

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, MAY 1, 1915.

Number Six.

APPROPRIATE INITIATION FOR CHICAGO ORGAN

CONCERTS AT ST. JAMES' M. E.

Large Casavant Instrument Is Played by Arthur Dunham of Chicago and by Charles Heinroth of Pittsburgh.

Arthur Dunham of Chicago and Charles Heinroth of Pittsburgh assisted Miss Tina Mae Haines in giving an appropriate and elaborate welcome to the new Casavant organ in St. James' Methodist church, Chicago, and the two recitals drew large audiences to the South side church and aroused enthusiasm both over the fine instrument and over the performers. Mr. Dunham gave the first recital Easter week and Mr. Heinroth, the distinguished organist of Carnegie Hall, came to Chicago April 15 and played the second recital.

This is the largest of the several large four-manual Casavant organs built for Chicago churches in the last few years and its power and variety are almost overwhelming. Miss Haines has at her command an organ worthy of her reputation and ability; and it has no need of the additions so often found necessary soon after an organ is installed. The console is a beautiful piece of work. The Casavant diapasons were the admiration of the organists who heard the concerts and the crescendo of which the instrument is capable is one worth going far to hear.

Mr. Heinroth was greeted by a large assemblage of organists of Chicago. His program was enhanced by several encores, for which he gave Macfarlane's "Evening Bells and Cradle Song," the "Lost Chord" and the Prayer from Wolf-Ferrari's "Jewels of the Madonna," arranged by Wilhelm Middelschulte.

Mr. Heinroth's program was supplemented by several songs by Louis Kreidler, whose accompaniments were played by Miss Haines. The organ numbers were: Overture to "Sakuntala," Carl Goldmark; Andante from Symphony in D, Haydn; Prelude and Fugue in E flat (St. Anne's), Bach; "Kol Nidrei," Max Bruch; "Prælude," Armas Jarnefelt; Chromatic Fantasia, Thiele; Nocturne, Ferrata; "Ride of the Valkyries," Wagner.

Among those in the audience were Mr. Pepin, superintendent of the Casavant plant at South Haven, Mich., and Philip Sheridan, business manager.

The specification of this organ has been printed in The Diapason.

HARRISON WILD TAKEN ILL.

Chicago Organist Submits to One Operation and Faces Another.

Harrison M. Wild, organist of Grace Episcopal church, Chicago, and director of the Apollo club, of the Chicago Mendelssohn club and of the Mendelssohn club of Rockford, Ill., has been ill for several weeks as the result of an attack of appendicitis, but his condition is gradually improving. He does not expect to resume his work before next fall and his complete recovery is expected by that time. Mr. Wild underwent an operation several weeks ago at the Hahnemann hospital. It was found that the appendix had been ruptured and it was impossible to remove it. Last Saturday Mr. Wild was able to go to his home, and as soon as he is strong enough he will submit to another operation for the removal of the troublesome member. Gordon Wedertz is playing at Grace church in the absence of Mr. Wild.

Harrison M. Wild has been one of the leading organists, teachers and choral directors of Chicago for many years and there are few men in this country who are held in the esteem enjoyed by him among all who have come into contact with him.

LATEST WEICKHARDT FOUR-MANUAL CONSOLE.



[Key Desk of Organ Placed in Fort Street Presbyterian Church, Detroit, by Milwaukee Builders.]

BERNHARD ECKHARDT DEAD TO REPLACE BURNED ORGAN

Head Tuner for Odell Had Been with Firm Forty-five Years.

Bernhard Eckhardt, for many years head tuner and finisher for J. H. & C. S. Odell & Co. of New York, died April 24 at his residence in New York City in his fifty-eighth year. Mr. Eckhardt entered the Odell plant as a boy about forty-five years ago and was in its employ almost continuously since that time. He erected and finished organs for the Messrs. Odell in nearly every state in the country and was, perhaps, more widely known among organists of the east than any other tuner.

GUESTS AT CLARK MANSION.

Members of N. A. O. Hear Recital by Arthur Scott Brook.

About three hundred members of the National Association of Organists spent an evening at the Fifth avenue residence of ex-Senator William A. Clark in New York April 22. With the senator as host, they inspected his remarkable art treasures and heard a recital on the great organ by Arthur Scott Brook, president of the association. At the close of the recital the visitors were addressed by Mr. Clark. The Diapason will have a more extended account of the occasion next month.

John W. Norton Honored.

John W. Norton, organist and choirmaster at St. James' Episcopal church, Chicago, and director of the Bach Choral Society, has been elected conductor of the chorus of the Peoples' Gas Company. This choral society is a maennerchor of sixty voices, made up of employees of the company. It is two years old. William Lester is the accompanist. The chorus gives several concerts a year and sings a high grade of music.

Brooklyn Post for Shelley.

Harry Rowe Shelley, formerly organist and musical director of the Fifth Avenue Baptist church, Manhattan, has been engaged as organist for the Central Congregational church, Brooklyn, and will begin his work there the first Sunday in May. Mr. Shelley has been in Europe several months.

Jackson Johnson Orders of Estey Company for St. Louis Home.

William M. Jenkins, representative of the Estey Organ Company, Brattleboro, Vt., has just closed a contract with Jackson Johnson for a large two-manual and echo organ in his new residence at St. Louis. The organ will be equipped with the very latest modern devices for control, and it will be an automatic solo organ with the latest improvements.

Mr. Johnson's magnificent home was destroyed recently by fire, as was a large organ which had just been installed by an Eastern manufacturer.

Lawrence W. Robbins Weds.

Mr. and Mrs. Thomas J. Glascock of Kansas City, Kan., announce the marriage of their daughter, Helen Edith, to Lawrence Winslow Robbins, the well-known Kansas City, Mo., organist and pianist, who is the organist of the Second Church of Christ, Scientist. The wedding took place April 16. Mr. and Mrs. Robbins will be at home May 15 at 112 North Bates avenue, Kansas City, Mo.

Arthur Dunham gave a recital April 13, dedicating the organ in the Iowa Wesleyan chapel, Mount Pleasant, Iowa. This is the organ formerly in St. James' Methodist Episcopal church, Chicago.

REMOVAL NOTICE

The office of THE DIAPASON is now at 210 South Desplaines Street, Chicago, in the new Western Newspaper Union Building.

Please Note Change of Address

N. J. COREY REJOICES IN NEW DETROIT ORGAN

NEW COMBINATION SYSTEM

Lights Solve Question as to "Movable" or "Immovable" Plan in Four-Manual by Wangerin-Weickhardt Company.

Detroit has added to its list of organs a four-manual of fifty-two speaking stops, just completed by the Wangerin-Weickhardt Company of Milwaukee for the Fort Street Presbyterian church, and the instrument has attracted great attention not only from the organists of Michigan, but from the laymen of Detroit who take an interest in music. N. J. Corey, organist of the church and one of the best known musicians in the country, is enthusiastic over the results achieved by Mr. Weickhardt in this organ and feels that there is no better anywhere than the one on which he now has the privilege of playing.

The organ was opened with a recital by Mr. Corey April 8, at which he played: Fugue in E flat, Bach; Grand Sonata in A minor, George E. Whiting; Andante Cantabile, Massenet; Allegretto, Arthur Foote; "Marche Funebre et Chant Seraphique," Guilman; Impromptu in C, Gaston Dethier; "Evening Bells," Macfarlane; Vorspiel to "Lohengrin," Wagner; "Marche aux Flambeaux," Guilman.

Following is the specification of the organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Doppelfloete, 8 ft.
5. Gamba, 8 ft.
6. Melodia, 8 ft.
7. Dolce, 8 ft.
8. Harmonic Flute, 4 ft.
9. Octave, 4 ft.
10. Super Octave, 2 ft.
11. Mixture, 3 rks.
12. Trumpet, 8 ft.
13. Cathedral Chimes.

Eight numbered pistons, adjustable, controlling great organ stops and couplers.

SWELL ORGAN.

14. Bourdon, 16 ft.
15. Open Diapason, 8 ft.
16. Stopped Diapason, 8 ft.
17. Viol d'Orchestre, 8 ft.
18. Salicional, 8 ft.
19. Voix Celeste, 8 ft.
20. Quintadena, 8 ft.
21. Violina, 4 ft.
22. Flauto Traverso, 4 ft.
23. Dolce Cornet, 3 rks.
24. Vox Humana, 8 ft.
25. Oboe, 8 ft.
26. Corneopane, 8 ft.

Tremulant. Eight numbered pistons, adjustable, controlling swell organ stops and couplers.

CHOIR ORGAN.

27. Violin Diapason, 8 ft.
28. Clarabella, 8 ft.
29. Unda Maris, 8 ft.
30. Keraulophon, 8 ft.
31. Dulciana, 8 ft.
32. Flute d'Amour, 4 ft.
33. Clarinet, 8 ft.
34. Cor Anglais, 8 ft.

Tremulant. Five numbered pistons, adjustable, controlling choir organ stops and couplers.

SOLO ORGAN (on heavy pressure).

35. Open Diapason, 8 ft.
36. Concert Flute, 8 ft.
37. Violoncello, 8 ft.
38. Hohlfoete, 4 ft.
39. Tuba Major, 16 ft.
40. Tuba, 8 ft.
41. Clarion, 4 ft.
42. Harp.

Five numbered pistons, adjustable, controlling solo organ stops and couplers.

PEDAL ORGAN (Augmented).

43. Diapason Profunda, 32 ft.
44. Open Diapason, 16 ft.
45. Violone, 16 ft.
46. Bourdon, 16 ft.
47. Lieblich Gedeckt, 16 ft.
48. Grossfloete, 8 ft.
49. Cello, 8 ft.
50. Tuba Major, 16 ft.
51. Tuba, 8 ft.
52. Clarion, 4 ft.

Five numbered pedals, adjustable, controlling pedal organ and couplers.

Mr. Corey's successful efforts to obtain a splendid instrument for the church were appreciated by the donor of the organ, Mrs. F. M. Alger, who placed the instrument as a memorial to her father and mother, Mr. and

Mrs. E. Y. Swift, for on the day of the opening she presented to Mr. Corey a gold watch. Mr. Corey writes The Diapason:

"The soft stops are exquisitely beautiful and the majesty of tone in the full organ is very imposing. The console is placed in the gallery at a distance of fifty feet from the organ. I was a little apprehensive of what the result along the line of quickness of speech might be, judging from many organs I have played. But the action is simply wonderful. Whether with a few stops or full organ, the repetition is capable of a quickness impossible to maintain with the hands. With a rapid finger repetition it is as quick in response as a piano. With the singers fifty feet from the console, there is no difficulty in conceiving the sound of both organ and voices at exactly the same instant. For the first time at any organ I am able to hear the ensemble of organ and singers as the congregation hears it.

"A unique feature is the placing of tiny electric lights over each stop domino, which glow when the stops are in action, showing pink for speaking stops, green for couplers, and red for unison off. This solves perfectly the problem of the 'live' and 'dead' combination. The combination pistons do not move the stops, but the lights show at a glance what is in action. In many cases, with this system, the next combination may be set, and when the combinations are thrown off the stops arranged by the fingers are ready.

