

# THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year

CHICAGO, APRIL 1, 1915.

Number Five

## TO REBUILD FAMOUS SALT LAKE ORGAN

WILL BE DOUBLED IN SIZE

Tabernacle Instrument Heard by Thousands of Tourists Will Have 114 Stops—Contract to Austin Company.

What may safely be called the best-known—the most famous—organ in the United States is about to be rebuilt and nearly doubled in size. A contract has just been awarded to the Austin Organ Company for the complete reconstruction of the large instrument in the Mormon Tabernacle at Salt Lake City and the work is to be rushed to completion, in the expectation that the new organ will be ready for use in the fall.

The instrument, according to the specifications accepted, will have 114 speaking stops net, besides a duplexed celestial organ which will increase the total to 124. The console, action, swell-boxes and chests will all be entirely new. The old central feature of the front will be retained, but because of the increase in the size of the organ there will be added two new wings. Stop keys will be used in the console.

More travelers have seen and heard the great Salt Lake City organ than perhaps any other instrument in the United States or in the world. John J. McClellan, the organist, has played to enormous audiences in the aggregate, and nowhere else probably has the organ been such a great attraction as in the metropolis of Utah, one of the greatest centers of tourist traffic. So well known has the instrument become that many laymen all ways have been of the belief that it was the largest organ in the world.

The Salt Lake Tabernacle has wonderful acoustics and to this fact is due much of the success of the organ. In Mr. McClellan the tabernacle has had one of the best organists in the country and one whose breadth of character and musical sympathy have enabled him to appeal with his playing to all the varied tastes necessarily represented in the transient audiences visiting the tabernacle.

The old organ was built originally by the Mormon people with pipes purchased from the Samuel Pierce Company. About fifteen years ago the organ was completely rebuilt by the W. W. Kimball Company of Chicago. It has at present sixty stops. One of its special features has been a set of large round pedal open diapason pipes of laminated wood. These pipes are retained in the front casing, but are no longer used.

A Salt Lake City paper recently said:

"The organ, in its present form, was finished in May, 1900, and in its fifteen years of active service has been played more than twice as much as the average church organ, which is calculated to last only half a century. It is conservatively estimated that more than 250,000 people a year have listened to the organ during the last decade. The free recitals, given daily during the spring, summer and autumn, are generally attended by audiences of more than 2,000 and in addition there are scores of special recitals arranged and special programs given when the organ has been used in conjunction with the choir or the appearance of noted artists."

Sidney C. Durst, the well-known Cincinnati organist, has been engaged to give five recitals at the Panama-Pacific exposition. The dates are May 2, 3, 4, 5 and 6.

## WESLEY RAY BURROUGHS AT ROCHESTER THEATER.



The picture herewith presented is that of one of the earliest and most prominent theater organists—Wesley Ray Burroughs—seated at the organ he designed for the Regent Theater at Rochester, N. Y. For six years previous to his engagement at Rochester, where at first he played at the Gordon

Theater, Mr. Burroughs was organist and choirmaster of the Delaware Avenue Baptist church of Buffalo. The Regent is one of the most beautiful playhouses in the East. The organ is a Hope-Jones product and has all the orchestral effects for which these unit orchestras are noted.

## ORGAN ATTRACTIVE EXHIBIT

Tone and Mechanical Part of Wurlitzer Instrument Shown.

One of the most interesting exhibits at the Panama-Pacific exposition is the organ erected by the Wurlitzer Company in the large booth of the American Steel and Wire Company. Not only are the concerts given by Henry Spiller a decided attraction, but the crowds of laymen who get their first insight into the workings of a modern organ with its hundreds of pipes and miles of wire and electric connections depart enthralled. Mr. Spiller gives them musical treats, and has become such an attraction himself that he has been engaged to remain until the close of the fair. He was brought from New York for this task. The console of the unit orchestra has glass at the back as only one feature to make it more easily shown.

## BUILD FOR HISTORIC FANE

Hillgreen, Lane & Co. Erecting Organ in Church Built in 1759.

Hillgreen, Lane & Co. are building an organ for what is probably one of the most interesting churches in the United States—the Reformed (Dutch) Church of Neshanic, Somerset County, N. J. The church was organized in 1752 and in 1759 the first load of stone for the building was hauled. There have been only three pastors since 1786. The present minister began his pastorate in 1875. His predecessor was installed in 1821 and the one before that in 1786. The church is modern in appearance and looks as though it would stand another 150 years.

## PLACING BIG DETROIT ORGAN

The Wangerin-Weickhardt Company Erecting Large Four-Manual.

The four-manual organ built by the Wangerin-Weickhardt Company of Milwaukee for the Fort Street Presbyterian church of Detroit is being installed and N. J. Corey, organist of that church, looks forward to the opportunity to use the new instrument on Easter Sunday. Mr. Weickhardt has been in Detroit supervising the work of erection. The organ is one of the largest in Detroit and one of the finest instruments in the country. The Weickhardt electric action, which has received the highest praise for its reliability and promptness, is used and the console will be one of the most modern, with stop keys and pistons not moving stops, but with an electric light indicator system.

This organ was completed some time ago and the partial destruction of the church by fire delayed the installation. Before the console was shipped from the Milwaukee factory it was seen by a number of Milwaukee organists and received their most enthusiastic praise and admiration.

## Möller Organ for Spokane.

The contract for a \$6,000 organ has been closed by the Central Christian church of Spokane, Wash., with M. P. Möller of Hagerstown, Md., and the instrument is expected to arrive in Spokane soon.

Alterations on the choir annex of the church are under way. The organ annex will be provided with a large, shell-shaped sounding board over the pipes.

## SKINNER BUILDING THREE LARGE ORGANS

TWO CONTRACTS IN DETROIT

Central Methodist and Universalist Churches Order Four-Manuals—New Old South Church in Boston Gives Order.

The Ernest M. Skinner Company is under construction a number of the largest church organs for several cities. Among these are four-manual instruments for the famous New Old South church in Boston, the Central Methodist church of Detroit and the Universalist church of Detroit. Mr. Skinner has just been awarded these contracts. The scheme of the Central Methodist organ at Detroit follows:

### GREAT ORGAN.

Bourdon, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Clarabella, 8 ft.  
Philomela, 8 ft.  
Erzähler, 8 ft.  
Octave, 4 ft.  
Flute, 4 ft.  
Ophicleide, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Cathedral chimes.

### SWELL ORGAN.

Bourdon, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Gedacht, 8 ft.  
Clarabella, 8 ft.  
Viol d'Orchestre, 8 ft.  
Voix Celestes, 8 ft.  
Aeoline, 8 ft.  
Unda Maris, 8 ft.  
Octave, 4 ft.  
Violina, 4 ft.  
Flute, 4 ft.  
Flautino, 2 ft.  
Mixture, 3 rks.  
Contra Posaune, 16 ft.  
Cornopean, 8 ft.  
Flugel Horn, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.

### CHOIR ORGAN.

Gamba, 16 ft.  
Diapason, 8 ft.  
Concert Flute, 8 ft.  
Kleine Erzähler, 8 ft., 2 rks.  
Dulcet, 8 ft., 2 rks.  
Quintadena, 8 ft.  
Flute, 4 ft.  
Piccolo, 2 ft.  
English Horn, 8 ft.  
Clarinet, 8 ft.  
Celesta, 8 ft.  
Celesta sub.  
Tremolo.

### SOLO AND ANTIPHONAL ORGANS.

Philomela, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Flute, 4 ft.  
French Horn, 8 ft.  
Orchestral Oboe, 8 ft.  
Ophicleide, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Tuba Mirabilis, 8 ft.  
Diapason, 8 ft.  
Cor de Nuit, 8 ft.  
Flute Celeste, 8 ft.  
Vox Humana, 8 ft.  
Tromba, 8 ft.  
Tremolo.

### PEDAL ORGAN (Augmented).

Diapason, 32 ft.  
Bourdon, 32 ft.  
Diapason, 16 ft.  
Bourdon, 16 ft.  
Gamba, 16 ft.  
Lieblich Gedacht, 16 ft.  
Octave, 8 ft.  
Gedacht, 8 ft.  
Still Gedacht, 8 ft.  
Cello, 8 ft.  
Bombarde, 32 ft.  
Ophicleide, 16 ft.  
Posaune, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Cathedral chimes.

The specification of the organ for the Universalist church, Detroit, follows:

### GREAT ORGAN.

Bourdon, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Philomela, 8 ft.  
Waldflöte, 8 ft.  
Erzähler, 8 ft.  
Gedacht, 8 ft.  
Aeoline, 8 ft.  
Flute, 4 ft.  
Tuba, 8 ft.

### SWELL ORGAN.

Dulciana, 16 ft.  
Bourdon, 16 ft.

Diapason, 8 ft.  
Gedacht, 8 ft.  
Spitzflöte, 8 ft.  
Flute Celeste, 8 ft.  
Salicional, 8 ft.  
Voix Celestes, 8 ft.  
Aeoline, 8 ft.  
Unda Maris, 8 ft.  
Flute, 4 ft.  
Octave, 4 ft.  
Flautina, 2 ft.  
Mixture, 3 rks.  
Contra Posaune, 16 ft.  
Cornopean, 8 ft.  
Flugel Horn, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.

**CHOIR ORGAN.**

Diapason, 8 ft.  
Concert Flute, 8 ft.  
Dulciana, 8 ft.  
Kleine Erzähler, 8 ft., 2 rks.  
Flute, 4 ft.  
Orchestral Oboe, 8 ft.  
Fagotto, 16 ft.  
Clarinet, 8 ft.  
Harp.  
Harp sub.  
Tremolo.

**SOLO ORGAN.**

Philomela, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
English Horn, 8 ft.  
French Horn, 8 ft.  
Orchestral Oboe, 8 ft.  
Clarinet, 8 ft.  
Tuba Mirabilis, 8 ft.  
Tremolo.  
ECHO ORGAN (Accessory to Solo).  
Diapason, 8 ft.  
Cor de Nuit, 8 ft.  
Quintadena, 8 ft.  
Viol d'Orchestre, 8 ft.  
Vox Humana, 8 ft.  
Concert Flute, 8 ft.  
Flute, 4 ft.  
Flugel Horn, 8 ft.  
Vox Angelica, 8 ft., 2 rks.  
Cathedral chimes.  
Tremolo.

**PEDAL ORGAN (Augmented).**

Resultant, 32 ft.  
Diapason, 16 ft.  
Violone, 16 ft.  
Dulciana, 16 ft.  
Bourdon, 16 ft.  
Lieblich Gedacht, 16 ft.  
Octave, 8 ft.  
Cello, 8 ft.  
Gedacht, 8 ft.  
Still Gedacht, 8 ft.  
Bombarde, 32 ft.  
Fagotto, 16 ft.  
Contra Posaune, 16 ft.  
Tromba, 8 ft.

Following is the specification of the organ for the New Old South church, Boston:

**GREAT ORGAN.**

Diapason, 16 ft.  
Bourdon, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Third Diapason, 8 ft.  
Gamba, 8 ft.  
Erzähler, 8 ft.  
Philomela, 8 ft.  
Claribel Flute, 8 ft.  
Flauto Traverso, 4 ft.  
Octave, 4 ft.  
Quint, 2 1/2 ft.  
Fifteenth, 2 ft.  
Mixture, 3 rks.  
Ophicleide, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Cathedral chimes.

**SWELL ORGAN.**

Dulciana, 16 ft.  
Bourdon, 16 ft.  
Diapason, 8 ft.  
Spitzflöte, 8 ft.  
Flute Celeste, 8 ft.  
Salicional, 8 ft.  
Voix Celestes, 8 ft.  
Aeoline, 8 ft.  
Unda Maris, 8 ft.  
Clarabella, 8 ft.  
Gedacht, 8 ft.  
Octave, 4 ft.  
Violina, 4 ft.  
Flute, 4 ft.  
Flautino, 2 ft.  
Mixture, 3 rks.  
Contra Posaune, 16 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.  
Clarion, 4 ft.  
Tremolo.

**CHOIR ORGAN.**

Gamba, 16 ft.  
Diapason, 8 ft.  
Dulcet, 8 ft., 2 rks.  
Kleine Erzähler, 8 ft., 2 rks.  
Gemshorn, 8 ft.  
Concert Flute, 8 ft.  
Quintadena, 8 ft.  
Flute, 4 ft.  
Fugara, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Physharmonica, 8 ft.  
Celesta, 8 ft.  
Celesta sub.  
Tremolo.

**SOLO AND ECHO ORGANS.**

Philomela, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Harmonic Flute, 8 ft.  
Flute, 4 ft.  
Fagotto, 16 ft.  
Corno d'Bassetto, 8 ft.  
English Horn, 8 ft.  
Orchestral Horn, 8 ft.  
Flugel Horn, 8 ft.  
French Horn, 8 ft.  
Ophicleide, 16 ft.  
Tuba, 8 ft.  
Clarion, 4 ft.  
Tuba Mirabilis, 8 ft.  
PEDAL ORGAN (Augmented).  
Bourdon, 32 ft.

Violone, 32 ft.  
Diapason, 16 ft.  
Violone, 16 ft.  
Gamba, 16 ft.  
Dulciana, 16 ft.  
Bourdon, 16 ft.  
Echo Lieblich, 16 ft.  
Octave, 8 ft.  
Gedacht, 8 ft.  
Still Gedacht, 8 ft.  
Cello, 8 ft.  
Bombarde, 32 ft.  
Ophicleide, 16 ft.  
Posaune, 16 ft.  
Fagotto, 16 ft.  
Tromba, 8 ft.  
Clarion, 4 ft.  
Cathedral chimes.

**TURN AWAY A CROWD OF 500**

**Overflow at Trinity Church, Chicago, When "Crucifixion" Is Sung.**

Irving C. Hancock, who does not permit the new Austin organ at Trinity Episcopal church in Chicago to fall into disuse, arranged several musical treats there during Lent. March 7 Stainer's "Crucifixion" was sung by the combined choirs of Christ church, Woodlawn, the Church of the Redeemer and Trinity, a total of 150 voices, and it is estimated that as many as 500 people had to be turned away from the church because of lack of room. Gounod's "Gallia" was sung March 28 and Gaul's "Passion" will be given on Good Friday evening, with Rossetter G. Cole playing the prelude. Mr. Hancock's organ selections at the 4 p. m. services have been:

March 14—Sonata in G minor, Carl Piutti.

March 21—"To Spring," Triumphant March, Album Leaf, "Dream" and March in E, Grieg.

March 28—Prelude and Fugue, G major, J. S. Bach; Andante from Sonata, Op. 28, Beethoven; "Finlandia," Jean Sibelius.

