

THE DIAPASON

DEVOTED TO THE ORGAN

Fifth Year

CHICAGO, NOVEMBER 1, 1914.

Number Twelve

CORNELL GALA DAY FOR ORGAN OPENING

FOUR MEN AT THE CONSOLE

Mr. Carnegie a Guest of Honor in Ithaca—Quarles, Dickinson, Hammond and Noble Played Great Steere Instrument.

Cornell University arranged a gala day of organ music Oct. 8 for the opening of the magnificent instrument erected in Bailey Hall by the J. W. Steere & Son Company. In addition to James T. Quarles, the university organist, there were at the console Clarence Dickinson of the Brick Presbyterian church, New York; William Churchill Hammond of Mount Holyoke, Mass., and T. Tertius Noble of St. Thomas' church, New York City. Andrew Carnegie, the largest donor toward the organ, was a guest of honor, and Andrew D. White, former president of Cornell and the "grand old man" of Ithaca, who used his influence to obtain this organ for the university, was present.

The hall was packed to overflowing. The stage was crowded with extra chairs and people were standing in the lobbies, doorways and aisles. President Jacob G. Schurman delivered an address after the first half of the program was played, introducing Mr. Carnegie, who gave an appropriate address and congratulated the university on having such a wonderful and noble instrument. Afterward President-Emeritus White was called upon by the enthusiastic acclamations of the entire audience, which stood while he was conducted from the back of the hall to the stage. He made a short impromptu address of acknowledgment in which he paid the highest tribute to the organ, stating that it was one of the greatest three organs in the country today, and probably one of the greatest two in the country, and added he was not so sure but that it stood as the greatest organ.

Following was the dedicatory program:

By James T. Quarles—Sonata in A, Op. 65, No. 3 (Con moto maestoso and Andante tranquillo), Mendelssohn.

By William C. Hammond—Passacaglia in B flat (composed in 1627), Frescobaldi; Andante with Variations, Mozart; Oriental Sketch, Bird; Spring Song, Holbrooke; Piece Symphonique in C minor, Grieg.

By T. Tertius Noble—Concerto in G minor, Camidge; Elegy, Noble; Lamentation, Guilman; Toccata in D minor, Bach.

By Clarence Dickinson—Fantasia and Fugue on B-A-C-H, Liszt; "Ave Maria," Arcadelt-Liszt; Norwegian Rhapsody, Sinding.

The organ, the specification of which was published in The Diapason, has four manuals, seventy-nine speaking stops and all the necessary couplers and accessories of the modern organ. The pedal and great organs are on the stage of the auditorium. The solo organ is in a specially-constructed cement swell-box, elevated above the floor of the stage and overhanging the center of the organ. The swell organ is in a room on a level with the balcony at the east side of the stage. The choir is in a room similarly situated at the west side of the stage. The tone from the swell and choir organs reaches the auditorium through swell shades opening toward the center of the stage. The echo organ is in the dome of the building, in a room specially constructed for it and opening into

(Continued on page 3).



CONSOLE OF ODELL ORGAN NEAR COMPLETION.

The accompanying illustration is of the latest type of console designed by J. H. & C. S. Odell & Co., of New York City. This one was built for the organ under construction for St. Mary's church at Little Falls. The dedication of this organ will take place Nov. 18.

FOUR-MANUAL FOR CHICAGO

Casavants to Build Memorial for St. James' M. E. Church

An important contract just closed in Chicago will result in giving a large organ for the use of Miss Tina Mae Haines at St. James' Methodist church, on the south side, and will make a noteworthy addition to the many excellent organs recently erected in this city. Casavant Brothers have been awarded the contract for a memorial instrument of seventy speaking stops and four manuals, and have begun its construction at their factory at South Haven, Mich. It is to be completed by next Easter.

The organ is given by the family of the late Gustavus F. Swift, the packer, in his memory and its cost is to be \$25,000.

St. James' church is fortunate in having a good chamber for a large organ and this is expected to make the work of the builders the more satisfactory. The organ will extend across the entire front of the edifice. The choir, swell and solo will be directly in the center. Powerful diapasons and a saxophone are to be among the features of the instrument.

REOPENING DAY AT TRINITY

Organ Rebuilt by Austin Company Played by Irving C. Hancock.

The organ in Trinity Episcopal Church, Chicago, which has been rebuilt by the Austin Organ Company, was used for the first time Sunday, Oct. 25, at the 11 o'clock service. Shelley's "Te Deum" in D major and "O, Pray for the Peace of Jerusalem," by Lenox, were sung by the choir of men and boys.

At 4 p. m. a half hour organ recital preceded the vesper service. Irving C. Hancock, the organist and choir-master, presided at the organ.

The specification of the new organ was published recently in The Diapason.

NEW ORGAN FIRM LAUNCHED

Ilse & Brockbank of New York City Men of Wide Experience.

Ilse & Brockbank, a new firm of organ builders, has been launched in New York, and is making extensive additions to the large organ in Grace church. Mr. Ilse served an apprenticeship with Furtwangler & Hammer of Hanover, Germany. Since then he has been with the Hutchings-Votey Company, later becoming a partner of Ernest M. Skinner of Boston. He also had experience as head draughtsman with the Hope-Jones Organ Company of Elmira, N. Y.

Mr. Brockbank served an apprenticeship with Henry Willis & Sons, of London. Since then he had been with J. J. Binns of Bramby, Leeds, England, and Hope-Jones & Harrison of Bloomfield, N. J. For the past ten years he was the head reed-voicer for the Ernest M. Skinner Company.

DEDICATION IN CHICAGO

Skinner Organ Is Opened at the Hyde Park Baptist Church.

A three-manual organ built by the Ernest M. Skinner Company for the Hyde Park Baptist church of Chicago is the latest of a series of Skinner organs to be completed and opened in the last year. It was dedicated Oct. 25 in the edifice at Woodlawn avenue and East 56th street. Mrs. W. C. Miller presided at the key-desk. The instrument contains twenty-seven speaking stops and more than 1,500 pipes, and its cost was \$8,000. This church is attended by a number of professors and students of the University of Chicago.

The Church of the Holy Communion at Twenty-eighth street and Washington avenue, St. Louis, is making much of the recitals by Ernest Prang Stamm, which are given every Sunday evening. Postal cards announcing the recitals and inviting those addressed are sent out in large numbers and the result has been large audiences.

NEW YORK ORGANS THE WORK OF ODELL

THIRD GENERATION ACTIVE

St. Agnes' Chapel of Trinity Parish and St. Michael's Episcopal Church to Have Instruments Built by Old Firm.

Successful organ builders down to the third and fourth generation are rare in the United States, but there is an excellent example in the firm of J. H. & C. S. Odell & Co., of New York City, whose factory in the metropolis, conducted by the grandsons of the founders of the firm, is turning out today several of the largest organs for the prominent churches of New York. Two instruments under construction at the Odell factory are three-manuals for St. Agnes' chapel of Trinity Parish, of which Dr. G. E. Stubbs is organist, and for St. Michael's Episcopal church, on West 99th street, where William Neidlinger is the organist. These organs have the Odell electro-magnetic action, which has been used with great success. Under this system no pneumatics are employed.

Following is the specification of the St. Michael's organ:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gamba, 8 ft.
 4. Doppel Floete, 8 ft.
 5. Clarinet Floete, 8 ft.
 6. Stopped Diapason, 8 ft.
 7. Octave, 4 ft.
 8. Twelfth, 2 2/3 ft.
 9. Fifteenth, 2 ft.
 10. Mixture, 4 ranks.
 11. Clarion, 4 ft.
 12. Trumpet, 8 ft.
 13. Double Trumpet, 16 ft.

- SWELL ORGAN.
1. Bourdon, 16 ft.
 2. Violin Diapason, 8 ft.
 3. Quintadena, 8 ft.
 4. Salicional, 8 ft.
 5. Vox Celestis, 8 ft.
 6. Aeoline, 8 ft.
 7. Stopped Diapason, 8 ft.
 8. Violin Principal, 4 ft.
 9. Harmonic Flute, 4 ft.
 10. Flageolet, 2 ft.
 11. Cornet, 3 ranks.
 12. Oboe, 8 ft.
 13. Cornopean, 8 ft.
 14. Vox Humana, 8 ft.

- CHOIR ORGAN.
1. Geigen Principal, 8 ft.
 2. German Gamba, 8 ft.
 3. Dolcissimo, 8 ft.
 4. Melodia, 8 ft.
 5. Gemshorn, 4 ft.
 6. Flauto Traverso, 4 ft.
 7. Piccolo, 2 ft.
 8. Clarinet, 8 ft.

- PEDAL ORGAN.
1. Contra Diapason, 32 ft.
 2. Double Open Diapason, 16 ft.
 3. Violone, 16 ft.
 4. Bourdon, 16 ft.
 5. Concert Cello, 8 ft.
 6. Principal, 4 ft.
 7. Cimbale, 3 ranks.
 8. Euphone, 16 ft.

The scheme of stops of the St. Agnes chapel organ follows:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Viola di Gamba, 8 ft.
 5. Doppel Floete, 8 ft.
 6. Octave, 4 ft.
 7. Gambette, 4 ft.
 8. Flute Harmonique, 4 ft.
 9. Octave Quint, 2 2/3 ft.
 10. Super Octave, 2 ft.
 11. Piccolo Harmonic, 2 ft.
 12. Mixture, 4 ranks.
 13. Trumpet, 8 ft.
 14. Clarion, 4 ft.

- SWELL ORGAN.
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gamba, 8 ft.
 4. Salicional, 8 ft.
 5. Vox Celestis, 8 ft.
 6. Clarinet Flute, 8 ft.
 7. Octave, 4 ft.
 8. Hohl Flote, 4 ft.
 9. Flageolet, 2 ft.
 10. Cornet, 3 ranks.
 11. Contra Fagotto, 16 ft.
 12. Cornopean, 8 ft.
 13. Vox Humana, 8 ft.
 14. Oboe, 8 ft.

- CHOIR ORGAN.
1. Lieblich Gedacht, 16 ft.
 2. Violin Diapason, 8 ft.

3. Keraulophon, 8 ft.
 4. Dulce D'Amour, 8 ft.
 5. Concert Flute, 8 ft.
 6. Quintadena, 8 ft.
 7. Violina, 4 ft.
 8. Rohr Floete, 4 ft.
 9. Piccolo, 2 ft.
 10. Clarinet, 8 ft.
- PEDAL ORGAN.
1. Contra Bourdon, 32 ft.
 2. Open Diapason, 16 ft.
 3. Bourdon, 16 ft.
 4. Violoncello, 8 ft.
 5. Bass Floete, 8 ft.
 6. Trombone, 16 ft.

GREET'S WILLIAM BENBOW

Reading Audience Out to Hear Organist—Reception Follows.

From the Reading (Pa.) Telegram of Oct. 16 is taken the following:

"The popularity of William Benbow, former organist of Trinity Lutheran church, offset even the disagreeable weather on Thursday evening, for more than 500 persons flocked to the church to attend the organ recital that the well-known musician gave. Mr. Benbow, who was an organist in Reading for nearly twenty-five years, is now in Buffalo. He returned to Pennsylvania to give the first recital on the new organ that has been installed in the Lutheran church at Hanover. The program Thursday evening was composed largely of selections from the works of artists of the German school of music, of which Bach was the most prominent. An interesting feature of the evening's entertainment was the brief lecture on church music delivered by Mr. Benbow.

"After the recital the choir held an informal reception for Mr. Benbow."

ANDREW B. NICHOLS IS DEAD

Organist and Associate of Builders Passes Away in Boston.

Andrew Brown Nichols, who had many friends among the organists and organ builders in all parts of this country, died Oct. 11 in Boston. The funeral was held from All Saints' Cathedral at Albany, N. Y., Oct. 13.

Mr. Nichols at one time was organist of All Saints'. Later he was organist of Grace church at Cleveland, Ohio, and Christ church in the same city. For some time he represented the Austin Organ Company, M. P. Möller and the Ernest M. Skinner Company, having left Cleveland a year or two ago to become connected with the last-named company. At the time of his death he was with the Hutchings Organ Company.

Opens a Felgemaker Organ.

A Felgemaker organ of sixteen speaking stops was opened Sept. 24 in Trinity Lutheran church of Rockford, Ill., by Mrs. Bessie Foreman Bevirt, organist of the First Presbyterian church of Muskogee, Okla., and of the Scottish Rite Temple at McAlester, Okla. Mrs. Bevirt was very highly pleased with the organ and her audience was just as much pleased with her playing of it. The program of organ pieces presented was as follows: Grand Offertoire de Cecile, No. 2, Batiste; Caprice, Kinder; "A Song of Melody," Clegg; "Marche Funebre et Chant Seraphique," Guilmant; Largo, Handel; Caprice in B flat, Guilmant; Andantino, Lemare; Grand Fantasia in E minor, Lemmens; "Christmas in Sicily," Yon; Rustic Dance, from Pastoral Suite, Demarest; Overture, "Poet and Peasant," Suppe.

Wheatley Goes to Texas.

Bertram T. Wheatley of Bethesda Episcopal Church, Saratoga Springs, N. Y., has accepted the position of organist and choirmaster at St. David's, Austin, Tex. Mr. Wheatley is a member of the American Guild of Organists, and has won high distinction as a solo player, conductor and trainer of choirs, besides being recognized as a composer of merit. He studied piano under Christian Stein, director of the Troy Conservatory of Music, and William Glover, concert organ work with Dr. Percy J. Starnes, former organist of Royal Albert Hall, London, England, and special boy voice training with Dr. G. Edward Stubbs.

KANSAS CITY HOST TO CLARENCE EDDY

PLAYS BEFORE ASSOCIATION

New Program Presented at Grand Avenue Temple—Dinner at Hotel Baltimore to Greet First of Visiting Artists.