"A convenient feature is the piston which joins the swell, choir and solo swell pedals when desired. Also, when the electricity is turned off from the organ the swell boxes automatically open, thus circumventing the fool organist who forgets to do this. The chimes may be played both piano and forte.

"The Fort Street church is famous as one of the finest specimens of Gothic architecture in the United States, and architects from New York and other cities sometimes stop to examine it. The design of the organ is thoroughly in keeping with the spirit of the church, and produces an imposing effect, almost filling the south end. It is not only a fitting memorial to those for whom it was presented, but a worthy monument to the genius of its builders. Taken all in all, we have every reason to be proud of it."

Bruno Huhn to Brooklyn.

Bruno Huhn, for several years organist and choirmaster of the Madison Avenue Baptist church, Manhattan, goes to Plymouth church, Brooklyn, May 1, succeeding Harold Vincent Milligan.

CLARENCE EDDY GOES WEST.

Returns to San Francisco and Fair for Stay of Four Months.

Chicago loses Clarence Eddy for four months and California will have the privilege of hearing this distinguished musician for that period, both at the Panama-Pacific exposition and at the First Presbyterian church of Oakland, where Mr. Eddy will have charge of the music for the summer, playing the large Kimball organ recently installed in that edifice. Mr. Eddy's playing at the fair on the enormous Austin organ has been so admired that he will play there as often as other arrangements make possible. Mrs. Eddy will follow her husband to the coast.

While back in this part of the country for a short time in April Mr. Eddy went to Madison, Wis., to play at the opening of the Austin organ in Christ Presbyterian church, where Professor F. A. Parker is the organist. This is a three-manual organ, divided, with the console in the middle of the choir space. The concert, which Mr. Eddy gave April 9, was as follows: Concert Prelude on a German Chorale, William Faulkes; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; Third Sonata in E major, Op. 43, René L. Becker; Russian 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, William Faulkes; Nuptial Benediction, J. Frank Frysinger; Toccata in F major, Thomas J. Crawford.

Professor Parker, who was at the head of the music department of the church and also organist for a period of thirty years or more, introduced Mr. Eddy, who had opened the old organ twenty years ago.

Among the programs played by Mr. Eddy at the San Francisco fair in April were these:

April 2—Prelude and Fugue in A minor, Bach; "Benedictus," Max Reger; "Pastorale," Reger; Sonata in C minor, Ralph H. Baldwin; "Le Cygne" ("The Swan"), Saint-Saens; Rhapsody in B minor, Alfred J. Silver; "Pastorale" ("The Angelus"), William W. Starmer; Festival March, Theodore Saul.

April 3—Concert Overture in E flat, Faulkes; Spring Song, Alfred Hollins; "Suite Gothique," Leon Boellmann; The Storm Fantasia (by request), Lemmens; Cradle Song, Arthur Hartmann; Concert Caprice, Edward Kreiser; Funeral March of a Marionette, Gounod; "Marche Solennelle," Felix Borowski; "Echo Bells," John Hyatt Brewer; Coronation March, J. S. Svendsen.

ALL READY FOR ITS JUBILEE.

American Organ Players' Club Completes Arrangements.

Plans for the twenty-fifth anniversary of the American Organ Players' Club of Philadelphia, previously announced in The Diapason, have been completed. Members of the Pennsylvania chapter of the guild will dispense with their annual dinner to do honor to their fellows. There will be two parts to the celebration. On the evening of Tuesday, May 4, there will be a special service at St. Clement's church. May 11 the anniversary dinner of the club will take place at the Aldine Hotel. The list of guests includes Charles Heinroth, city organist of Pittsburgh; William L. Austin, a well-known patron of music; Oscar A. Knipe, who founded the American Organ Players' Club; Dr. Hugh A. Clark of the University of Pennsylvania; J. Warren Andrews, warden of the American Guild of Organists; Arthur Scott Brook, president of the National Association of Organists; Professor Walter Henry Hall of Columbia University, the Rev. Drs. Floyd W. Tomkins, John Mockridge, Edward M. Jefferys, C. Armand Miller, Henry Martyn Medary and William Muir Auld and representatives of music publishing firms and musical papers.

H. A. BURKE IS AT THE HEAD.

Firm at Cumberland, Md., Makes Bid for High-Class Work.

The H. A. Burke Company is making an appeal to the organists of the country to look into its work and place contracts with it, and announces that it makes a specialty of rebuilding old organs. This important, though not always profitable, work is taking the attention of organ manufacturers more and more. Mr. Burke has thirty-five years' experience as an expert organ maker and in that time has built up a reputation such as few men can boast. His name as construction manager of the company is a decided drawing card. The company, which makes its headquarters at Cumberland, Md., assures those who desire organs that only the highest grade work is done by it, and that "dummy stops" and "fake pipes and parts" are barred in its specifications and completed product.

TO RENT FOR THE SUMMER

The seven-room apartment occupied by Mr. and Mrs. Clarence Eddy at 510 Oakwood Boulevard, Chicago, may be rented during their absence until Nov. 1 at reasonable rates (adults only).

Apply to J. E. Bangs, Colonial Trust & Savings Bank, 137 South La Salle Street, Chicago.

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Lyon & Healy

Two Manuals, Twenty Stops,
Reversed Console, Tracker Action

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ORGANIST, CHOIRMASTER and teacher of piano. Conservatory graduate. Experienced. Best of references and testimonials. Desires church or school position. Best of reasons for leaving present position. Address S. A., in care of The Diapason.

WANTED — ALL ROUND ROAD MAN wishes steady position. Understand tubular and electric actions. My specialty erecting and finishing. Write **ROAD MAN** in care of Diapason.

ORGANIST NOW HOLDING A responsible position in East desires substitute work in Chicago or suburbs, while spending summer near city. Available June 27-Sept. 12. References on request. Address H. L. B., care of The Diapason, 210 South Desplaines Street, Chicago.

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J. Stuart Archer

1. Prelude Improvisation
2. Andante in A
3. Quasi Pastorale
4. Postlude

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HINNERS ORGAN AT FAIR FILLS STATE BUILDING

TWO RECITALS A WEEK ON IT

Illinois State Structure at San Francisco, with Its Instrument Built by an Illinois Company, a Drawing Card.

The organ recitals being given twice weekly in the recital hall of the Illinois state building at the Panama-Pacific international exposition demonstrate the increasing popularity of organ music. The Illinois commission writes that large and enthusiastic audiences gather for every recital that is announced and that the hall could be filled a dozen times over on every such occasion. The Hinners Organ Company of Pekin, Ill., has received many favorable comments on the instrument. Clarence Eddy, who gave the inaugural recital, writes:

"Accept my congratulations upon the excellence of your organ upon which I had the honor of giving the inaugural recital at the dedication of the Illinois state building in connection with the Panama-Pacific exposition at San Francisco."

The Illinois commission has engaged Dr. Maurice W. O'Connell of San Francisco as official organist of the building, and recitals are being given twice weekly as announced in the official program. The following letter from Dr. O'Connell was received by the builders:

"Hinners Organ Co., Pekin, Ill.: Gentlemen—I am delighted with the beautiful design and sweet tone as well as effective action and convenient appliances of your organ. The immense audiences attending the recitals bear witness to the great success achieved by you in organ construction."

The Illinois commission has been greatly pleased over the popularity of the organ and feels gratified over having made this a part of the equipment of the building, which, with the interesting "Lincoln room," displaying a statue of the martyred president and prized relics of his life, is drawing thousands of people. The San Francisco representative of the Illinois commission gives this expression concerning the organ:

"Every organist who has played on the magnificent organ erected by your company has praised most highly the merits of the instrument. It has proved to be one of the real features of the exposition."

There is no question but that the popularity achieved by this organ will encourage the installation of organs in many other buildings of like character.

Paul Allen Beymer directed a large choir which sang "The Seven Last Words of Christ," by Dubois, at Trinity church, Houghton, Mich., March 28.

Lee Bonnell Pomeroy, formerly of St. Mary's (Paulist) church, Chicago, assumed his duties as organist of St. Mary's Cathedral, Wichita, Kan., on Easter.



HINNERS ORGAN IN ILLINOIS BUILDING AT SAN FRANCISCO

KOCH AT WIRSCHING ORGAN

Pittsburgh Organist Opens Instrument at Wheeling, W. Va.

Caspar P. Koch, city organist at Carnegie Music Hall, North Side, Pittsburgh, played the opening recital on the organ built by Wirsching & Co. for the Second U. P. church, Wheeling, W. Va., March 23. The organ has two manuals and thirteen speaking stops. The church was crowded to its capacity and only words of the highest praise were spoken of the tone and appearance of the instrument.

Another large new two-manual Wirsching organ, costing \$3,500, was dedicated by Professor Fritz Reuter of New Ulm, Minn., at Emanuel Lutheran church, St. Paul, on Sunday, April 11.

The organ being installed by Wirsching & Co. in the new Methodist church, Verona, Pa., will be formally opened May 12 by Gordon Balch Nevin of Johnstown, Pa.

Several good orders for new organs received recently by Wirsching & Co. keep their plant running to its full capacity.

Lloyd Morey, organist of Trinity Methodist church at Urbana, Ill., directed his choir in its annual Lenten concert March 30. Rossini's "Stabat Mater" was sung.

Calvin Brown, Cleveland representative of the Austin Company, has closed a contract with the Denison Avenue Congregational church for a new organ.

C. J. WHITTAKER IN SEATTLE

Establishes Firm There and Expects Much Work in Large Field.

Charles J. Whittaker, who for many years has been a voicer for the Bennett Organ Company of Rock Island, Ill., has moved to Seattle, Wash., and established the firm of Charles J. Whittaker & Sons. He will undertake any work in the line of an organ expert and expects to make a specialty of erecting organs for eastern firms which desire services of that kind. Mr. Whittaker has entered a field in which there are more and more good organs and in which organ builders have been conspicuous for their absence. This fact assures him of a large clientele. Before becoming connected with the Bennett Company Mr. Whittaker was a voicer for Lyon & Healy until they abandoned the manufacture of organs. He began work with the Hook-Hastings Company at Kendal Green, Mass., in 1889.

O. Marshall of Kansas City has been superintending the installation of the large Austin organ in the convention hall at Tulsa, Okla. The dedication takes place April 29 and 30, with Edward Kreiser as the organist.

At an Easter vespers service in the Methodist church of Medina, Ohio, the cantata "Darkness and Dawn," by Fred W. Peace, was sung and John Beck played a preliminary organ program which included Boellmann's "Gothic Suite," Prelude in G minor, Bach, and the Berceuse No. 2, by Ralph Kinder.

CONCERTS AT OBERLIN ON BIG SKINNER ORGAN

MANY VISITORS AT OPENING

Twenty-five Thousand Dollar Work in Chapel Played by Dr. George W. Andrews and Professors Stiven and Davis.

