

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, DECEMBER 1, 1914. 44-1394

Number One

GUILD HAS CALLED A. G. O. CONVENTION

DEC. 29 AND 30 IN NEW YORK

Arrangements Being Made for National Meeting of Organists—Program of Great Merit Promised by Committee.

The American Guild of Organists will hold a national convention at the headquarters in New York City late in December. This is the first convention to be arranged since the organization of the guild and its various chapters in all parts of the country. Two days are to be devoted to the sessions and it is expected to have a representation at least from all chapters as far west as Chicago. At a meeting of the council in New York it was decided to hold the sessions Tuesday and Wednesday, Dec. 29 and 30—a time when many musicians are able to enjoy their Christmas vacation.

The decision to hold the convention follows plans under consideration by Warden J. Warren Andrews and other leaders in the guild for many months. Last spring a letter was sent to the different chapters asking for their opinion as to whether such a national meeting would be better held in the summer or during the Christmas holidays. The preponderance of opinion favored the winter date. In accordance with this preference the action of the council was taken.

An announcement from headquarters concerning the arrangements for the convention says:

"A meeting of the convention program committee was held at the Church of the Divine Paternity Nov. 14. Judging from the many men already engaged and the general making of the program, the convention is certain to be the most successful of its kind ever held for the American organist. Everybody approached is taking up the idea in the best of spirits and the committee has every encouragement for the final results."

Following is an announcement to the chapters:

"The American Guild of Organists will hold its first national convention at Columbia University Dec. 29 and 30. A splendid program is being prepared by the program committee, Carl G. Schmidt, chairman. There will be thoughtful papers prepared by specialists in the different departments of the art; recitals by the most noted organists; pleasing associations; interesting social functions, culminating in a banquet at the Hotel Astor.

"Among the essayists and recitalists who have consented to take part are Charles Heinroth, city organist of Pittsburgh, Pa.; Samuel A. Baldwin of the City College of New York; William C. Hammond of Mount Holyoke Seminary, Massachusetts; Professor Waldo S. Pratt of Hartford Theological Seminary; Walter Henry Hall, professor of choral music, Columbia College; Professor Henry Dyke Sleeper, Smith College; Everett E. Truette, Boston; John Hyatt Brewer, Brooklyn; Louis Arthur Russel, New York; Arthur Foote, Boston; Edwin Arthur Kraft, city organist, Atlanta, Ga.

"An interesting and notable feature of the convention will be a full church service, held in St. Thomas' Church, Fifty-fourth street and Fifth avenue. The music will be under the direction of T. Tertius Noble, organist of the church and former organist of York Minster, England.

"The committee wishes to announce that the general public will be freely admitted to all sessions."

NEW WIRSCHING COMPANY

Property of Old Concern Purchased—Salem Factory Busy.

Announcement is made at Salem, Ohio, that Clarence E. Wirsching and Eugene Binder have purchased the personal property of the Wirsching Organ Company, and they have started work at the plant. They have leased the buildings and will conduct the business as under the former management. The new firm will be known as Wirsching & Co. and Philipp Wirsching will have charge of construction.

Nov. 4 all the old hands went back to work in the factory occupied before by the Wirsching Organ Company. The firm started with \$12,000 worth of orders and the brightest prospects.

Mr. Binder has held a responsible position with the old company for five years and is a thorough and experienced organ builder. Prior to coming to this country he was associated in business with his father, Martin Binder, at Regensburg, Bavaria, building organs under the name of Martin Binder & Son. At the death of his father, about six years ago, he came to America, after disposing of his interest to his uncle, Willibald Siemann, organ builder in Munich, Bavaria, who still operates the Regensburg factory under the name of Martin Binder & Son (Inhaber Willibald Siemann & Co.)

IS BUILT BY SCHANTZ FIRM

Organ in Columbus Church Receives Praise After Installation.

A. J. Schantz, Sons & Co., of Orrville, Ohio, have received high praise from the Northminster Presbyterian church of Columbus, Ohio, for an organ recently completed there by the firm and opened with a concert by Bert E. Williams. There are twenty-one speaking stops—six on the great and nine on the swell, while the pedal has six stops. Mr. Williams found the tone beautiful. The inaugural recital took place Oct. 9, and Mr. Williams played: Fugue in D major, Bach; Canzona in F, Faulkes; "The Russian Patrol," Rubinstein; Sonata Appassionata, Guilmant; "Romance," Maxson; Concert Caprice, Kreiser; Etude for the Pedals alone, de Bricqueville; Overture to "William Tell," Rossini-Buck.

CONCERT BY FRED S. SMITH

Two-Manual Möller Organ Opened by Young Hagerstown Man.

Fred S. Smith gave the opening recital on the two-manual Möller organ in Grace Lutheran Church, Winchester, Va., Monday evening, Nov. 2. His program was as follows: First Sonata for Organ, Borowski; Adagio in D flat, Liszt; Berceuse in G, Kinder; Con Moto Maestoso, Dr. Mansfield; Canzona in F, Faulkes; "In the Twilight," Harker; Marche Militaire, Shelley; Scherzoso in B minor, Rogers; Rustic Dance, from Pastoral Suite, Demarest; Minuet in G, Beethoven; "Traumlied," Frysinger; Allegretto in E flat, Wolstenholme; "Burlesca e Melodia," Baldwin. Mr. Smith is one of the younger members of the N. A. O. and is organist and choirmaster at Trinity Lutheran Church, Hagerstown, Md.

ORGAN FOR FAIR IS SHIPPED

Takes Ten Cars to Transport Instrument Across Continent.

The great organ built by the Austin Company for the Panama-Pacific Exposition has been shipped from the factory at Hartford, Conn., and is being set up in time for the opening of the fair in February. It took ten cars to hold the parts of the organ. It is expected that the setting up and adjustment will take until the opening of the fair.

DR. H. J. STEWART ENGAGED

San Francisco Man Will Be Organist of San Diego Exposition.

Dr. H. J. Stewart of San Francisco has accepted the appointment as organist of the Panama-California Exposition in San Diego and will begin his duties there Jan. 1, 1915.

The large Austin instrument, which is the gift of John D. Spreckels, has just been placed in a permanent building which is part of the exposition and which also has been given by Mr. Spreckels, a unique feature of its construction allowing for the protection of the instrument while recitals may be given to the audience seated in the open air.

Dr. Stewart has been identified with the musical life of San Francisco for many years and is organist of St. Dominic's Catholic church and of Temple Beth Israel.

PITTSBURGH ORGAN OPENED

T. Tertius Noble Is Heard on the Large Möller Instrument.

The new Möller organ in Trinity church, Pittsburgh, was formally dedicated Nov. 1 under the direction of the rector, the Rev. Edward S. Travers, formerly chaplain at West Point. Short recitals before and after the service were played by the organist, Henry Austin, and the choir, under the direction of Stuart Maclean, rendered special music. The official opening recital was given by T. Tertius Noble of St. Thomas', New York, on the following Wednesday. His program was as follows: Toccata and Fugue in D minor, Bach; Adagio in B flat, Pleyel; Two Chorale Preludes, Karg-Elert; Solemn Prelude ("Gloria Domini"), Noble; Sonata No. 5, Mendelssohn; "Dreams," Wagner; Concerto in G minor, Camidge.

The organ contains about 110 speaking stops and includes several novelties. There is a thirty-two-foot contra fogotto enclosed in the swell, which lends itself with wonderful effect as a pedal foundation for combinations of orchestral color. This is probably the first soft, enclosed thirty-two-foot reed in existence, and is one of the features of the organ. The full scheme has been published in The Diapason.

Large Deals at Memphis.

R. J. Lilley of Memphis, Southern representative of M. P. Möller, has closed a deal with the Majestic Amusement Company for an organ to cost \$7,500. This is the third organ Mr. Möller is building for this company. A large Memphis contract is for a \$10,000 organ for St. Luke's church, of which John B. Norton is the organist. Other contracts negotiated by Mr. Lilley include organs for the First Methodist church at Ripley, Tenn., and the Third Presbyterian church at Birmingham, Ala. Mr. Lilley has overhauled the organ at Tougaloo University, Tougaloo, Miss.

Cornell Recital Record Printed.

James T. Quarles has given a feast of organ music at Cornell University in the last year, which was his first at Ithaca, to which city he went from St. Louis. Cornell has published in pamphlet form all the programs of the Sage chapel recitals, on the fine Skinner organ. They are presented by dates, in addition to which there is a list of the compositions classified by composers. The consoles of the Sage chapel organ and of the new Steere organ in Bailey Hall are shown in the illustrations, with Mr. Quarles at the keydesk. Their specifications also are published.

Zion Lutheran church of Northampton, Pa., has decided to buy an organ of M. P. Möller at a price of \$2,300. It will have fifteen speaking stops.

SPRINGFIELD GIVES STEERE CONTRACT

WILL BUILD BIG CITY ORGAN

Home Firm Wins Award for Municipal Organ and the Tentative Specification Provides for Eighty-seven Stops.

Springfield, Mass., which has been considering the erection of a municipal organ for some time and has raised a large amount for that purpose, let the contract late in November to the J. W. Steere & Son Organ Company. The announcement to this effect proves that the Steere Company is not one of the traditional prophets without honor in his own country. The deal was closed after long consideration and was influenced largely by the success of the new Cornell organ, which the Springfield committee visited.

All the details of the specification for the organ, which is to stand in the municipal auditorium of the New England city, are not settled and therefore a number of stops are specified as "prepared for," including all of the echo. The scheme provides for 87 speaking stops, including a number which are duplexed. The organ will have four manuals and the great, swell and choir will be on ten-inch wind, while the solo will be on twelve-inch wind. One feature will be the solo tuba on twenty-five-inch wind pressure.

The organ is to be built in the walls around the stage, so that no pipes will be seen, nor will the contour or lines of the building be changed in any way.

Springfield possesses perhaps the most beautiful group of municipal buildings in this country. These buildings are the result of the determined efforts of leading citizens who appreciated the value of aesthetic beauty to the future growth of the city. The architects for the municipal buildings and the contractors were not local concerns, but in the case of the organ the contract was placed without competition with the J. W. Steere & Son Company.

It is expected that the organ will be ready about May 1, 1915.

The specification follows:

- GREAT ORGAN (10-inch Wind).
1. Diapason, 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Gemshorn, 8 ft.
 5. Gamba (Prepared for), 8 ft.
 6. Clarabella, 8 ft.
 7. Gross Floete, 8 ft.
 8. Octave, 4 ft.
 9. Flute, 4 ft.
 10. Fifteenth, 2 ft.
 11. Mixture, 3 rks.
 12. Trumpet, 8 ft.
 13. Ophicleide (from Solo), 16 ft.
 14. Tuba (from Solo), 8 ft.
 15. Clarion (from Solo), 4 ft.
 16. Cathedral Chimes (from Echo).
- SWELL ORGAN (10-inch Wind).
17. Bourdon, 16 ft.
 18. First Diapason, 8 ft.
 19. Second Diapason, 8 ft.
 20. Sallcional, 8 ft.
 21. Aeoline, 8 ft.
 22. Vox Angelica (with No. 21), 8 ft.
 23. Viole d'Orchestre, 8 ft.
 24. Vox Celeste (with No. 23), 8 ft.
 25. Gedacht, 8 ft.
 26. Hohl Floete or Tibia Plena, 8 ft.
 27. Flute (Harmonic), 4 ft.
 28. Sallcet, 4 ft.
 29. Octave or Gemshorn, 8 ft.
 30. Flautine, 2 ft.
 31. Solo Mixture, 3 rks.
 32. Posaune, 16 ft.
 33. Cornopean, 8 ft.
 34. Oboe, 8 ft.
 35. Clarion (Prepared for), 4 ft.
 36. Vox Humana, 8 ft.
 37. Tremolo.
- (If an echo is not added, chimes will be in swell.)
- CHOIR ORGAN (10-inch Wind).
37. Gamba, 16 ft.
 38. Diapason, 8 ft.
 39. Dulciana, 8 ft.
 40. Quintadena, 8 ft.
 41. Concert Flute, 8 ft.
 42. Flute Celeste (with No. 1) (Tenor C), 8 ft.