**PLAYED BY HARVEY B. GAUL**

**Concerts at Buffalo and Long Island City by Pittsburgh Man.**

Harvey B. Gaul, organist of Calvary church, Pittsburgh, gave an organ recital at Elmwood Hall, Buffalo, Feb. 28. March 2 he gave a recital at Trinity Methodist church, Long Island City, N. Y. Mr. Gaul played selections from Kramer, Stebbins, Dubois, Sinding, Sibelius and Grieg.

The choir of Calvary church, Pittsburgh, under the direction of Mr. Gaul, sang the Grail music from Wagner's "Parsifal" on Ash Wednesday night. The choir also gave a service of Russian church music. On Good Friday night the choir sang Rossini's "Stabat Mater."

**Opened by William M. Jenkins.**

The inaugural recital on the Estey organ in the First Baptist church of Martin, Tenn., was given March 19 by William M. Jenkins of St. Louis, organist of the Second Presbyterian church in that city. He played: Marche Militaire, Gounod; Berceuse, (dedicated to Mr. Jenkins), Edward M. Read; Allegro Pomposo in D, Charles Vincent; "The Resurrection Morn," Johnston; Andante Cantabile, (Fourth Symphony), Widor; "Marche Heroique de Jeanne d'Arc," Dubois; "Songs in the Night," Spinney; Scherzo Pastorale, Gottfried H. Federlein; "To a Wild Rose," MacDowell; Reverie Triste, Op. 68, No. 4, E. R. Kroeger; Nuptial Postlude, Op. 69, Guilman.

**Möller Organ Dedicated.**

Reopening day at the First Methodist church of Birmingham, Mich., was marked by the dedication of the Möller two-manual organ erected in memory of Mr. and Mrs. Pinder Worth. The exercises took place March 7. The organ has fourteen speaking stops and tubular-pneumatic action.

**Deal Closed by O. Marshall.**

O. Marshall, representative of the Austin Company in the west, with headquarters at Kansas City, has closed a contract with the First Baptist church of Rochester, Minn., for an electric action organ with all the latest Austin points of excellence.

**Wanted DRAFTSMAN**

Familiar With Organ Work

State Experience and Salary Expected

ADDRESS

A. B. Care of The Diapason CHICAGO, ILL.

**WANTED**

FIRST-CLASS Pipe Organ Voicer

Will Contract for Five Years or More

Address

R. I. M. Care of The Diapason CHICAGO

**FOR SALE**

Small two-manual and pedal pipe organ. Suitable for chamber or studio purposes. Price reasonable.

Henry W. Worley Columbus, Ohio

Modernizing Old Instruments a Specialty

**Wirsching & Company**  
Organ Builders



Salem, Ohio

**ORGANIST AND CHOIR TRAINER** desires a new church position by May 1. Ten years' experience with boy choirs in England. Wide experience and highest references. Excellent reasons for leaving present position. Address E. H. Sheppard, Somerville, N. J.

**WANTED—HIGH GRADE ORGAN SALESMAN** by largest successful makers. Position permanent. Apply, stating age, experience, etc. All applications considered strictly confidential. Address W. C., care of The Diapason.

**EXPERIENCED FLUE VOICER**, can also do reed work, would like outside finishing, tuning and looking up new work part of the time. Am sober and reliable. At liberty Feb. 1. Address: ORGAN BUILDER, care of The Diapason.

**AN ORGANIST AND CHOIRMASTER** of highest qualifications and recommendation seeks church or other position. Good organ and opportunities essential. Address: Dr. James H. Smith, Box 305, Chesley, Ont., Canada.

**ORGANIST—A man of fifteen years' experience**, who has held positions where the requirements have been the highest, a trainer of boy choirs for ten years and a recitalist of high attainments, seeks a change of location. Now situated in the East. Seeks middle western position. The advertiser has the best of reasons for seeking the change. He is not a rolling stone and his references will be found sufficient. Address: ORGANIST, in care of THE DIAPASON.

**Competent Organ Mechanics Wanted**

Address

Henry Pilcher's Sons  
Louisville, Ky.

**Desirable Compositions for Organ**

|                         |                    |
|-------------------------|--------------------|
| ARCHER, J. STUART.      |                    |
| Four Pieces .....       | net 75             |
| 1. Prelude              | 3. Quasi Pastorale |
| 2. Andante              | 4. Postlude        |
| JOHNSON, BERNARD.       |                    |
| Elfentanz .....         | net 75             |
| JOHNSTON, EDWARD F.     |                    |
| Evensong .....          | .33                |
| Resurrection Morn ..... | .40                |
| Forest Vesper .....     | .33                |
| LEMARE, EDWIN.          |                    |
| Barcarolle .....        | net 75             |
| SILVER, ALFRED J.       |                    |
| "Jubilate Deo" .....    | .55                |
| Rhapsody .....          | .65                |
| WOOD, HAYDN.            |                    |
| Slumber Song .....      | net 50             |

Request a complete catalogue of "Stainer & Bell" Edition of Anthems, Service, etc. Sole Agents for the U. S. and Canada J. FISCHER & BRO., NEW YORK 7, 8, 10 & 11 Bible House (Astor Place)



**GEO. W. BRAUNSDORF, Inc.**  
Manufacturers of  
**Paper, Fibre, Felt, Leather and Cloth Washers**  
Of every description for Organs, Pianos and Player Actions.  
Also Felts and Cloths For All Purposes  
232-234 E. 43rd Street, New York City

**DALLAS ORGANISTS  
MAKING PROGRESS**

**MONTHLY LECTURES HEARD**

**Will A. Watkin Delivers the First, on Organ from the Organist's Stand-point—Recitals Throughout the Year.**

At a meeting of the Dallas Organists' Club at the home of Miss Lucy Woodward arrangements were made to extend the monthly public recitals through the year. Previously provision had been made for recitals up to September only.

Will A. Watkin delivered the first of the series of monthly lectures by organists and representatives of organ manufacturers. Mr. Watkin discussed the organ from the organist's standpoint. He spoke of the points to be taken into consideration in selecting an organ and of details about caring for and playing the instrument.

C. E. Sylvester of Chicago addressed the club in March on "Organ Voicing." B. T. Pettitt of Brattleboro, Vt., will speak in April on "Organ Tuning," and Hans Kreissig of Dallas in May on "German Organ Composers."

Public recitals will be given as follows: David E. Grove, Jr., organist of St. Matthew's Cathedral, in March; Miss Louise Oram, organist of Central Christian church, in April; Miss Alice Ferguson, First Presbyterian church, in May; Mrs. W. W. Murray of the East Dallas Presbyterian church, in June, and Miss Ada Sandel, Grace Methodist church, in September.

The following new members were received: Miss Clara Kirkland, Miss Mildred Murray, Miss Virginia Patterson, Miss Florence Foraker, Miss

Helen Couever, Miss Isabel Frazer, and Mrs. C. E. Carter of Dallas. These were admitted to active membership, and the following to honorary membership: Lloyd Hutson, Marvin Preston and Roy Harris. Applications for membership were received from the following out-of-town organists: Onyx Dowlin, McKinney; Davy Roller, Ennis; Miss Julia Ward, Waxahachie, and Miss Lillian Thomason, Terrell.

**DEMAREST'S WORKS PLAYED**

**Composer at the Organ When His Compositions Form Program.**

With the composer at the organ, a concert of Clifford Demarest's compositions was given on the large organ in the John Wanamaker store in New York on the afternoon of March 9. It was the seventh concert of a series devoted to the works of American musicians. Miss Rosalie Wirthlin, contralto, and Gordon Kahn, violinist, assisted Mr. Demarest in the following offerings:

- Organ—(a) Festival Finale in C; (b) Cantilena in A flat; (c) Aria in D.
- Violin—(a) Melodie Pastorale; (b) Cantabile in E.
- Organ—(a) Serenade; (b) "Sorrow and Joy"; (c) Canzona.
- Contralto—(a) "The Poet's Song"; (b) "A Lullaby."
- Organ—A Pastoral Suite—(a) "Sunrise," (b) "Rustic Dance," (c) "Sunset," (d) Thanksgiving.

**Won by George E. LaMarche.**

George E. LaMarche, the Chicago representative of the Austin Company, has won contracts in March for two-manual organs in St. Charles Borromeo's church, Chicago, and the First Baptist church of Waverly, Iowa. The first-named is the third Austin organ to go into a Chicago west side Catholic church in the last year.

**GREAT CATHEDRAL  
TO HAVE CASAVANT**

**BUFFALO ORGAN ORDERED**

**Four-Manual to Be Built for Million-Dollar Edifice—Organ in St. James' M. E. Church, Chicago, Being Installed.**

Casavant Brothers have just won the contract for a large four-manual organ to be erected in the new million-dollar Catholic cathedral at Buffalo, one of the most expensive church edifices in the United States. This is to be an organ worthy of the building in which it is to stand and one of the largest on record for the South Haven factory of the Casavants.

The four-manual Casavant given by the Swift family to St. James' Methodist church on the South Side of Chicago is being installed and Miss Tina Mae Haines is looking forward to using it for the first time on Easter Sunday. This organ has been fully described in The Diapason. Miss Haines is to give a recital on Easter and on April 9 Arthur Dunham will give another recital. A third one is to be played by Charles Heinroth, the Pittsburgh organist, April 15, and

Chicago is anticipating this performance.

Casavant Brothers have installed organs lately at Lansing, Mich., and Milwaukee, and are building a three-manual for the Universalist church at Wausau, Wis., and the Church of the Atonement in Chicago.

**And He Played On.**

The following is taken from B. L. T.'s famous column in the Chicago Tribune:

[From the Jacksonville, Fla., Observer.]

Mr. Kennedy, the organist at the First Baptist church during the Risner meetings, is from Michigan. His skill and fineness of touch in organ work reminds one of the old masters. His notes please, soothe, thrill. There is music in his gentlest, delicate notes like that of Apollo's lute, and the full, grand organ climaxes rise and swell with the majesty of thunder and the grandeur of the storm, then die away as softly, as sweetly as the vesper notes of an Eolian harp in the clouds of heaven. His organ seems the abode of a thousand invisible voices, a chorus of nightingales singing in the valley of shadows, or the sound of many waters in far-away somewhere. "If music be the food of love," then, as Shakespeare says, "play on."

ESTABLISHED IN 1846

**ESTEY ORGAN  
COMPANY**

**PIPE ORGAN BUILDERS**

Specifications, Plans, Drawings, Designs, etc., gladly furnished upon application

FACTORIES: BRATTLEBORO, VT.

*Modernizing Old Organs Our Specialty*

**HASKELL** A Name Symbolical of Merit

**PIPE** Work of the BEST material scaled and voiced for your building

**ORGANS** Not stock in any part, but designed and built to meet existing conditions

1520 Kater Street PHILADELPHIA

*Our Organs Are Our Best Salesmen*

**SPRINGFIELD'S NEW  
AUDITORIUM ORGAN**

is now being built.  
4 Manuals and 87 Speaking Stops.  
It will be completed before the  
8th Annual Convention  
of the  
National Association of Organists  
which is to be held in Springfield  
August 3rd, 4th, 5th, 6th,  
1915.

This organ will exemplify the highest standards of modern building.  
Descriptive booklet and specifications mailed on request.

**J. W. STEERE & SON  
ORGAN COMPANY**

Established 1867 Springfield, Mass.

1847 1915

**PIERCE  
PIPES**

**Reeds Stops  
Flue Stops  
Wood Stops**

For Pipe Organs of All Description

Reading, Mass.





**PHILADELPHIA CLUB  
WILL HAVE JUBILEE**

**ORGANIZATION 25 YEARS OLD**

**Organ Players Will Observe Anniversary in May with a Program of Compositions by Members, to Be Played by Them.**

The twenty-fifth anniversary of the American Organ Players' Club will be celebrated in May with an elaborate organ and choral service in St. Clement's church, of which the vice president, Henry S. Fry, is organist and choir-master. The affair is in the hands of a special committee composed of Mr. Fry, Miss May Porter, Frederick Maxson and Dr. J. McE. Ward.

The entire program of organ and vocal selections, with the hymns used, has been composed by members or former members of the club. Each composition will be played by the composer. The chorus will be a picked one from the more prominent boy choirs of the city, numbering over 100, and special male soloists will assist.

A joint banquet of the club and the Pennsylvania chapter of the A. G. O. will form a prominent feature of the celebration. Covers for 200 will be laid in the Aldine hotel and prominent speakers from the spheres of music, religion, press and music publishers will address the assembly.

The American Organ Players' Club, founded in 1890, is the pioneer organization of its kind in the United States and numbers in its membership practically all of the prominent organists of the city. It has enjoyed a well-merited popularity not only in the city of its birth, but in the country at large. The club has acted as host to visiting organists, both American and foreign, frequently; among these being Guilman, Wolstenholme, Noble, Andrews and others. Its recitals now number over 500, including the entire classical works of the world's prominent writers for the organ. One or more American composers appear on every program. Lectures on pertinent subjects are also a feature of the winter's work.

The Philadelphia board of education employs the club to give a yearly series of special recitals and concerts in the auditorium of the Central high school, this being a part of the educational course.

**NEW CHURCH FOR BUHRMAN**

**Goes to Scotch Presbyterian, New York, from Adams Memorial.**

T. Scott Godfrey Buhrman has resigned after six years of service at Adams Memorial Presbyterian church, New York, to go to the Scotch Presbyterian church, Central Park West, May 1. This is historically the second Presbyterian church of New York, having been organized in 1756. The church building is a comparatively new one and the organ is modern.

Mr. Buhrman has been able to develop the music at Adams Memorial to a point that attracted wide attention.

**Dedication at New Orleans.**

A three-manual Austin organ in Trinity Episcopal church at New Orleans was opened with a recital by Edwin Arthur Kraft March 17. The program follows: Overture to "Tannhauser," Wagner; "Springtime," Kinder; Scherzo, Dethier; Rhapsody, Cole; Caprice ("To Spring"), Matthews; Persian Suite, R. Spaulding Stoughton; Fugue in G minor (Greater), Bach; Caprice ("The Brook"), Dethier; Melodie (Transcribed for the organ by Mr. Kraft), Tchaikowsky; Minuet in A, Boccherini; Toccata, Bartlett.

At the meeting of the Amateur Musical Club of Chicago at the Second Presbyterian church March 15 there was an organ concert. Among the organists taking part were Mrs. Katharine Howard-Ward, Miss Alice R. Deal and Miss Mary Porter Pratt.