The Kansas City Association of Organists held its regular meeting Oct. 15 at the Linwood Boulevard Christian Church, the guest of Mrs. George Forsee, organist of that church. The following program was given:

- Sonata, Opus 188.....Rheinberger
Lawrence W. Robbins.
Andante in A minor.....Merkel
Benediction NuptialeHollins
Miss Margaret Boulter.
Prelude, C sharp minor.Rachmaninoff
Barcarolle in E minor.....Faulkes
Sonata No. 2 (two movements)...
..... Mendelssohn
Fugue in D major.....Guilmant
Mrs. George Forsee.

Final arrangements were made for the association's first concert by a visiting artist—a recital which was given by Clarence Eddy at the Grand Avenue Temple Tuesday, Oct. 20. This recital was most successful from an artistic and a financial standpoint, as well, encouraging the association to proceed with its plans of bringing other concert organists. Mr. Eddy played the following program, with his usual distinction, interpretative skill and technical perfection: Concert Prelude on a Chorale (new), William Faulkes; "Supplication," Canzone (new), and "Gloria in Excelsis," Julius Harrison; "Song of Sorrow" and "Will o' the Wisp" (new), Gordon Balch Nevin; Third Sonata in E op. 43 (new), Rene L. Becker; "At Twilight," J. Frank Fry-singer; Concert Prelude in D minor, A. Walter Kramer; Melodie Plaintive (Op. 9, No. 5), Giuseppe Ferrata; Concert Gavotte (new), Raymond Boileau Maxsell; "Sunset and Evening Bells" (new), Gottfried H. Federlein; Fugue in E flat, Nicolo Porpora; Evening Song (new), H. A. Matthews; Allegro con fuoco (new), August de Boeck.

A dinner was given in honor of Mr. Eddy Monday evening at the Hotel Baltimore, to which the members were privileged to invite guests. This occasion served as a pleasant greeting to Mr. Eddy, as well as being the first opportunity which the members of the association had arranged to meet each other socially.

MIDMER DOING MUCH WORK

Three New Philadelphia Organs Work of Brooklyn Builders.

Reuben Midmer & Son are having a busy fall. In Philadelphia they have just completed organs in the Leverington Avenue Presbyterian church and Trinity Lutheran church, and are erecting a large instrument in the Central M. E. church of the same city. This will make their record in Philadelphia fifteen organs in three years.

Midmer & Son are also building a large two-manual organ for Zion Reformed Church, York, Pa., and when this is completed it will make their fourth instrument for York. Other contracts on hand are for organs for St. Francis of Assisi Catholic church and St. Saviour's Catholic church. A few weeks ago they completed one for St. Matthew's Catholic church, Brooklyn. They are building an electro-pneumatic organ for the Home Street Presbyterian church, New York City, and organs for the Greenpoint Masonic Temple, Manhattan Avenue, Brooklyn; the Methodist Episcopal church of Hollis, N. Y., and the Methodist Episcopal church of Richmond Hill, N. Y., besides carrying out three rebuilding orders.

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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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**ERNEST M. SKINNER
DEFENDS LEMARE**

NO GROUND FOR COMPLAINT

Noted Builder Deems Criticism of Engagement of English Organist by Panama-Pacific Exposition Ill-Advised.

Boston, Mass., Oct. 20, 1914. Editor of The Diapason. Dear Sir: In the Musical Courier issue of August 5 I read:

"When Lemare was municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare's successor was installed the latter had the Pittsburgh console ripped out entirely and another substituted, which answered to average needs."

Permit me to say that Mr. Lemare's successor commenced his duties in October, 1907. The contract for a new console and extensive enlargement of the instrument was not signed until May, 1910. Anything Mr. Lemare had done to the instrument had not the remotest connection with the installation of the new console or other work done at the same time the console was installed.

The organ originally had the registers arranged in terraces. Mr. Lemare had them arranged on oblique jambs, so they might be easily reached, which was a most decided improvement on the original condition. You will therefore see that the statement regarding Mr. Lemare's connection with this organ is most unjust to him, and not according to the facts in the case.

The controversy regarding his engagement for the Panama-Pacific Exposition I regard as ill-advised and harmful. Why is not complaint made that organists from other countries are filling other positions in America? Are not American builders equally justified in complaining that an Englishman is building the organ for the Panama-Pacific Exposition?

Mr. Lemare was not engaged on account of the fact that he was an Englishman, but because his transcriptions, compositions and ability as a player make him so widely known.

It seems to me it should be borne in mind that while the builder of the organ is permitted to regard his instrument as an exhibit, the organ and organists are there primarily for the purpose of entertaining visitors, and even if Mr. Stewart committed an error in appointing him (about which there is a difference of opinion), it would seem that the present controversy can result in no good, and may very likely be harmful, and is quite useless, if you know Mr. Stewart.

I have met Mr. Lemare in a number of transactions where he acted as adviser in the purchase of instruments. His influence has always been sound and reasonable. I believe Mr. Lemare's influence on the console for the Panama-Pacific Exposition organ instead of stop keys. This change has resulted in draw stops being used may be held by some to be to the disadvantage of visiting organists. This is also a matter of opinion.

Yours very truly,
ERNEST M. SKINNER.

P. S.—There is no municipal organ or municipal organist in the city of Pittsburgh.

W. E. Pilcher, Jr., Opens Organ.

The inaugural recital on the Pilcher organ at the High Street Christian church of Springfield, Ohio, was given Oct. 9 by William E. Pilcher, Jr., of Louisville. Following was the program: Grand Chorus in D, Spencer; "Songs in the Night," Spinney; Andantino in D flat, Lemare; Sonata No. 6, Mendelssohn; "Evensong," Johnston; Allegro Grazioso, Tours; Offertoire in E flat, Lefebure-Wely; "March Funebre," Chopin; Gavotte from "Mignon," Thomas; March Pontificale, Lemmens.

CORNELL HAS A GALA DAY.

(Continued from page 1.)

the auditorium through the skylight.

The thirty-two foot diapason is worthy of special mention. It is made of specially selected three-inch California pine, and is of unusually large scale. Each pipe of this stop is built in one piece, thus eliminating the customary joints and resulting loss of sonority. An improved electro-pneumatic action, operating the swell shades, makes possible unusual expressive effects.

The organ contains upwards of 4,000 pipes. This includes neither the cathedral chimes in the echo organ nor the celesta in the choir organ.

DR. WINCHESTER IS CALLED

He Becomes Organist of St. Mary's Church at Albany, N. Y.

Dr. Ernest T. Winchester of Wichita, Kan., has been engaged as organist and choirmaster of St. Mary's church, at Albany, N. Y.

Dr. Winchester was born at Cambridge, Mass., forty years ago. He was organist and choirmaster of St. John's church in Wichita and previously had held a like position at St. Paul's church, Washington, D. C. Last October he was honored with the title of musical doctor by the College of Church Musicians of London, England, being the seventh American to receive this degree from one of the oldest institutions in England.

Dr. Winchester began his musical career in lessons given by his mother when 7 years old. At the age of 14 he played the organ regularly in the church in which his father was the pastor, and while thus employed composed music for the hymn, "There's a Wideness in God's Mercy." Upon the death of President McKinley the hymn with Dr. Winchester's score appeared in many newspapers.

When Pope Pius X. issued his Motu Proprio on church music, directing all Catholic parishes to abandon women and mixed choirs, Dr. Winchester was engaged by Mgr. Mackin of Washington to direct the new choir of men and boys at St. Paul's church, that city, which he continued to do for nearly nine years. His work in the field called forth a personally signed letter of commendation from his holiness, Pius X. The choir over which Dr. Winchester presided was on two occasions invited to the White House, once by President Taft and once by President Roosevelt.

TO PLAY TO EDUCATE YOUTH

Organ Players' Club Members Appear in Philadelphia School.

The American Organ Players' Club has again been engaged by William T. Austin, a wealthy music lover of Philadelphia, to play a series of organ recitals, under the auspices of the board of education, in the auditorium of the Central High School. These recitals are part of a series of educational entertainments given during the winter by noted lecturers and performers in the various domains of art. The club has designated the following members to play this series:

- November, Henry S. Fry.
- December, Amelia H. Thorn.
- January, S. Wesley Sears.
- February, Rena S. Gill.
- March, Russel H. Miles.
- April, Percy Chase Miller.

The examination committee of the American Organ Players' Club has examined and passed the youngest applicant this season—Russel Hancock Miles, a son of C. Austin Miles, the popular hymn composer. Mr. Miles, Jr., is 18 years old. He is a talented pupil of Adam Geibel, the composer, who predicts a great future for his protege.

Cyril G. Laub, who had been organist and choirmaster at St. Paul's church, Middletown, N. Y., for the last six months, has resigned. Mr. Laub is a student at Columbia University, and his resignation is due to the fact that his studies require his undivided attention. David Walsh of Middletown has been engaged to succeed Mr. Laub.

HUTCHINGS ORGAN OPENED

Demarest First Artist Heard in New Brunswick, N. J., Church.

A three-manual Hutchings organ in the Livingston Avenue Baptist church of New Brunswick, N. J., was used for the first time Oct. 8 at an inaugural recital by Clifford Demarest. Oct. 22 Antoinette Dye Drake of the First Baptist church of New Brunswick gave another recital on the same organ; Howard Decker McKinney of the First Reformed church played Oct. 29, and in November recitals will be given by M. Edna Vail, Albert Newell Dunham and Francis Cuyler Van Dyck, Jr.

Mr. Demarest gave this program: Concert Overture in E flat, Faulkes; "In Paradisum," Dubois; Fugue in E flat (St. Ann's), Bach; Serenade, Schubert; Gavotte from "Mignon," Thomas; Fantasia, "My Old Kentucky Home," Lord; Marche Religieuse, Guilmant; Meditation Serieuse, Bartlett; "Evening Star" ("Tannhaeuser"), Wagner; Andante from "Surprise Symphony," Haydn; "Sunset" and "Thanksgiving," Demarest.

The organ is unusual in design and arrangement. The organ chamber, a recess directly behind the pulpit and choir, is of ample size and well adapted to its purpose, but the plans of the church called for an open baptistry in the usual location of the organ console. The baptistry is in the center of the organ case, with entrance and exit concealed by the quartered oak paneling. Above the vaulted ceiling of the baptistry is the

great organ, behind the great are the swell and choir, and at the left is the pedal organ. Behind the baptistry are the wind trunks and reservoirs.

The specification follows:

- GREAT ORGAN.**
1. Diapason, 8 ft.
 2. Gross Flute, 8 ft.
 3. Gamba, 8 ft.
 4. Dulciana, 8 ft.
 5. Flute d'Amour, 4 ft.
- SWELL ORGAN.**
6. Bourdon, 16 ft.
 7. Diapason, 8 ft.
 8. Stopped Diapason, 8 ft.
 9. Viol d'Orchestre, 8 ft.
 10. Eoline, 8 ft.
 11. Vox Celestis, 8 ft.
 12. Traverso Flute, 4 ft.
 13. Violina, 4 ft.
 14. Cornopean, 8 ft.
 15. Oboe, 8 ft.
 16. Vox Humana, 8 ft.
 - Tremolo.
- CHOIR ORGAN.**
17. Diapason, 8 ft.
 18. Stopped Diapason, 8 ft.
 19. Viol d'Orchestre, 8 ft.
 20. Traverso Flute, 4 ft.
 21. Oboe, 8 ft.
 - Duplex Chest.
- PEDAL ORGAN (Augmented).**
22. Bourdon, 16 ft.
 23. Liebhich Gedeckt (from No. 6), 16 ft.
 24. Bass Flute (from No. 22), 8 ft.

Mr. and Mrs. Eddy at Home.

Mr. and Mrs. Clarence Eddy have cards out for an at home with music at 510 Oakwood boulevard, Chicago, Nov. 5.

Ralph W. Ermeling of Chicago is one of the Chicago organists who have been in Europe through the war and have had exciting experiences. The Chicago Daily News contained recently an extended article from London with an interview with Mr. Ermeling.

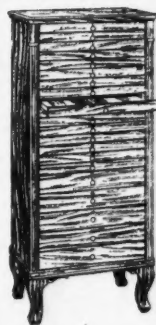
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FACTORIES: BRATTLEBORO, VT.

Gullmant; Sonata in A minor, Rheinberger; Grand March from "Aida," Verdi.

Miss Alice R. Deal, Chicago—At a postludal recital Sunday evening, Oct. 5, in the Leavitt Street Congregational church, Miss Deal played: Grand Chorus in D, Gullmant; "Chanson d'Ete," Lemare; Cradle Song, Grieg; Finale (Ninety-Fourth Psalm Sonata), Reubke.

K. O. Staps, Cincinnati—Mr. Staps, organist of St. Paul's cathedral, Cincinnati, gave the following recital program at Buffalo, on the large organ in Elmwood Hall, Sunday afternoon, Oct. 25: Concert Overture, C minor, Hollins; Minuet in G, Beethoven; "Chanson du Soir," Matthews; Nocturne in A flat, Stoughton; Barcarolle from "Tales of Hoffmann," Offenbach; Toccata et Fuga in D minor, Bach; Humoreske, Dvorak; Scenes from "Sigurd Jorsalfar," Grieg; Largo, Handel; Prelude in C sharp minor, Rachmaninoff; Caprice Orientale, Lemare; Scherzo from Fifth Sonata, Gullmant.

De Witt C. Garretson, Utica, N. Y.—Mr. Garretson gave a twenty-minute recital after the evensong service Oct. 4 at Grace Episcopal church. These were his selections: "In the Morning" (from "Peer Gynt," Suite No. 1), Grieg; Suite Ancienne, Holloway; "Herbstlied" (Autumn song), De Witt Coultis Garretson.

Oria D. Allen, Nashville, Tenn.—Mr. Allen played these compositions on the new organ in the Hobson Methodist church Oct. 1: March Triumphant (from "Naaman"), Costa; Offertory in D flat, Salome; Intermezzo, "Cavalleria Rusticana," Mascagni; "The Lost Chord," Sullivan; "Pilgrim's Chorus," and "Evening Star" ("Tannhaeuser"). Wagner; Berceuse, Walter Spinney; "Twilight," Rudolph Friml; Swedish Wedding March, Soedermann; Gavotte ("Mignon"), Thomas; Allegro Gusto, M. Roeder.