43. Flute d'Amour, 4 ft.
 44. Piccolo (Harmonic), 2 ft.
 45. Fagotto or English Horn (prepared for), 16 ft.
 46. French Horn (prepared for), 8 ft.
 47. Clarinet, 8 ft.
 48. Orchestral Oboe, 8 ft.
 49. Celesta (Carillons) Tenor C to C4. Tremolo.
- SOLO ORGAN (12-inch Wind).**
Enclosed in Choir Swell-box.
50. Stentorphone, 8 ft.
 51. Philomela, 8 ft.
 52. Gross Gamba, 8 ft.
 53. Gamba Celeste (with No. 52), 8 ft.
 54. Hohlflöte, 4 ft.
 55. Concert Flute (from Choir), 8 ft.
 56. Fagotto or English Horn (from Choir, prepared for), 16 ft.
 57. French Horn (from Choir, prepared for), 8 ft.
 58. Clarinet (from Choir), 8 ft.
 59. Orchestral Oboe (from Choir), 8 ft.
 - 60, 61 and 62. Ophicleide, 16 ft.; Tuba, 8 ft., and Clarion, 4 ft., 85 Pipes (25-inch wind).
 63. Tuba Mirabilis (25-inch wind), 8 ft. Tremolo.
- ECHO ORGAN (PREPARED FOR)—**
10-inch Wind.
In Swell-box.
64. Muted Viols, 8 ft.
 65. Viols Celeste (with No. 64), 8 ft.
 66. Fern Flöte, 8 ft.
 67. Flute (Traverse), 4 ft.
 68. Vox Humana, 8 ft.
 69. Cathedral Chimes (Tenor G to G2). Tremolo.
- PEDAL ORGAN (AUGMENTED)—**
10-inch Wind.
70. Gravissima (from No. 71 and 72; prepared for), 64 ft.
 71. Diapason (12 Pipes extended from No. 14; prepared for), 32 ft.
 72. Bourdon (12 Pipes extended from No. 76), 32 ft.
 73. First Diapason, 16 ft.
 74. Second Diapason (from No. 1), 16 ft.
 75. Violone, 16 ft.
 76. Bourdon, 16 ft.
 77. Gedacht (from No. 17), 16 ft.
 78. Gamba (from No. 37), 16 ft.
 79. Quint (from No. 76), 10 1/2 ft.
 80. Octave (from No. 1), 8 ft.
 81. Flute (from No. 76), 8 ft.
 82. Gedacht (from No. 17), 8 ft.
 83. Violoncello (from No. 37), 8 ft.
 84. Bombarde (Twelve Pipes extended from No. 60), 32 ft.
 85. Ophicleide (from Solo), 16 ft.
 86. Tuba (from Solo), 8 ft.
 87. Clarion (from Solo), 4 ft.

Springfield will become a rival of Portland, Me., Atlanta, Pittsburgh, Salt Lake City and other cities when the new instrument is completed, but this will probably be the first municipality to be able to boast so large an organ altogether of home manufacture.

MAYLAND FACTORY IS BUSY

New Composition Bar Harp Stop Especially In Demand.

Rowland H. Mayland, the chime maker of Brooklyn, is busy at his factory with a number of improvements that are finding a ready demand. One is the new composition bar harp stop, wherein the harp tone is produced by unison tuning of metal and resonator. It is claimed for this that it gives a perfect imitation of the harp sound. The constantly growing demand for bells and chimes in organs has increased the sale of the electric-controlled tubular chimes, the patent on which is held by Mr. Mayland.

Many Recitals by Heinroth.

Charles Heinroth, the famous Pittsburgh organist, has been engaged for five recitals at the Panama-Pacific Exposition at San Francisco. Mr. Heinroth reopened the organ at the University of West Virginia, at Morgantown, Oct. 20, and the organ at the First Presbyterian church, North Side, Pittsburgh, Nov. 17. Nov. 24 he played at the First Presbyterian church of New Brighton, Pa., and Dec. 2 he will play at the University of Illinois, Urbana-Champaign, opening the new Casavant organ, which has been described in The Diapason. He is also arranging for a number of other recitals.

Austin Contracts in West.

The Austin Organ Company announces the following contracts in the Chicago territory for the month of November:

- First M. E. church, Rossville, Ill.
- St. Clement's Catholic church, Sheboygan, Wis.
- First Church of Christ, Scientist, Cedar Rapids, Iowa.

Charles L. Wuerth was secured by the Fourteenth Avenue M. E. church of Detroit to give the dedicatory recital on the new Votteler-Holtkamp organ. The work of the organist was received in a most enthusiastic manner by the audience, which packed the church to its capacity.

NEWARK PROPOSAL FOR A GREAT ORGAN

TO MARK CITY JUBILEE

Plan Is To Celebrate 250th Anniversary by Erecting Great Building In Which There Is To Be Municipal Instrument.

Newark, N. J., is the latest city to take up the question of a municipal organ and the aldermen of that city are considering a project for the construction of one of the largest instruments in the country and one that will add to the reputation of the large community situated in the shadow of the nation's metropolis. Frank W. Cann, a prominent piano dealer of Newark and alderman from the ninth ward, is the leading mover in the plan and expects it to be carried to success.

Newark, Mr. Cann informs The Diapason, will expend about half a million dollars for a city memorial in the form of a large auditorium and municipal building. As the most fitting attraction for the benefit of the people of the city in that structure he proposes a monster organ, second to none in the United States.

Newark will be 250 years old in 1916, having been founded in 1666. A committee of 100, of which Alderman Cann is a member, has been appointed to suggest a permanent memorial of the 250th anniversary, instead of brass bands, pageantry and other methods of celebrating. The building proposed by the committee is to seat from 6,000 to 7,500 people.

Mr. Cann has been obtaining data on municipal organs from The Diapason and other sources to strengthen the case before the committee.

Word comes from Tulsa, Okla., that the convention hall there will be provided with a \$10,000 organ by April 15, if plans by the Hyechka women's club at the suggestion of Mrs. R. F. MacArthur are carried out. The club unanimously resolved to start a movement immediately to raise the amount.

Two thousand dollars of the fund is to be subscribed by the club, to be raised by giving concerts. It is believed by Hyechka members that the amount can be raised at the mid-winter concert, which will be given in January. In explaining the plan Mrs. MacArthur said that the remaining \$8,000 would be financed by the city. The arrangements for getting the organ and its government after it is installed will be entirely in the hands of the club.

ODELL ORGAN IS DEDICATED

Sacred Concert by Francis J. O'Brien at Little Falls, N. Y.

A musical vesper service at which Francis J. O'Brien, organist of the Church of the Gesu at Philadelphia, presided, assisted by Miss Agnes Hallinan, organist of St. Mary's church at Little Falls, N. Y., served to inaugurate the new Odell three-manual organ in the latter church. The service was held Wednesday, Nov. 18.

Mr. O'Brien played Boellmann's "Gothic Suite," Bach's Toccata and Fugue in D minor, the Prelude by Rachmaninoff, a number of orchestral imitations on various stops, "Cantilene Pastorale," Guilmant; "Salut d'Amour," Elgar; "The Rosary," Nevin, and the Overture to Herold's "Zampa."

Miss Hallinan played: Offertory to St. Cecilia, Batiste; a medley of Irish airs; "Dawn," Nevin; "Cantique d'Amour," Strang; Toccata, Kinder.

The following is the specification of the organ, the console of which was shown on the front page of The Diapason in November:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gamba, 8 ft.
 4. Dulciana, 8 ft.
 5. Doppel Flöte, 8 ft.
 6. Octave, 4 ft.
 7. Flute Harmonique, 4 ft.
 8. Rohr Flöte, 4 ft.
 9. Trumpet, 8 ft.
- SWELL ORGAN.**
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Salicional, 8 ft.
 4. Aeoline, 8 ft.

5. Vox Celestis, 8 ft.
6. Stopped Diapason, 8 ft.
7. Quintadena, 8 ft.
8. Rohr Flöte, 4 ft.
9. Flautina, 2 ft.
10. Dolce Cornet, 3 ranks.
11. Cornopean, 8 ft.
12. Vox Humana, 8 ft.
13. Oboe, 8 ft.

CHOIR ORGAN (Enclosed in a separate swell box).

1. Violin Diapason, 8 ft.
2. Viols D'Orchestre, 8 ft.
3. Lieblich Gedeckt, 16 ft.
4. Flute d'Amour, 4 ft.
5. Piccolo Harmonique, 2 ft.
6. Clarinet, 8 ft.

PEDAL ORGAN.

1. Double Open Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Lieblich Gedeckt, 16 ft.
4. Violoncello, 8 ft.
5. Trombone, 16 ft.

The action is the Odell electromagnetic. In operating pedal pistons all stop action is automatically canceled, thereby allowing the performer to prepare in advance any combination desired, which may be brought into operation at the desired moment by pressing the release piston.

The New Feature Theater, to open soon at Dallas, Tex., will contain a fine Hillgreen, Lane & Co. pipe organ, sold by the Will A. Watkin Company of Dallas.

WANTED—SEVERAL SMALL second-hand pipe organs.

O. G. MALMQUEST & CO., Organ Builders, Pekin, Ill.

WANTED — BY OLD ESTABLISHED concern, responsible organists capable of securing and closing business. Address J. D. A., care of THE DIAPASON.

WANTED — FIRST-CLASS factory and road man capable of erecting and finishing. Please state experience and salary desired. Address A. L. F., care of THE DIAPASON.

Organ For Sale

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

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ALLIANCE - - - - - OHIO

CASAVANT SCHEME FOR CHICAGO ORGAN

SPECIFICATION IS PRESENTED

Polyphone Pipes Are To Be Used In The Pedal—Seventy-three Notes Throughout Manuals — To Be Finished By Easter.

The scheme of the Casavant organ for St. James' Methodist church, Chicago, announced in The Diapason a month ago, is herewith presented, and shows that the new organ will be a splendid memorial and the third large one built by Casavant Brothers for Chicago and suburbs in the last few years, the others being at Sinai Temple and the First Congregational church of Oak Park. The St. James' church organ will have sixteen speaking stops and 1,335 pipes in the great, nineteen stops and 1,667 pipes in the swell, ten stops and 718 pipes in the choir, seven stops and 511 pipes in the solo, thirteen speaking stops and 296 pipes in the pedal and six stops and 365 pipes in the echo. Every manual stop in the organ will have 73 notes.

Polyphone pipes will be used in the pedal, so that there will be only fifty-six pipes for the thirty-two-foot and sixteen-foot open diapasons and the flute combined, forty-four for the violone and cello combined and the same number for the bourdon and stopped diapason together.

The front of the old organ is to be retained. Heavy cement swell-boxes are being constructed. The organ is to be finished by next Easter. It is the gift of Mrs. Gustavus F. Swift, in memory of her husband, the noted packer.

The full specification follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Third Open Diapason, 8 ft.
5. Doppel Flöte, 8 ft.
6. Gamba, 8 ft.
7. Gemshorn, 8 ft.
8. Cor de Nuit, 8 ft.
9. Harmonic Flute, 4 ft.
10. Octave, 4 ft.
11. Fifteenth, 2 ft.
12. Twelfth, 2 3/4 ft.
13. Mixture, 4 rks.
14. Double Trumpet, 16 ft.
15. Trumpet, 8 ft.
16. Clarion, 4 ft.

SWELL ORGAN.

17. Bourdon, 16 ft.
18. Open Diapason, 8 ft.
19. Violin Diapason, 8 ft.
20. Clarabella, 8 ft.
21. Viola di Gamba, 8 ft.
22. Vox Celeste (2 rks.), 8 ft.
23. Aeoline, 8 ft.
24. Sallcional, 8 ft.
25. Stopped Diapason, 8 ft.
26. Octave, 4 ft.
27. Flute (wood), 4 ft.
28. Violina, 4 ft.
29. Flautina, 2 ft.
30. Dolce Cornet, 3 rks.
31. Contra Fagotto, 16 ft.
32. Cornopean, 8 ft.
33. Oboe, 8 ft.
34. Vox Humana, 8 ft.
35. Clarion, 4 ft.
36. Tremulant.

CHOIR ORGAN.

37. Contra Sallcional, 16 ft.
38. Open Diapason, 8 ft.
39. Dulciana, 8 ft.
40. Unda Maris, 8 ft.
41. Melodia, 8 ft.
42. Quintadena, 8 ft.
43. Flute d'Amour, 4 ft.
44. Piccolo, 2 ft.
45. Clarinet, 8 ft.
46. Cor Anglais, 8 ft.
47. Harp.
48. Tremulant.

SOLO ORGAN.

49. Stentorphone, 8 ft.
50. Tuba Mirabilis, 8 ft.
51. Grosse Flute, 8 ft.
52. Viöle d'Orchestre, 8 ft.
53. French Horn, 8 ft.
54. Concert Flute, 4 ft.
55. Saxaphone, 8 ft.

PEDAL ORGAN.

56. Open Diapason (Polyphone Pipes), 32 ft.
 57. Open Diapason, 16 ft.
 58. Flute, 8 ft.
 59. Violone, 16 ft.
 60. Cello, 8 ft.
 61. Bourdon, 16 ft.
 62. Stopped Diapason, 8 ft.
 63. Lieblieh Gedeckt (from No. 17), 16 ft.
 64. Contra Sallcional (from No. 34), 16 ft.
 65. Open Diapason (from No. 1), 16 ft.
 66. Trombone, 16 ft.
 67. Tromba, 8 ft.
 68. Clarion, 4 ft.
 69. Chimes (from No. 70).
- ECHO ORGAN.**
70. Chimes, twenty-five bells.
 71. Echo Dulciana, 8 ft.