**NEWS FROM KANSAS CITY**

**Association of Organists Hears Kraft and Holds Meeting.**

The Kansas City Association of Organists brought Edwin Arthur Kraft, city organist of Atlanta, Ga., for a recital at the Independence Boulevard Christian church the evening of March 4. This recital was the second in the series by visiting artists for which the association is sponsor, Clarence Eddy having given the first one in October.

A heavy snow storm, which continued all day, affected the size of the audience, but not the enjoyment of those who were able to go to hear Mr. Kraft play the following interesting program: Overture to "Tannhauser," Wagner; "Springtime," Ralph Kinder; Scherzo, Gaston M. Dethier; Rhapsody, Rosseter G. Cole; Overture to "Rienzi," Wagner; Persian Suite, R. S. Stoughton; Prelude to "Die Meistersinger," Wagner; Caprice, "The Brook," Dethier; "Ride of the Valkyries," Wagner.

A reception was held for Mr. Kraft by the association at the home of Mr. and Mrs. George Forsee the evening preceding the recital. Seventy of the active and associate members were present. A musical program was given and a pleasant opportunity was afforded for acquaintance between Mr. Kraft and his sponsors.

The monthly meeting of the association was held March 18 in Adkins Memorial hall. This hall is the new addition recently erected by the Linwood Boulevard Christian church for the use of the Sunday school. It contains an Austin organ, which, though not large, is equipped with such a multitude of mechanical accessories and resources that it is an interesting example of efficiency in organ building.

The following program was given: Toccata and Fugue, D minor, Bach (Mrs. B. J. Dalton); Pastorale, Coerne; Adagio and Fugue from the Eighth Sonata, Rheinberger (Mrs. Fred Bishop); Three movements from the Fourth Sonata, Guilman; Rhapsodie, Silver (Hans C. Feil).

**NEW WORK TO FELGEMAKER**

**Four Contracts in as Many States Among the Latest Listed.**

The Felgemaker Company of Erie, Pa., will build for these churches: First Presbyterian, Clay Center, Kan. First Christian, Belhaven, N. C. St. John's Lutheran, Port Clinton, Ohio. Bethlehem Lutheran, Saginaw, Mich.

**Oratorios at St. Louis Cathedral.**

The series of oratorios at Christ Church Cathedral, St. Louis, maintain their standard under the direction of the organist, Arthur Davis. The works rendered so far this season have been Spohr's "Last Judgment," Haydn's "Creation" and Handel's "Messiah." The "Messiah" performance was the twenty-sixth annual rendition and it speaks volumes for Mr. Davis' work that fifteen hundred people traveled downtown to listen to a work given only the previous evening in the Odeon with the help of the symphony orchestra. In the rendition of these masterpieces the organist of the cathedral relies entirely on his own choir of men and boys.

Charles N. Boyd's Cecilia choir at the Western Theological Seminary, Pittsburgh, gave a special program of "Desirable and Undesirable Types of Church Music," March 1.

Everett E. Truette conducted his choir of thirty-five voices at the Eliot church, Newton, Mass., Feb. 28, in Dubois' "The Seven Last Words of Christ."

Leslie F. Watson conducted a performance of his "Reverie" and "Gavotte" at a concert of the Richmond (Va.) Philharmonic Association in the City Auditorium Feb. 25.

**"TRIUMPHAL TOUR"  
FOR CLARENCE EDDY**

**MORE THAN THIRTY RECITALS**

**San Francisco Keeps Noted Organist Far Beyond Engagement and He Will Return to Fair After Trip to Chicago.**

Clarence Eddy has made a triumph of his California visit. The five recitals which he was originally asked to play at the Panama-Pacific Exposition have grown to more than thirty, besides which he has opened the organs in the Illinois building and the Southern Pacific railroad building, and has filled three engagements in Oakland. March 23 he played at Fresno, Cal. He will come to Chicago about April 1, and will open a new three-manual Austin organ in the First Presbyterian church at Madison, Wis., April 8, returning to San Francisco for more recital engagements.

At his first recital at the exposition Mr. Eddy had an audience of 3,500. A few of his programs were:

March 10—"Exaltation," Adolph M. Foerster; Barcarolle in E minor, Faulkes; Largo, Handel; Fugue in E flat, Bach; Communion in G, Batiste; Concert Variations, Op. 1, Bonnet; Funeral March and Song of the Seraphs, Guilman; Fantasia on "My Old Kentucky Home," J. E. W. Lord; Finale on "Hail Columbia," Dudley Buck.

March 12—Toccata and Fugue in D minor, Bach; "Chant Negre," A. Walter Kramer; Sonata in the Style of Handel, Wolstenholme; "Angelus" from the opera, "Sweethearts," Victor Herbert; "The Lost Chord," A. Sullivan; "Grand Choeur Dialogue," Eugene Gigout; "Epic Ode," Ralph H. Bellairs; Fantasia Symphonique, Rosseter G. Cole.

March 13—Prelude and Fugue in E minor, Bach; "The Question" and "The Answer," Wolstenholme; Concert Overture in C minor, Hollins; "Chant du Soir," Bossi; Sonata in E minor, Rogers; Nocturne in G major, Frysinger; "Angelus," Renaud; Festival March, Faulkes.

At the First Presbyterian church of Oakland, Cal., Mr. Eddy played on the four-manual Kimball organ. His selections were: Festival Prelude and Fugue on "Old Hundred," Eddy; "Song of Sorrow" and "Will o' the Wisp," Nevin; Third Sonata in E major, Rene L. Becker; Boatman's Song on the River Volga, Anon; Vorspiel to "Lohengrin," Wagner; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "At Evening" and "Jubilate Amen," Ralph Kinder; Rondo, "Soeur Monique," Francois Couperin; Toccata and Fugue in D minor, Bach; Nuptial Song, Faulkes; Nuptial Benediction, Frysinger; Toccata in F major, Crawford.

**Conducted by John W. Norton.**

John W. Norton, organist and choir-master of St. James' Episcopal church, Chicago, and conductor of the Bach Choral Society, gave an excellent concert with his forces at Orchestra Hall March 2. A chorus of 100 sang selections from Bach's "Passion According to St. John," Bach's "Seht Was die Liebe Thut," Bach's cantata "Abide with Us" and Mendelssohn's "Hymn of Praise." Palmer Christian presided at the organ and the Chicago Symphony Orchestra assisted.

**BATES & CULLEY BUILD FIVE**

**Philadelphia Firm Erecting These Organs—Other Contracts.**

Bates & Culley of Philadelphia report business as being brisk. Five organs are being erected in various churches and the factory is busy on orders received during the last month from these churches:

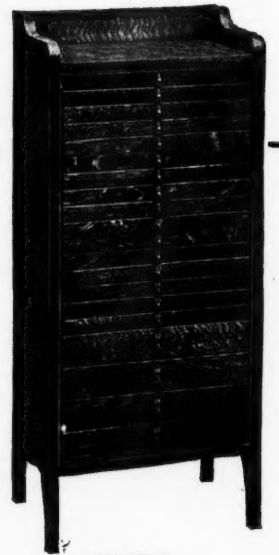
- Oak Lane Presbyterian, Philadelphia.
- Cheltenham Presbyterian, Philadelphia.
- Stroudsburg M. E., Stroudsburg, Pa.
- Reformed Church, Leacock, Pa.
- Bethany Reformed, Ephrata, Pa.
- Somerton M. E., Somerton, Pa.

**Deagan Cathedral Chimes**

**Celestes, and other Musical Specialty Instruments are used exclusively by all prominent Pipe Organ Builders.**

We also, without disturbing the instrument, add Chimes to Organs not originally equipped with same.

Write for particulars.  
**J. C. DEAGAN**  
Deagan Bldg., 4203 Ravenswood Ave., Chicago, Illinois



**STYLE O**  
Height, 41 in. Width, 18 in. Capacity, 600 pieces.  
Fumed Oak, \$19. Mission Oak, \$19. Mahogany Finish, \$22.

**TINDALE  
Music Cabinets**

fill a long felt need in the life of every music-lover who uses music. They automatically keep both sheet music and music albums subdivided, classified and filed. Every selection is always at your fingers' ends when you want it. They save their cost by preserving the life of the music—to say nothing of the valuable time they save.

Send for FREE Catalogue No. 13 which illustrates and describes twenty styles and sizes of Cabinets for sheet music, music albums, disc records and player-piano rolls. Prices from \$15 upward. Sold on small monthly payments if desired.

**Tindale Cabinet Company**  
Salesrooms: No. 1 West 34th St., New York

**WANTED**  
**FIRST-CLASS ORGAN BUILDERS**  
for all departments; Pipemakers and Voicers. Address  
**American Master Organ Co., Warsaw, N. Y.**

**ORGAN 154 YEARS  
OLD IN WISCONSIN  
WAS HEARD BY WASHINGTON**

**Remarkable History of Ancient Instrument Brought to the United States from London Before the Revolution.**

A pipe organ whose notes were enjoyed by George Washington when he was President of the United States, whose date of manufacture is 1761, and whose ownership has rested in one family since its importation to America 150 years ago, is the prized possession of Mrs. Alice Johnstone Sumner, of Delavan, Wis., says an article in the Minneapolis Tribune.

The interesting and valuable antique has been handed down to Mrs. Sumner through generations, coming originally from her great-grandfather, Dr. Samuel Bard of New York, physician to George Washington and founder of the New York Medical School and the New York City Hospital.

The heirloom became the possession of Mrs. Sumner three years ago at the death of her sister, and is being preserved at Woodstock, Conn. In the unique history of the organ it has been hidden from British soldiers, who, during the Revolutionary War, seized the only other one made by the same man and melted the pipes into bullets; it has yielded to the touch of a 12-year-old girl, who played upon it for the first American president; it has been dismantled in two minutes when it was saved from a fire; and it was the feature of the historical musical exhibition at Boston in 1902.

The organ was built in London in 1761 by John Snetzler and this part of its history is attested by an inscription upon it, "John Snetzler, Londini, Fecit, 1761." It was brought to this country just before the revolution and at the outbreak of hostilities was stored without being unpacked, in a building at Perth Amboy, N. J. It was never unpacked until peace was obtained with England. It was one of the only two Snetzler organs ever brought to America. The other, a companion in every way, was purchased by Barlow Trecothick, lord mayor of London, and was presented by him to Christ church, Cambridge, Mass. The British seized it during the revolution and melted its pipes into bullets just before the battle of Bunker Hill.

The organ now owned by Mrs. Sumner was purchased after its importation by Dr. Samuel Bard, founder of the New York Medical School and New York City Hospital. He was born at Burlington, N. J., in 1742, and died at Hyde Park, N. Y., in 1821. Dr. Bard's daughter, Susannah, who was born in 1772, played on the organ for Washington.

The warm reception of her efforts by President Washington inspired 12-year-old Susannah to still greater efforts and the organ became a great favorite with her. She was married

to Judge Johnstone, presiding judge of the court of common pleas of Dutchess county, New York, and the organ was by her presented to her daughter, Mary E. Johnstone, who was born in 1798 at their country home at Hyde Park, N. Y. When the daughter was about 18 years old, the organ was loaned to the little Episcopal church of St. James, Hyde Park, established by her grandfather. Here the organ was played by its owner for more than twenty years, and when the church was destroyed it was returned to Miss Johnstone. At that time the organ was given a thorough overhauling, the pipes were removed from the front and the interior was screened from view by a covering of silk. The keys also were changed from the old style black and white to the more modern white and black and the pipes were tuned by Flagler of New York.

In 1858 Miss Johnstone moved to Bainbridge, Chenango county, New York, taking the organ with her, and it was here set up by an organ builder named Holt, who at the time expressed his appreciation of the excellence of Snetzler's workmanship as shown by the purity and volume of tone of the old instrument.

When Mary E. Johnstone died in 1875 she left the organ to her niece, Mary M. Johnstone, a daughter of her brother, Samuel Bard Johnstone, and a great-granddaughter of the first owner, Dr. Samuel Bard. In 1885 Miss Johnstone, then living at Salisbury, Conn., moved the organ there, where it was again set up and tuned by Flagler. Mary M. Johnstone died in 1912 and the prized instrument came into the possession of its present owner, Mrs. Alice Johnstone Sumner of Delavan.

**Dedicates Van Dinter Organ.**

Nearly one thousand people availed themselves Feb. 12 of the opportunity of hearing the new organ installed in St. Joseph's church at Logansport, Ind., by L. H. Van Dinter & Son of Mishawaka, Ind., when Charles F. Hansen, the noted organist of Indianapolis, gave a recital. The program follows: Festive March, Smart; Cantilene Pastorale in B minor, Guilman; Prelude and Fugue in G major, Mendelssohn; Allegro Symphonic, Salome; Largo, Handel; "Morning," Grieg; Gavotte, Roedel; Storm Fantasia, Lemmens; "March of the Magi Kings," Dubois; "The Answer," Wolstenholme; "Supplication," Fryinger; Fantasia on Themes from "Tannhaeuser," Wagner.

Frederick Maxson conducted a performance of Rossini's "Stabat Mater" at the First Baptist church of Philadelphia, March 7.

**COMPLIMENT TO MRS. BEACH**

**Dr. Carl Uses Her Works for Entire Service—Composer Present.**

Dr. William C. Carl arranged a special program in honor of Mrs. H. A. Beach, the distinguished American composer, Sunday morning, March 15, at the Old First Presbyterian church, New York City. The service was devoted entirely to the compositions of Mrs. Beach and consisted of the "Creeds" from the E flat Mass; anthem, "Thou Knowest, Lord," (new); soprano solo, "After the Darkness, Dawning," (sung by Miss Margaret Harrison); anthem, "Pray-

er and Supplication"; Organ, "Invocation." Mrs. Beach was present at the service and congratulated Dr. Carl and the choir at its conclusion. A reception was tendered Mrs. Beach by Dr. Howard Duffield, pastor of the Old First church, and Mrs. Duffield, March 22, at the manse.

Dr. Minor C. Baldwin has finished a Southern tour. His bookings there included: March 16, Henderson, N. C.; March 18, 19 and 20, Oxford, N. C.; March 21, Durham, N. C.; March 22, Goldsboro, N. C.; March 23, Kingston, N. C.; March 24, Gastonia, N. C.; March 25, Shelby, N. C.; March 27, Morristown, Tenn.