Dr. Minor C. Baldwin—Dr. Baldwin played as follows at Lisbon, N. H., in the Methodist church, Oct. 7: Great Toccata (Pedal Solos), Bach; Reverie, and Meditation, Baldwin; Sonata, Schutz; Andante from Fifth Symphony, Beethoven; Selections, Verdi; Adagio, Bach; Overture, Rossini; "Pilgerchor" (from "Tannhaeuser"), Wagner.

J. Alfred Pennington, Scranton, Pa.—Mr. Pennington gave the third of a series of free Saturday afternoon recitals at Immanuel Baptist church Oct. 3, playing: First movement of Sonata in D minor, Rheinberger; Cantilene, Rheinberger; Variations on "O Sanctissima," Lux; Romanza, Parker; Canzone, Gullmant; Grand Chorus in E flat, Gullmant; "Eventide," Harker; March for a Church Festival, W. T. Best.

Sept. 26 Mr. Pennington played: Grand Chorus, Reed; Andante Cantabile, Ruddock; Fantasia in F, W. T. Best; Reverie, Macfarlane; Sonata in C minor, Mendelssohn; Pastorale, Cal-laerts; Variations on the Hymn-Tune "Holy, Holy, Holy," Jackson; Swedish Wedding March, Soedermann; Toccata in D, Mallly.

The program Sept. 19 was as follows: "The Voice of Spring," Vincent; Transcription, "The Marvelous Work," Haydn; Best; "Vesper Chimes," Spinney; First Movement of Sonata in F minor, Mendelssohn; Romance, Maxson; Variations on the Hymn-Tune "Duke Street," Kinder; Transcription, "On Wings of Song," Mendelssohn-Whiting; Caprice in G minor, Crackel; Fanfare, Lemmens.

Allen Fulford, Sioux Falls, S. D.—At his first recital of the season at the First Methodist church, Mr. Fulford played: Concert Overture, William Faulkes; "Traumlied," Frysinger; Meditation, Gottschalk; Concert variations on Austrian National Hymn, Carl At-trup; Rhapsody, Silver; Toccata in D, Kinder; "Reve Angeliqne," Rubinstein; Rural Scenes, Hoffmann; Overture to "William Tell," Rossini; Grand Solemn March, Henry Smart.

Joseph Clair Beebe, Auburn, N. Y.—Mr. Beebe, in continuing his recitals in Willard chapel at Auburn Theological Seminary, gave the following programs in October, including one devoted to Russian composers:

Oct. 2—March ("Nut Cracker Suite"), Tschalkowsky; Berceuse, Iljinsky; Meditation, Gretchaninoff; Prelude, Glazounov; Chanson Triste, Tschalkowsky; Music of the Spheres, Rubinstein; Prelude, Vodorinski; Sixth Symphony (Pathetic), Tschalkowsky.

Oct. 9—"Jubilata Deo," Silver; Idylle, Rheinberger; "Pan's Plute," Godard; Two Sketches ("Matins" and "Even-song"), Faulkes; Concert Variations, Bonnet; Berceuse, Kinder; Barcarolle, Dethier; Concert Overture, Faulkes.

Oct. 16—Grand Chorus, Gullmant; Benediction Nuptiale, Dubois; Berceuse, Spinney; Processional March, Rogers; Reverie, Rogers; Evensong, Johnston; Epic Ode, Bellairs; Largo ("New World" Symphony), Dvorak; Rhapsody, Silver.

Alfred E. Whitehead, Sackville, N. B.—A Casavant two-manual organ in St. James' Presbyterian church at Parrshoro, N. S., was opened by Mr. Whitehead recently with the following program: Sonata No. 2, in C minor, Mendelssohn; Nocturne, D'Evry; Andante and Allegro, Bach; Song Without Words, Bonnet; Andante from String Quartet, Tschalkowsky; Grand Offertoire in D, Batiste; Gavotte and Musette and Sonnet, Alfred E. Whitehead; Festive March, Smart.

Paul Allen Beymer, Houghton, Mich.—Mr. Beymer played before the annual

convention of the Upper Peninsula Educational Association at Trinity church Oct. 8. His program: "The Swan," Saint-Saens; Grand March from "Aida," Verdi; Meditation, Sturges; Scherzo (Canon), Jadassohn; Grand Chorus in A, Kinder; Barcarolle ("Tales of Hoffmann"), Offenbach; Cantilene, Frysinger; Ride of the Valkyries, Wagner.

A. J. Lancaster, Portsmouth, Va.—The organist of the Monumental church gave a program including "The Storm," played by request, Oct. 1: Overture to "Julius Caesar," Handel; Barcarolle, Sterndale-Bennett; Symphonic Poem, "Finlandia," Sibelius; Andantino in D flat, Lemare; "The Storm," arranged by the performer.

J. Harry Deems, Baltimore—In a recital at the Riverside Baptist church recently Mr. Deems played: Overture, "Massaniello," Auber; Homage to Mendelssohn, Calkin; Berceuse, Reber; Fantasia, James M. Deems, "Reflection," J. Harry Deems; Offertory, St. Cecilia No. 1, Batiste; Humoreske, Dvorak; Minuet from "L'Arlesienne," Second Suite de Concert, Bizet; "Sounds from Scotland," Batiste; Duet "Melodie Ecossaise," Thayer (Miss Myrtle Walther and Mr. Deems).

T. Scott Buhrman, New York—Mr. Buhrman gave two companion programs, with compositions by the same writers, by courtesy of Dr. William C. Carl at the Old First Presbyterian church in October. The arrangement of the numbers was a real novelty. Each program opened with Mendelssohn and closed with C. J. Grey. Here are the two programs:

Oct. 19—Second Sonata, Mendelssohn; Scherzo Nuptiale, Bernard Johnson; Dialogue (First Sonata), Rene L. Becker; Allegretto (Op. 65 Sonata), Horatio Parker; "Cantus Amor" (Sixth MSS. Sonata), Buhrman; "Sunset" (Pastoral Suite), Clifford Demarest; Choralvorspiel: "Meine Seel erhebt den Herren," Bach; Marche Nuptiale, C. J. Grey.

Oct. 26—Third Sonata, Mendelssohn; "Overture a Tschalkowski," Bernard Johnson; "Chanson matinale," Rene L. Becker; Slumber Song, Horatio Parker; Intermezzo (Sixth MSS. Sonata), Buhrman; "Sunrise" (Pastoral Suite), Demarest; Choralvorspiel: "Nun freut euch, lieben Christen g'mein," Bach; Marche Militaire, C. J. Grey.

Healey Willan, F. R. C. O., Toronto, Ont.—The great organ in St. Paul's church is being put to good use, as proved by the October recitals given by Mr. Willan after the regular evening services. These are the compositions presented:

Oct. 4—Andante in D, Hollins; Sonata No. 1, Mendelssohn.

Oct. 11—Meditation ("Lux Christi"), Edward Elgar; Scherzo, Gabriel Faure; Romance in D flat, E. H. Lemare; Epilogue, Healey Willan.

Oct. 25—First Movement from Sonata in A minor, Sigfrid Karg-Elert; Overture Miniature, Tschalkowsky; "Abendruhe," Rheinberger; Postlude in D, Henry Smart.

James T. Quarles, Ithaca, N. Y.—Mr. Quarles' recitals in Sage chapel at Cornell University in October brought out the following programs:

Oct. 9—Toccata and Fugue, D minor, Bach; Larghetto, From String Quartet, Haydn; "Will of the Wind," Gordon Balch Nevin; "Dreams" (by request), Wagner; "Finlandia," Sibelius.

Suite in E minor, Borowski; Andante Con Moto From Symphony in A (Italian), Mendelssohn; "The Curfew," Horstman; "Evening Star" and March and Chorus ("Tannhaeuser"), Wagner.

Oct. 23—Suite in E minor, Borowski; Andante Con Moto, From Symphony in B flat, Schubert; "Maessig Langsam," From Piano Trio, Op. 102 (violin, violoncello, piano and organ), Raff; Caprice in B flat (request), Gullmant; Toccata, Crawford.

John Winter Thompson, Galesburg, Ill.—Mr. Thompson of the Knox Conservatory was heard in a recital at the Methodist church Oct. 22, when he played: Grand Chorus in D major, Gullmant; "Eventide," Harker; Minuet in G major, Beethoven; Meditation, Kinder; Nuptial March, Faulkes; "The Holy Night," Buck; Berceuse, Dickinson; "Easter Morning," Malling; Serenade, Gounod; Meditation, Sturges; Torch-light March, Gullmant.

J. Warren Andrews, New York—The organist of the Church of the Divine Paternity gave a recital in the Methodist church of Amesbury, Mass., Oct. 20, playing the following: Marche Pontificale, Lemmens; Serenade in F, Gounod; Marche Funebre et Chant Seraphique, Gullmant; Toccata in C and Adagio in A minor, Bach; Communion in G, Batiste; "Ave Maria," Liszt-Arcadelt; Largo in G, Handel; Gavotte from "Mignon," Thomas; March of the Magi, Dubois; Scotch Air, Transcription, Andrews; Marche Militaire, Gounod.

The Wirsching Company of Salem, Ohio, has placed a two-manual organ in St. Joseph's church at Niles, Ohio. Sister Domitelli, the organist, played it for the first time Oct. 18.

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[From the Chatham (Va.) Record.] The new organ for the Episcopal church at this place has arrived. The old organ is a pipe organ also and has served its day most faithfully, having been used for seventy years. It has played the wedding march for many a marriage and has also played appropriate tunes for many a baptism and burial. Many sad and also many pleasant associations cluster around it and the older members of the congregation reluctantly give it up even for so fine a new organ. Mrs. A. M. Haughton has been the organist and has played on the old organ for sixty-five years, a record unsurpassed probably in the United States.

Estey Orders in California. Charles W. McQuigg, branch manager for the Estey Organ Company at Los Angeles, recently placed, for his firm, a fine instrument in the Regent Theater at Riverside, Cal. It includes chimes, vox humana and other features. He has received orders for organs for the West Lake Street Masonic lodge and for the Broadway Christian church.

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News of the American Guild of Organists

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.

Headquarters.

Judging from a very enthusiastic council meeting Sept. 28, the first of the new season, members of the guild may well expect a busy and eventful year. Plans of public meetings, organ recitals both in connection with the guild and the board of education, and many other matters of interest and benefit to the members were discussed at length by those present, who were Messrs. J. Warren Andrews, Elmer, Milligan, Munson, Brewer, Buhrman, Carl, Demarest, Federlein, Gale, Hedden, James, Keese and Norton.

The election of the following officers of the Western New York Chapter was ratified: Dean, William Irving Lyon; Sub-Dean, George B. Penny; Secretary, Alice C. Wysard; Registrar, Helen J. Schaefer; Treasurer, Mrs. Charles L. Garner; Auditor, George E. Fisher; Executive committee, Mrs. O. M. Myers, Mrs. Louis Fuller, Mrs. Allan B. Fraser, Elliott C. Irvin, Norman Nairn, Seth C. Clark, Isaac Perduyn, Charles E. Van Laer, Harry L. Vibbard.

The warden was authorized by the council to ratify the election of officers of the new North Carolina Chapter.

It was ordered by the council that colleagues be permitted to wear the guild badge, an embroidered reproduction of the guild seal, on the left sleeve of the gown.

The following were elected colleagues: Edward Shippen Barnes, New York City; Miss Evalyn Crawford, New York City; Melville Charlton, Brooklyn, N. Y.; Miss Amanda G. Van Tassel, Jersey City, N. J.; Franklin N. Helms, Summit, N. J.; Harry J. Bogardus, Middletown, N. Y.; Francis Cuyler Van Dyck, Jr., Lawrenceville, N. J.; Mrs. Russell R. Dorr, Portland, Oregon; Charles A. Sheldon, Jr., Atlanta, Ga.; D. F. Easterday, Lincoln, Neb.; Mrs. Florence Hall Clague, Minneapolis.

On application to the general secretary, Harold Vincent Milligan, members may obtain the clasp pin which has been greatly in demand. The pin or the button is an artistic reproduction in gold and enamel of the guild seal reduced to a size suitable to be worn as clasp pin, scarf pin or lapel button. The price is \$2 for the solid gold and \$1 for the rolled gold.

It is hoped that all American organists will unite with the guild in the playing of the Festal March in F of Arthur Foote on Thanksgiving day. Mr. Foote may safely be called the dean of American musicians and this movement is a slight expression of the tribute he so justly deserves.

Members of the guild will be surprised to learn of the illness of G. Waring Stebbins, for many years a member of the guild and of the guild council. Mr. Stebbins, who has undergone a severe operation, is in Moses hospital, Ticonderoga, N. Y., and it is said that it will be many months before his entire recovery.

By all means get a copy of "The American Guild of Organists, Its Aims and Purposes and Advantages of Membership," written by T. Scott Buhrman. Mr. Buhrman is one of the few men who will take their coats off when they have something up the sleeve, and he has presented an attractive booklet, written in a straight-

forward manner, which may be obtained from the Guild Office, 90 Trinity Place, New York, at no cost.

North Carolina Chapter.

Through the united efforts of Harry J. Zehm, F. A. G. O., and Warden J. Warren Andrews, a North Carolina chapter has been added to the guild list, with headquarters at Charlotte. The establishment of this chapter seems like a long felt want in Charlotte, as this town is not only the center of both the Carolinas, but the home of a number of musicians, besides being the seat of Elizabeth College and Conservatory of Music, which is one of the leading colleges of the south. Besides Mr. Zehm, who is a fellow of the guild, the other members of the chapter, who were elected colleagues of the guild by the council, are: William E. Abraham, A. R. C. O.; R. L. Kessler, Mrs. I. W. Jamieson, Hampton A. Stirewalt, Miss Grace Patrick, J. H. Theiling, Jr., Miss Ethel Webb, Miss Helen Foil, Carl Jean Tolman, Miss Ella Isabel Hyams, H. A. Shirley, Miss Isabel M. Barr, Mrs. A. S. Glascock, Miss Julia May Caldwell, H. M. Alexander.