The dedication of the organ built by the Ernest M. Skinner Company for Finney Memorial Chapel, Oberlin College, Oberlin, Ohio, occurred Friday, March 12, at 11:30 in place of the usual morning chapel service. Dr. George W. Andrews presided at the organ and the order of service included an improvisation and the playing of the Third Mendelssohn Sonata for organ. President Henry Churchill King made the address.

The inaugural concert took place on the following Tuesday evening. Following was the program:

1. Overture to "Romeo and Juliet," Tchaikowsky-Lemare
Dr. George W. Andrews.
 2. Symphony No. 1, in D minor, Guilmant
Professor Frederic B. Stiven and the Conservatory Orchestra.
 3. Pièce Héroïque, Franck
Dr. George W. Andrews.
- Selections from "The Beatitudes," Cesar Franck
Oberlin Musical Union.
(Dr. George W. Andrews, Conductor. Professor Bruce H. Davis, Organist.)

The concert drew a large audience, including a number of the Cleveland members of the Northern Ohio chapter of the American Guild of Organists. The organ was given a thorough test as an accompanying instrument in the Franck "Beatitudes," and Professor Davis played a remarkable accompaniment, proving that the organ was wholly adequate as a support for the chorus.

A series of recitals has been planned to be given by the members of the organ department of the conservatory faculty. Dr. Andrews, professor of organ and composition, gave the first. He played the following program: Choral Prelude, "O Lamm Gottes, Unschuldig," Bach; Chromatic Fantasia, Thiele; Trois Pieces, Lenormand; Scena Pastorale, M. Enrico Bossi; Scherzo, Recitative, Choral and Fugue (Sonata No. 5), Guilmant; Aria, G. W. Andrews; "Wistaria" (by request), Cora Willis Ware; The Ninety-fourth Psalm (First Part), Reubke.

The organ is a gift of Frederick Norton Finney and the late Charles M. Hall. It has seventy-eight speaking stops, four manuals and an echo organ. The Skinner Company is completing a large three-manual and echo organ in the Second Congregational church at Oberlin and installing an electric action and a new console in the Roosevelt organ which stands in Warner Concert Hall.

Bach's "Passion According to St. Matthew" was sung by a choir of fifty boys and men at Christ church, Norfolk, Va., March 31, under the direction of J. J. Miller, A. G. O., the organist and choir-master.

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.

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Insure Your Organ Against Wind Failure

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Silent Organ Blower

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

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Clifford Demarest, New York—Mr. Demarest has been giving the Sunday afternoon recitals under the auspices of the Department of education of New York City in April at the Washington Irving high school. Here are his programs:

April 4—Festival Hymns, Bartlett; Barcarolle in B flat, Faure; Serenade, Schubert; Toccata and Fugue in D minor, Bach; Largo from "New World Symphony," Dvorak; Fantasia, "My Old Kentucky Home," Lord; Andante Cantabile and Fugale (Symphony 4), Widor.

April 11—Marche Religieuse, Guilmant; Overtüre in D flat, Salome; "To Spring," Grieg; Choral and Variations, Sonata 6, Mendelssohn; Gavotte from "Mignon," Thomas; "Pilgrims' Chorus," Wagner; Scherzo in F, Hofmann; Tone Poem, "Finlandia," Sibelius.

April 18—Festival March in F, Foote; Andante from "Surprise Symphony," Haydn; Fugue in E flat (St. Ann), Bach; Funeral March and Seraphic Chant, Guilmant; Minuet in A, Boccherini; "A Pastoral Suite," Demarest.

April 25—Grand Chorus in D, Guilmant; Andante from Fifth Symphony, Beethoven; "Sorrow and Joy," Demarest; Benediction Nuptiale, Saint-Saens; Prelude in C sharp minor, Rachmaninoff; Variations on "Old Folks at Home," Flagler; "Evening Star," Wagner; March, "Pomp and Circumstance," Elgar.

James T. Quarles, Ithaca, N. Y.—The Cornell University organist gave the Buffalo Elmwood Music Hall recital March 28. His selections were: Concert Overture in B minor, James H. Rogers; "Elegia," Oreste Ravanello; Andante from Symphony in D, Haydn; Prelude and Fugue in A minor, Bach; Elevation, Samuel Rousseau; "Will O' the Wisp," Gordon Balch Nevin; "Procession Indiane," Ernest R. Kroeger; "Liebestod" ("Tristan"), Wagner; Largo, Handel; Finale from Symphony I, Op. 14, Louis Vierne.

Among his Bailey Hall recitals at Cornell are the following: "The Water Carrier," Cherubini; Cantilena (Pastorale) in A minor, Jules Grison; "Let Their Celestial Concerts All Unite" ("Samson"), Handel; Intermezzo in G, Op. 69, No. 11, Salome; Concert Toccata in C, Op. 21, Purcell J. Mansfield.

March 19—Sonata in C minor, Salome; "Ave Maria," Max Reger; Introduction to Act 3, "Die Meistersinger," Wagner; Sonata XI, Frederick the Great; No. 5 and 6 in G minor, F. Flaxington Harker; "Marche Aux Flambeaux," Guilmant.

March 26—Prelude and Fugue in A minor, Bach; "Vision," Op. 3, No. 4, Boellmann; "Feterlicher Einzug" (Organ, two Trombones and Tympani), Richard Strauss; "Magic Fire," from "Die Walkure," Wagner.

Mr. Quarles' desire to introduce novelties in the programs and thus to enhance their educational value is shown in the selection of the Sonata written by Frederick the Great, King of Prussia, who was a distinguished musical amateur. The "Vision" by Torjussen is described as an exquisite mood picture by one of the younger Swedish composers of today. The "Feterlicher Einzug" was written by Strauss originally for fifteen trumpets, four horns, four trombones, two tubas and tympani. It has been arranged for the organ by Max Reger.

Mrs. Katharine Howard Ward, Chicago.—At her seventy-seventh recital in the First Methodist church of Evanston, played on the afternoon of Sunday, March 28, Mrs. Ward gave these selections: "Alleluia," Dubois; "In Paradise," Dubois; Suite ("The Death and Resurrection of Christ"), Malling; Vorspiel to "Parsifal," Wagner; "The Curfew," Horsman; Caprice ("To Spring"), Matthews; "The Bee," Lemare; "The Brook," Dethier.

Rollo F. Maitland, F. A. G. O., Philadelphia.—Mr. Maitland played the following at the Walnut street Presbyterian Church: April 11—Serenade, Schubert; "Adoratio et Vox Angelica," Dubois; Toccata and Fugue in D minor, Bach.

April 18—Nocturne in B minor, Foote; Minuet from "Berenice," Handel; Festival March in C, Calkin.

April 29 he played two organ numbers—a Grand Processional March by D. D. Wolf and Dethier's caprice, "The Brook" at a song recital given by David Bisham in Aeolian Hall, New York, under the auspices of the Blind Men's Improvement Club of that city. He also played the organ obligato to Rossetter G. Cole's "King Robert of Sicily," for reading with piano and organ accompaniment.

Harold Vincent Milligan, New York.—Mr. Milligan gave the following program at the First Presbyterian church April 5: Choral Preludes, "Vater Unser im Himmelreich" and "In Dir Ist Freude," Bach; Prelude, "La Demoiselle Elue," Debussy; Romanza, Milligan; "Entree du Cortège" and Benediction, Dubois; "Laud Deo" and "Easter Morn," Malling; "Easter Dawn," Claussmann; "Hallelujah Chorus," Handel.

Carl Rupprecht, Chicago.—The Elmwood Music Hall recital at Buffalo, April 18, was given by the Chicago organist. He played: Concert Overture in C major, Hollins; Sonata No. 8 (requested), Mendelssohn; Andante Cantabile, Widor; "A Price in B flat, Guilmant; Toccata in F, Bach; Larghetto, Wesley; Fugue in C, Buxtehude; Psalm 94, Reubke; Bell Rondos, Morandi; Spring Song, Lemare; Triumphal March, Hollins.

Walter E. Hall, Cleveland.—Mr. Hall gave a concert April 6 in the Methodist church at Medina, Ohio, with his choir boys from Trinity cathedral. The program follows: "Funeral March On the

Death of a Hero," Beethoven; "Oh! Rest in the Lord," Mendelssohn; Serenade (varied), "The Last Rose of Summer" (varied), Dudley Buck; "Hall to the Lord's Anointed"; Andrews; Largo, Handel; Minuet from a Symphony, Mozart; "O Trusting Heart," Bach; "Picturesque March," Massenet; "Soldiers' Chorus" from "Faust," Gounod; Cantilena, Hollander; "Walther's Prize Song," Wagner; "The Yankee Tipperary," Fred Hall; Overture, "Le Dieu et La Bayadere," Auber.

Sumner Salter, Williamstown, Mass.—Mr. Salter's most recent programs on Wednesday afternoon in Grace Hall at Williams College are:

March 17—Fantasia in A, Cesar Franck; Barcarolle, Hofmann; Andante con moto (from the Unfinished Symphony), Schubert; "Danse des Mirrites," Tschakowsky; Melodie in E, Rachmaninoff; Oriental Sketch in C minor, Arthur Bird; Berceuse from "Jocelyn," Godard; Humoresque, Dvorak; "Sanctus," Charles Gounod.

March 24—Grande Piece Symphonique, Cesar Franck; "Reve Angeline," Rubinstein; Nocturne in G minor, Chopin; Vell Dance (by request), Trini; "Liebestod" ("Tristan and Isolde"), Wagner; Concert Overture in D, Faukes.

March 31—Prelude in B minor, Bach; Air from Orchestral Suite in D, Bach; Symphony in G ("The Surprise"), Haydn; Symphonic Poem, "Good Friday," de la Tombelle; "Peer Gynt" Suite ("In the Mornings" and "Ase's Death"), Grieg; "Christus Resurrexit," Oreste Ravanello.

Thomas Moss, Port Deposit, Md.—The following organ programs have been given by Mr. Moss at the Tome School, at the vesper services during March: "La Fille aux Cheveux de Lin," Debussy; "Priere," Lucas; "Indian Summer Sketch," Brewer; "Sunset," Scherzino; Ferrata; Choral in E major, Franck; Idylle, Quef; Cantilena, Rogers; Intermezzo No. 1 from "The Jewels of the Madonna," Wolf-Ferrari; Symphony No. 5, Widor; Choral Prelude, "Allein Gott in der Hohen Ehr," Bach; Prelude and Fugue in C major, Bach.

Herbert S. Sammond, Brooklyn, Mr. Sammond, who is organist of the Clinton Avenue Congregational Church, gave this program April 12 at the Presbyterian Church of Pleasantville, N. Y.: Gothicque Suite, Boellmann; Meditation, Gounod; Prelude and Fugue in D minor, Faukes; Sonata in C minor, Guilmant; Grand Choeur, Rogers; Canzona, Demarest; Pastorele in E, Lemare; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; "To a Wild Rose," MacDowell; "Evensong," Johnston; Humoresque, Dvorak; Processional March, Rogers.