**Electric Controlled Tubular Chimes  
GIVING ANY DEGREE OF TONE DESIRED**

Tubular Chimes, Harp Effects, Orchestra Bells  
Xylophones, Electric Bells, Etc. for Pipe Organs

**R. H. Mayland & Son**

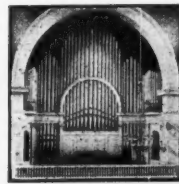
54 Willoughby St., BROOKLYN, N. Y.  
Established 1866 SEND FOR CATALOGUE

**Hinners Pipe Organs**

Tubular Pneumatic or Direct Action  
Superb Voicing Modern Appliances  
Prices Reasonable Information Cheerfully Submitted

**HINNERS ORGAN CO.**

PEKIN, ILLINOIS



ESTABLISHED 1865

**A. B. Felgemaker Organ Co.**

Nearly 50 years' experience in building  
High Grade Church, Hall and  
Residence Organs.

Main Office and Works, Erie, Pa.

**Denison Brothers**

DEEP RIVER, CONN.

Ivory or Celluloid Organ Stop  
Knobs and Keys. Tilting and  
Plain Tablets, Pistons and Stems

Established in 1877

**The Bennett  
Organ Co.**

ROCK ISLAND, ILL.

Builders of the highest grade  
**Pipe Organs**

for  
CHURCHES  
CONCERT HALLS  
AND RESIDENCES

With or without our selfplaying  
solo attachment

**JAMES COLE  
COMPANY**

Builders of

Electro-Pneumatic Organs  
for Churches,  
Residences,  
Halls, Etc.

Most perfect and reliable,  
needing only the minimum  
care. Tonally of the highest  
artistic excellence.

Melrose (Boston), Mass.

**YOUR ORGAN**  
will be much improved in  
tone and volume by using a  
**Kinetic Organ Blower**  
Our book "Modern Organ Blow-  
ing" sent free, tells about organs  
and organ blowing and shows the  
very simple method of installation

**Kinetic Engineering Co.**  
6037 Baltimore Ave., PHILADELPHIA  
Room 828, 41 Park Row, NEW YORK  
Room 11, 12 Pearl St., BOSTON  
1441 Monadnock Block CHICAGO

# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 29 South Clinton Street, Chicago. Telephone, Franklin 1102.

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

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 the following month.

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

CHICAGO, APRIL 1, 1915.

## STOPKEYS, AN ISSUE.

Just a day or two ago we met one of our most talented and one of our youngest organists just as he returned from the San Francisco fair, where he played a number of programs on the Festival hall organ. He was full of enthusiasm over the organ and so were we, and the conversation turned naturally enough to a controversial point. This was the stopkey. He had only one opinion—the stopkey as a substitute for the draw stop was anathema, or N. G., or some equivalent. We had heard others say the same thing, but when the matter was sifted down none of them gave us a clear or convincing reason for his belief. In fact, usually it resolved itself into a plain admission that organists do not like to adopt new things or learn to use them. But this man when pressed for his reason had it at his tongue's end. He said the organist could not maintain his proper balance when he had to reach above the manuals to press a stopkey or tablet. The oblique jamb for draw knobs was the only correct thing, he was convinced.

Now the stopkey is getting more and more common. Many builders are adopting it exclusively, though a few years ago they shunned it. Others use draw stops only where an organist compels it. The stopkey seems to have advantages that would make it appear the best system to many of us. Yet several of the very best builders do not use the tablets except for the couplers.

The Diapason had such an informative and refreshing discussion not many months ago on the movable or immovable combinations that we hope we may arouse a similar educational debate on the stopkey vs. the draw stop knob. For the sake of argument let us say that we prefer the stopkey as more convenient, offering greater possibilities to the performer, etc. This could serve as a proper challenge. Let everybody "go to it!"

## BUSY MAN IN THE "MOVIES."

In these days of the "movie" organist it must be of interest to read the daily routine of the organist in the large theater—the rote of his work, the arduousness of his duties and the way in which he applies his resources. Many of these facts will be found in the very interesting article contributed to The Diapason this month by George L. Miller, F. R. C. O., well-known in two countries as an organist and writer on organ subjects. It is hard work Mr. Miller and his confrères are doing, although at this time of preparation for Easter services and after a siege of Lenten recitals it may not seem any worse to the church organist than his own grinding duties.

But the article illustrates what extensive study has been made of the application of the organ to the demands of the theater. There is no haphazard use of the instrument, as might be thought in looking at the thing without inside facts at hand. Ample evidence that the organ in the orchestra pit has come to stay is found in the very fact that such careful study is made of its effectiveness

under every condition and to illustrate every class of production of the film makers. This aside entirely from the really elaborate changes in the organ itself to make it more suitable for theater uses.

One thing pleased us. It is the more and more marked difference between the theater instrument and the church instrument. That the organ should become a stage adjunct had but one drawback—the seeming incongruity of devoting a means of worship to mere amusement purposes. The ingenious present-day builder has saved the situation, it seems. He has made an organ so well-suited to the new field that the church organ can differ from it radically, and he does not try to force one of his products on the theater, nor should he try to transplant the other to the choir loft.

## ENGLISH BUILDERS GATHER

### First Annual Meeting Discusses Effects of War on Trade.

The first annual general meeting of the Federation of Master Organ-Builders of the United Kingdom was held at the Royal Station Hotel, York, Jan. 21, the president, Dr. A. G. Hill, in the chair, says the Musical Times of London. The balance sheet for the year was adopted, and the officers for 1915 were elected.

Arthur Harrison (Harrison & Harrison), chairman of the executive board, gave an interesting account of the work of the Federation during 1914, the year of its inception. He pointed out that the crisis through which the organ-building trade was passing was by far the most serious in its history, and showed that the federation—by the issue of circular letters to the press and leading clergy, as well as by other means—had been able to lessen the blow dealt by the war. He welcomed the spirit of friendliness among themselves, and said that though they must always be competitors, there was a common ground where their interests met on which it was hoped to build up an organization that would prove to be of lasting benefit to their industry. There could be no more hopeful augury than the position attained by the federation in the first year of its existence, despite the terrible handicap of the war.

## ORGANIST'S JOURNALS

Under the heading of "Organist's Journals" the Console, official paper of the National Association of Organists, says in its current issue:

"The musical papers that give prominence to the work of the organists are very few and very far between. In New York we buy every Saturday, as soon as it is issued from the press, the Evening Post, and read every word that our most excellent friend, Mr. E. N. Williamson, has provided, and just as often do we shower real blessings on his leonine head. Most probably that is the only return Mr. Williamson gets. In Chicago the Music News, edited by Charles E. Watt, is giving splendid notice to the work of the organist. No two-line paragraphs will suffice for Mr. Watt. The work of the organist is dealt with as fully as the work of the concert pianist or violinist; intelligent criticism is freely indulged in; praise given when deserved, and gentle rebuke when occasion justifies.

"From Chicago also comes that most excellent paper, The Diapason, edited by Mr. Gruenstein. This is exclusively an organist's paper, every page being of the utmost interest to those whose work brings them in contact, musically or mechanically, with the organ.

"Messrs. Williamson, Watt and Gruenstein are the real friends of the organist. Their fine work on our behalf must not be given a chance to suffer for the want of support. Every organist in the country should be on the subscription list of the three journals named, and should give all possible assistance to those through whose efforts, largely, the art of the organist is being gradually but surely exalted to its rightful position at the very top of musical achievement."

## LETTER BY MR. FEDERLEIN

New York, March 4, 1915.—To the editor of The Diapason. Dear Sir: Allow me to express my admiration for the splendid article on "Percussion and the Modern Organ" by Gordon Balch Nevin in the March Diapason. I am glad to see others come to the front with modern thought—let us have still more.

I certainly agree with Mr. Nevin that to standardize is to stagnate and that the organ has not reached its perfected plane—I will go further and say that the modern organ is only in its infancy.

Mr. Nevin also makes mention of the harp, and rightly so. Were I given the choice of either harp or chimes, I would most decidedly choose the former. In my organ I (unfortunately) have no harp, but I play three organs in residences, each of which has the harp throughout the compass available on all manuals, and the many and varied effects obtainable are delicious. Just try the finale from Mendelssohn's first sonata with a harp added to your usual registration.

Mr. Nevin also makes mention of the double and pizzicato touches. Many organists have agreed with me that they, and especially the former, are most useful adjuncts, but I notice that, whereas several of these gentlemen have recently had new organs in their churches, not one has the double touch. Is this due to the clutch of the organ builder upon the organist? Let the organist insist upon this "fool device" (as one builder calls it) and the builder who adopts it will be a boon to the profession.

Four years of an organ with double and pizzicato touches, with all pipes enclosed (and—speak softly—movable stopkeys) have convinced me that the instrument without these necessities is sadly lacking, and a sore handicap to the modern American organist.

Very truly yours,

GOTTFRIED H. FEDERLEIN.

## The Isolated Voicing Room.

Editor of The Diapason: Very few outside of the builders of the organ realize the importance of what are known as isolated voicing rooms. The necessity of isolation is a matter of maximum interest to the voicer, but examples of indifference in the selection of proper location for the best tonal results are so marked as to invite ridicule.

The mechanical demand in building the instrument is easily filled by those whose eye and hand are trained servants of the brain, but to the voicer, in addition to the mechanical operation, comes the crowning judgment of the ear, which is the life and value of the instrument and to which should be given the right of way over all mechanical or tonal jargon.

The loyal employe in all lines will give his time and efforts to produce the best results, if given the facilities up to a certain point, but the annoyance of a continuous or intermittent racket, which is the result of careless location, will naturally lead to nervous irritation and lack of interest in tonal quality for which he should not be held responsible.

A voicer cannot be expected to give proper attention to quality when the management have established a precedent to the contrary.

S. WELL AEOLINE.

## Music Suits the Pictures.

[From Music News, Chicago.]

It is not generally thought that the musicians who play organs at "the movies" give much attention to suitability of selection. Music News is in possession of a program, however, which proves the contrary to be true in at least one case. Emmett Robert Gaderer sends his list of pieces played for "The Children of the Ghetto" film, and with surprise it is noted that the list includes "Kol Nidrei" (Verrinder), "Eli Zijon," "Mesker-Neschamoth" and "Hebraische Melodie" by Wagner, as well as "Finlandia" by Sibelius, and "Reverie Triste" (Ferrata). This remarkable program was played at the Independence Theater on West Twelfth street.

## THE AUDITORIUM ORGAN.

Chicago, March 15, 1915.—Publisher The Diapason, Chicago. My dear sir: The recent letter by Mr. Earmel, published in the March issue, moved the writer to action insofar as obtaining the ideas of several well-known people, especially organists, on the municipal organ question, is concerned.

The first to be interviewed recalled the opening of the Auditorium organ, saying that public concerts were tried, with the nominal admission fee of 10 cents, but that the project failed. Why? People had not as yet come to understand the position of the organ in musical art. The project was backed by private individuals and public interest was not sufficiently aroused. Portland, Maine, has a beautiful organ, a gift to the city, placed in the town hall, where there is no expense for rent, heat, light, but where the municipality is back of the project, and contributions and admissions pay the organist and other sundry expenses. The very fact that the city is behind it all makes the project a success.

The Auditorium organ, said another, was built by Roosevelt, an uncle to the colonel and a man who had money and who built organs more as a hobby than a business, for he had only the very best materials obtainable in their construction. We revere them today, as the Germans do a Father Schmidt organ. The diapasons were built, so it seems, to give the best results tonally to the wonderful compositions written for the instrument at that time. Play one of those selections upon our modern organ, and no matter how fine a gross flute or a cor anglais you may have, the result will be a trifle too light, devoid somewhat of the true sincerity which the composers of those days instilled into their writings.

But in modern music, where would we be without the celestes, and extra fine solo stops, of which the old builders knew practically nothing? Let us keep this great organ, but with several changes, if nothing more than a new console, in order that the player may have better access to his stops.

The Medinah Temple organ, which will soon be installed, promises to be one of the largest and finest organs in the middle west. Although no view has as yet been given out in regard to recitals, it is probable that the authorities will open their doors, for a nominal fee, to public recitals, provided the engagements do not interfere with those of the temple. Here, then, we will have an organ belonging to the modern era. Hence argument is again strengthened for the preserving of that wonderful "box of sounds" which lies dormant in the heart of this great metropolis.

There has been a rumor abroad that the women's clubs of the city are making an effort to have a municipal organ in the pavilion of the new recreation pier. But to rebuild an organ, should opportunity afford, and place it in this new building surely would be an enormous expense, with the added question, would the instrument be the same tonally after undergoing the rebuilding and reinstallation process?

One thing is evident: Here is an opportunity for a man, or group of men, to do a large service to a music loving public. Come forth then, ye philanthropists, and men who have the public's welfare at heart! Sincerely,

EMMETT ROBERT GADERER.

[The writer of the foregoing letter has been an assistant erector of the Austin Organ Company, and is assistant to Dr. J. Lewis Browne, at St. Patrick's church, Chicago.]

Dudley L. Smith, organist and choir director of the Second Congregational church of Oak Park, Ill., gave a decidedly successful performance of Brahms' Requiem March 21 at 4 p. m. He had the assistance of William E. Zeuch at the organ. Mr. Zeuch also played Sibelius' "Romance in D flat," Faulkes' "Autumn Song" and J. Stuart Archer's "Caprice de Concert."



**ORGAN OF 101 STOPS  
FINISHED IN AUSTRIA  
IS LARGEST IN THE EMPIRE**

Salzburg "Dom" Instrument Built by Mathew Mauracher, Jr.—Casing and Some Pipes Placed in 1703 Used Again.

War and its horrors have not stopped the construction of organs in the countries of Europe, so far as The Diapason has been able to ascertain, and a notable example of a great organ just completed is that in the "dom" at Salzburg, one of the largest churches of Austria-Hungary. The latest issue of the Leipzig "Zeitschrift fuer Instrumentenbau" describes this organ fully and enables The Diapason to present the interesting specification for the benefit of its readers. The organ has been in use since last October, but is not yet altogether finished.

The Salzburg organ has 101 speaking stops and about 6,300 pipes, and is the largest organ in Austria. It is a reconstructed and modernized instrument in which many of the pipes and the case of the organ installed in 1703 by the royal organ builder Egedacher still are used. It was rebuilt in 1883 by Ludwig Moser and Mathew Mauracher, Sr. The new work was done by the firm of Mathew Mauracher, Jr., of Salzburg. The action is electro-pneumatic. The scheme of stops follows:

**FIRST MANUAL.**

- Diapason, 16 ft.
- Bourdon, 16 ft.
- Gamba, 16 ft.
- Diapason, 8 ft.
- Viola Baritona, 8 ft.
- Gemshorn, 8 ft.
- Doppelflöte, 8 ft.
- Bourdon, 8 ft.
- Violin Diapason, 8 ft.
- Rippenflöte, 8 ft.
- Cornet, 8 ft.
- Quinte, 5 1/2 ft.
- Octave, 4 ft.
- Doppelflöte, 4 ft.
- Fugara, 4 ft.
- Cornettino, 4 ft.
- Rauschquinte, 2 1/2 ft.
- Superoctave, 2 ft.
- Octavino, 1 ft.
- Major Mixture, 2 ft.
- Minor Mixture, 1 1/2 ft.
- Trumpet, 16 ft.
- Trumpet, 8 ft.
- Trumpet, 4 ft.

