHICH HAVE BEEN INCORPORATED INTO THEIR INSTRUMENTS.



My Dear Mr. Wangerin:—

It is with great pleasure that I comply with your request for an honest opinion in regard to the Weickhardt Organ placed by your firm in the Evangelical Lutheran Immanuel Church, Milwaukee, Wis. I may say that it has always been my policy to express myself about each individual instrument as it came before me, regardless of builder and reputation of same.

Having played the opening recital on the organ referred to, I can state that the same was to me a perfect revelation. Aside from the beautiful Voicing—reeds especially fine—I found for the first time an electric action that perfectly satisfied me, and have since not met with an organ that quite compared to it in this respect. Subsequent recitals on other organs built by you have further convinced me that the Weickhardt Organ is to be considered among the great leading makes of this country.

Sincerely yours,

EDWARD RECHLIN.

NEW YORK, Sept. 14th, 1914.

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