Northern California.

Following are the programs of Sunday afternoon organ recitals presented under the auspices of the chapter:

Oct. 4—Harvey Loy, A. A. G. O., at the First Congregational church, Oakland: Sonata No. 3, Mendelssohn; Invocation, Gullmatt; Recessional, De Koven; Prelude, "Vers la cite lointaine," Charentier; "To the Sea," MacDowell; Pilgrims' Song, Tschaiikowsky; Communion in F, Grison; Grazioso, Harvey Loy; St. Ann's Fugue in E flat, Bach.

Oct. 25—Miss Virginie de Fremery at First Congregational church, Oakland: Choral Preludes, No. 34 and 45, Bach; Pastorale, Franck; Symphony, Widor; "La Nuit," Karg-Elert; Oriental Sketch, Bird; Adagio, Pournonre.

Oct. 18—Benjamin S. Moore at First Presbyterian church, Oakland: Great G minor Fugue, Bach; "Lied des Chrysanthemens," Bonnet; Rondo Capriccio, Lemare; "Ave Maria," Schubert; Sonata in A minor, Borowski; Allegro Cantabile, Widor; "Finlandia," Sibelius.

Oct. 25—Miss Margaret Bradley at Temple Sinal, Oakland; Sonata in D minor, Gullmatt; Love Song, Nevin-Bradley; "En Route," Vincent; Carillon Allegretto, Ryder; Toccata from Sonata in E, Becker; "Messe de Mariage," Dubois.

Nov. 7—Miss Bessie H. Beatty, A. A. G. O., at First M. E. church, Oakland: Concert Overture, Hollins; Adagio in A minor, Bach; "Lied" and Barcarolle, Hoffman; "Panis Angelicus," Franck; "In Moonlight," Kinder; Gavotte Moderne, Lemare; Adagio from Third Symphony, Widor; Grand Offertoire de St. Cecile, D major, Batiste.

Central New York Chapter.

Utica, N. Y., Oct. 1, 1914.—To the Members of the Central New York Chapter: Our committee on meetings, Gerald F. Stewart, chairman, has prepared a fine program for the season of 1914-15, and a glimpse at the following list shows that it will be worth while to attend every meeting possible. The meetings will begin the first Wednesday in November. The list of speakers and their subjects are as follows:

November Meeting—Speaker, Frederick Schlieder, Mus. Bac., F. A. G. O., of New York City, president of the New York State Music Teachers' Association. Mr. Schlieder's subject will be "Improvisation."

December Meeting—Speaker, the Rev. Dr. Keever, pastor of the Church of the Redeemer, Utica. Dr. Keever's subject will be "Order in Church Worship."

January Meeting—Speaker, Ernest M. Skinner of Boston. Mr. Skinner's name is familiar to all, for he is and has been for a long time one of the foremost organ builders in America. The subject of this lecture will be "General Organ Construction."

February Meeting—Speaker, Robert Y. Barrows, inventor of the "Polyphone" pipe. In addition to a full description of the "Polyphone Pipe," with a working model, Mr. Barrows will give a talk on the theory of the action of organ pipes in general.

March Meeting—This should be one of the best and most inspiring meetings of the season. It will be a recital by our good friend and warden, J. Warren Andrews of New York City. This recital will be given on the large four-manual \$25,000 Cas-

avant organ in the Baptist church, Syracuse, and every member of the chapter should be there if possible. The recital will be preceded by a dinner in the church.

April Meeting—Election of officers and a recital on the organ of Grace Church by four of the well-known ladies of our chapter—Mrs. Maltby of Little Falls, Miss Drury and Miss Breisen of Utica and Miss Woolworth of Watertown.

May Meeting—Speaker, George K. Van Deusen of Syracuse.

The date of the first meeting is Nov. 4. The place, Grace church, Utica.

DE WITT COUTTS GARRETSON, Dean.

Maryland Chapter.

J. Norris Hering, F. A. G. O., secretary of the chapter and organist and choir-master of Christ Episcopal church, Baltimore, was the soloist at a special service in the chapel of Western Maryland College, Westminster, Md., Oct. 4. He played a program by Mendelssohn and Guilman and furnished a musical accompaniment, as arranged by the Rev. Dr. Thomas H. Lewis, president of the college, to an extended scriptural reading by Dr. Lewis. Mr. Hering is teacher of harmony in the preparatory department of the Peabody Conservatory of Music and music critic of the Baltimore Star.

Southern California.

At the chapter's first meeting of the season, Monday, Sept. 14, an interesting program was outlined. Following the meeting an address was given by the Rev. S. R. Fisher on the "Musical Appreciation of a Modern Minister." The October meeting was held at the Johnston Organ factory, Van Nuys, Cal.

District of Columbia.

The chapter had a satisfactory opening of the season at its meeting Monday, Oct. 5, at which plans were discussed.

It is hoped that this season will prove the best in the history of the chapter. Following the meeting there was a reception to one of the members, Mrs. Charles G. Lennon, in honor of her completion of twenty-two years' work in Old Christ Church, Alexandria.

Northern Ohio Chapter.

A meeting of the Northern Ohio chapter was held Oct. 12 at Trinity parish house, Cleveland, with an attendance of twenty-five. Most of the time was devoted to routine business, but there was discussed the proposition of making the regular meetings educational and social, instead of being monopolized by business. Definite plans will be presented at the November meeting by a committee of which A. Riemenschneider, dean, is the chairman.

The first public service and organ recital of the season was given at the First M. E. church Oct. 27. Miss Patty Stair was at the organ. She was assisted in the service by the quartet of the church.

Activities at Nashville.

According to the Nashville Banner the Middle Tennessee chapter met Oct. 15 at Christ church, in that city. The organization is a new one, having been formed recently, with the following as officers: F. Arthur Henkel, dean; Mrs. W. D. Haggard, Jr., sub-dean; Miss Katherine Morris, secretary; Miss Hattie Paschall, registrar; Will A. Haurly, treasurer; Mrs. George Colyar, librarian; Miss Frank Hollowell and Paul L. McFerrin, auditors. The Nashville chapter organized with twenty members. The meetings of the local chapter are to be held the first Monday in each month. Plans are being made for public recitals and other events that are expected to be of interest to all music lovers in the city.

Virginia Chapter.

A lecture-recital by W. Henry Baker on the organ compositions of Max Reger was the first event of the season for the chapter. The recital was given at Grace Episcopal church,

Richmond, Oct. 13. In November the Virginia organists will hear F. Flaxington Harker at St. Paul's church in a public recital, and they are looking forward to it because Mr. Harker is a recent acquisition to the chapter.

Following was Mr. Baker's Reger program: Toccata, Op. 59, No. 5; Kyrie Eleison, Op. 59, No. 7; Consolation, Op. 65, No. 4; Melodia, Op. 59, No. 11; Fuga in E major, Op. 65, No. 12. Discussion at 9:30, on "Some Problems of Registration." Illustrations from Op. 59, Nos. 2 and 7, and Op. 65, Nos. 10 and 12.

Tennessee Chapter.

The first meeting of the Tennessee chapter for this season was held Tuesday, Oct. 13, in Calvary Episcopal Parish House, Memphis, and was well attended. The dean, John B. Norton, delivered an address on the subject of "The Tri-State Musical Examining Board, and the Advantages It Offers to the Musical Profession Generally." During the course of the address the relationship of its work to that of the American Guild of Organists was touched.

A committee consisting of Miss B. Wade and Sam W. Pearce was appointed to increase the membership of the chapter, which at present consists of fifty. A committee consisting of Miss Birdie Chamberlin, Ernest F. Hawke and Sam W. Pearce was appointed to report on the subject of guild organ recitals at the November meeting.

The treasurer reported practically all guild fees had been received from members. Mr. Hawke was asked to communicate with the limited number who had not yet paid.

Illinois Chapter.

At a recent meeting of the executive committee it was moved and seconded that the program committee convey to the members of the guild that an effort be made by those members who are invited to play at the guild services to bear in mind that the compositions which they elect to play ought to measure up to those ideals for which the guild stands.

HERBERT E. HYDE,

Chairman Program Committee.

The Illinois chapter held a public service Tuesday evening, Oct. 27, at the Kenwood church, Forty-sixth street and Greenwood avenue. Mrs. Wilhelm Middelschulte, Robert Birch and Dr. Francis Hemington were the soloists and the quartet, consisting of Marie Sidenius Zent, soprano; Jennie F. W. Johnson, contralto; William Clare Hall, tenor, and Dr. William Carver Williams, bass, assisted by Master Hal Dewar, boy soprano, sang. Palmer Christian played the service.

Oregon Chapter.

At a recital in Trinity Episcopal church, Portland, Oct. 14, the Rev. Dr. A. A. Morrison delivered a brief address and the following musical program was given: March (West), Melvin P. Ogden; "Larghetto," from Sonata No. 2 (Gullmatt); Legend in F (Cadman), Miss Martha B. Reynolds; vocal solo, "Gloria" (Buzzi Peccia), Mrs. Delphine Marx; Prelude and Fugue in F minor (Bach), Second Movement, from Sonata in C minor (Baldwin), Annette Stoddard; "Memories" (St. Clair) and "Allegro Con Moto," from "Sonata in A minor" (Whiting), William R. Boone.

Georgia Chapter.

Officers of the newly formed Georgia chapter have been announced. Edwin Arthur Kraft, founder of the chapter, has been selected as dean, with Walter Peck Stanley as sub-dean. The other officers are: Charles A. Sheldon, Jr., treasurer; Miss Eda Bartholomew, registrar; Miss Ethel Beyer, librarian, and Miss Clementine MacGregor and Joseph Ragan, Jr., auditors.

Walter C. Gale, organist and choir-master, conducted a special musical service at the Broadway Tabernacle in New York City Oct. 25. "God is Our Hope and Strength," by C. V. Stanford, was sung by the quartet and a chorus of thirty voices.

J. H. NUTTALL JOINS WINDER

Former Associate of Hope-Jones Vice-President of Company.

James H. Nuttall, a well-known organ builder, has purchased an interest in the C. F. Winder Organ Company, Inc., of Richmond, Va., and has become vice-president of the concern.

Mr. Nuttall served his apprenticeship in England with Robert Hope-Jones, becoming his chief reed and diaphone voicer. Going to Norman & Beard, Limited, he took charge of the electrical and special voicing departments, remaining in this position seven years. He then came to the United States and, again entering the employ of Robert Hope-Jones, took charge of the voicing department of the Robert Hope-Jones Organ Company of Elmira, N. Y. When this company was taken over by the Rudolph Wurlitzer Company of North Tonawanda, N. Y., he retained his position in the same capacity, increasing the fame of his beautiful string and reed tones.

Among the famous organs the building of which Mr. Nuttall superintended might be mentioned those of Ocean Grove, N. J., St. Paul's Cathedral, Buffalo, St. James' Episcopal church, Vitagraph Theater and Ethical Culture Hall, all three of New York City, the Pitt Theater of Pittsburgh, and the Paris Theater of Denver. He also voiced the foregoing organs.

It is the intention of the C. F. Winder Company to build only the highest class and most modern instruments that can be produced.

CROWD OUT AT LOGANSPOURT

Two Concerts by W. D. Belknap on New Hook & Hastings Organ.

The dedication of a Hook & Hastings two-manual organ in the First Church of Christ, Scientist, at Logansport, Ind., attracted so large an audience to hear William D. Belknap of Chicago play that some were unable to obtain admittance and stood outside. This was the case despite the fact that Mr. Belknap gave two concerts—one Sept. 3 and the other Sept. 4—each time playing the following: Toccata and Fugue in D minor, Bach; "Marche Celeste," Cole; "Chant Negre," Kramer; Gavotte in F (by request), Martini; Seventh Sonata ("Dreams," Grand Chorus and Cantabile), Guilman; Scherzo Symphonique, Guilman; Spring Song, Mendelssohn; "In Summer," Stebbins; "An Autumn Sketch," Brewer; "The Holy Night," Buck; Prelude to "Parsifal," "Evening Star" and March from "Tannhaeuser," Wagner.

The organ has four stops in the great, six in the swell and two in the pedal. It is hoped to add a small echo organ later.

MISS CHESLEY IS APPOINTED

Pupil of Kinder at Mount Carmel M. E. Church, Philadelphia.

Miss Vera Bernice Chesley has been appointed organist of the Mount Carmel Methodist Episcopal church

of Philadelphia, which has recently installed a two-manual Estey organ. Miss Chesley for the last three years has been studying the organ with Ralph Kinder, organist and choirmaster of Holy Trinity Episcopal church, and previously had been a pupil of Edward F. Johnston, formerly organist of Cornell University. She has given several recitals in other cities and intends in the future to devote herself to this work. Before beginning the study of the organ Miss Chesley was a piano pupil of John Orth of Boston.

BIGGS' ACTIVITIES INCREASE

Plays at Temple in New York in Addition to St. Anne's, Brooklyn.

Richard Keys Biggs has received the appointment of organist and choirmaster of the Eighty-sixth Street Jewish Temple in New York City. This position he will hold together with his regular position at St. Anne's, Brooklyn.

During the season Mr. Biggs plans to do a great deal of concert work. He gave the first recital of the series arranged for the convention of the National Association of Organists in Ocean Grove in August. The recital was undertaken upon two hours' notice, as the recitalist scheduled was unable to appear.

Dedicated by Van Dusen.

Frank W. Van Dusen gave two dedicatory recitals early in October. The first was played Oct. 6 in the Methodist church at Lancaster, Wis., on an organ built by John E. Byington of Dixon, Ill., whose work as a constructor of organs is attracting attention wherever he is active. Oct. 9 Mr. Van Dusen played the new Hinners organ in the First Methodist Church of Beaver Dam, Wis.

Mr. Van Dusen played the following program at Lancaster, Wis.: Grand March from "Aida," Verdi-Shelley; Andantino, Lemare; Largo, Handel; Berceuse, Spinney; "In Summer," Stebbins; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; "Evening Star," Wagner; "Pilgrims' Song of Hope," Batiste; "Grand Offertory" ("St. Cecilia"), Batiste; "At Twilight," Frysinger; Elevation, Rousseau; "To a Wild Rose," MacDowell; "Moonlight," d'Ervy; "The Sandman," Alden-Eddy; Fanfare, Lemmens.