**SECOND MANUAL.**

- Diapason, 16 ft.
- Lieblieh Gedacht, 16 ft.
- Diapason, 8 ft.
- Gamba, 8 ft.
- Hellflöte, 8 ft.
- Dolce flute, 8 ft.
- Cor de Nuit, 8 ft.
- Salicional, 8 ft.
- Violina, 8 ft.
- Nassat, 5 1/2 ft.
- Flute, 4 ft.
- Octave, 4 ft.
- Salicet, 4 ft.
- Quint Flute, 2 1/2 ft.
- Octave, 2 ft.
- Terzflöte, 1 1/2 ft.
- Dolce Cornet, 2 1/2 ft.
- Mixture, 2 ft.
- Fagotto, 16 ft.
- English Horn, 8 ft.
- Clarino, 4 ft.

**THIRD MANUAL.**

- Orpheon, 16 ft.
- Diapason, 8 ft.
- Viola d'Gamba, 8 ft.
- Quintaton, 8 ft.
- Dolce, 8 ft.

- Gedacht, 8 ft.
- Flauto Traverso, 4 ft.
- Rohrflöte, 4 ft.
- Dulciana, 4 ft.
- Octave, 4 ft.
- Quinte, 2 1/2 ft.
- Octavino, 2 ft.
- Flautino, 2 ft.
- Septime, 1 3/7 ft.
- Mixture, 2 1/2 ft.
- Clarinet, 8 ft.
- Fagotto-Oboe, 8 ft.

**FOURTH MANUAL.**

- Gedacht, 16 ft.
- Geigenprinzpal, 8 ft.
- Philomela, 8 ft.
- Lieblieh Gedacht, 8 ft.
- Aeoline, 8 ft.
- Echo, 8 ft.
- Vox Celeste, 8 ft.
- Geigen-Praestant, 4 ft.
- Violine, 4 ft.
- Fernflöte, 4 ft.
- Spitzquinte, 2 1/2 ft.
- Piccolo, 2 ft.
- Octavino, 2 ft.
- Terz, 1 1/2 ft.
- Cornettino, 2 1/2 ft.
- Tuba Mirabilis, 8 ft.
- Vox Humana, 8 ft.

**PEDAL ORGAN.**

- Subbass, 32 ft.
- Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Subbass, 16 ft.
- Salicet Bass, 16 ft.
- Quint, 10 1/2 ft.
- Diapason, 8 ft.
- Octave, 8 ft.
- Bourdon, 8 ft.
- Salicet, 8 ft.
- Terz, 6 1/2 ft.
- Quint, 5 1/2 ft.
- Octave, 4 ft.
- Mixture, 5 1/2 ft.
- Bombarde, 32 ft.
- Posaune, 16 ft.
- Tuba, 8 ft.
- Trumpet, 8 ft.
- Gedacht, 16 ft.
- Flute, 8 ft.
- Violoncello, 8 ft.

The last three pedal stops are in the swell-box. There are fifty-eight notes in the manuals and thirty in the pedal. A five-horse power electric blower furnishes the wind.

**FINISHED BY KILGEN & SON**

**List of Most Recently Built Works of the St. Louis Firm.**

Among the organs recently installed by George Kilgen & Son of St. Louis are the following:

- Two-manual electric, St. Mary's Church, Clinton, Iowa.
- Two-manual tubular, Immanuel Lutheran Church, Seattle, Wash.
- Two-manual tubular, Presbyterian Church, Mount Sterling, Ky.
- Two-manual tubular, St. Mark's Evangelical Church, St. Louis.
- Two-manual electric, M. E. Church, Charleston, Ill.
- Two-manual electric, M. E. Church, Newton, Iowa.
- Three-manual electric, Bethany Evangelical Church, St. Louis.

**New Post for Roy K. Falconer.**

Roy Kinney Falconer has been engaged as conductor of the Musical Club of Forest Hills, N. Y. Mr. Falconer is director of the Schubert club and organist and choirmaster of the First Presbyterian church of Jersey City. He went to New York several years ago to take up work under Dr. William C. Carl at the Guilman Organ School and is now a post-graduate of that institution as well as a fellow of the American Guild of Organists.

**KING HONORS DR. FERRATA**

**Well-Known Composer Commander of Order of Crown of Italy.**

Dr. Chev. Giuseppe Ferrata, a well-known composer of organ music, has received from the king of Italy the honor of "Commander of the Order of the Crown of Italy." In 1904 Dr. Ferrata was made a knight of that order. Between the knight and commander there is an officer's class, but the king of his initiative elevated his former subject to the exalted dignity, dispensing with the intermediate rank.

Dr. Ferrata's "Nocturne" is perhaps the best known of his compositions for the organ and is heard frequently at the recitals of all prominent organists. Charles Heinroth of Carnegie Institute, Pittsburgh, selected the "Nocturne" as one of the six numbers he played at the first convention of the American Guild of Organists, Dec. 29, 1914, at Columbia University, New York City.

Dr. Ferrata has been connected with the Sarah Newcomb College of Music and Tulane University of New Orleans about six years.

**New Contracts for Austin.**

Through Calvin Brown, its Cleveland representative, the Austin Company has closed a contract for a three-manual organ with the First M. E. church of Franklin, Pa., and another contract for a three-manual and echo instrument with the First Presbyterian church of Mansfield, Ohio. In addition to the foregoing, organs have been finished in March in two Buffalo theaters.

**O. G. Malmquest & Company**

**Organ Builders**

Tuning and General Repairing

Pekin, Illinois

**SCHANTZ  
PIPE ORGANS**

Are Noted for  
Reliability

...and...

Effective  
Service

A. J. Schantz, Sons  
& Co. Orrville, O.

**Felix F. Schoenstein  
& Sons**

**Pipe Organ  
Experts**

ORGAN BUILDERS AND MANUFACTURERS, WE ARE AT YOUR SERVICE.

Let us erect your organs in the far west.

2306 Bryant Street  
San Francisco, Cal.

**A. B. Chase Pianos**

**A Never Ceasing Source of Purest Pleasure.**

**TWO IDEAL GRANDS.**

Empire, parlor size, in finely figured mahogany, rich artistic carvings.

Style R, small grand, perfectly plain,—plainly perfect.

Designed to meet the demand for a Grand Piano, possessing Power and Purity of Tone, and yet of dimensions not so large as to be cumbersome in an ordinary sized parlor.

**A. B. Chase Pianos**

Are distinguished for rare beauty of

**Tone Quality**

Treble far-carrying, sensitive, and clear as a bell.

Middle Register bright and singing.

Bass deep and pure.

**The Ideal Home Piano**

A rich Volume of harmonious sound throughout the Entire Scale.

"Why?" and "Inside Information," two interesting and instructive booklets sent free on request.

ESTABLISHED 1875

THE A. B. CHASE CO., Dept. D, Norwalk, Ohio, U. S. A.



**Insure Your Organ**

**Against Wind Failure**

Unnecessary noise and insufficient pressure by installing a

**Silent Organ Blower**

They are quiet in operation, are of the highest mechanical efficiency, take the minimum of space, are easily installed and are built entirely of metal. They are built in sizes ranging from 1/3 to 25 H. P., for one pressure or two or more pressures and for low and high pressures or for vacuum.

It costs no more in dollars and cents to use Silent Organ Blowers and they cost less to operate and less to maintain.

Write for descriptive circular.

**BAYLEY MFG. COMPANY**

732 Greenbush St., Milwaukee, Wis.

**PLAYS NEW ORGAN  
ERECTED BY KILGEN**

CONCERT IS BY F. S. SAEGER

Instrument in Bethany Evangelical Church at St. Louis Has Electro-Pneumatic Action, 1,877 Pipes, Detached Console.

Professor F. S. Saeger gave a concert March 7 on the new three-manual Kilgen organ in Bethany Evangelical church at St. Louis. The organ has electro-pneumatic action, 1,877 pipes, forty-five stop keys, nine combination pistons, seven pedal movements and a detached console. The scheme of stops follows:

- GREAT ORGAN.
  1. Open Diapason, 16 ft.
  2. Open Diapason, 8 ft.
  3. Viol d'Gamba, 8 ft.
  4. Doppel Flute, 8 ft.
  5. Octave, 4 ft.
  6. Flute Harmonic, 4 ft.
  7. Super Octave, 2 ft.
  8. Trumpet, 8 ft.
- SWELL ORGAN.
  9. Bourdon, 16 ft.
  10. Open Diapason, 8 ft.
  11. Salicional, 8 ft.
  12. Vox Celeste, 8 ft.
  13. Aeoline, 8 ft.
  14. Stopped Diapason, 8 ft.
  15. Flauto Traverso, 4 ft.
  16. Violina, 4 ft.
  17. Dolce Cornet, 3 rk.
  18. Flautino, 2 ft.
  19. Oboe, 8 ft.
  20. Vox Humana, 8 ft.
  21. Tremolo.
- PEDAL ORGAN.
  22. Double Open Diapason, 16 ft.
  23. Bourdon, 16 ft.
  24. Lieblich Gedeckt, 16 ft.
  25. Bass Flute, 8 ft.
  26. Violoncello, 8 ft.
- CHOIR ORGAN.
  27. Violin Diapason, 8 ft.
  28. Dulciana, 8 ft.
  29. Melodia, 8 ft.
  30. Quintadena, 8 ft.
  31. Flute d'Amour, 4 ft.
  32. Piccolo, 2 ft.
  33. Clarinet, 8 ft.
  34. Tremolo.

Mr. Saeger's program contained these selections: St. Cecilia Offertory, No. 4, Battiste; "Vesper Bells," Spinney; Pilgrims' Chorus, Wagner; Toccata from Sonata in G minor, Becker; Largo, Handel; Adagio from "Moonlight Sonata," Beethoven; Berceuse, Kinder; "Evensong," Johnston; Spring Song, Mendelssohn; Overture to "Poet and Peasant," Suppe.

**OBSERVE WIDOR'S BIRTHDAY**

Recital at New England Conservatory on His 70th Anniversary.

The seventieth birthday of Charles Marie Widor, which occurred Feb. 23, was celebrated at the New England Conservatory of Music, Boston, with an organ recital by advanced pupils and former students. The program consisted entirely of numbers by Widor and Bach. Portions of the Fifth, Sixth and Eighth Symphonies, of the "Symphonie Gothique" and the "Symphonie Romane" of Widor were presented by Ruth Tilton, Emmie W. McKie, Ernest Mitchell, Marshall S. Bidwell and Raymond C. Robinson. Frank A. Ellis was heard in the Bach Fantasia in G minor; Roy L. Frazee in the chorale prelude, "Christ, unser Herr," and Lelia M. Harvey in the Fugue in E flat major.

**Concert Tour by E. A. Kraft.**

Edwin Arthur Kraft has been making an extensive concert tour in March. March 4 he appeared before the Kansas City Association of Organists, March 17 he played at New Orleans, March 25 at his old home in Cleveland, March 28 at Mishawaka, Ind., March 29 at St. Paul, and March 30 at Minneapolis.

**Service of Read's Works.**

Edward M. Read, the noted St. Louis organist and composer, who because of rheumatism of the finger joints had to give up his church work about a year ago, after more than twenty-one years at one post, continues his composition and his works appear on the best programs in all parts of the country. Louis R. Flint, organist of the First Congregational church of St. Louis, devoted an entire service to Mr. Read's compositions March 21 and used these selections: Berceuse; Baritone solo, "Soldiers of Christ, Arise"; Offertory, "Prayer"; Contralto solo, "The Shepherd True"; Postlude, Festival March.



A. GOTTFRIED  
VOICING A SPECIALTY

U.S. LARGEST SUPPLY & EXPORT HOUSE  
MANUFACTURERS OF

**ORGAN  
PIPES**

AND  
KEYS, ACTIONS, WIRES  
EVERYTHING FOR THE TRADE UP TO A  
COMPLETE ORGAN

A. GOTTFRIED & CO. ERIE, PA. U.S.A.  
CORRESPOND IN ENGLISH, GERMAN OR FRENCH



**W A N T E D**

*We desire some experienced Organ Mechanics.*

**CASAVANT  
BROTHERS  
ORGAN BUILDERS**

**Address: South Haven, Mich.**

**Bates & Culley  
Organs**

Represent the Highest Development of  
Tonal and Mechanical Resources  
Our Latest Console is Exceedingly  
Compact and Reliable

Pure Diapasons    Keen Strings  
Liquid Flutes    Smooth Reeds

Correspondence Solicited

**Bates & Culley**  
1827 S. 11th St., Phila.

**ORGAN TUNING,  
REBUILDING AND  
REPAIRING**

We will not undertake a contract unless we can guarantee results. Our best recommendation is our willingness to refer you to our past patrons, every one of whom is enthusiastic in their praise of our work.

**Organ Blowers---  
"THE ORGOBLO"**

The superiority of our blowing plant and our reputation for the best work are indisputably demonstrated in every installation we make. We carry blowers in all sizes both for reed and pipe organs.

**JAMES TOPP**  
410-64 E. Van Buren Street, Chicago  
Phone Harrison 1340

**Dr. Minor C. Baldwin**

**CONCERT  
ORGANIST**

Entire time given to Dedicatory Recitals on new organs.

Address, Care  
STEINWAY HALL, NEW YORK  
109 East 14th Street

**Kimball, Smallman  
& Frazee**

**CHURCH  
ORGAN  
BUILDERS**

Specifications and Estimates  
for Church, Chapel, Chamber and  
Concert Room Organs.

520 HARRISON AVENUE  
BOSTON, MASS.

**Edwin B. Hedges**  
Manufacturer  
*Organ Pipes*

Highest Grade of  
REED and FLUE PIPES  
ARTISTIC EXCELLENCE  
in VOICING

Westfield, Mass.

**'FRISCO PROGRAMS  
BY RICHARD K. BIGGS**

**THREE CONCERTS AT FAIR**

**Brooklyn Man Will Give Well-Selected Offerings in April and Two of His Concerts Will Be Repeated at San Diego.**

In his recitals this month at the Panama-Pacific exposition in San Francisco Richard Keys Biggs of Brooklyn will play:

April 23—Sonata in A minor, Borowski; Fantasia in C minor, Bach; Scherzo Mosaic, Shelley; "Contemplation," Friml; "Laudate Dominum," Sheldon; Finale to Second Act of "Madame Butterfly," Puccini; "The Brook," Dethier; Meditation, Kinder; "A Royal Procession," Spinney; March Nocturne, MacMaster; Offertory in D flat, Biggs; Toccata in F, Crawford.