72. Stopped Diapason, 8 ft.
73. Fern Flute, 4 ft.
74. Vox Humana, 8 ft.
75. Unda Maris, 8 ft.
76. Tremulant.

CUPID ON THE ORGAN BENCH

Gordon Balch Nevin Engaged to Marry Pupil at Johnstown, Pa.

A real romance of the organ is revealed in an announcement which concerns one of the best-known organists and composers in the United States. The following clipping from a Johnstown (Pa.) newspaper tells the story:

"Cupid has been slyly sliding around on the organ bench at the First Presbyterian church, but he has been discovered. His presence was disclosed today when Mrs. John Monaghan of Arbutus Park, at a luncheon given at the Crystal cafe, announced the engagement of her sister, Miss Jessie Harrie Young of the Rocks, to Gordon Balch Nevin, the talented young organist and composer.

"Miss Young, already an accomplished pianist, began the study of the organ shortly after Mr. Nevin came to Johnstown last spring. Then the little winged god with the arrow-pack began scampering over the keys and the pedals, hiding behind music and peeping out from the pages. The companionship of lessons and practice in the big church developed into the friendship that was followed by the complete victory of Captain Dan.

"Miss Young is the daughter of Samuel E. Young, treasurer of the Johnstown Traction Company. Mr. Nevin is the son of Mr. and Mrs. George B. Nevin of Easton."

OVATION FOR MISS HODGE

Plays in Church She Formerly Served at Montgomery, Ala.

Miss Florence Hodge, secretary of the Illinois chapter of the A. G. O. and organist of the Edgewater Presbyterian church, received a warm tribute from a large audience at Montgomery, Ala., when she gave a recital in the First Presbyterian church Nov. 12.

"Southerners have every right to be proud of Miss Hodge, for she is a Southern girl, her former home being in Murfreesboro, Tenn.," said the Montgomery Advertiser. "She has achieved fame such as comes to few young women. A few years ago she was organist of the First Presbyterian church of Montgomery, and last evening after the recital she was given an ovation. For several years Miss Hodge has been organist at the Edgewater Presbyterian church of Chicago."

Miss Hodge's program was as follows: Toccata and Fugue in D minor, Bach; Variations de Concert, Bonnet; Meditation, Sturges; Marche Pontificale, First Organ Symphony, Widor; Prelude and Fugue on B, A, C, H, Liszt; Spring Song, "From the South," Lemare; Berceuse, Dickinson; Gavotte, Martini; Spring Song, Mendelssohn; Pilgrims' Chorus, Wagner; Communion in G, Batiste; Offertoire, St. Cecelia, Op. 7, Batiste.

Weickhardt Organ Installed.

The Wangerin-Weickhardt Company of Milwaukee is the builder of an organ completed in St. John's church at Adrian, Mich. William Herrmann gave the opening recital on it Nov. 8.

Michigan Organ Destroyed.

The \$5,000 organ given to the First Presbyterian church of Pontiac, Mich., several years ago as a bequest from A. A. Lull was destroyed when the church edifice was burned Oct. 27.

Charles F. Chadwick, president of the J. W. Steere & Son Organ Company of Springfield, Mass., has been spending several days in Chicago and other western cities.

William Rolf gave the dedicatory recital Nov. 8 on a Hinners organ set up at El Paso, Ill., by Fred Muehlenbrink.

The Bennett Organ Company of Rock Island, Ill., is installing an organ costing \$2,500 in the Christian church of Davenport, Iowa.

C. L. WUERTH AS ORGANIST

Detroit Theater Engages Him for Hillgreen, Lane & Co. Organ.

Charles L. Wuerth, organist of the North Woodward M. E. church, has been engaged to fill the post of concert organist at the New Alhambra Theater, Detroit, which was opened Nov. 10. A new Hillgreen, Lane & Co. organ has been installed here. Although the organ was not completed at the hour set for the opening of the house, Professor Wuerth was prevailed upon to give an im-

promptu recital. The following program was enthusiastically received by an attentive audience: Overture, "William Tell," Rossini; Spring Song, Méditation, Kinder; Scherzo from Ninth Sonata, Guilman, "Pilgrims' Chorus," Wagner; "Song of Hope," Batiste; Toccata from Sixth Organ Symphony, Widor.

The Globe Theater of New Haven, Conn., has signed a contract with the Hall Organ Company of that city for a large organ. It is to be one of the largest theater organs in the country, according to New Haven newspaper accounts.

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Wely; "Traumerel," Schumann; Postlude and Hymn, "Arcadelt," Harris.
 Nov. 11—Prelude to "Le Deluge," Saint-Saens; Festal Hymn, Bartlett; Pastorale (from first organ Sonata), Gullmant; Offertoire in F minor, Batisse; "To a Wild Rose," "At An Old Traying Place" and "From An Indian Lodge," MacDowell; Prelude and Fugue in B flat, Bach; Funeral March (Military), Bertram T. Wheatley; "Humoreske," Dvorak; Triumphal March ("Naaman"), Costa.

Dr. William C. Carl, New York.—Dr. Carl's recital in the A. G. O. series Nov. 15 was marked by a program selected from works representing seven countries. The arrangement was entirely novel and proved a decided success. Dr. Carl played: Passacaglia, Frescobaldi (Italy); Peace (new), Lemare (England); Andante in B major, Cesar Franck (Belgium); Fugue in G major, Bach (Germany); Allegro from the Sixth Symphony, Widor (France); "Will o' the Wisp," Gordon Balch Nevin (America); Andante Cantabile, Tschalkowsky (Russia); Variations of Concert, Bonnet (France); "Marche de la Symphonie Ariane," Gullmant (France).

Edwin Arthur Kraft, Atlanta, Ga.—At his recital under the auspices of the Atlanta Music Festival Association Oct. 25 Mr. Kraft played: "Laudate Dominum," Charles A. Sheldon, Jr.; Autumn Song, Roland Diggle; "A Shepherd's Tale," James R. Gillette; Prelude to "Carmen," Eizer Morning Song; Kramer; March Grottesque, Sinding (by request); Gavotte from "Mignon," Thomas; "Jubilate Amen," Kinder.

George H. Fairclough, St. Paul.—Two recitals in one day—the first before the Schubert club, women's organization with a membership of 1,200 and the second at the opening of the Hall organ in St. Peter's church—are the record just made by this well-known musician. Before the Schubert club Nov. 18 in the People's church Mr. Fairclough played: Organ Sonata in the Style of Handel, Wolstenholme; "Sposalizio," Liszt-Lemare; Grand Choeur in G minor, Hollins; Chorale Prelude, "Herzlich Tut mich Verlangen," Bach; Fugue in E flat (St. Anne), Bach; "An Evening Prayer," Fairclough; Concert Overture in B minor, Rogers; Fantasia on "Lead Kindly Light" (MS.), Fairclough; Elegy, Noble; Toccata in E, Bartlett.

At St Peter's church Mr. Fairclough played: Sonata in C minor, Gullmant; Benediction Nuptiale, Hollins; Concert Overture in B minor, Rogers; Toccata and Fugue in D minor, Bach; "In Twilight," Stebbins; Allegretto, Wolstenholme; Fantasia on "Lead Kindly Light," Fairclough; Berceuse in D flat, Dickinson; Intermezzo and March from Suite, Rogers; Overture, "William Tell," Rossini.

A recital by the same organist under the auspices of the Eau Claire (Wis.) Philharmonic Society Nov. 10 was as follows: Sonata in D minor, Gullmant; Benediction Nuptiale, Hollins; Scherzo in G minor, Macfarlane; Concert Overture in B minor, Rogers; "In Twilight," Stebbins; Toccata and Fugue in D minor, Bach; Allegretto, Wolstenholme; Fantasia on "Lead Kindly Light," Fairclough; Berceuse in D flat, Dickinson; Intermezzo and March from Suite, Rogers; Overture to "William Tell," Rossini.

Edmund Sereno Ender, Minneapolis.—Mr. Ender played as follows at the Immaculate Conception church of Wauwatosa, S. D., recently: "Song of Triumph," Matthews; "At Twilight," Harkner; Menuet, Beethoven—Ender; "Marche Funebre et Chant Seraphique," Gullmant; Meditation (from "Thais"), Massenet; Humoreske, Dvorak—Kraft; "Waldweben" (from "Siegfried"), Wagner; Pilgrims' Chorus (from "Tannhaeuser"), Wagner; War March of the Priests, Mendelssohn.

John Winter Thompson, Galesburg, Ill.—Mr. Thompson gave this program on the fine four-manual organ in the Central Congregational church Nov. 9: Prelude in B minor, Bach; Berceuse in A major, Rogers; Canzona Pastorale, Rogers; Invocation, Rogers; "At Twilight," Charles A. Stebbins; "In Summer," Stebbins; Concert Caprice, Edward Kreisler; Cradle Song, Kreisler; Minuet in G, Beethoven; "Easter Morning," Malling; Nocturnette ("Moonlight"), E. Fry; Sposalizio ("Betrothal"), Liszt-Lemare; Scherzo in D minor, Faulkes; March Solennelle, Tombelle.

It has been the custom of Mr. Thompson in his church work to repeat no organ composition oftener than once a year, and during the last five years about 450 works have been played by him.

Miss Martha Gordon Campbell will play a program on this organ soon.

Dwight H. Seymour, Topeka, Kan.—Since programs have been printed in advance the free organ concerts in the Auditorium between 12 and 1 o'clock by D. H. Seymour each day are proving extremely popular. Working men and girls are given a special invitation to bring their luncheon to the Auditorium and listen to the music while they eat. Several recent programs follow:

Nov. 2—Commemoration March, Scotson Clark; Romanza, A. Sarau; Offertory, Salome; Adagio in A flat, Volckmar; Variations on an American Air, Flagler; Processional March, Kreisler.

Nov. 3—March in B flat, Silas; Invocation, Gullmant; Offertory, Frank Lynes; Gavatina, Raff; Old Melodies, "Traumlied," Frynsinger.

No. 5—Request Program—Festival Prelude, Volckmar; Humoreske,

Dvorak; "The Rosary," Nevin; Miserere, "Il Trovatore," Verdi; "Last Hope," Gottschalk; Melody in F, Rubinstein; Sextet from "Lucia," Donizetti.

Paul A. Beymer, Houghton, Mich.—At his sixth recital, Nov. 10, Mr. Beymer played: Venetian Love Song, Nevin; Sortie in F major, Rogers; "At Twilight," Frynsinger; Caprice, Kinder; "Cantique d'Amour," Strang; Festival Hymn, Bartlett; "Elizabeth's Prayer," from "Tannhaeuser," Wagner; Intermezzo, Rogers; "Evensong," Johnston; War March from "Rienzi," Wagner.

Harry Schenult, Milwaukee.—The second of the series of recitals to be given by Professor Harry Schenult this season at the Grand Avenue Congregational church was presented Nov. 15, before a keenly appreciative audience. Mr. Schenult's purpose is to elucidate the values of the organ as a musical instrument and present the finest in organ literature at these concerts. Mr. Schenult's reading of the Rossini "Wilhelm Tell" overture was a feature and other numbers were the "Meditation" from "Thais" and the Toccata in G major by Dubois.

Richard Keys Biggs, Brooklyn.—Following is a list of the more important pieces played in Mr. Biggs' recitals at St. Anne's church on the Heights in the last month: Meditation, Kinder; "The Brook," Dethler; Intermezzo, Mascagni; "Prize Song," Wagner; Reverie, Dethler; Second Toccata, Rogers; Madrigal, Simonetti; "At Sunset," Diggle; Ave Maria, Liszt; Finale (Grand Chorus), Lemmens; Reverie, Scherzo Symphonique and "Chanson du Soir," Frynsinger; "A Song of Praise," Sheldon; Rhapsody, Cole; Solemn Prelude, Noble.

Francis Cuyler van Dyck, Jr., A. M.—Mr. van Dyck, who is organist at the Lawrenceville (N. J.) School, played as follows on the new organ in the Livingston Avenue Baptist church of New Brunswick, N. J., Nov. 19: Marche Pontificale, Faulkes; Allegretto in F, Mendelssohn; Fugue in G minor, Bach; "The Swan," Saint-Saens; Pilgrims' Chorus, "Tannhaeuser," Wagner; Nocturne, Foote; Scherzo, Rogers; First Arabesque, Debussy; "Murmuring Zephyrs," Jensen; Variations on "Star-Spangled Banner," Buck.

Franklin Stead, Peoria, Ill.—The Hinners organ installed in the recital hall of the Peoria College of Music was dedicated by Director Stead Nov. 2 with this recital: Introduction and Allegro from Symphony No. 1, Gullmant; "Am Meer," Schubert-Shelley; Toccata and Fugue, D minor, Bach; "In Autumn," Lyons; Concert Caprice, Kreisler; Adagio and Scherzo, Sonata in C minor, Rogers; "Eventide," Harker; Toccata in G, Dubois; Overture to "Lohengrin," Wagner; Grand Offertoire, C minor, Batisse.