Wins Share in Jardine Estate.

By a settlement out of court, Mrs. Anita Faithful McCarthy, wife of a janitor at the New York Society Library, is to share in the \$200,000 estate left by her father, Dudley Jardine, who, under the name of William Smith, lived and died as a Bowery recluse. Dudley Jardine, son of a wealthy organ builder, disappeared thirty years ago, adopted the name of William Smith and became a dweller in lodging houses. Under the name of Smith he married. After the birth of his daughter Ina, he lived little with his family. Last January he died and but for the intervention of a friend he would have been buried in the potter's field.

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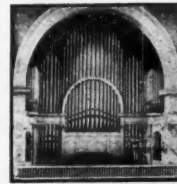
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THE DIAPASON

A Monthly Journal devoted to the Organ

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CHICAGO, NOVEMBER 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.

CITY'S REPUTATION GROWS.

Topeka, like Portland, Maine; Salt Lake City, Utah; Atlanta, Ga., and other cities, has found that to have regular organ concerts for the people enhances the reputation of a city. The Kansas municipality has had a rough road to travel in paying for its organ and for all we know the instrument is still a subject of dispute, but the use of the organ is bearing fruit. Dwight H. Seymour has been playing in the Topeka Auditorium regularly for several months and the appreciation of his music is increasing daily. That the city is awakening to the value and benefit of the organ recital is shown in an article in the Topeka Capital, the leading newspaper of the Kansas capital city, Oct. 4, which tells this story:

An out-of-town business man sat in the office of W. L. Porter, commissioner of parks and public buildings, one afternoon last week and discussed a business proposition. Shortly after the noon hour Professor D. H. Seymour began his pipe organ recital and strains of music reached Commissioner Porter's office, which is on the third floor of the city building.

"Where is that organ?" the business man asked.

Commissioner Porter told him that the organ had been in the city's auditorium for years.

"Is there a rehearsal there now?" the man asked. "Is that the reason the organ is being played at this hour?"

Commissioner Porter explained that Professor D. H. Seymour was giving his usual noon concert; that everyone was welcome to come in and listen, and that many persons who had little opportunity to hear good music came every day at noon to listen to the big organ.

"This is a remarkable city!" the commissioner's visitor exclaimed. "You are offering your people more than merely beautiful surroundings. The benefit of these concerts to a music-hungry, homesick boy or girl who is away from home and has no place but a dreary room or the streets to spend a spare hour, cannot be estimated. Topeka must be a good place to live in."

And after all there is no higher praise for a city than that it is a "good place to live in."

INTRODUCING A NEW AID.

It is the privilege of The Diapason to introduce to its readers a new contributor this month in Harold Vincent Milligan, who has written and is to continue from month to month writing reviews of the latest compositions for the organ, as they are received from the publishers. Mr. Milligan will give each composition thorough study and fair treatment, we are convinced. His department is sure to make The Diapason more than ever in demand among up-to-date organists.

Mr. Milligan is one of the most prominent of the country's younger organists. Coming out of the far west some years ago, he received his education as an organist under Dr. William C. Carl, and now is the occupant of the organ bench long occupied by John Zundel in the famous Plymouth church of Brooklyn. He is also general secretary of the American Guild of Organists.



"JUBILATE AMEN," by Ralph Kinder, published by J. Fischer & Bro., price \$1.

This is one of the best pieces of its kind we have seen in a long time. The composer has given it the subtitle "A Festal Postlude," but there is no reason why it should not be used as well for a prelude to any festal service: it is worth playing well and worth listening to, and postludes are apt to receive scant attention from organist as well as from congregation. Mr. Kinder is to be congratulated on the manner in which, while preserving unity of theme and form, he has infused into his composition much variety, harmonic, rhythmic and dynamic. The first theme, announced fortissimo, is strong and vigorous and is developed with harmonic interest and variety. The second theme, well contrasted, but following the same rhythmic outline, is given first to the swell, answered antiphonally on the great and developed sequentially, leading back to the first section, a repetition of which closes the first part. Sustained harmonies on the swell (piano) give effective contrast, pointed by fragments of the first theme in the pedals, leading to a fugato passage, also on the first theme, followed by a re-statement of the first section. The composition closes with the original theme in unison for full organ. The piece is not difficult technically and can be played on a two-manual organ. It is a welcome addition to American organ music.

"TOCCATA," by J. Frank Fry-singer, published by J. Fischer & Bro., price \$1.

This composition belongs to the "easy and effective" class and should appeal to the organist who wishes to make an impression without the expenditure of a great amount of effort. The musical ideas expressed are not profound and are of a "popular" nature, which means that they will not require repeated hearing to make themselves understood; technically, finger dexterity is called for, rather than pedal facility and the amount of repetition is such that, out of eleven pages, the technical difficulties, such as they are, are contained on two. The legato middle section is given first in four-part harmony on the swell (vox celeste); then, after a brief episode of the toccata theme, the melody appears unaltered, first for the clarinet, then for the gamba, after which the whole first part is repeated.

"EVENTIDE," by J. Frank Fry-singer, published by J. Fischer & Bro., price 60 cents.

A quiet melody for solo reed is followed by a legato passage in four parts for the vox humana, with which on its repetition is combined the melody of the hymn-tune, "Abide With Me," to be played on the chimes, or lacking those, on the choir with 4 and 8-foot flutes, after which the first solo melody is repeated without change. "Eventide" should be useful where a mood of quiet tenderness is desired.

"NOCTURNE IN G MINOR," by F. Flaxington Harker, published by Oliver Ditson Co., price 60 cents.

A melody for oboe, accompanied after the manner of Chopin's E flat nocturne, presents the nocturnal mood and is followed by a more cheerful middle section in B flat major, after which the first melody is repeated. The piece presents a few technical difficulties in the way of legato octaves and in some places seems to be more pianistic than organistic in thought.

"MELODY IN E," by William Faulkes, published by Oliver Ditson Company, price 60 cents.

This is not an example of the best

work of this skilful English composer, but it is nevertheless an interesting composition. The melody, which may be described as of a "grazioso" type, is given to the oboe and is developed at considerable length; both the melody and its accompaniment cover a wide range and will tax the voicing of most American reeds. The brief middle section affords a good contrast and the original melody is repeated briefly.

"MARCHE NUPTIALE," by Ethelbert Nevin, published by the John Church Company, price 60 cents.

This piece was written for the wedding of a friend of the composer and is dedicated to her. Published now, more than twenty years after its composition, it will not add any new lustre to the name of Ethelbert Nevin, although it must be said that its faults are sins of omission rather than commission. Writing for an instrument with which he was obviously unfamiliar, the composer failed to take advantage of any of the possibilities of the organ. His themes are so much alike that the second one can hardly be said to be a theme at all, and there are many bars which are strikingly reminiscent of the much-beloved "Narcissus." The extremely elementary nature of the pedal-writing leads one to suspect that the piece was written for (or could it be "on?") a reed-organ or harmonium, for which it will no doubt be effective and useful.

"SONG OF HAPPINESS," by Roland Diggle, published by the Gamble Hinged Music Co., price 60 cents.

The happiness expressed seems to be of a quiet, introspective character and is far removed from gayety. The first melody is given to the clarinet, played by the left hand, accompanied by the 8-foot flute on the swell. The middle section, well contrasted, is for the swell alone (vox angelica), after which the whole first melody is repeated without change. There are no technical difficulties and the piece will not require more than two manuals.

"SUNSET," by Alfred Toft, published by Oliver Ditson Company, price 40 cents.

"ANDANTE COMMODO," by Fini Henriques, published by Oliver Ditson Co., price 50 cents.

King Solomon is credited with the remark that of the making of books there is no end. I would like to rise to remark that of the making of melodies for solo reed and tremulant there is also no end. Not content with the output of the many industrious composers for the organ, editors and publishers are scouring the wide horizons of musical literature for transcriptions and arrangements. These two pieces, arranged by Harvey Gaul, are now added to the already commodious library of organ pieces of this character and are good examples of their kind. "Sunset" is a plaintive melody, while "Andante Commodo" is of a more cheerful character. Both pieces require a good solo reed and a dulciana or soft string-tone accompaniment. They are short and should be very useful to the organist, who has to play offertories or short quiet pieces during the progress of the church service, whose pressing needs in this direction, no doubt, the publisher and arranger had in mind.

HAROLD VINCENT MILLIGAN.

"SELECT FESTIVAL MUSIC," by Dr. William C. Carl; published by the Boston Music Company, price each volume \$1.

The first volume is just off the press and is the initial one of a series that we believe will make itself indispensable to the organist. It contains a collection of pieces for Christmas. Another volume is to contain Lenten and Easter selections, a third music for the organ at Whitsuntide and Thanksgiving and a fourth wedding, funeral and miscellaneous music.

One of the difficulties faced by many organists who wish to present a varied repertoire in their church work is that of playing something new and yet appropriate at Christ-

mas and other church festival days. Dr. Carl has tried to solve the problem in a practical way. His first volume contains ten excellent pieces, all thoroughly well adapted to the service, and virtually all of them new. Among them may be mentioned "The Shepherds," by Salome, arranged by Dr. Carl for the organ; Offertory on "Adeste Fideles," by Clement Loret, two of Otto Malling's charming Christmas pieces and a clever Fantasy by G. Rebling in which Bach's Pastorale in F is interwoven with the traditional hymn, "O Sanctissima." Between now and the holidays there should be a large demand for so timely and so much needed a compilation as that of Dr. Carl.

"THIRTY OFFERTORIES FOR THE ORGAN," by James H. Rogers; published by the Oliver Ditson Company, price \$2.

Mr. Rogers has made a most useful collection—and there are really none too many for the organ—in which he helps the church organist who has to select something every Sunday for the offertory. He calls attention in the preface to the importance of this part of the organist's work and says rightly that it is the best opportunity to make the organ a vital and integral part of the service as a solo instrument. The composers represented with transcriptions include Beethoven, Brahms, Schumann, Rubinstein, Wagner and Tchaikowsky, besides organ composers such as Faulkes, Dubois, Maquaire, Rheinberger, Malling, Wachs and Wareing.

"CANTIQU D'AMOUR," by S. Tudor Strang; price 60 cents.

The programs of the leading performers on the organ everywhere contain S. Tudor Strang's "Cantique d'Amour" and the piece seems to have made a decided impression upon organists. Mr. Strang has written a beautiful little melody and has shown a decidedly graceful style. The "Cantique" is not difficult. It should be a most effective wedding piece.

G.

Opens Bates & Culley Organ.

Bates & Culley of Philadelphia have completed an electric organ in St. Barnabas' church of that city and Dr. John McE. Ward gave the inaugural recital on it Oct. 22. The selections he played were: Grand Chorus, Faulkes; "In Twilight," Fry-singer; Canonet, Bernard Elliott; "A Woodland Sketch," Auguste Durand; Theme and Variations, Beethoven; Gavotte, "Mignon," Thomas; Offertoire Triomphale, E. M. Lott; "La Cinquantaine," Gabriel-Marie; Andante Cantabile, Widor; Humoreske, Dvorak; Concert Caprice, Krackel.

The Business Men's League of Highland, Ill., has taken steps to prevent the removal of the Wicks Organ company to another city, which, it was rumored, was planned in order to have more facilities for its growing business.

Dunstan C. Leake-Roe, organist of St. Peter's Episcopal church at Perth Amboy, N. J., has been detained on his visit to his old home in England by the patriotic impulse to join the king's forces in the field. In response to his cabled request the wardens of St. Peter's have sent him their consent to a leave of absence until the war is at an end and the position will be held open for him.

The Rising Sun, Ind., Methodist church has made a contract with Henry Picher's Sons of Louisville for an organ to cost \$2,100.

A fourteen-stop two-manual organ is to be built by the Estey Company for the Masonic Temple approaching completion at Charlotte, N. C.

Sutherland Dwight Smith of Pittsburgh gave the dedicatory concert on an Estey organ in the Forest Avenue Presbyterian church at Zanesville, Ohio, Sept. 25. The organ is a two-manual with detached console.

A Bennett organ was installed in October in St. Malachy's church at Geneseo, Ill. Half the instrument is on each side of the gallery window. The console is detached and reversed.

Hillgreen, Lane & Co. are placing the organ they have built for the Washington theater at Detroit.

Plan Further Explained

By H. L. BAUMGARTNER

New Haven, Conn., Oct. 1, 1914.—Editor of The Diapason: I am no lover of controversy for its own sake; I do not wish to defend an idea simply because it is mine, nor challenge another man's idea simply because it is his. My only interest in the console discussion is that of advance, and I shall be happy, indeed, if I can contribute but one idea toward the ultimate solution of the problem.

In reply to the kindly criticisms of Messrs. Buhrman and Demarest in the October Diapason I hope I may be pardoned for writing a few words more upon the subject. I was glad to learn the name of the man who first proposed the three-row coupler table and I should gladly have given Mr. Buhrman credit in my former article had I known the facts at the time. I also appreciate Mr. Demarest's description of his Hutchings organ, for in it there seem to be some highly desirable features, which, if incorporated into the scheme I suggested, might greatly improve the latter.

In both Mr. Buhrman's and Mr. Demarest's articles there are inferences drawn which seem to point to a misunderstanding of a few features of my scheme. Perhaps my terminology lacked in clearness. By "independent combinations" I referred to that form commonly used by Hutchings and some other builders—the kind that brings on the registers inside the organ, without moving the stops at the console. I did not mean to suggest that the use of the so-called "independent" pistons should disconnect the stops drawn by hand or by means of the absolute pistons, as would be the case with the "stop separation tablet" described by Mr. Demarest. Such a device, however, would often be very useful, and it could easily be incorporated into the scheme I suggested.