April 24—Introduction and Allegro from First Sonata, Guilmant; "Humoreske," Dvorak; "At Twilight," Stebbins; "Paean," Matthews; Canzona, Faulkes; Concert Overture in A, Maitland; "A Song of Joy," Fry-singer; Adagio from Third Sonata, Guilmant; Scherzo, Dethier; Funeral March, Chopin; "Gavotte Moderne," Lemare; Sonata in E, Becker.

April 25—"Epithalamium," Woodman; "Chant d'Amour," Gillette; Fantasia Symphonique, Cole; remainder of program selected from the operas of Richard Wagner, as follows: Prelude to "Lohengrin"; Prize Song from "Die Meistersinger"; March from "Die Meistersinger"; "Liebestod" from "Tristan and Isolde"; "Magic Fire" from "Die Walkuere"; "Elizabeth's Prayer" from "Tannhaeuser"; "Forest Murmurs," from "Siegfried"; "Ride of the Valkyries" from "Die Walkuere."

Two of these programs will be repeated at the San Diego exposition April 28 and 29.

**FINISHES AT GRACE CHURCH**

**Kimball Company Completes Renovation of Large Organ.**

The large organ at Grace Episcopal church, Wabash avenue and Fifteenth street, Chicago, which has been in process of renovation since last July, was used again in March. Harrison M. Wild, organist and choirmaster, arranged a special musical program. The organ, which was given to the church by Jesse Spalding thirteen years ago, was built by the W. W. Kimball Company. The company had the work in charge and took out each of the 4,500 pipes and every other part of the mechanism.

**MANY PLAY AT DEDICATION**

**Prominent Seattle Performers Heard on Elks' Kimball Organ.**

Formal dedication of the organ in the Elks' lodgeroom at Seattle, installed nearly a year ago and used constantly since that time, was held March 2, when the foremost organists of the city participated in an elaborate program. The Elks' organ is of Kimball manufacture. Charles S. Bond, the lodge organist, is authority for the statement that seldom, if ever, have so many eminent organists appeared on one program as was arranged for the dedication of the instrument in the Elks' clubhouse.

Among the organists who appeared are J. Edmonde Butler, of Trinity church; W. H. Donley, concert organist; Edwin Fairbourn, Bethany Presbyterian church; Ferdinand Dunkley, First Methodist church; Judson Waldo Mather, Plymouth Congregational church, and Dr. Franklin S. Palmer, St. James' Cathedral.

**Blind Organist in Demand.**

Charles F. Hansen, the well-known blind organist of Indianapolis, has been in demand for many recitals and organ openings the last two months. April 1 he opens the new Möller organ in the First Presbyterian church at Mount Vernon, Ind. April 28 he will play before the Ladies' Musical Club of Peru, Ind. April 30 he will appear in recital at the First Baptist church of Washington, Ind. The following is a program Mr. Hansen gave March 10 at the Methodist church of Frankfort, Ind.: Overture to "Semiramide," Rossini; Rhapsody, No. 2,

Saint-Saens; Minuet, Salome; Polonaise in A major, Chopin-Best; "Murmuring Zephyrs," Jensen; "In Summer," Stebbins; Storm Fantasie, Lemmens; Berceuse, Spinney; "Pilgrim's Song of Hope," Batiste; Gavotte, Roeckel; March Nuptiale, Guilmant; "Evensong," Johnston; "Humoreske," Dvorak; Marche Militaire, Schubert.

Paul Bertram Gast, who has been organist and choir director at Emanuel Lutheran church, Marion, Ohio, for the last three years, has resigned his position as organist and accepted a similar one in the First M. E. church of Columbus.

P. C. BUHL

F. E. BLASHFIELD

**Barnes & Buhl Organ Co.**

UTICA, N. Y.

Some recent orders:

- First Baptist Church, Jamestown, N. Y., 3 Man. Elec.
- First Ch. of Christ, Scientist, Utica, 3 Man. Elec.
- First Presby. Church, Little Falls, N. Y., 2 Man. Elec.
- Trinity Church, P. E., Syracuse, N. Y., 2 Man. Reb't.

*Quality Considered  
Our Organs are Priced Very  
Moderately*

**J. W. HEATON**  
Church Organ Tuner  
1850 HOWE STREET  
Phone Lincoln 1100 CHICAGO

**L. D. MORRIS & CO.**  
Electric and Pneumatic  
ORGANS  
TUNING, REPAIRING AND REBUILDING  
Electric Fan Blowers  
64 E. Van Buren St., CHICAGO

**AMERICAN STEEL & WIRE COMPANY**

Maker of all varieties of wire used in pipe organs, such as FLAT WIRE; ROUND WIRE in various tempers; SPRINGS; WIRE ROPE; SHAFTING AND SCREW STOCK; TRIANGLE MESH REINFORCEMENT for concrete swell boxes; ELECTRICAL WIRES such as Amerite and Americore rubber covered wire; magnet wire, both silk and cotton insulated; pipe organ wire, paraffined cotton insulated; console cables, multi-conductors. Also maker of PIANO OR MUSIC WIRE.

We have developed by our own original research and experiment through the past sixty years the manufacture of our "Perfected" and "Crown" and "Star" brands of music wire, that represent the most advanced ideas in the blending of metals for perfect acoustic results.

We began the manufacture of piano wire under supervision of Jonas Chickering in 1850, and were awarded the Grand Prize over the whole world at the Paris Exposition in 1900.

Chicago. New York. Worcester. Cleveland. Pittsburgh. Denver.

U. S. Steel Products Co., San Francisco, Los Angeles, Portland, Seattle.

**THE LIGHT RUNNING FOX TYPEWRITER**

*For The Manufacturer, Dealer or Music Writer*  
**WITH MUSIC - WRITING CHARACTERS**

The Fox Typewriter—light running, noiseless, durable—is not only perfectly adapted to all kinds of correspondence and billing, but music can be written on it as quickly and as easily as you would write an ordinary letter.

The Fox is the only typewriter on which this can be done, for it is the only typewriter having a sufficient number of keys in the keyboard to accommodate all of the regular characters and the music characters also.

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

Local Agents wanted everywhere. Write for full particulars and don't fail to mention THE DIAPASON.



**FOX TYPEWRITER COMPANY**  
3307-3357 Front Avenue, GRAND RAPIDS, MICH.

FROM THE DIAPASON FOR APRIL

Name .....  
Address .....

William Till celebrated his twenty-third anniversary as organist of the First Reformed Church, Bayonne, N. J., on Sunday, March 7. His choir of fifty voices sang Rossini's "Stabat Mater," with Inez Barbour, Rose Bryant, Charles Harrison and Frank Croxton as soloists.

**J. FRANK FRYSDINGER,**  
Concert Organist.  
Write for circulars and terms.  
University School of Music,  
Lincoln, Nebraska.

**BERT E. WILLIAMS,**  
A. A. G. O.,  
Concert Organist  
Management Harry Culbertson.  
Fine Arts Building, Chicago.  
Write for Circulars and Terms.  
Available in all Parts of U. S.

**PHILLIPS S. GILMAN**  
ORGAN CONCERTS  
and  
LECTURE RECITALS.  
Circular Upon Request.  
College for Women,  
Columbia, S. C.

**JUDSON W. MATHER,**  
Mus Bac., A. A. G. O.  
Organist and choirmaster, Plymouth Church, Seattle. Recitals, instruction 5527 15th Ave. N. E., Seattle, Wash.

**Geo. Kilgen & Son**

Pipe Organ  
Builders

3817-3829 Laclede Ave.  
ST. LOUIS, MO.

Send for Catalogue if Interested

One of the best equipped organ factories in the U. S. Our organs can be found in nearly every State in the Union.

**EDMUND SERENO ENDER,**  
CONCERT ORGANIST  
And Teacher of Singing, Gethsemane Church and Jewish Synagogue.  
MINNEAPOLIS, MINN.

**RICHARD KEYS**  
CONCERT ORGANIST

Madison Avenue Temple, New York  
St. Ann's-on-the-Heights, Brooklyn  
Address: 131 Clinton St., Brooklyn, N. Y.

**BIGGS**

**HILLGREEN, LANE & COMPANY**

Builders of Organs  
for Churches  
Residences and Halls

ALLIANCE - - - - - OHIO

**The Guilmant Organ School**



Theodore Dubois, Honorary President.  
William C. Carl, Mus. Doc. Director.

A School for Students  
with serious aims  
who desire to become  
Expert Organists.

Twenty-five students  
now playing in prom-  
inent New York  
churches. Send for catalogue.

44 West Twelfth Street  
NEW YORK

**ADVICE TO ORGANISTS**

The following advice to members of the Tennessee Chapter of the American Guild of Organists has been sent out to them by the dean, John B. Norton, F. A. G. O., A. R. C. O., in his latest monthly circular:

"All the members of the chapter are recommended to subscribe to a most excellent periodical, The Diapason, published by S. E. Gruenstein, Chicago. The rate is 50 cents per annum for the twelve monthly copies. Through the medium of its

columns, readers are kept well in touch with what is going on in connection with organists' work through the length and breadth of the United States and Canada.

"THE VALUE OF THIS LITTLE MAGAZINE, AS A PERSONAL STIMULUS TO ONE'S OWN WORK, CANNOT BE OVERESTIMATED. IT IS A LIVE FACTOR IN KEEPING ONE UP TO DATE."

The Diapason Keeps the Organist Up to Date

**CLARENCE EDDY**  
CONCERT ORGANIST

510 Oakwood Boulevard :: :: CHICAGO

**KRAFT**

CITY ORGANIST OF ATLANTA, GA.

Expert Coaching for  
**American Guild of Organists Examinations**

Personally or by Correspondence  
**FRANK WRIGHT, Mus. Bac., A. G. O.**  
Address: 564 Carlton Avenue, Brooklyn, N. Y.

**JAMES ROBERT**

**GILLETTE**

Wesleyan College, Macon, Ga.  
Available in the South

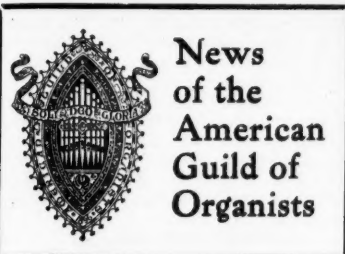
AMERICA'S FOREMOST ORGAN BUILDERS FOR  
NEARLY FIFTY YEARS

**Hutchings Organ  
Company**

Boston and New York

Plant at Waltham, Mass.

CORRESPONDENCE  
INVITED



## News of the American Guild of Organists

### Headquarters.

Messrs. J. Warren Andrews, Brewer, Baier, Carl, H. B. Day, Demarest, Federlein, James, Keese, Milligan, Norton, Schlieder and Wright were present at the council meeting March 1, at the offices of the guild. It was decided to have the annual meeting on Thursday evening, May 20, place of meeting to be announced later. The following ballot has been proposed by the nominating committee and accepted by the council:

- Warden, J. Warren Andrews, A. G. O.
- Sub-Warden, S. Lewis Elmer, A. A. G. O.
- Secretary, Harold Vincent Milligan, F. A. G. O.
- Treasurer, Victor Baier, Mus. Doc., A. G. O.
- Librarian, Albert Reeves Norton, A. A. G. O.
- Auditors, Clement R. Gale, Mus. Bac., A. G. O., and Hermon B. Keese, A. A. G. O.
- Chaplain, The Rev. William T. Manning, S. T. D.

Council, to serve until 1918, five to be elected: John Hyatt Brewer, F. A. G. O.; T. Scott Buhrman, F. A. G. O.; J. Trevor Garmey, F. A. G. O.; Warren R. Hedden, Mus. Bac., F. A. G. O.; Philip James, F. A. G. O.; Norman Landis, A. A. G. O.; Frank L. Sealy, F. A. G. O.; Davis McKay Williams, A. A. G. O.

The organization and election of officers of the Kansas chapter was ratified by the council.

Miss Martha B. Reynolds of Portland, Oregon, was elected an associate. The following were elected colleagues:

- Frederic C. Abbe, Warehouse Point, Conn.
- John B. Archer, Providence, R. I.
- Herbert R. Boardman, Somerville, Mass.
- Carl Braum, St. Louis.
- Mrs. Geo. R. Bruce, Houston, Tex.
- Miss Emma P. Cook, Salem, Ohio.
- Miss Pearl Emley, Lawrence, Kan.
- Mrs. W. E. Everts, Houston, Tex.
- Miss Alice M. Firestone, Wooster, Ohio.
- Maurice C. Garabrant, Morristown, N. J.
- George Ferdinand Guinter, Akron, Ohio.
- William F. Howell, Brooklyn, N. Y.
- Miss Margaret M. Jones, Whitesboro, N. Y.
- Miss Alice F. Kilcawley, Cleveland.
- Joshua Larson, Minneapolis.
- Henry Nathaniel Lebermann, Austin, Tex.
- Mrs. Buiman Lowe, Elizabeth, N. J.
- H. R. Lucy, New York City.
- Arthur T. Newman, Bristol, R. I.
- Walter D. Parker, St. Louis.
- Miss Marion Lathrop Searing, Morristown, N. J.
- Ralph W. Wright, Geneva, Ohio.
- Albert C. Anderson, Hutchinson, Kan.
- Miss Maude Cooke Anderson, Lawrence, Kan.
- Mrs. Ida Burr Bell, Lawrence, Kan.
- Edwin M. Hopkins, Lawrence, Kan.
- Miss E. Helen Pendleton, Lawrence, Kan.
- Charles Sanford Skilton, Lawrence, Kan.
- Miss Anna L. Sweeney, Lawrence, Kan.
- Miss Edna Mae Baird, Manhattan, Kan.
- Robert Henry Brown, Manhattan, Kan.
- Miss Jennie E. Blinn, Topeka, Kan.
- Horace Whitehouse, Topeka, Kan.
- Miss Agnes R. Bradley, Salina, Kan.
- Mrs. Paul R. Utt, Salina, Kan.
- Miss Jessie Holcomb, Parsons, Kan.

### New England Chapter.

The fifty-eighth public service of the chapter was given March 7, at Mount Holyoke College, with the following program: Prelude, "Verset de Procession," Boellmann; Choir, "Sanctus," Russian; Festival Te Deum in B flat, Will C. Macfarlane; "Praise to the Living God," Arthur Foote; "Sing to the Lord," Mendelssohn; Organ, Reverie, Dr. Noble; Choir, "As Torrents in Summer," Elgar; Postlude, Cantabile, Franck.