Arthur B. Jennings, Jr.—This recital program was played April 7 at the Independent Presbyterian Church of Savannah, Ga.: Pastorele (from Second Symphony), Widor; Andante Cantabile, Tschakowsky; Toccata and Fugue in D minor, Bach; "Elegy," Gibson; Gigue, Bach; Gavotte, Thomas; "Pilgrims' Chorus," Wagner.

O. C. Bodemüller, New Orleans.—Mr. Bodemüller contributed the following organ selections at the dedication of the new Ocell three-manual organ in St. Patrick's Church, New Orleans, Tuesday, April 13: Grand Choeur, Guilmant; "Legende," Hastings; Pastorele, St. Clair; Wedding March (from "Wedding Suite"), Ferrata; "Idylle," Krieger; "Suite Gothicque," Boellmann; Offertoire in A flat, Batiste; Postlude in A, Dubois.

George Henry Day, F. A. G. O., New York.—At a recital April 21 in the Macedonia A. M. E. Church of Flushing, L. I., Mr. Day played: Pastoral Suite, Demarest; "To a Wild Rose," MacDowell; "Humoresque," Dvorak; "Will o' the Wisp," Bach; Toccata and Fugue in D minor, Bach; Meditation, Sturges; Spring Song, Mendelssohn; "Pilgrims' Chorus," Wagner; "Chant Pastorale," Dubois; Scherzo, Dethier.

Arthur Blakeley, Los Angeles.—Mr. Blakeley, who plays at Trinity Auditorium at noon every day except Saturday, gave these programs in one week recently:

Tuesday—Theme and Variations, Bossi; Adagio Cantabile, First Organ Symphony, Lemare; Prelude, Rachmaninoff; Gavotte in A, Elgar; Fantasia on "Il Trovatore," Knebel.

Wednesday—Jubilee Sonata, two movements, Hopkins; "The Surprise," Haydn; "Abendlied," Rheinberger; "Humoresque," Dvorak; "Finlandia," Sibelius.

Thursday—Organ Concerto in B flat, Handel; Spring Song, Mendelssohn; Summer Song, Lemare; "Liebestod" ("Tristan and Isolde"), Wagner; Overture, "Martha," Flotow.

Friday—Sonata da Camera, No. 4, Dr. Peace; "Pilgrim's Song of Hope," Batiste; Concert Piece (Irish) and "Kol Nidrei," Hebrew melody, Blakeley; Military Overture, Mendelssohn.

Monday—Concert Fantasia in E major, Woelstenholme; Offertoire in D flat, Major; Bridal Song, Jensen; "O That We Two Were Maying!"; Nevin; "A Silver Wedding," Blakeley.

Lawrence W. Robbins, Kansas City, Mo.—Mr. Robbins at a recital in the First Presbyterian church of Pittsburg, Kan., April 6, played as follows on the electric organ: Fantasia Overture, Fricker; Toccata and Fugue, D. Dudley Buck; Variations on a Scotch Air, Johnston; "Evensong," Johnston; Scher-

zo Pastorale, Federlein; Introduction to Third Act and "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; "Forest Murmurs" ("Stegfried"), Wagner; "Will o' the Wisp," Gordon Balch Nevin; "Con Amore," Dethier; Oriental Sketch, Arthur Bird; Fanfare, Shelley; "William Tell" Overture, Rossini.

Lucius Lescale, New Orleans.—The organist at the Tudor theater played as follows during the presentation of "The Christian": Communion in G, Floyd St. Clair; "Chant d'Amour," J. R. Gillette; Fantasia on "Il Trovatore," Verdi-Tavan; Canzonetta, Hollander; "Ase's Tod" ("Peer Gynt Suite"), Grieg; Offertoire in B flat, Read; "Chant," Fables; "Lescaies du Soir," Stiell; "Evensong," Johnston.

Percy Chase Miller, Philadelphia.—Mr. Miller gave the sixth of the series of free recitals under the auspices of the American Organ Players' club at the Central High school April 8, playing: "Marche d'Amour," S. Tudor Strang; "Cantique in B minor, Guilmant; Allegretto in D major, S. Tudor Strang; Easthope Martin; Allegretto in A (organ transcription by Frederick Archer), Berthold Tours; Passacaglia on the Choeur, "Jesu, meine Freude," Sigfrid Karg-Elert; Allegro Vivace and Finale from First Organ Symphony, Louis Vierne.

March 27 Mr. Miller gave a recital at St. James' church, with the following program: "Messe de Mariage," Dubois; "Canzona della Sera," E. d'Evry; "The Curfew," Edward J. Horsman; "Claire de Lune," Sigfrid Karg-Elert; Finale from the Organ Concerto, W. Friedman Bach.

At his own church, the First Presbyterian in Germantown, Mr. Miller gave a recital on Easter Sunday evening as follows: "Easter Offertoire, Batiste; Allegretto, Wolstenholme; Offertoire and Invocation, Dubois; Evening Song, Bairstone.

Frederick Maxson, Philadelphia.—In presenting his elaborate Easter music at the First Baptist church Mr. Maxson played the following organ selections: "O Fili," Guilmant; "Easter Morning," Malling; "Paques Fleuries," Mally; Finale in B flat, F. Maxson; Toccata (Fifth Symphony), Widor; Intermezzo, Archer; Hallelujah Chorus, Handel.

Carl F. Mueller, Milwaukee.—Nearly one thousand people, a capacity house, heard Mr. Mueller April 18 at a recital at Emanuel Evangelical church, Oshkosh, Wis. His offerings were: Offertoire in D minor, Batiste; Berceuse, Ralph Kinder; Spring Song, Mendelssohn; "The Holy Night," Dudley Buck; Festival March, J. Baptiste Calkin; "Suite Gothicque," Leon F. Johnston; "Resurrection Morn," Edward Bauer; "Pilgrims' Chorus" (from "Tannhaeuser"), Wagner-Liszt; Grand Chorus, Dubois.

Palmer Christian, Chicago.—Mr. Christian played as follows April 11 at 4 p. m. in the Kenwood Evangelical church: First Organ Suite, Borowski; Scherzo—Caprice, Bernard; Improv. Toccata, Karg-Elert; "Alleluia," Mozart; Toccata, Adagio and Fugue in C, Bach; Cantabile, Cesar Franck; "Spring Song from the Oshkosh, Lemare; Finale (First Symphony), Vierne.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell gives a brief recital before the evening service every Sunday at the Pine Street Presbyterian church. Recent recitals he has played: Grand Chorus in D, Guilmant; "Le Cygne," Saint-Saens-Guilmant; Toccata ("Suite Gothicque"), Boellmann; Choral ("Ein feste Burg"), Martin Luther; Choral ("Ein feste Burg"), Martin Luther; Fantasia in G minor, Scherzo; "Allegro maestoso e vivace" (Sonata 2), Mendelssohn; Elegy, Massenet; Revere, Kinder; Second Movement from the "Gothique Suite," Boellmann; Easter Offertoire on an Ancient Carol, Lore; "In Springtime," Ralph Kinder; "Resurrection Morn," Edward F. Johnston.

Frederick Walbank, F. R. C. O., Scranton, Pa.—Mr. Walbank's Sunday evening Shepherd in April were:

April 4—Overture in A major, Dvorak; Spring Song, Borowski; Variations on Concert, Bonnet; Allegro Cantabile, Widor; Postlude, "Hallelujah Chorus," Handel.

April 11—Triumphal March, Costa; Sextet from "Lucia," Donizetti; Theme with Variations, Faukes; Madrigal, Maxson; Sonata in G minor, Merkel.

April 18—Toccata, Merkel; "Cantique Moderne," Lemare; Variations, "O Sanctissima," Lux; Serenade, Weatherly; March in B flat, Silas.

April 25—Grand Choeur, Guilmant; Andante, Chinner; Variations, "Onward, Christian Soldiers," Whitney; "La Carita," Rossini; Postlude, Biedermann.

Samuel A. Baldwin, New York.—Among the April programs by Professor Baldwin at the City College were:

April 7—First Sonatina in A minor, Karg-Elert; "Pavagase Landais," J. Eremmond; Fantasia and Fugue in C minor, Bach; Romance in E minor, Op. 5, Tschakowsky; "Pilgrims' Chorus" and "Elizabeth's Prayer" ("Tannhaeuser"), Wagner; "Kamennoi Ostrow," Rubinstein; Prelude and Fugue on the name "Bach," Liszt.

April 14—Concert Fugue in G major, Krebs; Choral Prelude, "Jesu, Meine Zuversicht," Bach; Sonata in the style of Handel, Wolstenholme; Andante Cantabile from Fifth Symphony, Tschakowsky; Scotch Fantasia, Will C. Macfarlane;

Spring Song, Mendelssohn; Overture, "Der Freischuetz," Weber.

April 25—Concert Overture in E flat, William Faulkes; Largo from Sonata, Op. 2, No. 2, Beethoven; Toccata in F, Bach; "Song of Joy," Diggle; Magic Fire Scene, "Die Walkure," Wagner; "Liebestraum," No. 3, Liszt; Sonata, the Ninety-fourth Psalm, Julius Reubke.

April 25—Prelude and Fugue in A minor, Bach; "Meditation—Serieuse," Homer N. Bartlett; Sonata No. 1, in D minor, Claussmann; "Melodia," Bossi; Epic Ode (Tone poem), Ralph H. Bellairs; "In the Twilight," F. Flaxington Harker; Overture, "Tannhaeuser," Wagner.

Arthur Dorey, Ottawa, Ont.—The 200th and 201st programs after evening at Christ Church Cathedral, and the last of the present series were given April 4 and 18 by Mr. Dorey. His selections were: Andante in D, Silas; Revere, Op. 46, P. Grison; Andante Cantabile (Fourth Symphony), Widor; Festival Postlude for Easter, E. T. Driffeld.

April 18—March Pontificale, Faulkes; Berceuse, Rehkoff; Arabesque, Wrangle; "May Morn," W. C. Steere; Second Grand Choeur, C. J. Grey; "Amor Pacis," Arthur Dorey; Finale, March, Op. 27, Boellmann.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—Dr. Mansfield's eleventh recital at Wilson College, given April 19, included these selections: Offertoire for Easter Day, in C, Charles Collin; Andante in E minor, Henry Smeets; Introduction and Variations on an Original Theme in A, Op. 47, Adolph Hesse; Overture to "The Water Carrier," Cherubini; Cantilena (Pastorale) in A minor, Jules Grison; "Let Their Celestial Concerts All Unite" ("Samson"), Handel; Intermezzo in G, Op. 69, No. 11, Salome; Concert Toccata in C, Op. 21, Purcell J. Mansfield.

Ernest O'Dell, F. A. G. O., A. C. G. O., Smiths Falls, Ont.—Tuesday, March 23, Mr. O'Dell played: Overture to "Raymond," Thomas; Priere—Offertoire, Devred; "Shepherd's Song," Merkel; Toccata in G, Dubois; Fantasia and Fugue in G minor, Bach; "The Rosary," Nevin; Musette, Mally; Marche Militaire, Gounod.