The purpose of the black "o" tablet among the couplers might also be misunderstood. This was not intended to disconnect any couplers in the "on" position, but merely to cancel any combination brought on through the use of the black pistons. This tablet was put among the couplers simply to make possible the canceling of the independent combinations simultaneously with the bringing on of an absolute combination when desired. There is nothing compulsory about the use of this cancel. If the organist prefers not to have his independent combination disturbed by the changing of the tablets he can let it severally alone. But some organists might want to use it—so take your choice!

The four-foot and sixteen-foot "off" tablets I suggested were not intended to be pneumatic or electric "cut-outs," disconnecting the couplers of these pitches from their tablets at the console, but plain, simple mechanicals, designed to move any of these couplers to the "off" position.

As a supplement to the devices I have proposed, the "compound coupler release" advocated by Mr. Buhrman might well be added. Its use would not in the least interfere with any of these other mechanicals; neither would their use make impractical the use of the "compound coupler release." Nobody, I am sure, would try to use all of these devices at once—that would be unnecessary; but each one would be serviceable in its own place, and one would not have to hunt far in modern organ music of the better class for golden opportunities to use every one.

Mr. Buhrman's fine distinction between oscillating tablets and pistons is noteworthy, and I agree with his proposition for making the four and sixteen-foot "off" devices in the latter form. I also think the point well taken in which he insists on the couplers being arranged in the order of most common use—pedal, great, swell, choir, solo and echo (if there is one)—instead of following the order of manuals from top to bottom, as I did in my diagram. This order should apply to the lock-notch pedal also—sforzando, great, swell, choir and solo. I might remark here, in reply to Mr. Demarest, that I have never claimed authorship of the lock-notch pedal idea; but mention of it seemed apropos in view of the scarcity of pedals of this sort on the majority of organs. Any more than the five mentioned above, however, would seem superfluous, considering the utility of the pistons for ordinary purposes.

One of the chief objections to the double system of stop control and to my scheme in general is that of complexity. We are told that it would be very complicated to build and that it would likely get out of repair. I am convinced that the accomplishment of such a scheme would require the full use of a good organ builder's wits but on the other hand I wish to call attention to the fact that means already exist for all the requirements of the scheme. No new and untried experiments in action would be necessary. The only new thing would be

the building into one instrument of numerous useful devices now used on many separate instruments. Duplex action is understood and freely used (for certain stops, at least) by all of the leading builders. Various successful schemes for the manufacture of absolute combinations are in use, and what could be simpler than the electric switchboard in the rear of the organ for setting the independent combinations?

Since the pneumatic motors for moving the stops in and out would be placed in the console and the electric switchboard would be placed in another part of the organ, fifteen or twenty feet away, perhaps, each accessible in its own place for attention, when necessary, it would seem to me that the two mechanisms would be as distinct as those of two organs and as little likely to harm each other as two men in two cities. An accident to one part or the other could not of itself put the other out of service. For my part, I fail to see how the building of a double system of stop control could be any more difficult than the building of two consoles for the same organ, a feat that has been accomplished more than once, I am told.

But Mr. Demarest scents trouble from the player's point of view. He infers that it would be necessary to operate two pistons in order to change from an independent to an absolute combination. It is just to obviate such a necessity that provision was made for a cancel knob in each division of the organ. By including that knob in the stop combinations when setting up, the only operation required at the instant of change is the pushing of the white piston. If, for any reason, the organist does not wish this simultaneous operation of absolute combination and independent cancel, all that is necessary is the omission of the knob when setting up. Thus any independent combination in use can be left on while the absolute combination is brought on—the organist has them both at once, just as when Mr. Demarest pushes two pistons at once on his organ.

From the player's point of view, then, the objection of complexity seems scarcely valid. In the case of any fine, large instrument, it is to be presumed that the permanent appointee will be more than a novice and that he will avail himself of the opportunity of getting well acquainted with his instrument. As for me, if I had the chance, I should learn how to use every device at hand and then use whichever proved most convenient as occasion arose. But even in the case of the casual visitor, coming to play but a day on such an organ as I have described, he should find no great difficulty in doing so. In a half hour's time any first rate modern organist could assimilate the theory of double combinations, even though the organ had no instruction book tied to it with a string; and if he then felt uneasy in using them all, he could use those with which he is most familiar and let those alone which he cannot use advantageously.

It would be perfectly possible to play a recital on an organ having double control without once touching a black piston or using a cancel knob or a lock-notch pedal; and it would be just as possible to give a program without once using a white piston or a pedal stud. One could use either the absolute combinations alone or the drawstops with the independent pistons and lock-notch pedals, or both of these systems, including the "stop separation" device, according to his experience and personal preference. Instead of complicating matters for the recitalist, it should simplify matters and relieve his anxiety. It would certainly be much easier than a total change of his scheme of registration.

For example, it would be, and often is, quite a task for an organist who plays a Hutchings organ habitually to change his scheme in a day to conform to that of the Miller organ and the Miller man would be equally handicapped if called to play unexpectedly on a Hutchings. In playing an organ with double control he would not be at such a disadvantage. No matter which system he is accustomed to use, he could find the devices with which he is most familiar and use them. As an aid to memory, it is perfectly easy to jot down on paper the scheme of combinations to be used during a recital, inserting in the score the corresponding figures at the points of change. This should be no hardship, for the conscientious organist would not presume to play publicly without first making preparation. As for the sloshod fellow that expects to decide on his combinations after he has crawled up onto his perch to play, the modern organ will be a terrible bugbear—and it ought to be! It ought to drive him to study—or to retirement.

The movement for standardization of the console is good, I am sure, but

The Ernest M. Skinner Company

CHURCH ORGANS

Boston, Mass.

The inventions and improvements previously referred to on this page will be named and described in chronological order. Our first plan was simply to print a list of these advances, but as a brief description of some of the most significant will enable a reader to make a better estimate of their value, it is accordingly appended.

FIRST: A type of primary pneumatic and valve whose responsiveness is so remarkable, it becomes to a wind impulse what the telephone diaphragm is to an electric impulse. Models have shown 340 complete cycles per second. Result: Perfect attack.

Audsley in his "Art of Organ Building" says: "We have a working model before us as we write, and can, accordingly, vouch for the marvelous sensitiveness and repetition of the appliance. In these respects it is the most satisfactory pneumatic station known to us."

This pneumatic is self adjusting and is not affected by climatic conditions.

SECOND: A Closed Circuit Stop Action.

In the early days of electricity it was customary to have two magnets—one to draw and one to return each stop—the electric current being interrupted at the completion of each movement. This necessitated two contacts at the register and two at the mechanism; much complication, and adjustment.

The closed circuit mechanism consists of one contact at the register, none elsewhere, and one high resistance magnet. It made possible the crescendo pedal, of which more later. It made possible the dead combinations so highly thought of by some (but which we believe to be in a death struggle). It is as nearly infallible in operation as any piece of mechanism can be, and is used, we believe, by every builder of electric actions in the world.

THIRD: An armature valve which can be assembled in any quantity or number with absolute assurance that they will be unvarying in operation and construction, that are adjusted in the making and cannot by any possibility be maladjusted.

A drawing of this construction is shown on Page 35, Figure 7, and a description on Page 36, second paragraph, of George L. Miller's "Recent Revolution in Organ Building." It is the invention of Ernest M. Skinner and was patented by him December 14th, 1897, No. 595,660. This construction eliminated the element of uncertainty attending the early types of magnet.

[TO BE CONTINUED.]

It should not go as far as the laws of the Medes and the Persians. To stereotype all organ specifications into an inflexible matrix would certainly rob the instruments of their individuality and put a ban on inventive genius. Some day, perhaps, all men will agree on the best way to build an organ. That day is not yet. Until then we shall have to be content with slight variations, taking care to reject freak inventions of doubtful utility, and selecting such inventions as shall perform the greatest service with the simplest means.

H. L. BAUMGARTNER.

Whitehead Has Large Class.

The conservatory affiliated with Mount Allison Ladies' College at Sackville, N. B., has begun its year's work and despite the war there has been a large registration. The number of organ students is twice as large as that of last year, the number of seniors touching the highest mark in the history of the college. The professor of organ and head of

the theory department is Alfred E. Whitehead, A. R. C. O., F. C. G. O., who is also busy teaching harmony, composition and other theoretical subjects by mail.

Retires After Twenty-three Years.

Karl C. Brueck, organist at St. Mary's church, Stockton, Cal., for twenty-three years, has tendered to Father W. F. McGough, the pastor, his resignation, as increased business activities will not permit him to devote sufficient time to his duties as organist. As a successor to Mr. Brueck Father McGough has appointed Professor F. A. Ballaseyus, in charge of the music classes at the high school. Mr. Ballaseyus studied extensively in Europe and for several years was organist of a large Catholic church in Chicago.

The Hinners Company has made a contract for a \$2,000 organ with the Methodist church of Colfax, Ill.

**CHANGES ARE MADE
IN HUTCHINGS STAFF**

C. A. FLAHERTY IN CHARGE

Harry Dresser Assistant Manager in Charge of Architectural Department—Fowler Goes to the Austin Company.

A number of changes in the mechanical and business departments of the Hutchings Organ Company of Boston have been made since Oct. 1 and Charles A. Flaherty, one of the best-known organ men in the United States, is now in charge as general manager of that firm, whose head from its inception was the late George S. Hutchings. The changes in the Hutchings factory have involved several other interesting moves in New England.

A. Perry Martin, for the last ten years connected with the Hutchings firm, has joined the executive staff of the Ernest M. Skinner Company of Boston. Mr. Martin had grown up with the Hutchings establishment since graduating from school, entering the business as one of the draughting room force. His promotion has been gradual and his experience in laying out large organs fitted him for superintendent. On the reorganization, after the failure of the Hutchings-Votey Company, Mr. Martin became a member of the Hutchings Organ Company, in which he secured a portion of the capital stock, and also acted as superintendent until his recent withdrawal from the company. Mr. Martin will have no financial association with the Skinner Company, but will act as assistant to Mr. Skinner in the planning and laying out of instruments.

Harry A. Dresser, formerly with the Hutchings-Votey Company, and for the last six years with the Skinner Company, has been secured by the Hutchings Organ Company as assistant manager, and will have charge of the architectural department, assisted by George E. Dresser, of the old Hutchings staff.

Mr. Flaherty's selection of Mr. Dresser serves notice to the organ trade that it is the intention of the firm to continue to build only high grade organs.

A. E. Fowler, for the last twelve years with the Hutchings-Votey Company and its successors, the Hutchings Company, as sales-manager, has resigned and Oct. 1 joined the sales department of the Austin Company as New England representative.

HONOR TO ELLWOOD BEAVER

**American Organ Players' Club
Adopts Memorial Resolutions.**

At a meeting of the board of directors of the American Organ Players' Club, held at Estey Hall, Philadelphia, Oct. 5, the following resolutions were unanimously adopted:

On July 28, 1914, Ellwood Beaver entered into rest eternal. He was organist in Philadelphia churches for many years, and a founder and only treasurer of the American Organ Players' club. We cannot adequately express our sympathy to his bereaved family, nor do words convey our sense of personal loss. Therefore, be it

Resolved, 1. That in the death of Ellwood Beaver the American Organ Players' club has lost a faithful member, the board of directors a most efficient treasurer, and his colleagues a devoted friend.

2. That we extend to the bereaved family our appreciation of his worth and our sincere sympathy in their loss.

3. That a copy of these resolutions be sent to his family, spread upon the minutes of the American Organ Players' club and published.

FREDERICK MAXSON,
LAURA WOOD GREBE,
HENRY S. FRY,
Committee.

The First Presbyterian church of Williamsport, Pa., of which Roscoe Huff is organist, is raising money toward a \$10,000 organ which it is intended to purchase.

Miss Fannie Taylor has resigned as organist of Christ Episcopal church at Richmond, Va., after many years' service. The choir gave a social in her honor and presented her with a memento of her service.



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DR. G. W. ANDREWS TO HAVE NEW ORGAN

ORDER BY OBERLIN CHURCH

Ernest M. Skinner Building Three Manual, with Echo, for the Well-Known Organist to Play in Ohio College Town.

The Ernest M. Skinner Company is building a large organ for the Second Congregational church of Oberlin, Ohio. It is to be installed next January. There are to be three manuals and echo organ and the action is to be electro-pneumatic. The church, which has long been famous for its music, is being partly remodeled to accommodate the new organ and to provide better choir rooms. The vested choir numbers nearly 150 members. Professor Arthur Smith Kimball is the director; Dr. George Whitfield Andrews, well-known throughout the country, is the organist at this church.

Following is the organ specification:

- GREAT ORGAN.**
 Bourdon (Pedal extension), 16 ft.
 Diapason, 8 ft.
 Philomela (Pedal extension), 8 ft.
 Erzaehler, 8 ft.
 Octave (Interchangeable with swell), 4 ft.
 Flute (Interchangeable with swell), 4 ft.
 Mixture—(12th, 15th, 17th).
 Cornopean (Interchangeable with swell), 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
 Diapason, 8 ft.
 Sallcional, 8 ft.
 Aeoline, 8 ft.
 Volx Celeste, 8 ft.
 Gedacht, 8 ft.
 Octave, 4 ft.
 Flute, 4 ft.
 Flautina, 2 ft.
 Dolce Cornet—3 rks.
 Cornopean, 8 ft.
 Fluegel Horn, 8 ft.
 Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft.
 Concert Flute, 8 ft.
 Dulciana, 8 ft.
 Flute, 4 ft.
 Clarinet, 8 ft.
 Tremolo.

ECHO ORGAN (Accessory to Great).

- Concert Flute, 8 ft.
 Vox Humana, 8 ft.
 Chimes—25 bells.
 Tremolo.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft.
 First Bourdon, 16 ft.
 Second Bourdon, 16 ft.
 Octave, 8 ft.
 Gedacht, 8 ft.
 Quint, 10 2/3.

M. P. Möller has installed a two-manual organ in the Church of the Annunciation at Iilon, N. Y.

J. Granville Smith, A. R. C. O., has been engaged as organist of the Broadway theater at Springfield, Mass.

George Kilgen & Son of St. Louis have installed an organ in the First Avenue Methodist church of St. Petersburg, Fla.