The service was sung by the First Church choir, the Second church choir and the Mount Holyoke choir.

The choruses were directed by Harry H. Kellogg, organist of the First Congregational Church, Springfield, Mass. The service was played by William C. Hammond. The prelude and postlude were played by Professor H. D. Sleeper of Smith College. The offertory was played by James Wakelin of the First Congregational church, Mount Holyoke.

### Central Tennessee Chapter.

The chapter held its first public service at Christ Church, Nashville. The program under the direction of the dean, F. A. Henkel, was: Chorale and Prayer, Boellmann; "Aoril Song," Brewer; "Twilight," Friml (William S. Haury); Anthem, "Blind and Alone in the Darkness" ("Conversion"), Matthews; Cantata, "Gallia," Gounod; Contralto Solo, "Eye Hath Not Seen," Gaul, (Mrs. Morton Crume, with Miss Katherine Morris at the organ); Postlude, Improvisata, Tincl; Hosannah, Duoos (Paul L. McFerrin).

Dr. H. J. Mikell, rector of Christ church, made a brief address, welcoming the chapter members to the church and speaking of the purposes of the American Guild of Organists. He also spoke of the place music had in religious services, saying that religion pours out its soul in praise to God through music.

### District of Columbia.

The twenty-first of the series of service recitals was given Feb. 25 at the Church of the New Jerusalem by Miss Maud G. Sewall, F. A. G. O., assisted by the choir of the church in the following program: Chorale in A minor, Franck; "Kyrie Eleison," Op. 59, No. 7, Reger; Choir, "How Lovely is Thy Dwelling Place," Brahms; Organ Postlude on "Induunt Justitiam," Guilman; "Trauerode," Liszt; Chorale Prelude on "Dundee," Sewall; Choir, Motet, "I Know that My Redeemer Lives," Bach; Organ, Prelude and Fugue in A minor, Bach.

### Virginia Chapter.

A public service at the Freemason Street Baptist Church of Norfolk, Feb. 25, was directed by Mrs. Emily La Blanc Faber, organist of the church, and the combined choirs of this church, the First Presbyterian and St. Paul's Episcopal sang. The program follows:

- Organ Prelude, "Finale" (Sixth Symphony).....Tschalkowsky
- Miss W. Eva Wright.
- Anthem, Quartet, ("Hora Novissima").....Parker
- Freemason Street Baptist Choir.
- Anthem, "Praise Thou the Lord" ("Hymn of Praise").....Mendelssohn
- Mrs. Peake and Woman's Chorus.
- Barytone Solo, "Trust in the Lord" ("The Prodigal Son").....Sullivan
- Mordaunt Etheridge.
- Offertory (Organ) "Reve-Char-mant".....De Lille
- Offertory (Organ), Grand Offertory in G.....Lefebure-Wely
- Mrs. A. C. Brush.
- Anthem, "Hymn of Praise".....Mohr
- Freemason Street Baptist Choir.
- Address by Pastor, the Rev. Sparks W. Melton, D. D.
- Anthem, "Inflammatus" ("Stabat Mater").....Rossini
- Mrs. Feller and Chorus.
- Organ Postlude, "March for Church Festival".....Best
- Miss Bessie Marsden.

### Michigan Chapter.

The forty-seventh free organ recital under the auspices of the Michigan chapter was given at Normal Hall, Ypsilanti, Sunday, Feb. 28, by Miss Frances Strong, assisted by Miss Alice E. Bivins, soprano, Miss Abba Owen, violinist, and Miss Mary Dickson, pianist. The program included works by Merkel, Schumann, Bach-Gounod, Borowski, Reichardt, von Fielitz, Beethoven, Wagner, Rebay and Dubois. The attendance was remarkably large.

Officers of the Michigan chapter are: Frederick Alexander, dean; John L. Edwards, sub-dean; Alle D. Zuidema, Mus. Bac., secretary; Richard E. Marston, treasurer.

### Kansas Chapter.

The Kansas chapter was installed at Topeka Feb. 17 by J. Warren Andrews, warden of the guild, who came from New York for the purpose. Twenty members were enrolled and the following officers were appointed

by Mr. Andrews: Dean, C. S. Skilton of Lawrence; subdean, H. E. Whitehouse of Topeka; secretary, Mrs. Olin Bell of Lawrence; treasurer, D. A. Hirschler of Emporia; librarian, Mrs. Paul Utt of Salina; auditors, R. H. Brown and Miss Edna Baird of Manhattan; executive committee, H. E. Dox, F. A. G. O., of Highland, A. O. Anderson of Hutchinson and Miss Jennie Blinn of Topeka.

### Western Tennessee.

The March meeting of the Western Tennessee chapter was held on Tuesday, the 9th, in the Studio of J. Paul Stalls, Glaslyn Building, Memphis, and was well attended. Edmund Wiley addressed the meeting on "The Business Management of Church Choirs," and gave a most interesting discourse upon a subject he is peculiarly competent to discuss by reason of his wide experience as a successful choir director.

In April Ernest F. Hawke is to give an organ recital under the auspices of the chapter in Grace church. The addresses to be given at the April and May meetings of the chapter are: April, "Bach," by Miss Elizabeth Mosby; May, "The Advantages of Studying for Guild Degrees," by Mrs. E. A. Angier, A. A. G. O. It was decided to hold a guild luncheon at the conclusion of the May meeting, which will be the last gathering of the season of 1914-1915.

### Minnesota Chapter.

The chapter met at St. Paul's church, Minneapolis, March 1. There were thirty-five in attendance at dinner, after which the first Lenten recital by Harold Tower, organist of the church, assisted by Paulo M. Gruppe, the new first cellist of the Minneapolis Symphony Orchestra, was given. The program: Chorale Prelude, "Come, Holy Ghost, Lord God," Bach; Sonata in C minor, Salome; Cello, Adagio, Bruch; Intermezzo, Rogers; Barcarolle, Pollitt; Nocturne, Faulkes; Prayer, Borowski; Cello, Allegro, Locatelli, and Lento, Lalo; "Lied," Dethier; Toccata, Matthews.

### Western New York.

The fourth public recital under the auspices of the chapter was given by Richard Fattoral March 1 at the Brighton Presbyterian church. Mr. Fattoral's selections were: Toccata and Fugue, Bach; Melodie, Gluck; Andante with Variations from the Septet, Beethoven; Choral Improvisation on "An Wasserflussen Babylon," Karg-Elert; Concert Overture in C, Hollins; Duologue, Bernard Johnson; Allegretto from Sonata in E flat, Horatio Parker; Allegro Vivace from Fifth Symphony, Widor.



"GLORIOUS FOREVER," anthem for mixed voices, by S. Rachmaninoff, published by Boston Music Company; price 15 cents.

An arrangement by Arthur Shepherd of one of the Russian anthems which are attracting the attention of American choirmasters just at present. It has the Russian "atmosphere" (a much-abused word) but is not unduly "weird" to Occidental ears, and as it is not especially difficult, will be a good number to "try out"; even an ultra-conservative congregation could not object to it very forcefully. America is the melting-pot musically, as well as socially and politically, and we can probably assimilate a little Russian into our church music without bad effects.

J. Henry Francis, the Charleston, W. Va., organist and composer, directed the Charleston Choral club in Gilbert and Sullivan's "Trial by Jury" Feb. 26.

## NEW DEVICES USED IN A MOLLER ORGAN

### BUILT FOR GLEN RIDGE, N. J.

Three-Manual Has a "Momentary Tremolo" and Basses Have Independent Wind—Inaugural Concert by Mark Andrews.

M. P. Möller has completed a three-manual with electric action, movable console and a Kinetic blower in the Congregational church at Glen Ridge, N. J., and Mark Andrews dedicated it March 21. The organ is a memorial to Susan Clark Gallagher and Elizabeth Whitewright McIntosh and was given by their children. The specification follows:

- GREAT ORGAN—(Wholly Enclosed).
- Violone, 16 ft.
- Stentorphone, 8 ft.
- Major Diapason, 8 ft.
- Violin Diapason, 8 ft.
- Doppel Floete, 8 ft.
- Gemshorn, 8 ft.
- Melodia, 8 ft.
- Viola d'Amore, 8 ft.
- Octave, 4 ft.
- Hohl Floete, 4 ft.
- Tuba, 8 ft.
- CHOIR ORGAN—(Mostly Duplex).
- Geigen Principal, 8 ft.
- Gemshorn, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Tremulant.

### SWELL ORGAN—(Seventy-three pipes to a stop).

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Sulcical, 8 ft.
- Gedaecht, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Quintadena, 8 ft.
- Harmonic Flute, 4 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Tremulant.

### PEDAL ORGAN—(Augmented and Enclosed).

- Diapason, 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Dulcet Bass, 16 ft.
- Flute, 8 ft.
- Tuba, 8 ft.
- Cello, 8 ft.

One of the modern devices on this organ that has only once before been applied—a "momentary tremulant"—enables the player to command a vibrato on the sustained notes of a melody without intruding that disturbing effect on the quicker notes.

The theory has long been held by authorities on organ construction that the higher notes of each stop should be provided with heavier wind pressure than the lower notes. It is believed that this instrument is perhaps the first in which this idea has been given full practical application. By placing all basses on an independent wind supply, remarkable steadiness of tone is attained, and the extremes of the registers are properly proportioned in strength to the middle notes.

Frederick Walbans, F. R. C. O., Scranton, Pa. — Mr. Walbank's March Sunday evening programs at the Church of the Good Shepherd included: March 14—Toccata, Demarest; "Chanson Romantique," Pollard; "Cortege Nuptial," Rogers; Lullaby, Macfarlane; March in C, Calkin. March 28—"Marche Des Templiers," Benedict; Spring Song, Mendelssohn; "Jubilate Deo," Silver; Caprice, Cadman; Prelude, Dubois.

## For Sale Excellent Second-hand ORGAN

Built by Lyon & Healy

Two Manuals, Twenty Stops, Reversed Console, Tracker Action

Further information upon request from the

AUSTIN ORGAN CO.

HARTFORD, CONN.,

OR

CALVIN BROWN

1537 E. 93d St., CLEVELAND, OHIO.

## THE DAY'S WORK OF A MOVING PICTURE ORGANIST

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

Having lately joined the army of organists who have deserted the churches for the theaters, the editor of The Diapason has asked me to give some account of my work. This is somewhat unique, as all the music is provided for me by the management and the question never arises: What shall I play? or What is suitable for certain pictures? I note some exceptions to this later, and describe general conditions in New York City.

The work may be sharply divided into two classes: Where the organist plays alone and where he plays in conjunction with an orchestra. In the first class may be placed the performers on the Wurlitzer-Hope-Jones unit orchestra. Many of these are in solely dramatic houses; my work lies in the moving picture field. Here again we have another division—those theaters having a matinee, 2 to 5:30 p. m., and an evening show, 8 to 11, or thereabouts, and those having a continuous performance of twelve hours from 11 a. m. to 11 p. m. or even later. This last necessitates the employment of two organists, who play alternately.

The Vitagraph Theater in New York, where there is one of the largest Hope-Jones unit orchestras, with a thirty-two-foot diapason, has two organists who play respectively afternoon and evening, the strain having been found too great for one man. Be it remembered that this instrument, in addition to the usual organ stops, contains also bass drum, kettle drum, cymbals, crash cymbals, snare drum, castanets, xylophone, auto horn, fog horn, ambulance gong, sleigh bells, chimes, cocoa nuts (for horses galloping), wind, rain, thunder and two birds. It is a great tax on the player, who must memorize nearly everything. The best theaters have also orchestras from thirty-five players down to three. In most cases organ and orchestra are used alternately.

The premiere theater of this class in New York is the Strand, with an orchestra of thirty-five and two organists, who are reputed to command high salaries. The performances here are from noon to 11:30 p. m. The show begins with what we call the relief organist, who plays alone until 2:30 p. m. Then enters the orchestra, which plays some standard concert overture, assisted by the second organist with the organ. When the pictures begin little attempt is made to play suitable music; they trot out a set of waltzes or so—I have even heard the Andante from Mendelssohn's Violin Concerto played by the whole band, and at the end the theme is taken up in a most artistic way by the organist, who improvises for three or four minutes until the orchestra is ready to play another piece. Occasionally the organ joins in with the orchestra, but this is entirely a matter of arrangement.

Sometimes the show is interrupted for a special organ number. I have heard Guilman's "Marche Funebre et Chant Seraphique" played with all the lights lowered, no pictures, and the chant at the end taken up by the cellos. This was specially featured on the program with annotations. Some pictures—for instance, "Caboria," "The Miracle," "The Christian" and others—have special music written for them, the same as any dramatic production on the regular stage.

Organ and orchestra play together until 5:30 p. m. Then the relief organist plays alone until 7:30, and orchestra and organ again until 11:30.

This is the course usually followed in other theaters here; where I play it is totally different; my work depends on what is done by the orchestra to begin with. Here the pictures are changed every day; the show

consists of six reels, lasting two hours. This theater is at the head of a circuit of 102 all over the United States, twenty-seven of these being in New York, Boston and vicinity.

We have a general musical superintendent, Ernst Luz, who sees every picture in advance at the various studios where they are made. He makes descriptive notes and carefully times each scene. This synopsis is then turned over to Bert Herbert, our orchestra conductor, who has had an extensive dramatic experience, and he selects appropriate music from our library containing about 11,000 titles. Mr. Luz at one time edited the music department of the Moving Picture News and has studied this question of appropriate music for pictures for years, ever since the movement started. The result of these gentlemen's combined efforts is marvellous. Every number seems to have been specially written for the picture shown—every dramatic incident, be it street row, fight, Indian battle or accident, is noted. Our librarians select and supply daily the orchestra parts for all these twenty-seven local theaters; when this music is played and done with it is broken up into the various pictures and these go with the reels to the remainder of the 102 theaters on the circuit. Many of these, being vaudeville houses, show only one reel at a time.

And here is where I come in. Certain days I play with the orchestra. Other days I take the "relief" and play alone. My colleague has a church position as well and we arrange that he shall be relieved for services and choir practice. When I play with orchestra I play no fox trots or rag time. I use my discretion as to thunder storms. For other music I am provided with proper organ parts, if possible. If none is to be had I get piano parts or even second violin parts. In such cases I must make my own organ arrangement as I go along. It would never do, for instance, to play two chords and a rest in each bar to a set of waltzes. Here sustained harmony is wanted, such as would be played by the horns in an orchestra, and, above all, a sustained boom of the pedal bass must be avoided and the organ subordinated to the orchestra. It must be felt rather than heard. Let would-be students look up Mendelssohn's organ part to Handel's "Israel in Egypt."