Frank Sanford De Wire, Jamestown, N. Y.—Mr. De Wire's Sunday evening recital March 28 at St. Luke's Episcopal church was as follows: Variations de Concert, Joseph Bonnet; "The Sandman," John Carver Alden; Gavotte Moderne, Lemare; Pastoral Sonata, Rheinberger; "The Palms," Faure; Prelude in D minor, Bach; "A Springtime Sketch," Brewer; Toccata, Georges Macmester.

Henry S. Fry, Philadelphia.—Vesper recitals in April at St. Clement's church have been made up of these offerings:

April 4—Magnificat, Aloys Claussmann; "In Paradisum," Dubois.

April 11—Fantasia—Overture, Herbert A. Fricker; Finale (arranged for organ by Richard Keys Biggs), G. Puccini; Largo, Handel; Lullaby, Will C. Macfarlane.

April 18—Prelude Heroic, William Faulkes; Romance, Frederick Maxson; First "Peer Gynt" Suite (Movements 2 and 3), Grieg; "Cantique d'Amour," S. Tudor Strang.

April 25—Canzonet, R. Bernard Elliott; "Will o' the Wisp," Gordon B. Nevin; "Jubilate Deo," Alfred J. Silver; Spring Song, Mendelssohn; Benediction Nuptiale, Alfred Hollins.

Robert Stevens, Chicago.—Mr. Stevens, of the University of Chicago, has returned from a successful trip west on which he played three times at the Panama-Pacific exposition. His programs were: Second Organ Concerto (Andante, Allegro), Handel; Melody in E flat for Organ, Pratt-Eddy; Andante Cantabile, Tschakowsky; "Abendlied," Schumann; Finale from Fifth Sonata, in D, Mendelssohn; Prelude and Fugue in C minor, Bach; Sonata in G minor, Op. 22, Piuetti; Allegro Moderato and Pastorele, Guilmant; "The Cygne" ("The Swan"), Saint-Saens; Concert Overture, C major, Hollins; Vorspiel to "Lohengrin," Wagner; "Les Preludes," Liszt.

Robert Y. Barrows, Rutherford, N. J.—At an organ recital and praise service in the Masonic Temple March 28 Mr. Barrows played: Prelude, "The Nightingale and the Rose," Saint-Saens; Fugue in C minor, Bach; Grand Offertoire in F major, Batiste; Romance, "Evening Star," Wagner; Funeral March ("Song Without Words"), Mendelssohn; "Hymn of the Nuns," Lefebvre-Wely; Andante Cantabile, Tschakowsky; March, from Suite for Organ, Rogers; Berceuse, Clarence Dickinson; Introduction to Third Act and Bridal Chorus, "Lohengrin," Wagner; "The Rosary," Nevin. All the organ numbers were by request.

Dr. Minor C. Baldwin—At a concert in the First Swedish Baptist church of Worcester, Mass., March 30, Mr. Baldwin played: Great Toccata (pedal solo), Bach; Revere, Baldwin; Sonata, Fleuret; "Consolation," Baldwin; Andante, Beethoven; Scherzo, Bossi; Adagio, Bach; Overture, Rossini; "Pilgrims' Chorus," from "Tannhaeuser," Wagner.

Roger A. Lyon, Norwalk, Conn.—Following is the program of a recital given at the celebration of the one hundred and twenty-fifth anniversary of the First Baptist church at Danbury, Conn., April 20: Fugue (St. Ann's), Bach; Andante Religioso, Lemaire; "Marche Solennelle," Lemaire; Processional, Dubois; Allegro

Energico from Sonata No. 5 in C minor, Thayer.

Gordon Balch Nevin, Johnstown, Pa.—A Wagner program—the first all-Wagner program in Johnstown—was presented at the First Presbyterian church March 25. The selections were: Prelude to "Lohengrin"; Introduction to Third Act and Bridal Chorus, "Lohengrin"; "Walther's Prize Song," "Die Meistersinger"; "Fire Magic," "Die Walkuere"; Prelude and "Liebestod," "Tristan and Isolde"; "Pilgrims' Chorus," "Evening Star" and Grand March, "Tannhaeuser."

Will C. Macfarlane, Portland, Maine.—At the recital in the city hall April 18 this was the program: "Marche Pontificale," Tombelle; Overture, "Stradella," von Flotow; "Sanctus" (by request), Gounod; Fugue in A minor, Bach; "The Rosary," Nevin; "Liebestod," "Tristan and Isolde"; Coronation March, Svendsen.

Alice Knox Fergusson, Dallas, Tex.—Miss Fergusson gave the first of a series of recitals under the auspices of the Dallas Organists' Association in the First Presbyterian church, March 29. She played: Toccata in D, Kinder; Christmas in Sicily, Yon; Scherzo, Vodorinski; Meditation ("Thais"), Massenet; Slumber Song, Hutson (Written by and dedicated to Miss Fergusson by her pupil,

Lloyd Hutson); "Curfew," Horsman; Concert Caprice, Kreiser; "My Old Kentucky Home," J. E. W. Lord.

F. Arthur Henkel, Nashville, Tenn.—The last program of the season at Christ church, Sunday, April 11, at 4 p. m., was: Grand March from "Rienzi," Wagner; Andante from Fifth Symphony, Beethoven; "Resurrection Morn.," Johnston; "Spring Song," Mendelssohn; Scherzo, Dethier.

Fifty-five Years in Harness.

In compliment to Lucien G. Chaffin, who finished his engagement as organist of the Bergen Avenue Reformed Church, Jersey City, and completed at the same time his fifty-fifth year of uninterrupted service as a church organist, the musical program April 25 at the church was selected entirely from the compositions of Mr. Chaffin. Mr. Chaffin is to be succeeded by Arthur F. Huntington, who comes from Norwalk, Conn., where he has been organist the last four years at Grace Episcopal church.

MEETING IN CONNECTICUT

State Organists Have Recital, Banquet and Business Session.

It was the general opinion of Connecticut organists who met at the First M. E. church, Meriden, March 8, that it was in many ways the most successful gathering the council had ever held. The ladies' aid society of the church served a delightful supper in the banquet room. Then President Neumann called the meeting to order. At the head table were the officers of the council, Arthur Scott Brook of New York, president of the National Association, and Professor Karl Harrington of Middletown, who was the first speaker of the evening. Mr. Harrington prefaced an entertaining poem, which strongly appealed to the organists, with some witty remarks.

After a business meeting at which E. F. Laubin, organist of the Asylum Hill Congregational church, Hartford, was elected president. Professor Harrington of Wesleyan University, vice-president, and George C. Marble of St. Paul's Universalist church, Meriden, and F. T. Southwick of the First M. E. church, Meriden, were re-elected treasurer and secretary respectively, a recital was given in the church. Mr. Southwick played Lemmens' "Sonata Pontificale" and his own "Irish Fantasia." Mr. Tiernan, organist of the East Pearl Street M. E. church, New Haven, rendered two movements of Guilman's Second sonata. Frank Hill, organist of the First Baptist church, Meriden, gave Hollins' "Concert Overture." Kinder's Berceuse and Widor's Adagio from Symphony 6, and Mr. Brewer, organist of the First Church of Christ, Congregational, New Britain, played Grieg's "Piece Symphonique" and Demarest's "Sunset."

Calls Arthur B. Jennings, Jr.

Arthur B. Jennings, Jr., who has been organist of the First Presbyterian church of York, Pa., has accepted a call to the Independent Presbyterian church of Savannah, Ga. He will continue to make his home at York, however, until August. Mr. Jennings is an A. A. G. O. and a performer of high rank. Recently he gave a recital at Savannah and made a deep impression. The church in the southern city expects to install a new organ, and it probably will be a four-manual.

ORGAN IS BY BARNES & BUHL

Harry Rowe Shelley Plays at Opening at Jamestown, N. Y.

Harry Rowe Shelley of New York City dedicated the new Barnes & Buhl organ at the First Baptist church of Jamestown, N. Y., April 8. The Jamestown Morning Post the following day said:

"It is seldom that Jamestown is favored with other than local talent at the church organ and the program of last evening's recital was one that gave to a church audience a new glimpse of the possibilities of the instrument.

"The new organ came fully up to the expectations which had been expressed for it. Its tone qualities were perfect and the development of its many variations was almost unlimited. Mr. Shelley seemed entirely at ease in handling stops and pedals and in no one of his numbers was there the slightest hesitancy that might have been credited to an unfamiliarity with the organ. As he later said to several who gathered to meet him, he found pleasure in playing upon so perfect an instrument."

The complete program was: Fantasia and Fugue in G minor, Bach; Russian Romance, Hofman; Minuetto, Ancient Melody; "Niebelungen" Fantasia, Wagner; Gavotte, Gluck; Gigue, de Mondonville; Largo, "New World" Symphony, Dvorak; "Pilgrims' Chorus," Wagner; Andantino, Lemare; "Carmen" Fantasia, Bizet. A male quartet sang three of Mr. Shelley's compositions.

Donald Copeland Praised.

The Daily News of Wapakoneta, Ohio, April 2 contained an extended first-page account of the playing of Otto Malling's "Seven Words on the Cross" by Donald Copeland at the First Methodist church. The church was crowded for the performance, which preceded a communion service on Good Friday night. The editor expressed the conviction that Mr. Copeland's talent as shown by his playing assured him a famous career as an organist.

The large Farrand & Votey organ, built especially for the Metcalf residence at West Newton, Mass., and on which many recitals were given previous to the death of Mr. Metcalf, has been sold to the Newton Highlands (Mass.) M. E. church, and is being transferred by the E. W. Lane Organ Company of Waltham.

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ORGAN MODERNIZED IS ATTRACTIVE EXHIBIT

UNIT ORCHESTRA IS SHOWN

Wurlitzer Instrument Played by Henry Spiller at San Francisco Fair Shows Latest Wonderful Development.

One of the great popular attractions of the graduated exhibit of the operations, products and ramifications of the United States Steel Corporation in the Palace of Mines and Metallurgy at the Panama-Pacific Exposition, San Francisco, is a Wurlitzer Unit Orchestra. The instrument daily draws to the demonstration hall immense audiences of visitors, who are entertained with recital programs by Henry Spiller, formerly organist of the Cathedral of the Incarnation, Garden City, L. I.

Probably no more comprehensive demonstration of the highly scientific application of the many functions of wire made especially for organ manufacture by the American Steel & Wire Company could be effected than the splendid unit orchestra, with its exposed sectional parts. The units of control of the instrument, as independently exhibited in practical operation, are as follows:

The Console: This exhibit presents its front view to the audience, while the rear view, exposing the interior, is shown in the showcase. It contains the keyboards, stop tablets and combination buttons, which are made to open and close the electric circuits, which, in turn, control the pipes and expression devices through the relay board, the union board and the switch board, all of which, with their intricate masses of fine insulated wires, are exposed to view in the show case. Ordinarily these units are kept within the organ itself and concealed from view.