Eric DeLamarter, Chicago.—The program given by Mr. DeLamarter at the new Fourth Presbyterian church Nov. 12, follows: Chorale-Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Adagio (Sonata 2), Bach; Sonata in A minor, Borowski; Improvisation, Moline; Pastorale, Brune; Andantino quasi Allegretto, Widor; Suite "In Miniature," Eric DeLamarter.

George Henry Day, F. A. G. O.—Mr. Day gave the following selections at St. Peter's church, New York, Oct. 14: Prelude in C sharp minor, Rachmaninoff; Symphony 5, Widor; "Salut d'Amour, Elgar; Serenade, Schubert; Valse in A flat, Chopin; "In the Moonlight," Kinder; "The Question and the Answer," Wolstenholme; Grand Choeur in D, Gullmant.

Albert Newell Dunham, New Brunswick, N. J.—The fifth of the recitals under the auspices of the Livingston Avenue Baptist church was given Nov. 12, and the audience was the largest of the series. Mr. Dunham, who is organist of the church and one of the most brilliant musicians of the city, gave a choice program. The selections rendered were as follows: Commemoration March, Clark; Intermezzo, Caljaerts; Praeludium, Bach; "Twilight," Gurlitt; "Traumerel" (by request), Schumann; Menuette a la Pompadour, Clark; Annette et Lubin, Durand; "Idilio," Lack; Postlude, B flat, West.

Gordon Balch Nevin, Johnstown, Pa.—An audience of 700 people heard Mr. Nevin in a German program at the First Presbyterian church Oct. 22. His own fantasia, an improvisation entitled "A Sabbath Storm," made a decided hit, and the other numbers on the program were likewise well received. The complete program was: Toccata and Fugue in D minor, Bach; Air for G string, Bach; Minuet in G, Beethoven; "Lo! a rose upspringing," Brahms; Pastorale, Reger; Romanzetta, Krause; Fugue, Sonata on the Ninety-fourth Psalm, Reubke; "Clair de Lune," Karg-Elert; "Liebestod" ("Tristan and Isolde"), Wagner; "The Ride of the Valkyries," Wagner; Descriptive Improvisation, "A Sabbath Storm Fantasia," Nevin.

Edward Kreisler, Kansas City, Mo.—Mr. Kreisler has had a busy month. Nov. 19 he gave a recital before the Kansas City Association of Organists, on which occasion he played: First Symphony, A. Maquaire; "Elfen," Bonnet; "Caprice Heroique," Bonnet; "Clair de Lune," Karg-Elert; Great G minor Fugue, Bach; "Kyrie Eleison," Max Reger; "Benedictus," Max Reger; Fanfare d'Orgue, H. R. Shelley.

Nov. 18 he dedicated the Moller organ in St. Paul's Lutheran church of Leavenworth, Kan., a two-manual of eighteen stops. His program follows: Festival Prelude on "Ein Feste Burg,"

Faulkes; Andante from the "Pathetique" Symphony, Tschalkowsky; Toccata and Fugue in D minor, Bach; "Ave Maria," Henselt; Concert Caprice, Kreisler; Concert Overture in E flat, Faulkes; "Kammenol Ostrow," Rubinstein; Menuet in A, Boccherini; "Evensong," Easthope Martin; Grand Fantasia on Themes from "Tannhaeuser," Wagner.

His 189th recital at the Independence Boulevard Christian Church, Nov. 22, was marked by this program: Polonaise in E minor (new), Faulkes; Prelude in D minor, Clerambault; Gavotte in F, Padre G. B. Martini; "Cuckoo and Nightingale" Concerto (Two movements only—Largo and Allegro Moderato), Handel; "A Highland Scene" (new), arranged by A. Thomas H. Allwood, T. W. Wright; "Benedictus," Reger; March Pittoresque (request), E. R. Kroeger.

William M. Jenkins, St. Louis.—Mr. Jenkins was heard in a recital at the Douglas Avenue M. E. church of Springfield, Ill., Nov. 11, playing the following selections: Variations, "From Greenland's Icy Mountains," Frederic James; "Morgenstimmung," "Ase's Tod"

("Peer Gynt"), Grieg; Prelude and Melody in F, E. M. Read; March, Leonora Symphony, Raff; "Supplication," Vanderpoel; Fanfare, Lemmens; Zer-ceuse, Wedding March, Gullmant; Minuetto, Harris; Grand Chorus, William R. Spence; Festival March, W. M. Jenkins.

J. B. Francis McDowell, Columbus, Ohio.—Mr. McDowell, organist at Central Presbyterian church, gave the first of a series of free recitals at the church with the following selections: Prelude, Dethler; "Chant Negre," Kramer; Scene Orientale, Kroeger; Toccata in D minor, Bach; Allegretto, Parker; "Love Death," from "Tristan and Isolde," Wagner; Overture to "Oberon," Weber.

C. S. Haskell of Philadelphia is building an organ for the Prospect Park, Pa., Methodist church.

The Reman Symphony Organ Company of Binghamton, N. Y., has received an order for a large organ from the Hippodrome Theater at Youngstown, Ohio.

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News of the American Guild of Organists

Headquarters.

At the council meeting Oct. 26 were present Messrs. Andrews, Hedden, Elmer, Carl, Day, Brewer, Demarest, Baier, Munson, Coombs, Wright, Milligan and Sealy. The recital committee announced three recitals—J. Warren Andrews at the Church of Divine Paternity Nov. 10, Dr. William C. Carl at the Old First Presbyterian church Nov. 16 and T. Tertius Noble at St. Thomas' church Nov. 23.

The following were elected colleagues:

Tom G. Taylor, Canon City, Colo.
Walter N. Kilburn, Boston.
Miss A. Lesbia Collins, Brooklyn, N. Y.

Joseph Ragan, Jr., Atlanta, Ga.
Miss Clementine MacGregor, Atlanta, Ga.

Mrs. Lella Griffith Bedard, Atlanta, Ga.
Miss M. Ethel Beyer, Atlanta, Ga.

William E. Arnaud, Atlanta, Ga.
Mrs. Julian H. Webster, Atlanta, Ga.
Walter P. Stanley, Atlanta, Ga.

Mrs. Le Roy E. Rogers, Atlanta, Ga.
Charles A. Sheldon, Jr., Atlanta, Ga.
Miss Eda E. Bartholomew, Atlanta, Ga.

Miss Mary L. Potter, Atlanta, Ga.
Cecil Percy Poole, Atlanta, Ga.
Miss Linnie Blosser, Atlanta, Ga.

H. M. Alexander, Charlotte, N. C.
Miss Julia May Caldwell, Huntersville, N. C.

Mrs. A. S. Glascock, Charlotte, N. C.
Miss Isabel N. Barr, Charlotte, N. C.
H. A. Shirley, Winston-Salem, N. C.

Miss Ella Isabel Hymans, Charleston, S. C.
Carl Jean Tolman, Hartsville, S. C.

Miss Helen Foll, Charlotte, N. C.
William E. Abraham, Charlotte, N. C.
Robert L. Kessler, Charlotte, N. C.

Miss Ethel Webb, Charleston, S. C.
J. H. Theiling, Jr., Charlotte, N. C.
Miss Grace Patrick, Hickory, N. C.

Hampton A. Stirewalt, China Grove, N. C.
Mrs. I. W. Jamieson, Charlotte, N. C.

D. S. deLisle, St. Louis.
Harrison R. Burdick, New York City.
George R. Bangs, Newark, N. J.

George D. Ingram, Metzger, Ore.
Martin B. Kilpack, Warren, Ohio.
Mrs. Louis Randall, Medina, Ohio.

John Beck, Medina, Ohio.
Forrest W. Gregory, Rochester, N. Y.
Abram Butler, Jr., Rochester, N. Y.

Miss Winifred Wilson Fortman, East Oakland, Cal.
Howard N. Cooper, Little Falls, N. Y.

F. Flaxington Harker, Richmond, Va.
John W. Starnes, Richmond, Va.
Milo E. Powell, Hollywood, Cal.

G. Logan McElvaney, Los Angeles.

The eighth series of recitals under the auspices of the headquarters in New York is announced by the recital committee—William C. Carl, Clarence Dickinson, S. Lewis Elmer, chairman. A short series will be given, probably two or three a month from November to March. The recitals in November were as follows:

Nov. 10—Opening recital of the series by the warden of the guild, J. Warren Andrews, at the Church of the Divine Paternity, Seventy-sixth Street and Central Park West.

Nov. 16—Second recital by Dr. William C. Carl, at the Old First Presbyterian church, Fifth Avenue and Twelfth Street.

Nov. 23—Third recital by T. Tertius Noble, at St. Thomas' church, Fifth Avenue and Fifty-third Street.

A number of "novelties" will be included in the programs of the series in addition to the standard organ works. It is the aim of the committee to cultivate sociability among the members of the guild. With this purpose in view an informal gathering was held in the parish house of the Church of the Divine Paternity at the close of Mr. Andrews' recital and a luncheon was served.

New England Chapter.

Honor to one of its most distinguished members, Samuel B. Whitney, whose death was recorded in The Diapason, was paid by the New England Chapter most appropriately with a public service—the fifty-fourth given by the chapter. The service was held at the Church of the Advent in Boston Nov. 13 at 8 p. m. The prelude was Guilmand's "Lamentation" and was played by Allen W. Swan, organ-

ist of the First Unitarian church of New Bedford. Everett E. Truette played the offertory—Guilmand's "Funeral March and Song of the Seraphs"—and the postlude was "Moderato Maestoso," by Borowski, played by George A. Burdett of the Harvard church, Brookline. Albert W. Snow, organist of the Church of the Advent, played the service.

The church was filled with Mr. Whitney's former associates, and it was a memorable service. Many of the members of the guild had traveled many miles to show by their presence that an esteemed brother and friend had been taken. The grand organ designed and built under his direction, and which Mr. Whitney had lived to see modernized and completed, seemed to pour forth its tones to inspire those present. The memorial sermon by the rector, the Rev. W. H. Van Allen, was an excellent review of the life and labors of Mr. Whitney, from his boyhood days in Vermont, in New York, and in Boston, his adopted home for over forty years. Many of the singers who had volunteered to augment the choir were veterans who had been trained by him in former days.

The numbers by Mr. Truette and Mr. Burdett, and the organ accompaniment for the services by Mr. Snow, a pupil and assistant to Mr. Whitney, were rendered in a reverent and solemn manner.

Dr. Van Allen announced that Dec. 6 the services at the Church of the Advent will be arranged so that Mr. Whitney's compositions will be used entirely.

The fifty-third public service of the chapter was held at Eliot Congregational church, Newton, Oct. 26. The organ prelude, a part of Brosig's Fantasia No. 1, was played by Harry E. Wry, organist and choirmaster of the Old South Church, Boston. The offertory, Larghetto, by Faulkes, was played by Allen W. Swan, organist of the First Unitarian Church, New Bedford. The postlude was played by B. L. Whelpley, of the Arlington Street church, Boston, who selected a pastorale, recitative and chorale by Karg-Elert. The service was played by Everett E. Truette, organist and choirmaster of the Eliot church.

Nov. 18 the twenty-ninth recital of the chapter was held at the Arlington Street church in Boston, and Benjamin L. Whelpley, sub dean, played, assisted by Daniel Kuntz, violinist, and Ralph Smalley, cellist. The program follows: Fantaisie for the organ in E minor, Samuel Rousseau; Two Preludes for Violin, Violoncello and Organ, Whelpley; Adagio for the "Cello, Corelli; Largo for the Violin, Bach; Suite for Organ, Violin and Violoncello, Rheinberger.

T. Tertius Noble, organist of St. Thomas' church, New York City, will give a recital under the auspices of the chapter at Emmanuel church Dec. 3.

Central New York Chapter.

The first meeting of the season was held in the choir room of Grace church, Utica, Nov. 4. This chapter is now one year old, having been organized Nov. 5, 1913. A representative membership was present. After a brief business meeting the chapter was addressed by Frederick Schlieder of New York City, on "Improvisation," Mr. Schlieder kept the attention of the members for over an hour and at the conclusion of the address a rising vote of thanks was given him.

The next meeting will be held in Grace church, Utica, Wednesday evening, Dec. 2. The speaker will be the Rev. Dr. Keever of the Church of the Redeemer, Utica, who will speak on "Order in Church Worship."

Southern California.