Charles M. Courboin, for ten years organist at St. Paul's church, Oswego, N. Y., has resigned, the press announces, to become organist of a theater at Buffalo at a large salary.

ORGAN AT MACON IS OPENED

James R. Gillette Pleased by Möller Instrument for College.

James R. Gillette, professor of organ and theory of music, gave the inaugural recital on the Möller organ at Wesleyan College, Macon, Ga., Oct. 9. Mr. Gillette feels very enthusiastic over the acquisition of the organ, which is a decided help to him as he begins his work at Macon. His program was as follows: Prelude in C Sharp minor, Vodorinski; Meditation, Sturges; "Finlandia" (Symphonic Tone-Poem), Sibelius; "Claire de Lune," Karg-Elert; Gavotte in B flat, Handel; Toccata and Fugue in D minor, Bach; Reverie, Rogers; "Piece Heroique," Franck; "A Shepherd's Tale," Gillette; Sonata in C minor, No. V (Allegro appassionato), Guilmant.

The organ is a two-manual of twenty-five stops. A Kinetic blower furnishes the wind.

Englishman at Milwaukee.

Charles Percy Hall, for nine years at St. Martin's old parish church, Ashton-on-Mersey, Cheshire, England, has been named as organist and choirmaster of St. Mark's Episcopal church at Milwaukee. The son of a barrister who was a composer of some note, young Hall was destined for the law. Developing a talent for music, upon his graduation from the higher grade school at Manchester he entered Trinity College of Music, London, where he studied for three years. At 18 he won the prize for organ playing, which carried with it a two-year scholarship in the Royal College of Music, Manchester.

Noisy Drawing of Stops.

Professor H. C. Macdougall of Wellesley College, in his interesting and instructive column, "The Echo Organ," in the Musician, says:

Do you pull your stops out with a bang?

At a church I attended in my wanderings one summer I was much annoyed by the noise the organist made preliminary to his prelude. I was quietly sitting in a side pew enjoying the stillness and feeling more than hearing the music of the wind in the trees outside the open windows, when, closely following the three strokes of the bell, whack! whack! slam! bang! out came some stops, two or three composition pedals were pushed down and the organist was off on his voluntary.

Pull the stops firmly, steadily and slowly, and practice until you become expert.

Another thing characteristic of the country organist, who is an organist rather by necessity than by training, is his registration. Too often I have heard a player—and this applies to city as well as to country organists—add and take off stops in an irritatingly purposeless fashion. This is a sure indication of an unmusical temperament. Constant changes of stops are even worse than playing without any change at all. If a player has no instinctive feeling as to registration he cannot make up for it by changing the stops every phrase.

Eugene Thayer—a name little known to the present generation, but a great power in the organ world thirty years ago—once said: "If you play one piece only, use all the stops in the organ; but if you play an entire recital divide your stops among your various

pieces." Dr. Turpin used to say: "A wise man doesn't spend his money simply because he has it in his pocket." In other words, there is such a thing as economy in registration.

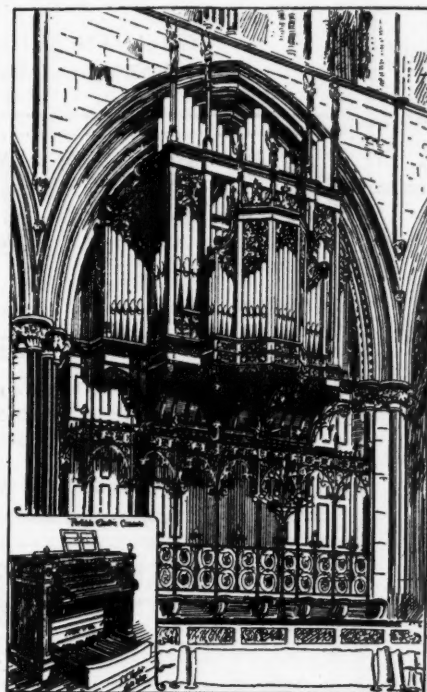
The Presbyterian church of Mount Sterling, Ky., has voted to expend \$6,500 for an organ and to enlarge the church edifice.

The Chicago Tribune of Sunday, Oct. 25, had a description of the Hyde Park Baptist church which contained special mention of the organ built by Ernest M. Skinner—an instrument of twenty-seven speaking stops. There was also a picture showing the organ.

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At the recent Grand Rapids Industrial Exhibition we had on display a very large number of typewriters, including all of our regular line and many of our specials. These typewriters were used for show purposes only and are just like new. While this stock lasts we will offer it at less than wholesale and will equip with either standard, special or music keyboard.

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FROM THE DIAPASON FOR NOVEMBER

Name
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DR. CARL HAS LARGE CLASS

Guilmant School Opens With Big Enrollment—New Features.

The Guilmant Organ school was opened for the present season Oct. 6 with a large enrollment and with brilliant prospects for a successful year's work. The application list this year is the largest since the school was organized and students are arriving from distant points in large numbers to avail themselves of the course and to study the Guilmant method of organ playing.

Dr. William C. Carl has brought back from abroad valuable ideas which are incorporated in the course this fall. As already announced, M. Theodore Dubois, the new honorary president, is largely interested in the advancement and work of the school. His rare experience will enable him to give valuable advice in the conduct of the course.

A new class was organized Oct. 15 by Clement R. Gale for the study of plainsong, the Gregorian chant and orchestration. Warren R. Hedden will do extensive work with the classes in keyboard training, including the harmonization of melodies and basses, transposition, modulation and musical dictation. The first students' recital of the season was given Oct. 22 and was conducted by Dr. Carl.

Pupils of Miss Andriessen.

A beautiful new Kimball organ has been installed at St. Agnes' Catholic Church, New Brighton, Pa. Mrs. Loretta McD. Heyl is the organist, and is a pupil of Miss Belle Andriessen. Another pupil, Mrs. Howard N. Calhoun, is organist at Trinity Lutheran church, which position Miss Andriessen resigned Sept. 1 to take charge of the organ and choir in the First Presbyterian church at West Bridgewater.

Harry Collins has resigned as organist of the Embury Methodist church at Pawtucket, R. I., after nine years' service, to become organist of the First Methodist church of Warren, R. I.

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Frieze Memorial, Ann Arbor, Mich., 70 stops.
Collegiate Church of St. Nicholas, 48th St. and Fifth Ave., New York, 59 stops.
Church of the Messiah, New York, 55 stops.
St. James Episcopal Church, Philadelphia, 58 stops.
Madison Square Presbyterian Church, New York, 77 stops.
Broadway Tabernacle, New York, 57 stops.
First Church of Christ, Scientist, 96th St., New York, 69 stops.
Second Presbyterian Church, Philadelphia, 59 stops.
St. John's Episcopal Church, Detroit, Mich., 56 stops.
St. John's Episcopal Church, Troy, N. Y., 54 stops.
Eliot Church, Newton, Mass., 62 stops.
New Old South Church, Boston, Mass., 64 stops.
Woolsey Hall, Yale University, New Haven, Conn., 78 stops.

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An "Unusual" Organ Specification

To the man who studies The Diapason's organ specifications the following communication to the Organist and Choirmaster ostensibly from Oxford, England, will appeal for its humor:

Dear Sirs: Your interesting organ correspondence of the past few issues seems to suffer from a little more difference of opinion than usual. May I, therefore, occupy a portion of your valuable space in describing an organ (lately erected to my specification by Messrs. T. Atkins, Bull & Sons) which perhaps will satisfy the whims and fancies of everybody. The instrument was opened on the 32nd inst. by Herr Wilhelm, the famous Berlin Pulsator nationum, whose program may be of interest; Paean Anglalis, Hasil Barwood; Intermezzo, "Unter den Linden," Traditional; Prelude and Fugue on "It's a long, long way to Tipperary," J. S. Bach; Kaisermarsch (by compulsion), Herr Wilhelm; Sonata di Camera (with kinematograph obbligato), Jones minor; Improvisation on "Are we downhearted?"; Cannonade, No one in particular.

The specification of the instrument stands (or falls) as follows:

GRATE (in a special laminated fire-proof chamber).

Double Open Bumblebee (with clock-work wing attachment), 16 ft.

Tibia Diatelephonon (connected to the fire station), 16 ft.

O Diabriton (big), wood and muscle, 8 ft.

O Diabeljon (small), muscle and wood, 8 ft.

Tibia rora (foghorn bass), 8 ft.

Thingummyjig, waste paper, 8 ft.

Crownprincipal, mostly neither, 4 ft.

Hopplfote, monkey fleecy, 4 ft.

Octave squint, sheer horror, 2½ ft.

Squib (with fuse), blushing cardboard, 2 ft.

Mixture (to be taken as before), chalk and H₂O all ranks.

Contra tromblast (very noisy, 10 lbs. wind), 16 ft.

Posentromba, 8 ft.

Octave poker (pneumatic backs), 4 ft.

SWELL (including spats).

Squintaton, pure spite, 16 ft.

Gargon (very slangy, with dictionary), grit, 8 ft.

Stopped molar, decayed dentine, 8 ft.

Echo knutkernel (waxed, in special shell), pomade, etc., 8 ft.

Mouth organ celeste (tonic and dominant only), tin, wood and metal, 8 ft.

Flute Belgique (pretty, accordion pleated), 100 per cent silver, 4 ft.

Salicylic acidette, impregnated tissue paper, 4 ft.

Sarsaparilla sesquialtera (a veritable cascade), stewed quassa chips X ranks.

Contra fagot (for camp fires), pitch pine, 16 ft.

Oboemoko (very obstinate), crotchets and quavers, 8 ft.

Cornucopia (emergency ration), cocoa nibs, 8 ft.

Voix de chat (on the clerestory wall, with phosphorescent moon), 8 ft.

Claroolan (a mere nothing), !!!, 4 ft.

Tremolo (with silken fan and attar of roses rampant) —

CELESTIAL CHOIR.

Cave (wired to mid. C. 2,000 volts), with musical box playing Totsi's "Good-bye," 16 ft.

Corno dolce (available on either foot by piston), epidermis dura, 8 ft.

Mangle (heavy pressure), old iron, 8 ft.

Grub gedact (triple culture), test tubes, 8 ft.

Noli me tangere (extension of No. 1 to mid. G), anathema, 8 ft.

Flauto magico (with wand and eggs), pure swank, 4 ft.

Toothpiccolo (very spikey), best goosequill, 2 ft.

Corno di bassinette (with teething ring and bottle), walls, 16 ft.

Diaphonograph (with two dozen records), 8 ft.

ARTILLERY.

Gross Hunnfote, 16 ft.

Explosive shell, 8 ft.

Harmonic peanut (very deadly, 99½ wind), 8 ft.

Orchestral bomb (struck by electro-pneumatic steel hammers), 8 ft.

Orchestral maxlm (500 rounds per minute per organist), 4 ft.

Contra double backfire (radio-electric with silencer), 16 ft.

Jubaltub (hot or cold by key touch), 8 ft.

Harmonic trump (the last: Knave of clubs), 4 ft.

Marine sub.

Dreadnaught super.

ECHO (in the lantern).

Flauto bicuspido, ivory, 8 ft.

Tinctura clova (undulating with No. 1), sloe gin, 8 ft.

Vile sardine (in hermetically sealed safe, combination unknown), 8 ft.

Syphenfote (sizzly), Marsinaris, 4 ft.

Flute douche, liquid air, 2 ft.

Fleaflote (with microscope for tuning), 1 ft.

Pipette (.01 mm. scale), Venetian glass, ½ ft.

Echo concertina (pp. fortunately), lots of bits of things, 16 ft.

Shall-I-mew (extension of Swell No. 12), E strings, 8 ft.

Vox inaudita (in shutterless box), 8 ft.

PEDAL (with epicyclic two-speed gear).

Double contra gross gravissima (to FFFFFF—lowest five monosyllabic), gun cotton, 128 ft.

Gross buzzer profundissima (with alarum attachment), nickel steel, 64 ft.

Doppel syren (on 259 lbs. steam pressure), 32 ft.

Double open cannon (weighty, with wide mouth), clericals, 32 ft.

Open wood (scrubby, with rabbits), tuned with fir cones, 16 ft.

Double hubble bubble (with thermometer), clarified dripping, 16 ft.

Bass cyclone (from Swell—by Startewont fan and 50 h.p. motor), 16 ft.

Liebelich holocaust, Turpintite, 16 ft.

Squint (borrowed and never returned), the Glad Eye, 10½ ft.

Flute (Bass, "heady"), irregular hops, 8 ft.

Volcano octaviante, larve, 8 ft.

Country bamboozlem (with side whiskers), rags and bones, 32 ft.

Harmonic motor horn (with bulb—in special glasshouse), 16 ft.

Bugle beblode (always plays "Charge"), 16 ft.

Octave howitzer, 8 ft.

ACCESSORIES (in the most inconvenient positions)—Five hydraulic rams to each manual; five radio-compressors to pedal; one packet of double-locking safety-pins to each player; twenty steam pressure gauges; barometric crescendo steam indicator; Effets de guerre (by bellows handle); lethal chamber; mine.

—

The compass of both manuals and pedals is 50 degrees NNW by S in the lateral longitude, and 75 cubic centilitres by by-pass. The keys are of white isinglass and green plasticine, placed at an angle of 45 degrees to the stops, the accidentals being lettered in red and grouped with the chords they augment. The console is constructed throughout of Meccano.

All working parts run in patent bowling alleys. The commutator controls, throttle and accelerator are placed in inconvenient positions on the steering wheel.

The numerous swell-boxes (one in number) are composed of special Portland sealing-wax coated with a mixture of Russian fur, vaseline and perfumed suet, gusset-seamed under the bodice, thus effectually preventing any sound getting in from without. They are controlled by cone clutch, placed centrifugally on the dashboard, which connects the main switch to the central police station.

The whole of the artillery is on an open veldt, electrically operated from a differential cut-out cane switch near the left leg of the adjustable organ settee. It has a powerful field.