The Union Board: This combination of electrical wires, controlled through the console, enables the organist to select any combination or set of pipes in the organ from either of the two keyboards and, by such combination, to quadruple the expressive capacity of the instrument. By the use of electric wires a tremendous amount of mechanism of the older style of organs is abolished, reducing space and affording wonderful control of the voicing power of the instrument. This is a peculiar feature of this style of instrument and gives it great capacity of expression, yet within the smallest limits of space and with a remarkable simplicity of parts.

The Switchboard (Operating the Second Touch): The keyboards have two touches. One touch forces the keys down a certain distance and with this finger pressure the organist brings into play part of the organ. Then, by pressing the keys down still farther, an entirely different expression is brought into action, according as the organist may arrange the stops. This is electrically accomplished by the wires as displayed in the show window. This is the double touch or second touch for which it is claimed that it makes a two-manual instrument as facile as a four-manual in the ease and dexterity with which the player may control the expressive mechanism. It places a huge pipe organ under the instantaneous and complete domination of the player in the same relation as the conductor to his orchestra.

The Relay Board: As shown in the display window this board is both electrical and pneumatic. By depressing the keys the small pneumatic bellows in the relay board are brought into action. They, in turn, actuate magnets under each pipe, thus opening valves admitting air. The relay-board principle employs more electrical wire than any other system. For this reason, aside from the brilliant combination of both organ and orchestra, the United States Steel Corporation has selected the Wurlitzer Unit Orchestra to demonstrate practical accomplishment by the use of electrical and other forms of wires in the construction of these modern musical instruments.

The Organ Cable: From each of

the above actuating units the power is conveyed through the electrical cable shown in the display window. This cable consists of fine insulated magnet and pipe organ wires, and transmits the power from the keys. This is the usual plan of all modern electrical organs and, therefore, nothing new is presented. It is interesting in that it is shown for close inspection. The flexible organ cable permits the placing of the console in any desired position.

Different wires used in a pipe organ include flat wire in action and contacts and in different forms of springs, and in the structure; round wires of various tempers in the action, key pins and mechanical work; wire springs in different forms made from flat, round and other shaped wires, transmitting different kinds of power, such as compression, extension and torsion, as exhibited in every form in the adjoining show windows; wire rope for the control of bellows and other heavier mechanism; shaft-



UNIT ORCHESTRA BEFORE VISITORS' EYES.

[Wurlitzer Instrument at San Francisco Exposition, with Glass, Giving Insight into Its Workings.]

ing and screw stock for the blower and dynamo and other heavy mechanical parts; triangle-mesh concrete reinforcement, used for reinforcing the heavy concrete walls of the swell boxes; electrical wires, such as Amerite and Americore rubber-covered, and the silk insulated wires in the magnets, the intricate wiring of the console, union board, switch board and relay board, the organ cable and the magnets under the pipes; pipe organ wire, which is a cotton-insulated wire covered with paraffin especially adapted for the conducting of electrical current through different points in the instruments. The total length of the wiring in a modern organ may vary from 100 to 500 miles, according to the size of the instrument.

The organ pipes and sound producing units are shut up in a large, nearly sound-proof room back of the gilt pipe front. Egress of sound is by graduated shutters opened at different degrees at the will of the organist. The wind pressure is supplied by a Kinetic blower, also exhibited in the show case, requiring a three horse-power electric motor, and distinguished by its quiet and vibrationless running and tremendous wind-creating power. The wind is conducted from this blower by a pipe into the organ wind chests on top of which the pipes are set. The only departure here from usual pipe organ practice is that control of the admission of air into the pipes is by separate magnets for each pipe, as mentioned; the orchestral units in the organ also receive their impulses from separate magnets. The power for operating all these magnets is from a separate dynamo, operated by a belt leading from the blower shaft.

Following are the specifications of this unit orchestra, with the orchestral voices, solo and ensemble, and the special percussion and sound effects obtained:

ACCOMPANIMENT.
Contra Viols, 16 ft.

Tuba Horn, 8 ft.
Open Diapason, 8 ft.
Clarinet, 8 ft.
Viol d'Orchestra, 8 ft.
Viol Celeste, 8 ft.
Flute, 8 ft.
Vox Humana, 8 ft.
Viol, 4 ft.
Octave Celeste, 4 ft.
Flute, 4 ft.
Vox Humana, 4 ft.
Twelfth, 2 3/4 ft.
Piccolo, 2 ft.
Chrysoglott.
Snare Drums.
Tambourine.
Castanets.
Ten Adjustable Combination Pistons.
Second Touches.
Accompaniment.

Tuba Horn, 8 ft.
Flute, 8 ft.
Sleigh bells.
Xylophone.
Triangle.
Solo.
Ophicleide, 16 ft.
Flute, 8 ft.
Tremulant.

GENERAL.
One Expression Lever.
Tremulant.
Two D. T. Sforzando Pedals.
Brd.

MOLLER FINISHING PITTSBURGH ORGAN

ANOTHER ONE AT WHEELING

New Masonic Temple in Pennsylvania City to Have Three-Manual and West Virginia Church a Four-Manual.

Among the large organs being completed at the factory of M. P. Möller at Hagerstown, Md., are a four-manual electric for the Thompson Methodist church of Wheeling, W. Va., and a three-manual electric for the new Masonic Temple at Pittsburgh. The Pittsburgh organ has various interesting features and is a divided instrument, with a movable console. The specification follows:

GREAT ORGAN (Five-inch wind).

Open Diapason, 16 ft.
Open Diapason, 8 ft.
Gamba, 8 ft.
Dulciana, 8 ft.
Doppel Floete, 8 ft.
Phlommela, 8 ft.
Gemshorn, 8 ft.
Flute Harmonique, 4 ft.
Octave, 4 ft.
Mixture, 3 rks.
Tuba Major, 16 ft.
Tuba Mirabilis, 8 ft.
Tuba Clarion, 4 ft.
The last three are enclosed in choir box, 10-inch wind, 85 pipes.

SWELL ORGAN (Five-inch wind).

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Viol D'Orchestre, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Violina, 4 ft.
Wald Flute, 4 ft.
Dolce Cornet, 3 rks.
Fagotta, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Saxaphone, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.

Contra Viols, 16 ft.
Cello (from No. 29), 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
English Open Diapason, 8 ft.
Quintadena, 8 ft.
Unda Maris, 8 ft.
Flute D'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Harp Celesta (Deagan Gongs) 49 notes.
Chimes, 20 bells.
Sleigh Bells, 25 bells.
Orchestral Oboe, 8 ft.

PEDAL ORGAN.

Double Open Diapason (eight notes quitted), 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Gedeckt Bourdon (from No. 14), 16 ft.
Violon, 16 ft.
Octave Bass (from No. 42), 8 ft.
Cello (from No. 28), 8 ft.
Fagotta (from Swell), 16 ft.
Tuba Major, 16 ft.
Tuba Mirabilis, 8 ft.
Tuba Clarion, 4 ft.
The last three are from Great organ.

In the Wheeling organ the choir has a duplex chest and separate swell-box. The console is detached. There are forty-two speaking stops, as follows:

GREAT ORGAN.

Open Diapason, 16 ft.
Open Diapason, 8 ft.
Doppel Floete, 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Principal, 4 ft.
Flute D'Amour, 4 ft.
Tuba Harmonique, 8 ft.
Gross Flute, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Stopped Diapason, 8 ft.
Vox Celeste, 8 ft.
Flute Harmonique, 4 ft.
Flautina, 2 ft.
Cornopean, 8 ft.
Oboe and Bassoon, 8 ft.
Vox Humana, 8 ft.
Carillons.

CHOIR ORGAN.

Gross Floete, 8 ft.
Viols D'Gamba, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Flute D'Amour, 4 ft.
Tuba Harmonique, 8 ft.
Unda Maris, 8 ft.
Clarinet, 8 ft.

ECHO ORGAN.

Open Flute, 8 ft.
Muted Viols, 8 ft.
Viols Celeste, 8 ft.
Orchestral Flute, 4 ft.
Vox Humana, 8 ft.
Chimes.

PEDAL ORGAN.

Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt (from No. 11), 16 ft.
Octave Bass (from No. 37), 8 ft.
Violoncello (from No. 24), 8 ft.
Violone (from No. 1), 16 ft.

Auto Horn.
Fire Gong.
Steamboat Whistle.
Horse Hoofs.
Tom-tom.
Chinese Block.
Electric Door Bell.
Cathedral Chimes.

SOLO.

Ophicleide, 16 ft.
Contra Viola, 16 ft.
Tuba Horn, 8 ft.
Open Diapason, 8 ft.
Clarinet, 8 ft.
Viol d'Orchestra, 8 ft.
Viol Celeste, 8 ft.
Flute, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Octave, 4 ft.
Viol, 4 ft.
Octave Celeste, 4 ft.
Flute, 4 ft.
Twelfth, 2 3/4 ft.
Fifteenth, 2 ft.
Piccolo, 2 ft.
Tierce, 1 3/5 ft.
Sleighbells.
Xylophone.
Bells.
Chrysoglott.

Ten Adjustable Combination Pistons.

PEDAL.

Ophicleide, 16 ft.
Bass, 16 ft.
Tuba Horn, 8 ft.
Open Diapason, 8 ft.
Clarinet, 8 ft.
Cello, 8 ft.
Octave, 4 ft.
Clarinet, 4 ft.
Bass drum, second touch.
Kettle drum, second touch.
Snare drum, second touch.
Cymbals, second touch.
Three Toe Combination Pistons.

This Wurlitzer instrument is considered a concrete example of the conversion of an age-old institution to the versatile expression of new world ideals.

Sings Steckel's Composition.

Edwin M. Steckel, the talented young organist of Oklahoma City, was the accompanist for Lucy Marsh, the soprano known through her Victrola records, when she gave a concert at Oklahoma City April 13. Miss Marsh also sang Mr. Steckel's new song, "The Sundown Sea." It was very well received.

**WOUNDED INDIANS
LISTEN TO RECITALS**

HEAR BRIGHTON ORGANISTS

Royal Pavilion of City, Devoted to Music, Is Used as War Hospital and Patriots Are Entertained—Has Two Organs.

Brighton, England, March 19.—Editor of The Diapason. Dear Sir: The local authorities here recently placed the famous Royal Pavilion at the disposal of the military for hospital purposes, and the former residence of King George IV., King William IV, and Queen Victoria is now transformed into a hospital for wounded Indians. The palace is magnificently decorated in the Oriental style and it is stated that King George IV. spent over a million pounds on it. The dome is the concert room, where every musical celebrity of the last forty years has appeared. It contains a fine four manual organ by Henry Willis, which has fifty-four stops.

The music room has a superb ceiling and a verbal description fails to afford a true idea of its magnificence. It has an organ with a curious history. The instrument, which was originally built in 1814, formerly stood in the Royal Chapel, Brighton, and it is interesting to note that the celebrated Dr. Samuel Sebastian Wesley, when a choir boy, sang to the accompaniment of this organ on many occasions.