Every hour I have an intermission of one picture, which means about seventeen minutes. Then I play alone for a picture and let the orchestra go out. Here I have a certain discretion and can use a regular organ piece if the picture will stand it, such as some of Wely's or Batiste's offertories, Dubois' Toccata in G, etc. What we call a comic picture will stand anything, but topical pictures, showing soldiers marching or the president of the United States at a public function, must be carefully treated.

I have learned that the managers, and they reflect the opinion of their patrons, do not want loud organ playing in a picture show. They do not want attention detracted from the story on the screen. Even the introduction to the third act of "Lohengrin"—one of the noisiest pieces ever written—sounds well on the soft stops.

The advantage of our system is shown in that when the orchestra begins to play they keep right on until at a signal from the conductor they change instantly to the next selection. There is not an interval of ten seconds. They have their opportunity for showing their mettle when occasion offers.

And now I turn to the days when I play the relief—when I play the or-

gan alone. I am expected to play all the music selected for the orchestra. As it would be impossible to use the regular organ part, which as a rule has no melody, I use the conductor's copy, usually a pianoforte accompaniment, with all melodies inserted in small notes. Ask any music store for a theater orchestra piano part and you will see what I mean. As a rule this is really an organ arrangement, as the bass can be played by the feet, the harmony with the left hand and the melody with the right. But the melody may go up to C3 sharp, or the bass down to BBB, which, as Euclid says, on the organ is impossible, without transposition. I have frequently no time to look these selections over in advance, the parts are handed to me by the boy often after the show has begun. I must play the selections as they come and make my arrangement as I go along. I have struck in usual course the overtures to "Raymond," "Stradella," "Poet and Peasant" and even "William Tell," Moszkowski's Serenade and Paderewski's Minuet. The selection (remember our 11,000 titles) is an extremely catholic one, ranging from Gluck and Handel to Richard Strauss. We had a picture the other week of a man struck by an automobile and dying in a hospital, the nurse finally crossing his arms on his breast and closing his eyes. The selection played for this was the minuet from Handel's "Berenice." It struck me as peculiarly appropriate—the stately chords of Handel marching on with all the solemn effect of a march to eternity. Occasionally I come across a part which has no melody—even a second violin part—when I must be prepared to play something from memory.

And now, most important of all, I must follow the conductor's schedule or program, else I am likely to play the music in the wrong place. This is a sheet pinned on cardboard 8x14. It contains a complete synopsis of each picture, typewritten for easy reading in a poor light. For instance:

"Reliance—The Green Idol."  
Waltz, "Les Roses"—"She is persuaded to attend a meeting."  
Intermezzo, "Dawn of Hope"—"She buys the idol."  
Two-step, "Morning Star"—"They escape in automobile."  
Galop, "Electric Train"—"Auto falls over cliff."

And so on, some pictures having eight or ten cues. The sentence in quotation marks is the cue to change the music.

There are tricks in all trades and I must confess one here: I have to lead the music at night, watch the cue sheet for changes, and watch the picture to get the cue. So in playing I will start the set of waltzes, play the first two, then (if not memorized) go on and improvise waltzes until the cue is seen on the screen. In the same way I play part of the intermezzo, go on in the same rhythm until the next change, and so on. It is no trouble to me now to improvise waltzes, two-

steps, galops and marches. The morning show serves me as a rehearsal, and when I play in the evening from 5 to 7 I know what is coming.

Our system is possible only where a house gets the first run of pictures. Some houses run the same pictures for a whole week and others for three and four days, when the work is made simpler. By the time I have memorized over 11,000 titles I believe I will be eligible for graduation.

### POLYPHONE A BIG FEATURE

#### Found to Work with Great Success in Large New York Organ.

The large organ in the new Church of St. Jean Baptiste, New York, built by the Johnston Organ Company of Los Angeles, contains a new feature of interest to organists. The couplers are duplicated, the first set being in the usual tablet form under the music rack, while the tablets of the second set are placed horizontally in the key slips and are grouped under the keys from which they operate. The two sets are controlled by a double acting switch whereby either set may be used at will.

Three of the manuals are equipped with auxiliary tremolo rods placed under the overhang of the keys and extending the full width across, and so arranged that a slight pressure of the thumb will cause the tremolo to act as long as the pressure continues.

The specifications for this organ, published some time ago in The Diapason, were made by Arthur Scott Brook. The polyphone has been used with success on two of the pedal stops, a dulcet bass, 16 feet, being derived from the bourdon, and a contrabass, 16 feet, from the open diapason. The invention of Robert Y. Barrows is interesting from the fact that while the two tones obtained from each pipe are widely different in volume, they are perfectly in tune with each other. The result of this, its first thorough test in an organ, has been awaited with interest by many prominent organists and builders.

### Free to Subscribers

Thousands of musicians and music lovers will visit Los Angeles at the time of the convention of the NATIONAL FEDERATION OF MUSIC CLUBS, June 24 to July 3.

Many of them will want to learn in advance of hotel and apartment rates, etc.

We will be glad to answer inquiries on these matters from all subscribers to this magazine who send addressed and stamped envelope for reply. Sample copy sent on application to

### Pacific Coast Musician

308 Blanchard Hall Los Angeles, Cal.

The only Musical Monthly in the West.

## Möller Pipe Organs

Pipe Organs of every size, to suit any space, but only one grade—the best. Every part made in our own factory. Every instrument specially designed, carefully built and artistically voiced. Two Thousand Moller Pipe Organs now in use. Catalogues, specifications and estimates on request.

M. P. Möller,

Factories

Hagerstown,

Maryland

Branches: Steinway Hall, New York City,  
Pittsburgh, Chicago, Baltimore.

Tel. Graceland 3764

REBUILDING, CLEANING  
AND TUNING

**JULIUS JAEKEL**  
ORGAN BUILDER

---

ELECTRIC FAN BLOWERS  
and WATER MOTORS

---

3258 North Oakley Avenue  
CHICAGO

A. B. DeCourcy T. J. Quinlan

**A. B. DeCourcy & Co.**  
Church Organ  
Builders :: ::

TUNING AND REPAIRING

Factory: 634 HARRISON AVENUE  
BOSTON, MASS.

---

We Buy and Sell Old Pipe Organs.

---

Electric Organ Blowers and Water Motors  
Installed and Repaired.

The  
**Ernest M. Skinner**  
Company

*Church Organs*

**Boston, Mass.**

Sixth —  
**The Electro-Pneumatic  
Swell Pedal**

**O**F ALL problems the electro pneumatic-ally operated swell has been the most obstinate and discouraging.

About a year ago a patent was issued to E. M. Skinner on a device which not only equals in effect the mechanically operated swell but affords such a remarkable degree of responsiveness that it hopelessly outclasses the mechanical type. It operates without stations, it moves its entire distance in exactly the same time required to move one sixteenth the distance. Sforzando effects of an explosive character may be varied to a delicacy in phrasing that offers a never-ceasing invitation to the player in the production of musical effects. A fair analogy is found in the phrasing possible with the violin bow, but as with the violin bow the result depends on the performer. This electro-pneumatic expression device is the greatest single improvement in the transition from the mechanical to the electro-pneumatic that the organ has undergone during the twenty years just passed.

# Hall Organs

Gethsemane Church,  
Minneapolis, Minn., December 28, 1914.

The Hall Organ Co.,  
New Haven, Conn.  
Gentlemen:—

Our Treasurer was instructed to send you check of \$1,000.00 to cover the final payment on the organ and I am enclosing herewith a testimonial letter which the Organ Committee unanimously agreed should be signed and sent to you. I hope it covers what you desire in the way of a testimonial letter and if we can be of any assistance at any time in the sale of an organ, we will be glad to show you our appreciation of your efforts and kindness in and about this business.

With best wishes for a prosperous New Year, beg to remain,  
Yours very truly,  
W. H. Ritchie, Chairman.

The Hall Organ Co.,  
New Haven, Conn.  
Gentlemen:—

We have delayed writing you formally our conclusions regarding the new Four-Manual Organ built and recently installed by you in Gethsemane Church, Minneapolis, Minn., as we desired ample opportunity to have it tested thoroughly in every detail by other leading Organ Masters in our city, all of whom express the highest praise for the Organ.

We now wish to express our entire satisfaction in the instrument and congratulate you upon what we feel to be an artistic achievement of the very highest order in organ construction. The Diapasons are rich and full, the Strings are beautifully voiced and the Flutes are simply wonderful. The smooth yet brilliant Reeds are most effective and with the Chimes and delicately voiced soft stops, there is everything that modern organ music requires. The action and instantly adjustable combination pistons are marvels of organ construction.


Our Choir Master will gladly show the organ to any Committee interested in the purchase of a new instrument. If a word from any one of us will benefit you along this line, we feel we owe that much, as you certainly did unstintingly all that you agreed to do.

Assuring you of our best wishes and hearty thanks for your efforts, beg to remain,  
Yours very truly,  
The Organ Committee of Gethsemane Church.  
By—  
Gilbert Marshall Foxwell, Rector.  
Edmund S. Ender, Organ Master, Sec'y.  
A. V. Ostrom, Treas.  
Edson S. Gaylord, Atty.  
W. E. Goodfellow.  
W. E. Sweatt.  
W. H. Ritchie, Chairman.

**The Hall Organ Company**  
New Haven, Conn.  
Address New Haven, Conn. (West Haven Branch) for Catalogue

## THE STEEL "ORGOBLO"

is in a class by itself in that it is the only metal-constructed, highly-efficient, silent, turbine organ blower on the market. Made by a concern of over twenty years' experience in the organ-blowing specialty. Over 6,000 sold in the past seven years, operating instruments from the smallest reed organs to the largest, high-pressure pipe organs in the world.



**The Organ Power Company**  
HARTFORD, CONN.

CHICAGO OFFICE: 613 Steinway Hall Bldg., in charge of Mr. JAMES TOPP  
BOSTON:—Mr. A. C. Foster, 218 Tremont Street, Boston, Mass.  
NEW YORK:—Mr. Geo. W. Westerveld, 264 Virginia Ave., Jersey City N. J.

# Odell Organs

were the first to have incorporated in their mechanism the composition pistons, now a vital part of every modern instrument (patented May 8th, 1866). This system, thought to be marvelously efficient at the time of its introduction, is not to be compared with the present Odell system of combinations which has been the result of a development of three generations of the Odell family and recently presented to the organ world by the sons and grandsons of the introducers of the original pistons. The present Odell system is adaptable to both the visible and non-visible type, is entirely electric in its operation (no pneumatics or mechanical devices) and can be adjusted at the organ bench. In using the visible type it is possible to set stops, couplers, or pedals at any of three positions, "on", "off", or "neutral." No other system has yet accomplished this. The flexibility of the system makes the Odell Organ more easily adapted to the tastes or methods of different organists than any other. Our recently perfected Electro-Magnetic System, also the result of long experiment and patient research, is ahead of the times for reliability, simplicity, and ease in control. It will pay prospective purchasers to investigate.

New booklet list of Odell organs installed to date now ready for distribution.

**J. H. & C. S. Odell & Co.**  
407-409 West 42nd Street  
New York City

Established  
1859

## MIDMER ORGANS

during the past fifty-five years have stood the test of time. Have organs in use today which were installed forty years or more ago. Reason we are enabled to quote moderate figures for a strictly high grade instrument is we employ no high-salaried salesmen, no expensive suites of offices do we have to pay rental on, and literature we distribute is plain and conservative. These expenses saved by us allow us to keep the cost of our organs down to the minimum. Below, a few prominent organs of our manufacture:

St. Augustine's R. C. Church, Bridgeport, Conn., 4 manual.  
St. Philip's P. E. Church, New York City, 3 manual.  
St. Luke's P. E. Church, Brooklyn, N. Y., 4 manual.  
St. Anthony's R. C. Church, Brooklyn, N. Y., 4 manual.  
St. Teresa's R. C. Church, Brooklyn, N. Y., 4 manual.  
Washington Avenue Baptist Church, Brooklyn, N. Y., 3 manual.  
Marcy Avenue Baptist Church, Brooklyn, N. Y., 3 manual.  
First Presbyterian Church, Pottsville, Pa., 3 manual.  
Congregation Beth Elohim, Brooklyn, N. Y., 3 manual.  
Church of the Holy Rosary (R. C.), New York City, 3 manual.  
St. Bartholomew's P. E. Church, Brooklyn, N. Y., 3 manual.  
First Congregational Church, Foughkeepsie, N. Y., 4 manual.  
North Reformed Church, Newark, N. J., 3 manual.  
First United Presbyterian Church, Los Angeles, Cal., 3 manual.  
Trinity M. E. Church, Albany, N. Y., 3 manual.

Besides other names, which can be seen in our Book, "From Key to Pipe," which will be mailed upon request.

### REUBEN MIDMER & SON

Offices: 373 Fulton St., Brooklyn, N. Y., 1129 Chestnut St., Philadelphia, Pa.  
Works: Merrick, N. Y.  
Established 1860.

## The Zephyr Electric Organ Blower

IS KNOWN ALL OVER THIS LAND

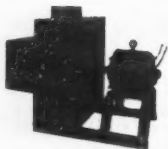
Churches have found that it is economy to use the Zephyr.

Its quiet running makes it prominent

SEND FOR BOOK

**The Zephyr Electric Organ Blower  
Company**  
ORRVILLE, OHIO

Chicago Office, 610 Bush Temple of Music.  
Brooklyn, N. Y., 773 Putnam Ave.,  
Waltham, Mass., 61 Wellington St.



*Weickhardt  
Organs*

My Dear Mr. Wangerin:—

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

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

Sincerely yours,

EDWARD RECHLIN.

NEW YORK, Sept. 14th, 1914.

*Wangerin-Weickhardt Co.*

119-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

# Austin Organs

The large and increasing vogue of Austin organs is shown from the fact that during 1914 contracts were executed or work went out from the factory for twenty-one states.

This work extended all the way from small two manuals to gigantic instruments of four, and one of five manuals.

The large addition to the factory and to the erecting room has made this increase of output consistent with the most painstaking care in detail. The high tonal excellence and the unexampled mechanical facility of Austin organs extends through the entire production, whether the smallest or the greatest.

The monumental Pan-American organ at the San Francisco Exposition is now being heard. It will be a permanent institution in San Francisco after the fair.

Circulars, lists of organs, catalogs, illustrated console circular, letters of recommendation, etc., etc., obtainable by writing the factory.

**Austin Organ Company**

171 Woodland Street

Hartford

Conn.