The fifteenth public recital of the chapter was given Nov. 9 at St. Paul's Pro Cathedral, Los Angeles, by Ernest Douglas, F. A. G. O., Mrs. Carroll B. Smith, A. A. G. O., and George A. Mortimer. The program included Dr. Lutkin's Magnificat and Nunc Dimittis by the St. Paul's choir, the anthem "Souls of the Righteous," by T. Tertius Noble, and the following organ numbers: Concert Fantasia in F minor, Arthur Bird; Canzonetta in

B flat (MS., first time in public), Dr. Raymond B. Mixsell, and Allegro in C minor (MS., first time in public), Ernest Douglas, played by Mr. Douglas; Sonata in A minor, Rheinberger, and March on a Theme from the "Messiah," Handel-Guilmand, by Mr. Mortimer, and Toccata in C, Bach; Barcarolle from Fourth Piano Concerto (transcribed), William Sternale-Bennett, and Fantaisie in E flat, Saint-Saens, by Mrs. Smith.

Illinois Chapter.

The dinner of Nov. 5 was well attended, thirty-five persons being present. The subject for discussion, "Significance of Organ Music in the Church Service," with Albert Cotsworth as leader, proved so interesting it was decided to use the same topic for the next dinner, Dec. 3, with Rossetter G. Cole as leader. The chairman of the program committee, Herbert E. Hyde, is doing most efficient work. Two services have been given and plans have been made for two each month during the season.

A public service will be given at St. Paul's Universalist church, Prairie Avenue and Thirtieth Street, Tuesday evening, Dec. 1. Mrs. Wilhelm Middelschulte, organist and director at St. Paul's church, plays the service. The organ numbers will be by Dr. Louis Falk and Palmer Christian, members of the Illinois chapter. The choral numbers will be given by the quartet of the Sunday Evening Club and the quartet of St. Paul's Universalist church.

Sunday, Dec. 20, there will be a service at Trinity Episcopal church, Irving C. Hancock, organist and choirmaster. The organ numbers will be played by Mason Slade, William D. Belknap and Miss Florence Hodge.

At a service in St. Peter's Episcopal church Nov. 11 Miss Tina Mae Haines played an excerpt from Cesar Franck's "Grand Piece Symphonique" and "Festival Postlude on Ancient Melodies," by Russell King Miller. Wilhelm Middelschulte played the Bach-Middelschulte Chromatic Fantasia.

Southern Ohio.

Paul S. Chance and Bert E. Williams gave a recital Oct. 13 under the auspices of the chapter at the First English Lutheran church of Columbus. Mr. Williams also made a short address on the objects of the guild and it is hoped soon to have a chapter at Columbus.

The organ selections by Mr. Williams were: "Carneval," Gatty Sellars; Prelude, Clerambault; Chorale, "On Thy Love" (chimes), Mendelssohn; "Burlasca e Melodia," Baldwin.

Mr. Chance played: Fantasia in A minor, William Faulkes; Intermezzo, J. Stuart Archer; Idylle, M. Enrico Bossi; Caprice in G, Op. 30, No. 2, Charles Wakefield Cadman; Largo from the "New World" Symphony, Dvorak; Allegretto in B flat, Lemmens; Grand Choeur in D, Guilmand.

Missouri Chapter.

The chapter held its monthly meeting Oct. 26 at the Musical Art Building. The meeting was preceded by a dinner at which the guest of the evening, W. D. Armstrong of the Illinois chapter, gave an interesting address.

Nov. 5 the chapter held its first public service of the season at the Church of St. Philip, the Apostle, St. Louis, the program being as follows: Prelude, "Jubilate Deo," Silver (Louis R. Flint); Magnificat and Nunc Dimittis, Wesley; Anthem, "Lead Me, Lord," Wesley; Adagio from Third Sonata, Guilmand (Milton B. McGrew); Anthem, "Cast me not away," Wesley; Postlude, Festival March, Read (Allan Bacon).

Following is the organ program of a recital under the auspices of the chapter Sunday, Oct. 25, at the Evangelical Protestant Church of the Holy Ghost by George Enzinger, secretary of the chapter, assisted by Mrs. Wallace Harker, soprano: Sinfonia and Fugue, Handel; Chorale, "Miranach! Spricht Jesus, unser Held," Hesse; Prelude and Fugue in E, Bach; Sixth Sonata, Cappoci; Ber-

ceuse, Read; Allegretto, Kroeger; Melodie Pastoral, Demarest; Grand Choeur, Spence. William John Hall, dean of the chapter, made an address.

Tuesday, Nov. 17, at the West Presbyterian church, St. Louis, this program was presented: Suite for Organ, Rogers (Miss Lola England); "In Paradisum," Dubois; Fantasia, Weegmann (Mrs. George W. Coffman); Great G Minor Fugue, Bach; Cantilena, Wheelton (Miss Ruth Sligh); Concert Overture in C minor, Hollins; "Song of Sorrow," Gordon Balch Nevin (Miss Ida Missildine); Toccata, Arthur Foote; Benediction Nuptiale, Frysinger (Mrs. James A. Gerhard); Adagio and Scherzo from Fifth Sonata, Guilmand (Miss Carolyn A. Allen).

Tennessee Chapter.

The November meeting of the Tennessee chapter was held Tuesday, Nov. 10, in the studio of Miss Belle Wade, Women's Building, Memphis, and was well attended. Walter W. Boutelle gave an address on "The Possibilities and the Impossibilities of the Small Organ," to which matters he has given a good deal of thought. Miss Wade and Sam W. Pearce, the committee on guild extension, reported that they anticipated having some new members for the chapter. The committee on "Organ Recitals" read its report and Mr. Boutelle and Ernest F. Hawke were asked to give recitals in January and March, 1915, under the auspices of the chapter.

Mrs. E. B. Douglass of the Beethoven club addressed the members of the chapter, asking for their support and active co-operation with the excellent work of the club, and stated it was probable the Beethoven Club would bring a noted organist to Memphis to give a recital. J. Warren Andrews, warden of the guild, was mentioned in this connection.

North Carolina Chapter.

Among the anniversaries celebrated last month was the tenth anniversary of H. J. Zehm as organist and choirmaster of the Second Presbyterian church, Charlotte, N. C. Mr. Zehm, who is dean and also one of the founders of the North Carolina chapter, has been a resident of Charlotte for over thirteen years, coming from Harrisburg, where he was organist at the Pine Street Presbyterian church. During his residence in Charlotte Mr. Zehm has also been director of the Conservatory of Music of Elizabeth College. He studied for nearly seven years in Leipzig, Germany, and with Alexander Guilmand at Paris, and is a fellow of the guild.

Western New York.

The chapter held a public service Nov. 17 in Emanuel Reformed church, Rochester. The male choir of the Church of the Reformation sang under the direction of Arthur G. Young. The following organists took part: Mrs. L. C. Garner, Norman Eshelmann, Mrs. Rose Griffith and Arthur G. Young. The Rev. J. M. Darms made an address on "Music."

Mr. and Mrs. Eddy as Hosts.

Mr. and Mrs. Clarence Eddy were at home Nov. 5 to a number of Chicago friends at their apartment, 510 Oakwood boulevard, and the evening was made especially enjoyable by musical numbers by the hosts and several of their guests. Mrs. Eddy, whose reputation is nation wide, sang several charming selections, accompanied by her husband. Silvio Scionti played delightfully a Chopin nocturne and some interesting new compositions by Cyril Scott. Miss Amy Jones played two violin selections, accompanied by Miss Florence Hodge. Miss Laura Bitter of Quincy, Ill., a pupil of Mrs. Eddy, proved her thorough training and talent in a group of songs. Refreshments were a delightful supplement to the musical feast. Among the organists present were Mr. and Mrs. Wilhelm Middelschulte, Frank Van Dusen, Miss Florence Hodge and Walter Spry.

WHAT PITTSBURGH PEOPLE MAY HEAR

FINE HEINROTH PROGRAMS

Offerings for Month Example of Music Audiences at Carnegie Hall are Privileged to Receive Without Price.

A good conception of the musical value of the organ concerts given at Carnegie Hall in Pittsburgh free to the public by Charles Heinroth, the organist and musical director, may be gained from a reading of the programs for one month. These Saturday evening and Sunday afternoon offerings for the latter half of October and the first half of November were as follows:

Oct. 17—Overture to "Oberon," Weber; Andante from String Quartet, Debussy; Sonata in G major, Op. 28, Elgar; Aria from Orchestral Suite in D, Bach; "Lied des Chrysanthèmes" from "Poèmes d'Automne," Bonnet; Caprice in B flat major, Guilmant; "Kaiser Marsch," Wagner.

Oct. 18—Overture to "William Tell," Rossini; Berceuse, Iljinski; "The Question" and "The Answer," Wolstenholme; Suite in G minor, James H. Rogers; Prelude in C sharp minor, Rachmaninoff; "Evening Star" from "Tannhaeuser," Wagner; Variations on an American Air, Flagler; Marche Triomphale, Archer.

Oct. 24—Prelude and Fugue in A minor, Bach; "La Fileuse," Raff; Three Movements from Symphony No. 5 in F minor, Widor; Serenade, Pierre; Largo and Finale from Symphony No. 5, "From the New World," Dvorak.

Oct. 25—Concert Overture in C major, Hollins; "Prize Song" from "Die Meistersinger," Wagner; Allegretto Grazioso, John E. West; Three Movements from Septet, Op. 20, Beethoven; Toccata in F major, Bach; Nocturne, Ferrata; "Invitation to the Dance," Weber; Military March, No. 1, Schubert.

Oct. 31—Prelude to "Die Meistersinger," Wagner; "Reve Angelique," Kamennoi Ostrow, Op. 10, No. 22, Rubinstein; Organ Concerto, No. 1, in G minor, "Cuckoo and Nightingale," Handel; Andante Con Moto from Sheherazade, Rimsky-Korsakoff; "Trois Impressions," Sigfrid Karg-Elert; Fugue in D major, Bach.

Nov. 1—Prelude to "Carmen," Bizet; Andante from Symphony in D, "Clock Movement," Haydn; "Marche Funebre et Chant Seraphique," Guilmant; Sonata in D minor, No. 6, Mendelssohn; Prelude to "The Deluge," Saint-Saens; Fugue in G minor (The Little), Bach; Slavic Dance in C major, No. 1, Dvorak; Toccata in G major, Dubois.

Nov. 7—Overture to "Sakuntala," Goldmark; Scherzo in G minor, Bossi; Fantasie and Fugue in G minor, Bach; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Hungarian Dance in D flat, Brahms; Theme and Variations in A flat, Thiele.

Nov. 8—Overture to "The Marriage of Figaro," Mozart; Offertoire in D

major, Salome; Allegretto, Foote; Gothic Suite, Boellmann; Prelude and Fugue on B-A-C-H, Liszt; Canzona in F minor, King Hall; Valse Lente from "Sylvia," Delibes; Parting—March from "Lenore Symphony," Raff.

Nov. 14—Overture to the "Occasional Oratorio," Handel; "Sœur Monique," Couperin; Sonata in E minor, Op. 19, August G. Ritter; Three Chorale Preludes, "Nun freut euch," "An Wasserflüssen Babylon," "In Dir ist Freude," Bach; Caprice, "The Brook," Dethier; Rackoczy March, Rackoczy-Liszt.

Nov. 15—Overture to "The Merry Wives of Windsor," Nicolai; Andante Cantabile from Quartet, Op. 11, Tschaiakowsky; Funeral March of a Marionette, Gounod; Sonata in the Style of Handel, Wolstenholme; Pastorale, "To a Wild Rose," and Legend, "A Deserted Farm," MacDowell; Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Marche Heroique, "Jeanne D'Arc," Dubois.

The program Nov. 15 marked the 1384th free recital in the famous series at Carnegie Hall.

Miss Chesley Scores Success.

Philadelphia, Pa., Oct. 30—A musical event of importance to the northern part of the city took place last night when the chorus choir of Mount Carmel Methodist church gave a meritorious production of Gaul's "Holy City." The occasion also served to demonstrate to the members of the church the fact that in Miss Vera Bernice Chesley they now have an organist who deserves to be ranked with the foremost musicians of the city. Although she had had less than three weeks in which to prepare and not one complete rehearsal, she played the difficult score with the assurance of a veteran and the finish of the seasoned artist. At the close of the cantata Miss Chesley was showered with congratulations. Miss Chesley began her organ study with Edward F. Johnston at Cornell University and for the last three years has been a pupil of Ralph Kinder of this city. She began her work as organist at Mount Carmel Oct. 1.

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A Monthly Journal devoted to the Organ

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

Address all communications to The Diapason, 23 South Clinton Street, Chicago. Telephone, Franklin 1102.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for following month.

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

CHICAGO, DECEMBER 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.

NOTICE—In answer to several requests The Diapason has been unable to supply copies of the April, 1913, issue, containing the American Guild of Organists' recommendations on the console. A limited number of copies of this issue have now been obtained and if those who asked for them will write to this office the issue will be mailed to them at once.

THE HAPPY ORGANIST.