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The blowing apparatus is, it is believed, unique. It possesses perhaps the largest vocabulary in the world, and was constructed entirely from the remains of the Pathfinder and a disused clock on the well-known tubular turbine principle. A super-heated steam ammeter is welded on to an alternating circuit breaker, which in turn engages with a generating synchronizer through a primary recoil, thus allowing a static rotor terminal to engage with a cryptic hektograph, and complete the armature. In order, therefore, to turn on the monsoon, the organist has merely to administer a smart blow with a sledge hammer upon a false tooth projecting from the belfry. The currants are taken from the ordinary blue paper bags, and it is estimated that the cost of same does not exceed 25/- per hour.

I may add that should any of your readers care to inspect this exasperating instrument, I shall be pleased to make other arrangements. Return tickets are unnecessary, indeed superfluous. The usual disclaimer, please.

Yours untruly,

NORMAN COCKER.

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BESIDES THIS THE DIAPASON REVIEWS THE NEW ORGAN MUSIC IN A CAREFUL AND INTERESTING MANNER. READ THE REVIEWS BY MR. HAROLD VINCENT MILLIGAN, ORGANIST OF PLYMOUTH CHURCH, BROOKLYN.

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- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Major Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Gross Flute, 8 ft.
 5. Melodia, 8 ft.
 6. Gemshorn, 8 ft.
 7. Dulciana, 8 ft.
 8. Principal, 4 ft.
 9. Flauto Traverso, 4 ft.
 10. Quintadena, 8 ft.
 11. Tuba, 8 ft.
 12. Concert Harp (Estey).
- SWELL ORGAN.**
13. Solo Concert Mixture, 3 ranks.
 14. Contra Viol, 16 ft.
 15. Major Open Diapason, 8 ft.
 16. Violin Diapason, 8 ft.
 17. Muted Viol, 8 ft.
 18. Muted Celeste, 8 ft.
 19. Clarabella, 8 ft.
 20. Unda Maris, 8 ft.
 21. Sallcional, 8 ft.
 22. Voix Celeste, 8 ft.
 23. Saxophone (Estey), 8 ft.
 24. Clarinet (Estey), 8 ft.
 25. Oboe (Labial), 8 ft.
 26. Stopped Diapason, 8 ft.
 27. Concert Flute, 8 ft.
 28. Flute Harmonic, 4 ft.
 29. Piccolo Harmonic, 2 ft.
 30. Cornopean (Leathered), 8 ft.
 31. Vox Humana (Separate Tremulant), 8 ft.
 32. Concert Harp (Estey).
- ORCHESTRAL ORGAN.**
33. Violin Diapason, 8 ft.
 34. Clarabella, 8 ft.
 35. Unda Maris, 8 ft.
 36. Sallcional, 8 ft.
 37. Voix Celeste, 8 ft.
 38. Saxophone (Estey), 8 ft.
 39. Concert Flute, 8 ft.
 40. Flute Harmonic, 4 ft.
 41. Piccolo Harmonic, 2 ft.
 42. Xylophone-Marimba (49 notes).
 43. Bar-Bells (37 notes).
 44. Tubular Chimes (25 notes).

- *Transmitted from Swell.
- PEDAL ORGAN.**
46. Trombone, 16 ft.
 47. Double Open Diapason, 16 ft.
 48. Bourdon, 16 ft.
 49. Bass Viol (from No. 14), 16 ft.
 50. Bass Flute (from No. 48), 8 ft.

There are fifteen couplers, five pedal movements and fourteen combination pistons. The entire organ is enclosed in two swell divisions. These are placed over the proscenium arch. The key desk is in the orchestra pit.

Ernest H. Artz at Console.

A twenty-four stop organ built by the J. W. Steere & Son Company for Ebenezer Evangelical church at Reading, Pa., was opened with a recital by Ernest H. Artz, organist of St. Andrew's Reformed church, Oct. 13. A delightful program by Mr. Artz included the following: Overture, "King Arthur," Smeton; Prelude (G major), Bach; Pastorale Suite, Demarest; "Eventide," Fryringer; "Jubilate Deo," A. J. Silver; Humoresque, Dvorak; "At Evening," Kinder; Marche Militaire (requested), Kral.

Edward Kreiser in Demand.

Among Edward Kreiser's activities in the last few weeks have been a dedicatory recital on the large Austin organ in the Willis Wood Theater at Kansas City, Oct. 15, and the opening of a Kilgen organ in St. Anthony's Catholic church, Oct. 28. He will preside at the opening of a Möller organ in St. Paul's Lutheran church at Leavenworth, Kan., Nov. 2.

H. H. Vogelpohl & Sons of New Ulm, Minn., have completed an organ in Trinity Lutheran church at Town Rust, Minn. Professor E. T. Berg of St. Paul played at the dedication services.

The Austin Company has shipped from its factory the large outdoor organ built for the open-air auditorium at San Diego, Cal. The organ was fully described in The Diapason when the contract was let. Edward Crome of Los Angeles will erect the organ for the Austin Company.

HASKELL ORGAN IS FINISHED

St. Thomas Aquinas Church at Philadelphia Has Four-Manual.

St. Thomas Aquinas Catholic church at 17th and Morris streets, Philadelphia, has a new four-manual organ built by C. S. Haskell, and William A. Davis, the organist, is using it this month. This organ was built by Mr. Haskell on the following specification:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason (from No. 1), 8 ft.
 4. Melodia, 8 ft.
 5. Viola di Gamba (from No. 25), 8 ft.
 6. Flute Harmonique, 4 ft.
 7. Octave, 4 ft.
 8. Tuba (from No. 32), 8 ft.
- SWELL ORGAN.**
9. Bourdon, 16 ft.
 10. Open Diapason, 8 ft.
 11. Muted Viols, 8 ft.
 12. Sallcional, 8 ft.
 13. Vox Celeste, 8 ft.
 14. Stopped Diapason, 8 ft.
 15. Traverso Flute, 4 ft.
 16. Violina, 4 ft.
 17. Oboe, 8 ft.
 18. Cornopean, 8 ft.
- CHOIR ORGAN.**
19. Open Diapason, 8 ft.
 20. Dolce, 8 ft.
 21. Viol D'Orchestre, 8 ft.
 22. Concert Flute, 8 ft.
 23. Flute D'Amour, 4 ft.
 24. Clarinet, 8 ft.
- SOLO ORGAN.**
25. Contra Gamba, 16 ft.
 26. Stentorphon, 8 ft.
 27. Philomela (from No. 35), 8 ft.
 28. Unda Maris, 8 ft.
 29. Viola di Gamba (from No. 25), 8 ft.
 30. Vox Humana, 8 ft.
 31. Chimes, 20 tubes.
 32. Tuba, 16 ft.
 33. Tuba (from No. 32), 8 ft.
 34. Tuba (from No. 32), 4 ft.
- PEDAL ORGAN.**
35. Open Diapason, 16 ft.
 36. Open Diapason (from No. 1), 16 ft.
 37. Violone (from No. 25), 16 ft.
 38. Bourdon, 16 ft.
 39. Lieblich Gedeckt (from No. 9), 16 ft.
 40. Violoncello (from No. 25), 8 ft.
 41. Flute (from No. 35), 8 ft.
 42. Open Diapason (from No. 1), 8 ft.
 43. Tuba (from No. 32), 16 ft.
 44. Tuba (from No. 32), 8 ft.

DISPLAYING THE "CHARGER."

Galesburg, Ill., Oct. 17, 1914.—Editor of The Diapason. Dear Sir: I read with great interest and amusement the account of Mr. Quarles' playing as viewed by a motor crank. It occurred to me that the following account of a recital which I gave some three years ago at Virden, Ill., might interest you. As I have only one copy and that is pasted securely into my scrap book, I transcribe it for you. It is from the Virden Reporter of March 17, 1911:

The new organ at the Methodist church was given a try-out and a show-off Friday evening of last week. The performer was John Winter Thompson of the Knox Conservatory of Music, Galesburg, and he was an artist in his business, and in good shape for his demonstration. Like a horse trainer in the show ring, who has an exceptionally fine steed to display, he went to work. The wind of the instrument was shown in the first number, which proved that there was no defect there, and that there was endurance. He then attempted, and successfully, to show that his charger was in sound condition throughout, and the many points were brought out to advantage in the various stops. He took the organ through all the paces. He made it gallop through the "Berceuse" and showed that in a run there was no room for complaint. He showed a nice swinging pace in the Slumber Song, and likewise a pretty single foot in the gavotte.

The show ring steed pranced on his hind feet on the lower manual and kept perfect accompaniment on the upper manual with his fore paws. Occasionally with sheer terror he plunged along, regardless of tempo, in accelerated speed, seemingly determined to become master of his master; yet at the right moment the apparently lost control was reasserted. Again, with mincing steps, slowly and sedately the charger was faced about, and with glittering eye, and ear erect, watching for the moment to get the bit in his teeth, he shied at something and gave a snort in a grand crescendo.

Perhaps the charger showed his spirit best as he marked time in the inspiring march of the conquest of cupid; though it is doubtful if he could have shown with more splendor than when he was seen leading the van in the grand parade, full caparisoned and stepping high, showing his fire and bone before William Tell.

For an hour and a half the performer entertained his audience and by that time his charger was in docile submission and under full control, broke for work, coupled or single. All were greatly pleased and when it is again announced that an organ recital is planned, seats for the performance will be in demand.

**McCARRELL PLAYS
AT MONMOUTH, ILL.**

ORGAN BY HOOK & HASTINGS

Three-Manual of Twenty-Nine Speaking Stops in Presbyterian Church Is a Memorial—Built at a Cost of \$7,325.

A. F. McCarrell of Chicago presided at the opening of the Hook & Hastings organ of three manuals, the Wolf Memorial, in the Presbyterian church of Monmouth, Ill., Oct. 1. The organ, erected at a cost of \$7,325, has electro-pneumatic action and twenty-nine speaking stops, with a total of 1,768 pipes. A Kinetic blower provides the wind. The scheme is:

- GREAT ORGAN.**
- Open Diapason, 16 ft.
 - Open Diapason, 8 ft.
 - Hohl Floete, 8 ft.
 - Gamba, 8 ft.
 - Viola, 8 ft.
 - Flute-Octave, 4 ft.
- SWELL ORGAN.**
- Bourdon, 16 ft.
 - Open Diapason, 8 ft.
 - Concert Flute, 8 ft.
 - Sallcional, 8 ft.
 - Voix Celeste, 8 ft.
 - Aeoline, 8 ft.
 - Gedeckt, 8 ft.
 - Flute Harmonique, 4 ft.
 - Violina, 4 ft.
 - Flautino, 2 ft.
 - Cornopean, 8 ft.
 - Oboe, 8 ft.
 - Vox Humana, 8 ft.
- CHOIR ORGAN.**
- Geigen Principal, 8 ft.
 - Dulciana, 8 ft.
 - Melodia, 8 ft.
 - Flute d'Amour, 4 ft.
 - Clarinet, 8 ft.
- PEDAL ORGAN.**
- Diapason, 16 ft.
 - Lieblich Gedeckt, 16 ft.
 - Bourdon, 16 ft.
 - Grosse Floete, 8 ft.
 - Flute, 8 ft.

Mr. McCarrell's program follows:

Prelude, Fugue, E minor, Bach; First Meditation, Guilman; Reverie, Bonnet; Festival March, Smart; Evening Song, Johnson; "A Midsummer Sketch," Johnson; Melodie in F, Rubinstein; Minuetto in G, Beethoven; Fanfare, Lemmens; Introduction and Pilgrims' Chorus, "Evening Star" and Grand March ("Tannhaeuser"), Wagner.

Albert Cotsworth's Anniversary.

Albert Cotsworth has finished his tenth year as organist at the new First Congregational church, Chicago, thus carrying on the tradition that this church, when it finds a good organist, knows enough to hold on to him. It will be recalled that Dr. Louis Falk played here for twenty-five years. Mr. Cotsworth has gained much fame as a lecturer on "How to Listen to Music." He has been an indefatigable concert goer for nearly a half century and his unlimited fund of reminiscence and experience splendidly fits him for this work.

Sully Bequeaths Art Works.

Many valuable specimens of the work of Thomas Sully, including a portrait of Queen Victoria, are devised to the Metropolitan Museum of Art, New York, by the will of Francis T. Sully Darley, a grandson of the famous portrait painter, which has been admitted to probate at Philadelphia. The testator, who was widely known as an organist, died Aug. 22, at the age of 81 years. Many Philadelphia institutions are given bequests from the personal estate, which is estimated at more than a million dollars.

Ralph W. Hoyt Returns.

Ralph W. Hoyt, the first dean of the Oregon chapter of the A. G. O., visited headquarters in New York on his way home to Portland. Mr. Hoyt, who made a trip around the world, was in Bergen, Norway, when war was declared. He reached England with considerable difficulty and, like many others, was unable to obtain passage home for several weeks.

Hugo P. Goodwin's Record.

Hugo P. Goodwin, organist at the New England Congregational church

of Chicago, decided to begin April 1, 1913, to play his voluntaries and offertories without repetitions. Up to Oct. 18, he played 200 compositions and not only has succeeded in acquiring a splendid repertoire, but has proved that he is an organist of great technical equipment and much resourcefulness.

W. W. Buhrman of Harrisburg, Pa., has completed the rebuilding of the organ in Salem Reformed church at Harrisburg—an instrument fifty years old. A new action was provided, only the old pipes being used.

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

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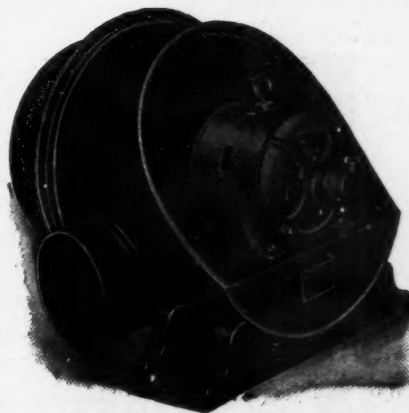
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Sincerely yours,

EDWARD RECHLIN.

NEW YORK, Sept. 14th, 1914.

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