When the Royal Chapel was demolished the instrument was taken to Buckingham Palace, London, and stored, but in 1848 Queen Victoria presented it to the town, and it was subsequently erected in the music room. It has three manuals and twenty-eight stops. In addition to the ordinary swell box, the entire organ is enclosed in a large swell box.

Organ recitals are given by Brighton organists every week in the dome and music room to the wounded Indians, who much appreciate the performances.

We have a large number of wounded in this town now. During the last week over a thousand wounded Indians have arrived from the battle of Neuve Chapelle, in addition to many other soldiers broken in the war.

No place is too good for our heroes and it is interesting to know that the dome, where Melba, Patti, Clara Butt, Sims Reeves, Paderewski, Kubelik and a host of other stars have charmed huge audiences, is a haven of rest for the gallant warriors who have been wounded on the battle field.

The organist of St. Luke's, Prestonville, Brighton, who joined the army as a private some months ago, is now fighting at the front.

With best wishes, yours faithfully,
J. SKINNER.

Mrs. Mary Chappell Fisher Moves.
Owing to a change in her husband's business, Mrs. Mary Chappell Fisher,

the well-known Rochester organist, is moving to Niagara Falls May 1. She will retain, however, her position as organist and director of music at the First Baptist church of Rochester, where her Sunday services and her recitals are highly appreciated.

Lee Wood officiated as organist at the presentation of the Lenten cantata "The Man of Nazareth," by Rogers, at the First Baptist church of Gadsden, Ala., March 28.

Harvey Millar, organist at St. Paul's cathedral, Fond du Lac, Wis., severed his connection with that church on Easter to become organist and choir-master at St. Bartholomew's church, Chicago.

C. B. Hawley has resigned as organist of the West End Presbyterian church, New York, and is succeeded May 1 by B. W. Lambord.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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

CHICAGO, MAY 1, 1915.

The office of publication of The Diapason has been moved to 210 South Desplaines street, Chicago, and the headquarters of this paper are now in the Western Newspaper Union Building, a new and modern structure in the printing district on the west side. This building is devoted to the printing and publication of newspapers and periodicals and is the home of more than 100 papers. It is three blocks from our old location and is easily reached in a few minutes from the central downtown district on Harrison and Adams street cars, which stop at the door, or by West Madison street cars to Desplaines street, walking two blocks south. One reason for the change of address is the dissolution of the States Printing Company, which for more than four years had done the mechanical work for The Diapason.

WAKING UP AT THE FAIR.

Those in charge of the Panama-Pacific exposition and its music at San Francisco have learned something, and it is nothing less than that American organists can command audiences just as well as foreign artists. As the law of supply and demand is operative in the matter of organists just as it is in other things, the American organists are coming into their own and are playing to such large and appreciative audiences on the exposition organ that the extended engagement of Mr. Lemare is almost forgotten.

This by way of answer to an article by Alfred Metzger in our interesting contemporary, the Pacific Coast Musical Review of San Francisco. Mr. Metzger, editor of the paper, has a very good article in a recent issue on great events at festival hall at the fair, and in it he brings out what an enthusiastic reception was accorded Clarence Eddy and his concerts there. The result, as he points out, is that Mr. Eddy may give more concerts than Mr. Lemare, who was engaged to play 100 times. He launches into a criticism of The Diapason and other papers which questioned the policy under which the eminent English performer was placed at the head of the list and American organists were given what was left, as we might say. To quote the article:

Innumerable musical events are booked for Festival Hall during the summer. Thanks to the energy and experience of George W. Stewart the music season will be one well worth talking about. We are glad to express our gratification concerning the manner in which Mr. Stewart has recognized our resident artists so far, and we are also delighted with the class of musicians he is bringing here from the outside. It will be remembered how some of the Eastern music journals and daily papers unjustly attacked the exposition authorities for their stand in regard to organists. Notwithstanding the fact that the Pacific Coast Musical Review published an official denial of the charges, some of the papers continued to "nag." The facts now show that there is no official organist, that Clarence Eddy, before his engagement will be concluded, may give more recitals than Mr. Lemare, who has been engaged for 100 events. Nearly every organist of note has been asked to come, and if anyone is not engaged it was surely his own fault and not that of the exposition authorities.

We rejoice in Mr. Eddy's brilliant success, which changed a temporary engage-

ment of five recitals to an almost continuous presence during the exposition. We trust that the American Guild of Organists is now satisfied that its judgment was premature. Mr. Eddy has been selected by the public as a star attraction, and that is what the exposition authorities wanted from the start. If Mr. Lemare can gain public esteem in like manner he will have proved the confidence of his friends in his efficiency.

We do not feel that the facts prove that the American Guild of Organists or The Diapason or any other audacious critic of the San Francisco management formed or expressed an immature judgment. Rather does this article prove that Mr. Stewart showed premature judgment. His arrangements indicated very clearly that he felt that the public preferred to hear Mr. Lemare to hearing any American organist in a ratio of 100 to 5. The people who patronize the exposition have made him change his mind. Mr. Eddy was engaged for five recitals; Mr. Lemare was engaged for 100. Those are the facts regardless of any technicality on the point whether Mr. Lemare was hired as official organist or not. We cannot give credit for the extension of the American organist's engagement to anyone but the public, which usually asserts itself after all is said and done.

SCHOOL FOR CHURCH MUSIC

Summer Course to be Given at Cambridge, Mass., June 24 to July 8.

A summer school of church music will be held at Cambridge, Mass., with headquarters at the Episcopal Theological School, from June 24 to July 8. This school is intended for instruction and training in the theory and practice of church music. It aims to bring together, for mutual discussion and help, ministers, choirmasters, organists and all who have to do with this important department of church work. The summer school is in connection with the conference for church work, and registration for either the conference or the school entitles the members to the instruction and privileges of both. A registration fee of \$5 is charged to defray the expenses of the school. Applications for registration and further information may be made to Richard G. Appel, director, 83 Brattle street, Cambridge.

Besides Mr. Appel, who is instructor in church music at the Episcopal Theological School, the lecturers will include Dr. Peter C. Lutkin of Evanston, Ill., the Rev. Charles W. Douglas, Mus. D., of Fond du Lac, Wis., and the Rev. George Hodges, D. D., of Cambridge.

MEMORIAL TO S. B. WHITNEY

Tablet Dedicated by Guild in Church of the Advent, Boston.

A memorial tablet was dedicated Sunday, March 21, in the Church of the Advent, Boston, to the memory of Samuel Brenton Whitney, a founder of the Guild of Organists and for many years organist at that church. The tablet of bronze, two feet long and eight inches deep, bears the following inscription: "In Memory of Samuel Brenton Whitney, 4 June, 1842, 3 August, 1914, Organist of this church 1871-1908, a Founder of the American Guild of Organists, this tablet is placed by the New England Chapter."

Post for Mrs. Moorhead.

Mrs. Cora Conn Moorhead of Blackwell, Okla., has been engaged as teacher of organ at the Methodist University of Guthrie, Okla., and took up her work there April 5. Mrs. Moorhead succeeds Miss H. Lillian Dechman, who retired because of ill health. Mrs. Moorhead, who graduated in piano from Ohio Wesleyan university, later studied piano under William H. Sherwood of Chicago and in 1911 graduated with high honors from the Guilman Organ School, in New York city. Her teachers were Dr. William C. Carl, Clement R. Gale and Warren R. Hedden.

Being Built by Hall Company.

The Hall Organ Company is building a large two-manual electric divided organ for the Episcopal church of the Good Shepherd, Columbus, Ohio, of which the Rev. J. Benjamin Myers is rector.



By Harold Vincent Milligan.

"CANZONETTA," "PRAYER AND RESPONSE," "FESTAL POSTLUDE IN C," AND "MARCHE NUPTIALE." Four organ compositions by George Noyes Rockwell, published by Theodore Presser, Philadelphia.

Four very "practical" pieces. They are not to be classed as "high-brow" in any sense and make no great demands upon either the technique of the organist or the intelligence of his listeners. At the same time they are by no means without merit. They seem to be especially adapted to use on a small instrument and the registration indicated is for a two-manual organ. The "Canzonetta" is a graceful, song-like melody, which, after its first statement, is repeated in a "thirds and sixths" duet. The middle section affords a contrast of key and some effective counterpoint for the great gamba (although it is the style of thing usually associated with the harmonic flute), after which the first melody reappears in the two-voice form. The "Prayer and Response" possesses the virtue of being in an unusual form and is, musically speaking, the best of the four.

The "Prayer" is a melody of plaintive character, in G minor, given to the swell oboe "or suitable 8-foot," and is accompanied only in alternate measures by a soft string-tone, the first part of each two-bar phrase singing alone and unaccompanied. The "Response" is a hymnlike middle section, after which a fragment of the "Prayer" melody appears pianissimo in G major. The little piece will make an ideal offertory number.

The "Festal Postlude" is ordinary and smacks of the piano teaching-piece rather unpleasantly; however, it is straightforward and vigorous, beginning with a fanfare for full organ, with trumpets, and proceeding after the manner of such pieces, and no doubt will be useful on occasions where the organist is expected to make a great deal of noise. The finish calls for both hands and both feet; no mention is made of elbows. The "Marche Nuptiale" is more dignified and like many other pieces marked "nuptiale," by any other name will sound as well. It is to be recommended as a postlude of a bright, but solid and dignified character.

"CHANSON DE JOIE," by Roland Diggle, published by Gamble Hinged Music Company, Chicago.

This piece is well named, as its principal theme has a rollicking, infectious gayety that is bound to make it a popular recital number. It is well written and thoroughly "organistic," containing some good antiphony for the different manuals. It is not overly difficult, and although the registration indicated is for three manuals, it can be adapted for two. A skillful staccato touch will make of it a number that will be sure to "bring down the house."

"A MOONLIGHT SERENADE," by Gordon Balch Nevin, published by Theodore Presser, Philadelphia.

A suave and graceful melody for the oboe, accompanied on the choir, is the principal ingredient of this serenade. The second theme is not so happy, but gives a good contrast and is embellished by effective, though conventional, figures for the flutes. Like many other organ compositions of this type, it depends largely upon the varied color of the instrument to make it interesting.

"FESTIVAL MARCH," by Leopold Syre, published by Theodore Presser, Philadelphia.

Considering the small number of opportunities for playing marches upon the organ, it seems surprising that so many pieces should be written and published in this form. Somebody must use them, but just who is a

mystery to the writer. The present instance is a good example of its kind, following the usual pattern; pompous, rather bombastic and calling often for "Full Organ." The "Trio" section affords a brief contrast; the return of the principal theme is embellished with a little scale and arpeggio counterpoint, and the piece ends with the throttle wide open.

IS IMPROVISING PROPER?

Editor The Diapason. Dear Sir: The board of trustees of the church of which I am the organist requested me to stop improvising upon hymns at the opening of the service. The reasons given for this request are that it is improper and that it is an infringement upon the rights of the author of a hymntune, no matter whether he be alive or dead.