Portland, Oregon, has an organist who has been playing there for a third of a century without losing a Sunday because of illness, and in that period has held only two church positions. At the same time he looks as young as if he had been living only that length of time. At least that is the fact for which the leading daily newspaper of Portland vouches and the picture it presents to support the assertion bears it out well. The charmed man is Edgar E. Coursen. He was appointed organist of the old Trinity Episcopal church July 1, 1881, and after playing there nearly nine years was appointed organist of the First Presbyterian church, then newly organized. Mr. Coursen is called the dean of Portland music.

Nearly every day we hear of some organist whose term of service has been as long as that of a Pennsylvania Railroad pensioner, and when we talk to organists and survey their careers it seems that really they are the happiest of musicians. Though choir troubles are a proverbial thorn in the flesh, what are they beside the difficulties in the artistic life of the singer? And how little jealousy enters the professional work of organists compared with that of other musicians! There may be and no doubt is much less of the world's acclaim and applause for the organist, but when the respect he usually commands, the dignity of his work, the nobility of the branch of art to which he is devoted are considered he assuredly is the most to be envied man in the whole category of musicians.

OUR ANNIVERSARY.

The Diapason has completed five years of its career and with this issue enters upon its sixth year. This will enable us at least to matriculate in the kindergarten of our life. Because of the generous support given this paper by organists in every state and city and by the body of organ builders The Diapason really is a lusty child. It has endeavored to do justice to the organ world it represents, and has found that there is no need of tempering that justice with mercy.

American organists are as good as any in the world, and, in fact, they include many of the best from other countries, who have found their talents better rewarded here than in their native lands. Organ builders in the United States are not excelled

anywhere—in fact, they lead. In the last few years they have made the organ so much better in many respects that it can be truly said that no profession or industry shows greater advance than that of organ construction.

With these conditions The Diapason is trying to measure up, and it hopes that the interest of its readers and advertisers will be continued and that its family of subscribers will go on growing as it has grown in the last half decade. If so it will enjoy all the moral, if not material, prosperity for which any paper in this field could hope.

PLAYS NEW WORK BY BECKER

Dr. William C. Carl Brings Out Organ Suite Entitled "Autumn."

Dr. William C. Carl has brought out a new manuscript composition by Rene L. Becker. It is a suite entitled "Autumn," dedicated to Dr. Carl. The four movements are "In the Forest," "At Sunset," "Dance of the Wood Nymphs" and "Jubilee." He is also playing "A Solemn Melody" by Walford Davies of London for string quartet and organ, as well as the "Meditation Sérieuse" by Homer N. Bartlett, for string quartet and organ.

Dr. Carl is very busy with recital work and the Guilman Organ School is having a tremendous season in teaching. It is rushed with work and new pupils are still arriving. Thomas Whitney Surette will begin his course of lectures before the school Thursday, Dec. 10.

WICKS ORGAN AT MANKATO

Three-Manual in Minnesota Church Played by Hugo Frey.

The Wicks Organ Company of Highland, Ill., is receiving high commendation on the organ recently completed in the Lutheran Immanuel church at Mankato, Minn., from Hugo Frey, the organist, and others who have heard it. The instrument has three manuals and 1,773 pipes. The console is detached.

The combination registers show all stops set on swell, choir, great and pedal organs, and the organist does not have to remember what combinations are set. They can be set while playing without touching combination pistons.

Following is the specification:

GREAT ORGAN.

Open Diapason, 8 ft.
Viol D'Gamba, 8 ft.
Doppel Floete, 8 ft.
Dulciana, 8 ft.
Trumpet, 8 ft.
Octave, 4 ft.
Flute d'Amour, 4 ft.
Quinte, 2-2-3 ft.
Fifteenth, 2 ft.
Chimes (to be connected with steeple chimes-later).

SWELL ORGAN.

Manual Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Viola D'Orchestre, 8 ft.
Aeoline, 8 ft.
Vox Humana, 8 ft.
Violina, 4 ft.
Flute Harmonic, 4 ft.
Oboe and Bassoon, 8 ft.

CHOIR ORGAN.

Violin Diapason, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Clarinet, 8 ft.
Flauto Traverso, 4 ft.
Piccolo, 2 ft.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedacht, 16 ft.
Violoncello, 8 ft.

Engaged by Paterson Church.

After interviewing forty-one organists and hearing many of them, the music committee of the Church of the Redeemer at Paterson, N. J., has selected John D. M. Priest. The new organist went to Paterson from Bar Harbor, Maine. He is a member of a musical family, his grandfather having played the viola under the direction of Mendelssohn at the initial production of that great composer's oratorio, "Elijah," at Birmingham, in 1846. Mr. Priest's father also was a musician of note in England. Mr. Priest was assistant organist of Bath Abbey for four years and came to this country several years ago, making his home in Maine.

Advance in Mechanical Resources of the Organ

By HENRY S. FRY

[The following article by the well-known Philadelphia organist, Mr. Fry, is taken from a recent issue of the Etude and is published at the suggestion of a number of readers of The Diapason.]

In an article prepared and read before the American Organ Players' Club, Philadelphia, by the president, Dr. J. McE. Ward, the following table was included, showing the increase in mechanical resources of the organ in proportion to the number of speaking stops:

Location	Date	Spk.	Stops	Mechan.	Per. Ct.
Boston Music Hall	1867	89	24	abt. 27	
Centennial (Phila.)	1876	39	23	abt. 59	
Breslau	1913	200	100	50	
Thomas Orchestra Hall, Chicago	1900	50	31	62	
Hamburg, Germany	1912	163	104	64	
St. Louis Exposition	1904	140	99	72	
Portland, Me., City Hall	1912	86	72	83	

In an organ soon to be installed in a Philadelphia church, with about fifty-five speaking stops, there will be ninety-five mechanical accessories, or nearly 173 per cent.

While, no doubt, differences of opinion exist as to the wisdom of this development in some directions, there can be no vital objection to mechanical appliances that make possible the organist's securing necessary changes in registration with the smallest effort possible. Of course, there will be the temptation on the part of some players to overwork the accessories at their disposal, and become "restless players" through too frequent change of registration.

A marked illustration of what may be left undone in the arrangement of an organ appears in an instrument installed in this country only a few years ago, designed by an eminent

English concert organist. In this instance, although the instrument is a four-manual of about thirty-nine stops, there is no oboe stop nor any other eight-foot stop satisfactorily to take its place. No string-toned stop appears on the great organ, and no open diapason or geigen principal in the choir organ. The string tones appear in one manual (the swell), and the vox humana in another (the echo), with no coupler between the two manuals, so that the only means of combining these tones is by coupling both swell and echo manuals to one of the other manuals after eliminating such stops as are already drawn on the manual to which they are to be coupled.

There is no sforzando pedal, nor a crescendo pedal (which could be used as a full organ pedal), and no way to secure full organ except to use pistons (pistons or pedals in connection with the swell organ) on each manual, add manual stops individually in addition, secure full pedal by a composition pedal and add what couplers are required. The return to a former registration from full organ necessitates almost as much manipulation.

There is no way to change registration on great, choir or echo by combination pedals, nor to change pedal stops by pistons. The pedal stops and combination pedals affecting them are placed on the right-hand side of the console.

This instrument is a good example of "omission" which is interesting at this time in view of the fact that the very eminent English organist has been authorized to arrange the console of a very large organ to be installed at an exposition in this country next year.

BOOKLET ON FAMOUS ORGAN

Salt Lake City Recitals Sketched—McClellan Ends Season.

A clever souvenir of a great organ has been published in the form of a booklet by the W. W. Kimball Company. It is a reprint of a sketch entitled "Hearing the Organ," by Richard H. Little in the Chicago Record-Herald. It is a breezy account of a layman's visit to the Salt Lake City Tabernacle and his attendance on one of J. J. McClellan's famous concerts. The pamphlet is illustrated with pictures of Mr. McClellan at the keydesk and of the organ front.

A noteworthy program was rendered at the tabernacle Oct. 31 by Professor McClellan, tabernacle organist, and Willard Wiehe, violinist, closing this year's series of free recitals, under the direction of the first presidency of the church. Mr. McClellan played the following program: Prelude to "Lohengrin," Wagner; Andante from the Sixth Organ Symphony, Widor; "Andantino," Lemare; "The Last Rose of Summer," arranged by the organist; overture to "Oberon," von Weber.

During the season of recitals since last April, Organist McClellan and Assistant Organist Tracy Y. Cannon have rendered valiant service in the interest of higher music and in entertaining thousands of tourists from all parts of the world. The recitals are greatly appreciated by many townspeople and tourists are known to remain in the city to be in attendance upon them. Mr. McClellan says that the standard of music requested for the Saturday noon recitals was much higher this year than last, and that he believes the recitals of the future will mean more to the musical uplift of the community and the reputation of the people of Utah as art lovers than the concerts of the past.

Incorporated in New York.

The American Master Organ Company has been incorporated in New York City. It has a capitalization of \$100,000 and the incorporators are given as F. H. White, J. Larkin and R. J. Lynch, all of New York.

J. E. W. LORD IS AT KEYBOARD

Opens Möller Two-Manual in Church at Batesville, Miss.

J. E. W. Lord, Fellow of the Incorporated Guild of Musicians of London, formerly organist of the British legation at Oporto, Portugal, and now director of music at Meridian College, in Mississippi, played at the opening of a Möller two-manual organ installed by R. J. Lilley, southern representative of Mr. Möller, in the Methodist church of Batesville, Miss., Oct. 26. A large audience crowded the edifice and the concert and the tone of the organ both were well received. Mr. Lord played: Festival Prelude, Frysinger; Pastoral Sonata, Rheinberger; "Cantique d'Amour," S. Tudor Strang; Fantasia on "My Old Kentucky Home," J. E. W. Lord; Allegretto in E flat, Wolstenhulme; Menuet, Mozart; Toccata, Blakely; Fantasia de Concert, "O Sanctissima," Lux; "Will o' the Wisp," Nevin; "Chanson du Soir," Frysinger; "At Evening," Kinder; Concert Caprice, Lord.

Plays New Austin Organ.

Frank Daniel, F. A. G. O., gave the opening recital on the Austin organ at St. Peter's cathedral at Scranton, Pa., late in November. This organ was erected at a cost of \$10,000.

Sixth Austin for Scranton.

The First Church of Christ, Scientist of Scranton, Pa., has ordered a three-manual organ of thirty speaking stops of the Austin Company. This will be the sixth Austin organ at Scranton, the others being in the following churches: Immanuel Baptist, St. Peter's Cathedral, Church of the Nativity, Second Presbyterian and Grace Reformed Episcopal.

Under the direction of Walter C. Gale, R. Huntington Woodman's "A Thanksgiving Ode" was sung at the Broadway Tabernacle in New York Sunday evening, Nov. 29.

**TWO KILGEN ORGANS
RECENTLY OPENED**

BOTH HAVE ELECTRIC ACTION

One at St. Louis Dedicated With Concert by Charles Galloway and the Other at Kansas City, Kan. by Edward Kreiser.

Two organs by George Kilgen & Son of St. Louis completed within the last month attract considerable attention. One is in the Sacred Heart church at St. Louis and the other at St. Anthony's church, Kansas City, Kan. Both are two-manual instruments, their actions are electro-pneumatic and they are powerful and adequate for the edifices, in addition to being modern in every respect. The St. Louis organ was dedicated with a sacred concert on All Saints' day, Nov. 1, when Charles Galloway gave the following organ selections: Prelude and Fugue in C minor, Bach; "O Filii et Filiae," John E. West; Prayer and Minuet from Gothic Suite, Boellmann; Meditation, Sturges; Scherzo in E, Gigout; Gavotte Moderne, Lemare; Toccata in E major, Bartlett; "Evensong," Johnston; Festal March, Kroeger.

Edward Kreiser gave the program at Kansas City, Oct. 28. The specification of the Kansas City organ follows:

- GREAT ORGAN.**
1. Open Diapason (large scale, leath-ered lips), 8 ft.
 2. Clarabella, 8 ft.
 3. Dulciana, 8 ft.
 4. Gamba, 8 ft.
 5. Flute D'Amour, 4 ft.
 6. Octave, 4 ft.
 7. Trumpet, 8 ft.
- SWELL ORGAN.**
8. Open Diapason, 8 ft.
 9. Stopped Flute, 8 ft.
 10. Viol d'Orchestre, 8 ft.
 11. Vox Celeste (with No. 10), 8 ft.
 12. Muted Viols, 8 ft.
 13. Flute Harmonic, 4 ft.
 14. Oboe, 8 ft.
 15. Cornouean, 8 ft.
 16. Vox Humana, 8 ft.
 17. Tremolo.
- PEDAL ORGAN.**
18. Double Open Diapason, 16 ft.
 19. Bourdon (medium scale), 16 ft.
 20. Lieblich Gedeckt (from No. 9 downward), 16 ft.
 21. Flute (from No. 19), 8 ft.
 22. Octave Pedal (from No. 18 upward), 8 ft.

Herbert Ellis-Starr, organist at the First Baptist church of Fremont, Neb., died Oct. 21. Professor Starr was a native of Brazil, but was of English parentage and was educated in the schools of England. He held a licentiate of Oxford university. He had been organist for some of the larger churches in the United States and Canada. Mrs. Starr and her three children are the close surviving relatives.

John T. Austin, head of the Austin Organ Company of Hartford, Conn., passed through Chicago a few weeks ago on one of his business trips. The Chicago representative of the company, George E. LaMarche, is having a busy fall and finds his new field an excellent one.

PLAN SHOWS POSSIBILITIES

Austin Organ at Sewickley, Pa., To Have West End Division.

Some of the possibilities of modern construction are illustrated in the organ the Austin Company is building for St. Stephen's church at Sewickley, Pa., mention of which has been made previously in The Diapason. In addition to the three-manual division there is a west end organ playable from the great manual. Two of the pedal stops also are in the west end organ. The celestial harp and chimes are placed in the tower room of the church and are playable from both the choir and the great. The composition stop pistons move the registers. The specification of speaking stops follows:

- PEDAL ORGAN (AUGMENTED).**
- Resultant Bass, 32 ft.
 - Open Diapason, 16 ft.
 - Second Open Diapason, 16 ft.
 - Bourdon, 16 ft.
 - Lieblich Gedeckt (from Swell), 16 ft.
 - Octave (from Open Diapason), 8 ft.
 - Flute (from Bourdon), 8 ft.
 - Trombone (West End Pedal), 16 ft.
 - Tromba (West End Pedal), 8 ft.

- GREAT ORGAN.**
- Principal Diapason (Open Section), 8 ft.
 - Open Diapason, 8 ft.
 - Gemshorn, 8 ft.
 - Wald Flute, 8 ft.
 - Harmonic Flute, 4 ft.
 - Principal, 4 ft.
 - Chimes (placed in Swell box), twenty notes.
 - Violin Diapason (placed in choir room), 8 ft.
 - Celestial Harp (from Choir), fifty-four notes.

All except the first five great stops and the harp are enclosed in choir box.

- WEST END ORGAN (Playable from Great).**
- Horn Diapason, 8 ft.
 - Clarabella, 8 ft.
 - Sallcional, 8 ft.
 - Vox Angelica, 8 ft.
 - Tuba, 8 ft.
 - Tremulant.

- SWELL ORGAN.**
- Lieblich Gedeckt, 16 ft.
 - Open Diapason, 8 ft.
 - Viole d'Orchestre, 8 ft.
 - Voix Celestes, 8 ft.
 - Flauto Traverso, 4 ft.
 - Principal, 4 ft.
 - Lieblich Gedeckt, 8 ft.
 - Contra Posaune, 16 ft.

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- Oboe, 8 ft.
- Vox Humana (Special chest with valve tremulant), 8 ft.
- Tremulant.

CHOIR ORGAN.

- Geigen Principal, 8 ft.
- Flauto Dolce, 8 ft.
- Dulciana, 8 ft.
- Concert Flute, 4 ft.
- Unda Maris, 8 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Celestial Harp.
- Chimes (from Great).
- Tremulant.

In place of the organ destroyed in the great flood on the eve of the date of its opening, Trinity Reformed church of Dayton, Ohio, has just installed an instrument built by the Votteler-Holtkamp Company. Andrew Carnegie paid half the cost.

Under the direction of S. Lewis Elmer, Mendelssohn's "Elijah" was given at the evening service Nov. 1 in the Memorial Presbyterian church of Brooklyn. As a prelude Mr. Elmer played a "Reverie" by Will C. Macfarlane, as the offertory a "Pastorale" by Lemare and as the postlude Holins' "Grand Chorus."

Mother—I'm afraid Laura will never become a great pianist.

Father—What makes you so discouraged?

Mother—This morning she seemed beside herself with joy when I told her she must omit her music lesson to go to the dentist.—Musical America.

The first concert of the sixth season of the Westwood Musical club was held Nov. 20 at Odd Fellows hall, Westwood, N. J., under the conductorship of Philip James, the well-known New York organist. The club, which numbers sixty voices, presented the program with Mrs. Louise Mac Mahan, soprano, and George Warren Reardon, baritone, as soloists, and Ward Lewis at the piano.

J. Lawrence Erb, formerly organist of the Fourth Presbyterian church in Chicago and before that head of the music department at Wooster University in Ohio, is now director of the school of music at the University of Illinois and will play on the new Casavant organ there.

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.]

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DEMAREST IS HEARD ON HUTCHINGS WORK

3-MANUAL IN NEW JERSEY

Westminster Presbyterian Organ at Bloomfield, John V. Pearsall, Organist, Opened—Dual Combination System.

A three-manual Hutchings organ, with duplexed choir, was dedicated at the Westminster Presbyterian church of Bloomfield, N. J., Oct. 27. The concert was given by Clifford Demarest, organist of the Church of the Messiah, New York City, assisted by John V. Pearsall, organist of the Westminster church. The dual system of combination action in this organ, by which different stops are combined instantly, enables the organist, it is asserted, to make changes with fewer motions than under any other system. The scheme of stops of the organ follows:

GREAT ORGAN.

- Diapason, 16 ft.
- Diapason, 8 ft.
- Gamba, 8 ft.
- Dulciana, 8 ft.
- Gross Flute, 8 ft.
- Octave, 4 ft.
- Wald Flute, 4 ft.
- Super Octave, 2 ft.
- Trumpet, 8 ft.

CHOIR ORGAN.

- Diapason, 8 ft.
- Viol d'Orchestre, 8 ft.
- Stopped Diapason, 8 ft.
- Æoline, 8 ft.
- Violina, 4 ft.
- Oboe, 8 ft.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Viol d'Orchestre, 8 ft.
- Æoline, 8 ft.
- Vox Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Violina, 4 ft.
- Rohr Flute, 4 ft.
- Flautino, 2 ft.
- Dolce, Cornet, 3 rks.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

PEDAL ORGAN (Augmented)

- Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Bass Flute, 8 ft.
- Dolce Flute, 8 ft.

Mr. Demarest played as follows: Concert Overture in E flat, Faulkes; "In Paradisum," Dubois; Toccata and Fugue in D minor, Bach; Serenade, Schubert; Gavotte from "Mignon," Thomas; Grand Chorus in D, Guilman; Andante from "Surprise Symphony," Haydn; Rustic Dance, Demarest; Fantasia, "My Old Kentucky Home," Lord; Pilgrims' Chorus from "Tannhaeuser," Wagner; Andante Cantabile and Finale (Symphony 4), Widor.

Growth At Wilson College.

During the last two years the music department of Wilson College, Chambersburg, Pa., has been under the control of Dr. Orlando A. Mansfield, the well-known English composer, author and performer. The present year has been remarkable for the large increase in the number of organ students, the class having grown from two to fifteen. Five of the present pupils are holding organ appointments. The college contains three organs, one of which, a large four-manual concert organ, was installed recently by M. P. Möller in accordance with the specification drawn up by Dr. Mansfield, and published in The Diapason. This instrument and the series of recitals given upon it by Dr. Mansfield have proved a great attraction both to the music students and others.

One thousand singers will be on the Auditorium Theater stage at Christmas for the customary two performances of Handel's "Messiah" by the Apollo Musical Club, Harrison M. Wild, conductor. The club's regular chorus of 300 will be augmented by 700. The extra singers are old members of the club invited back for this occasion and members of leading church choirs throughout the city and suburbs. The dates are Friday, Dec. 25, and Sunday afternoon, Dec. 27. It is expected the performance of Handel's master work will be the most notable in the history of Chicago and the west.

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**ORGANIST WRITES
FROM WAR SCENES**

LIFE IN BRIGHTON, ENGLAND

**Music Festival Is Held Despite Expectation of Visit from Zeppelins
—Organists Join the British Army.**

Brighton, England, Nov. 11, 1914.—Editor of The Diapason. Dear sir: Kindly renew my subscription to The Diapason, money order enclosed. In spite of the war it still reaches me regularly, and its contents are much appreciated.

You may be interested to hear how we are getting on in this trying time. Brighton, as you probably know, is right in the south, on the sea coast. At the present moment we are expecting a visit from the much-advertised Zeppelins. Most of the lights on the sea front are extinguished at night, and the piers are in darkness. We don't mind and are by no means downhearted. There are no noisy demonstrations or flag waggings, but we are going about the business in a quiet, sober and determined manner, fully convinced that our cause is a righteous one.

We have numbers of wounded soldiers, including Belgians, in Brighton, and many refugees. The country is now quite an armed camp. One meets soldiers everywhere, and splendid fellows they are, too.

At the church where I am organist the assistant organist and leading bass have joined the army. The latter, in his uniform, returned to the choir to take the solo in an anthem at the harvest services.

The war is seriously interfering with the musical profession and I am afraid that many professionals and organ builders will be hard hit. Brighton is the only place, I believe, where a musical festival is to be held this year, and enclosed you will find a program of the proceedings. I will post you a paper next week giving a full account of the festival, as you may be interested to see what we can do, almost within sound of the big guns.

The organists of two Brighton churches have joined the army as privates. By the way, quite a number of privates in the big camp near here are wealthy young men and motor up to the camp in their own cars.

The war is an awful affair. The Red Cross cars are all too familiar now, and to see the wounded arriving on stretchers, dreadfully knocked about brings the reality of the ghastly business home with great force. Europe is a nice place for a holiday just now. We never dreamt such things were going to happen!

With best wishes for the continued success of your interesting paper, yours faithfully,

J. SKINNER.

BERT E. WILLIAMS HONORED

Plays for Big Masonic Meeting in Columbus—Opens Möller Organ.

Bert E. Williams, A. A. G. O., was selected to play for the annual communication of the M. W. Grand lodge of Masons of Ohio at the Masonic Temple in Columbus Oct. 20 and 21. He also played for the conclave of the Knights Templar Oct. 15, when 8,000 were in attendance. The honor of playing for this event is much coveted. The presentation was the most elaborate ever held in Ohio and the organ was used almost continuously. This organ was built by the J. W. Steere & Son Company and is a three-manual. The organ loft is thirty-seven feet above the level of the floor.

Mr. Williams played at the opening of a two-manual Möller organ for which he drew the specification in Grace Lutheran church at Columbus Sept. 29. More than 200 people were unable to enter the church. The organ, which has twenty-one stops, including a harp and chimes, with a detached console, behaved beautifully. Mr. Williams played as follows: Fugue in D major, Bach; "Chant d'Amour," Gillette; "Sunrise and Sunset in the Alps," Clegg; Overture to "Tannhaeuser," Wagner; Chorale, "On Thy Love," Mendelssohn; Capriccio, Crackerl; "Kammenoi Ostrow," Rubinstein; Barcarolle from "Tales of Hoffman," Offenbach; Improvisation; Toccata from the Fifth Symphony, Widor.

Activity at Austin, Tex.

Bertram T. Wheatley, now of Austin, Tex., who left Saratoga Springs,

N. Y., for the southwest to become organist of St. David's church, Austin, has selected a Möller organ for the Scottish Rite cathedral in that city and has been appointed organist there. The choir of St. David's, which had been disbanded before Mr. Wheatley's coming, has been re-organized and already has a waiting list.

Service by Lloyd Morey.

Lloyd Morey gave a musical service at Trinity M. E. church, Urbana, Ill., Oct. 11, in which Mrs. Morey and his choir rendered excellent assistance. The organ took a large part of the service, which was as follows: Processional Hymn, "Rex Regnum," Stainer; Organ, "Alleluia," Dubois; Choir, Gloria from the Twelfth Mass, Mozart; Organ, Toccata and Fugue in D minor, Bach; Aria, "I will extol Thee," from "Eli," Costa (Mrs. Lloyd Morey); Offertory, "Lamentation," Guilman; Soprano Solo and Chorus, Felix Culpa, "Mors et Vita," Gounod (Mrs. Morey and Choir); Organ, Intermezzo, Major; Capriccio, Lemaignre; Grand Chorus, Hollins; Choir, Jubilate in E flat major, Foote.

J. C. Shaffer To Give Organ.

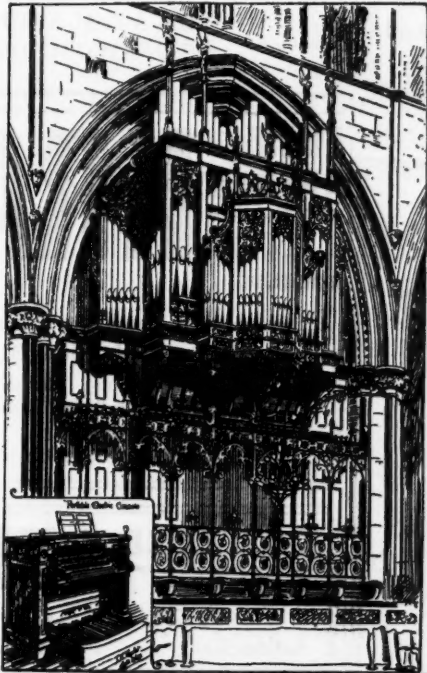
John C. Shaffer of Evanston, Ill., has surprised the members of the First Methodist church there by announcing his intention to present a pipe organ to the Sunday school. The announcement was made at a dinner in the church given in connection with the twelfth annual reception to the pastor, the Rev. Timothy P. Frost, and wife. The church has a large Austin four-manual organ.

Directed by Ernest P. Stamm. Rossini's "Stabat Mater" was sung at the Church of the Holy Communion at St. Louis Sunday evening, Nov. 15, under the direction of Ernest Prang Stamm, organist and choir-master. A preliminary organ recital of half an hour's duration was given by Mr. Stamm.

The four annual Kimball organ in Grace Episcopal church, Chicago, has been taken apart and has undergone thorough renovation at the Kimball factory. Meanwhile Harrison M. Wild, the organist and choir-master, has been using a piano at the services.

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**OPEN HALL ORGAN
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THREE PLAY AT DEDICATION

Edmund Sereno Ender Presides Over
Four-Manual in Gethsemane Church
—Stanley R. Avery and H. S.
Woodruff Assist.

Edmund Sereno Ender gave the dedicatory recital on an organ by the Hall Company of New Haven, Conn., in Gethsemane church at Minneapolis Oct. 20 with the assistance of two prominent local organists, H. S. Woodruff of Calvary church and Stanley R. Avery of St. Mark's. In connection with the opening concert it was announced that Mr. Ender would not let the organ pass into desuetude, but would give twenty-minute recitals on it every Sunday evening before the service.

The Hall Company, which has been placing a number of organs in the northwest, takes special pride in this four-manual, which has eleven stops on the great, thirteen on the swell, seven in the choir, two on the echo and nine on the pedal. The Diapason for July contained the specification.

The dedicatory program was as follows: Concert Overture in B minor, James H. Rogers [Mr. Ender]; Concert Overture, Faulkes; Canzonetta Vodorinski [Mr. Woodruff]; Meditation, Massenot; Evening Bells and Cradle Song, Macfarlane; Paean, Matthews [Mr. Ender]; Dedication (Symphonic March), S. R. Avery [played by the composer]; Toccata, H. N. Bartlett [Mr. Ender].

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BY HAROLD VINCENT MILLIGAN.

"THE SHEPHERDS OF BETHLEHEM," a Christmas cantata for soprano, alto, tenor and baritone solos and organ accompaniment, by Clifford Demarest, published by G. Schirmer, New York; price 40 cents net.

"THE CHRISTMAS DAWN," cantata for solos, quartet and chorus, with organ accompaniment, by Charles Gilbert Spross, published by the John Church Company, Cincinnati; price 75 cents.

Two Christmas cantatas appear this month from the pens of two well-known American composers. "The Christmas Dawn" by Charles Gilbert Spross is much longer than Mr. Demarest's "Shepherds of Bethlehem," and makes much greater demands on the choir that undertakes to sing it; this is especially true of the chorus part. Mr. Demarest, on the contrary, has placed the burden of the work on the four soloists, thus making his cantata especially effective for quartet choirs, a fact which will be greatly appreciated by organists with quartets, who have to plod through miles of chorus music in the search for something that can be rendered effectively and appropriately by four solo voices. There is a surprisingly small amount of real quartet music available and the majority of composers of church music write with the chorus in mind; the effect of these anthems and works when sung by a quartet is about like that of a symphony played by a string quartet. However, to say that "The Shepherds of Bethlehem" seems to have been written with a thought as to its use by quartet choirs does not mean at all that it would not be useful for chorus choirs as well.

The chorus numbers, of which there are five, are well written and will be most effective when sung by full chorus. They are not difficult and as there are so few of them the work can be prepared carefully and properly and by any choir without undue labor. There is a "Chorus of Shepherds" written for three-part male chorus, but so arranged that when sung by a mixed quartet, the first tenor part may be taken by the alto. The text is by Robert Cecil Pond and is for the most part original, making only a few scriptural quotations. As may be inferred from the title of the cantata, it tells the story of the shepherds "keeping watch over their flocks by night," their dream of the coming Messiah, the appearance of the angel, the song of the heavenly host and the adoration in the manger.

The work is not long, the time of performance probably not exceeding twenty-five minutes at the most. The music is written continuously from beginning to end, but can be interrupted without loss of effectiveness, at a number of points, according to the exigencies of the service. The vocal parts are eminently singable and the organ accompaniment is skilfully written, being essentially "organistic" in character. The cantata is the work not only of a capable composer, but of an experienced organist and choir-director as well.

"The Christmas Dawn," if rendered in its entirety, will severely tax the powers of the ordinary chorus choir, unless it is given more rehearsals than are usually possible without seriously interrupting the routine of choir work. The book is in four parts—"The World's Night," "The Voices of the Seers," "The Heavenly Day-Spring" and "The Promise of Eternal Day"—and the words are for the most part scriptural. The time necessary for performance is forty minutes. As might be expected from a song-writer so justly popular as Mr. Spross, the music is highly lyrical in character and grateful from a vocal point of view. It has variety and great melodic charm and contains a

number of well-built-up climaxes. Full chorus, semi-chorus, quartet and solo voices are woven together into an interesting musical fabric that will well reward any choir for the study necessary to give it a proper presentation.

"PENSEE D'AUTOMNE," for organ, by S. Tudor Strang, published by the composer, Philadelphia; price 60 cents.

A piece of quiet, pensive character, which will be useful for church playing and also for contrast in recital programs with pieces of a more brilliant nature. It is essentially an organ piece and is a welcome relief from the multitude of "lollipop" melodies for oboe and tremulant which pass current nowadays for "organ music." The expression mark "ff," which the composer uses twice, seems out of place in a composition of this kind and would produce an effect which would be possible only on an organ with a good crescendo pedal and would be startling, to say the least. Probably "f" or "mf" would be more appropriate and would better express the composer's intention. The piece is dedicated to William C. Carl; but even in view of Dr. Carl's well-known predilection for French music, we do not quite see why the title page of a piece by an American composer, dedicated to an American organist and published in America, should be printed entirely in French, with the exception of the line announcing the price!

THREE COMPOSITIONS for the organ by Orlando Mansfield, published by E. Donajowski, London; price 6 pence, net.

The three pieces are "Allegro Marziale," "Reverie" and "Meditation aux Carillons." Serious and dignified in style, these compositions are written with the care and thought to be expected from a "Mus. Doc., F. R. C. O., F. A. G. O., etc." They are of moderate difficulty, although the pedal part will require a little practice from the organist of average technique. Of the three "Reverie" makes the most direct appeal. In it the composer has succeeded in presenting a melody of tender and charming sentiment which does not sound like an imitation of a popular song. It can be played effectively on an organ of two manuals, while the other two pieces require three or four manuals for their proper presentation. The "Meditation aux Carillons" is based on the hymn-tune "Bedford."

"THE HEAVENLY STAR," by Harry Rowe Shelley, published by The John Church Co., Cincinnati; price, 75 cents.

It is a familiar complaint from choir singers that they cannot get good solos for the special festivals of the church such as Christmas and Easter. Here is a Christmas song with a direct and straightforward melody that will sing its way into the hearts of the average congregation much more effectively than a more "high-brow" effort could ever hope. Its composer is so well-known that it requires no further introduction or recommendation than to say that it is a good example of his work. It is published in two keys, for both high and low voices.

CHRISTMAS ANTHEMS.

"While Shepherds Watched," by W. Berwald; price 8 cents.

"The Grace of God," by H. J. Stewart; price 16 cents.

"Hail to the Lord's Anointed," by W. Berwald; price 12 cents.

"Oh Come, All Ye Faithful," by Reading-Novello; price 16 cents.

"Ten Traditional Christmas Carols"; price 5 cents.

All published by Oliver Ditson Company, Boston.

From the press of the Oliver Ditson Company come these Christmas anthems and carols. "While Shepherds Watched" is a setting for four-part mixed chorus or quartet of the famous old poem by Nahum Tate. It is well done, but probably nothing will ever take the place of the familiar hymn-tune to the same words.

The "Ten Traditional Carols" are the familiar and loved carols, "Away in a Manger" (Luther's carol), "Good Christian Men, Rejoice," "Silent Night, Holy Night," "God Rest You, Merry Gentlemen," "I Saw Three Ships," "Good King Wencelas," "Three Kings of the Orient," "The First Nowell," "Shepherds Awake" and "What Child is This." The harmonizations of the traditional melodies are by Sir John Stainer. "Hail to the Lord's Anointed" gives to the first and third verses a vigorous, almost martial, theme for full chorus, while the second verse makes an effective contrast with a soprano solo. Somewhat the same effect is achieved, although with more variety of detail in "The Grace of God," the solo voice in this case being the baritone or mezzo soprano, with violin obligato. "Oh Come, All Ye Faithful," is an arrangement for male chorus of the familiar Christmas hymn, "Adeste Fideles." Great variety is obtained by the use of solo voices, alone, in duet and accompanied by the chorus obligato, and the part-writing increases in interest as the music develops. The words are given both in English and Latin. None of these anthems is unduly difficult.

"COMMUNION SERVICE IN G," by E. P. Stamm, published by Shattinger Music Co., St. Louis; price 20 cents.

"I HEARD THE VOICE OF JESUS SAY," by P. S. Gilman, published by C. W. Thompson & Co., Boston; price 15 cents.

Both the communion service and the anthem are very easy and melodious and within the powers of any "volunteer" choir.

"SOLDIERS OF CHRIST, ARISE," by Edward M. Read, published by William A. Pond, New York; price, 50 cents.

There is nothing subtle about this song. It is an out-and-out march and, without the words, could be played as such. It will neither startle nor offend by its originality, nor will it require many hearings to make its meaning clear. It is published in two keys.

ON CHOIRBOYS AND ORGANS.

[From the Organist and Choirmaster, London.]

The following article by our late senior editor, Dr. Edward J. Hopkins, which we print by the favor of our old friend, Mr. Alfred Kirkland, the well-known organ builder, was recently found amongst the contents of a drawer which had not been disturbed for many years:

The bellows do not always produce an equal wind, it being sometimes stronger, at other times weaker. This may arise from two or three of the choirboys sitting on the top of the bellows to have a ride, and playing at pushing each other off. This fault may be corrected by boxing the boys' ears.

The reed stops, particularly those in the swell, are soon put out of tune. This may be caused by a change of temperature, or by the boys playing at hopscotch on the top of the swell box. If the disarrangement is traced to the last-mentioned circumstance, its recurrence from the same cause may in general be prevented by removing the ladder and leaving the boys to jump it, or to get down in such other manner their ingenuity may devise.

Large reed pipes frequently bend over. This may arise from their being made of bad material, called "blue brass." Or it may be caused by the boys sliding down them from the swell box—greasy pole fashion.

If the pipe, in bending, should have tilted the boy in among the mixtures, it is possible they will in consequence require a little looking at, and the probability of some such supervision being required will be increased if the boys have lately been using some of the mixture pipes as pea-shooters.

The state of the atmosphere greatly affects the organ. If the air is too hot and dry, its temperature should be reduced with cold water. This has

sometimes been done by the boys' overturning the sexton's pail of water while playing at touch. The moistening process, however, must not be overdone, as would assuredly be the case if a pail of whitewash were to be upset over the organ into the middle of it. If the atmosphere be cold and dry, it should be raised with warm water. The required supply for the purpose will no doubt be forthcoming on application to some of the boys.

A large flue pipe will sometimes speak with difficulty. This may be caused by a big boy putting his bread and cheese in at the mouth for safety. This defect may be permanently cured to a certainty by your eating the bread and cheese. The boy will never hide anything there again.

Hope-Jones Organ at Seattle.

A large Hope-Jones unit orchestra has been installed in the Liberty theater at Seattle and Henry B. Murtagh has been engaged in New York and taken to Seattle to be the organist. The new instrument has a large variety of orchestral effects and is one of the largest ever produced by the Rudolph Wurlitzer Company at its North Tonawanda (N. Y.) factory.

James R. Gillette's Work.

James R. Gillette, who is now at Wesleyan College, Macon, Ga., is pleased with the outlook for his work in the south. Much is made of the music department at the college and the new Möller organ installed there is a valuable addition to the equipment.

Special Offer

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

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

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Washington, D. C.,
St. John's Church,
Oct. 9th, 1914.

Mr. W. B. Lowry, Secretary,
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Dear Mr. Lowry:—

It gives me great pleasure to add my testimony to the worth of your excellent organs.

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Very truly yours,

H. H. FREEMAN,

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

Sincerely yours,

EDWARD RECHLIN.

NEW YORK, Sept. 14th, 1914.

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