Being able to improvise in a scholarly manner, I have frequently taken as the subject of my prelude the line of the first hymn (Sunday service), worked it out to take up the time allowed for the opening prelude and never thought it to be wrong.

Those of the congregation who understand and appreciate music and a musician's work expressed themselves highly pleased. They said that it added to the dignity of worship.

I would be grateful to know the opinion of clergymen as well as of organists upon this matter. Thanking you for the courtesy of bringing this subject up for discussion. Yours truly,

Opening at Stratford, Ont.

Healy Willan, F. R. C. O., of St. Paul's church, Toronto, officiated at the opening of the organ in the new Knox church at Stratford, Ont., March 22. March 30 J. Bottomley, A. R. C. O., organist of the church, conducted a choir of seventy voices which sang Maunder's "Olivet to Calvary." The organ was built by the Karn-Morris Company of Woodstock, Ont. Mr. Willan's program included groups by French, Russian and Belgian composers, as follows: French—"Lamentation;" Guilman; Rhapsodie, No. 3, A minor, Saint-Saens; "Le dernier Sommeil de la Vierge," Massenet; Finale (from Symphony No. 2), Widor. Russian—"Overture miniature," "Danse de la Fee Dragie" and "Danse des Mirlitons;" Tschaiakowsky; Andante Maestoso, Moussorgsky. Belgian—"Sonata Pascale," Lemmens; Meditation, Maily; Finale, Cesar Franck.

Activities of J. W. Holland.

J. W. Holland of the Holland Conservatory at Detroit gave a recital of Dubois' works at the Forest Avenue Presbyterian church of Detroit April 2, using the Moller organ in this edifice. April 4 he gave a recital on the three-manual organ in the Martha Holmes Memorial Methodist church and April 14 he gave a recital in the Fourteenth Avenue Methodist church, playing works of Bach, Widor, Lemmens and Lemare, besides one of his own compositions. Another recital was given in the Burns Avenue Methodist church April 23, opening a Votteler organ. Mr. Holland has been engaged to open the organs at the Broadway Strand and the Rosedale theater.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Aug. 24, 1912, of The Diapason, published monthly, at Chicago, Ill., for April 1, 1915:

Editor, Siegfried E. Gruenstein, 210 South Desplaines Street.

Managing Editor, same.

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S. E. GRUENSTEIN, Sworn to and subscribed before me this 6th day of April, 1915.

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

VIERNE PLANS A TOUR HERE

Noted French Composer Will Give Concerts in U. S. After War.

Dr. William C. Carl, who spent the Easter holidays at Atlantic City, N. J., has received a letter from Louis Vierne, organist of Notre Dame, Paris, and professor of the organ at the Schola Cantorum, saying he contemplates a concert trip in the United States as soon as the European war ends. Mr. Vierne has dedicated his fourth organ symphony to Dr. Carl. The latter believes that M. Vierne's wonderful improvisations will prove a revelation to organists in this country.

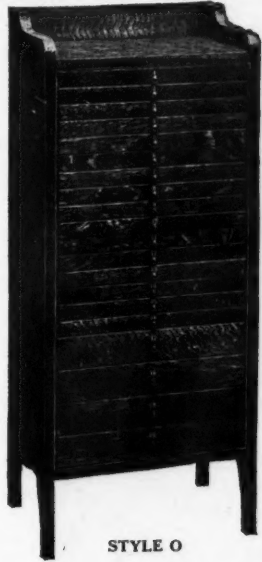
M. Albert Renaud has written several works this season. One of them is a "Suite Archaïque," in six movements, which he has dedicated to Dr. Carl.

Dr. Carl made his twenty-second appearance at Elmwood Music Hall, Buffalo, on the Pan-American exposition organ, April 25, when he gave the Sunday concert under the auspices of the city council. He has also been engaged to play at the 100th anniversary of Allegheny College, Meadville, Pa., June 21 and 22, giving two recitals.

Edward J. Fitzhugh Dead.

Edward Jackson Fitzhugh, 82 years old, a Brooklyn organist, died April 8 in St. John's hospital. He was born in England and came to this country in his boyhood. He was organist in Brooklyn in St. Luke's Protestant Episcopal church, St. James', the Church of the Reformation and St. Michael's, as well as at St. Mark's church, Manhattan. He is said to have been the first organist to introduce Sunday evening musical services in Brooklyn. Mr. Fitzhugh was a director of the St. Cecilia Society. Two sons and three daughters survive him.

United States Senator John W. Weeks spoke at San Diego, Cal., April 15, at the Massachusetts day celebration of the Panama-California Exposition. Music by Massachusetts composers was played on the outdoor Austin organ.



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**M'CLELLAN PLAYS
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FINE PROGRAMS FOR FAIR

**Salt Lake City Tabernacle Organist
Heard in Festival Hall in Well-
Selected Offerings from April
18 to 22.**

John J. McClellan, organist of the Mormon Tabernacle at Salt Lake City, Utah, and one of the best-known organists in the world, was the performer in Festival Hall at the Panama-Pacific exposition, San Francisco, at five concerts from April 18 to April 22. His well-selected programs drew large crowds of auditors. Mr. McClellan played:

April 18.—Prelude to "Lohengrin," Wagner; "Trauemerei," Strauss; Capriccio, Callaerts; Communion in G major, Batiste; Grand Fantasie on Bach, Liszt; Largo, Handel; "To a Wild Rose," MacDowell; "Eventide," Frysinger; "An Old Melody," arranged by performer; Toccata in F (from Organ Symphony, No. 5), Widor; Andantino, Lemare; Overture to "Oberon," Weber; "The Star-Spangled Banner."

April 19.—Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "The Gondoliers," Nevin; "Sunset and Evening Bells," Federlein; Concert Overture in B minor, Rogers; "Walther's Prize Song," Wagner; "Humoresque," Dvorak; Caprice, Kinder; "Love's Death" from "Tristan and Isolde," Wagner; Spring Song, Mendelssohn; "The Rosary," Nevin; An Old Melody, arranged by J. J. McClellan; Grand selection from "Cavalleria Rusticana," Mascagni.

April 20.—Grand Fantasie in G, Bach; Andante Cantabile from Fifth Organ Symphony, Widor; Romance, Arensky; Prelude to "Tristan and Isolde," Wagner; "Hymn of the Nuns," Lefebure - Wely; "Rondo D'Amour," Westerhout; Grand Selection from "Mignon," Thomas; "Trauemerei," Schumann; "I Love Thee," Grieg; An Old Melody, arranged by performer; "Marche Funebre," Chopin; Meditation and Toccata, d'Evry; Andante from the "Symphonie Pathetique," Tschai-kowsky.

April 21.—Sonata No. 1, for Organ (F minor), Mendelssohn; "The Virgin's Prayer," Massenet; Humoresque, Dvorak; "March du St. Sacrament," Chauvet; Prelude in C sharp minor, Rachmaninoff; Meditation from "Thais," Massenet; "The Secret," Gautier; An Old Melody, arranged by performer; "The Lost Chord," Arthur Sullivan; Suite Gothique, Boellmann.

April 22.—Fantasie in D flat, major, Rheinberger; Song to the "Evening Star," Wagner; Dream Pantomime, Humperdinck; "Passe Pied," Delibes; Concert Overture, Hollins; "Elsa's Bridal Procession," Wagner; Nocturne in E flat, Chopin; An Old Melody, arranged by Performer; Andante from "Symphonie Pathetique," Tschai-kowsky; Grand Fantasie, arranged by W. Sparks; Pastorale in C, Lefebure-Wely; "Eventide," Frysinger; Largo, Dvorak.

J. J. McClellan and Willard E. Weihe left Salt Lake City April 4 for San Francisco, where the following week they assisted in the dedicatory exercises of the Utah building on the exposition grounds. Professors Weihe and McClellan played the following program: Concerto for violin and piano, Mendelssohn; Russian Airs, Wieniawski; "Reverie," Vieuxtemps.

After his engagement Mr. McClellan went to Los Angeles and Riverside, where he had concerts to give, returning in time to open his series of organ recitals in Festival hall. Thereafter Mr. McClellan will appear in recitals at Portland, Seattle and Spokane, and will take a vacation of a few days on the seashore. Professor McClellan expects to return about May 3.

Order to Barnes & Buhl.

The Ladies' Aid society of the Methodist church at Lowville, N. Y., has placed an order with the Barnes & Buhl Organ Company of Utica for an organ for the church to cost \$2,500, of which amount Andrew Carnegie will contribute \$1,000. The organ is to be completed Aug. 1.



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STOPKEYS vs. DRAWSTOPS

As Studied by Amateur.

Atlantic City, N. J., April 12, 1915. Editor of The Diapason: The writer is a rank amateur, who makes it a rule never to play at either church or public concerts. Having owned four organs myself at various times and being interested in the art, I always make it a point to examine important instruments, both at home and in Europe, and have therefore had some opportunity to observe many varieties of stop actions.

I believe it will be agreed that any system of bringing on the registers must possess the following fundamental requirements: It must be located close to the manuals; the inscriptions must be large enough to be easily read; there must be no danger of touching the wrong register when a rapid movement is necessary; it must not be so placed as to throw the organist off his balance; it must be within his range of vision, and, above all, he must be able to see just what the condition of the entire registration is at a glance. I hardly think that there is any system at present that satisfactorily fulfills all these requirements.

The writer has recently seen both the fair organs. They are both by the same maker and the one at San Francisco is furnished with stop knobs and the one at San Diego with stop keys. Therefore a fair comparison can be made between the two systems. At San Francisco the knobs are large and easily read, and they can be operated without disturbing the performer's balance. On the other hand, one has an unpleasant feeling of being boxed in between the huge vertical jambs. It is necessary to look in two directions as well as in front (for the coupler keys) to tell just what is on. For example, while playing on the solo or echo manual it is necessary to reach back and rather awkwardly to the side for the knob, and if you wish to change registers on, say, the swell and choir, you must either use both hands or reach across your body for one or the other. Worst of all, the knobs are necessarily set close together and do not pull out very far. It is quite difficult to tell quickly whether they are "in" or "out." More than one organist this summer will be upset by suddenly discovering a high pressure reed on a manual where he thought he had only a soft combination.

At San Diego the keys are placed in two rows above the manuals and extend some distance beyond the manual keys in either direction. Because of the number of keys they had to be made quite narrow. To reach those at either end it is necessary to reach forward and to the side, throwing you on the manuals or pedals for support. The narrow keys make the inscriptions hard to read and a rapid movement is likely to result in striking the wrong key. It is also very easy to overlook a key that might be on.

To sum up, neither are placed satisfactorily to the manuals; the knobs are more easily read; the knobs present less danger of touching the wrong register; the knobs preserve the player's balance; the keys are in the range of vision; and both are deficient in the requirement of preventing a rapid survey of the entire registration.

This summary indicates that the knobs have an advantage over the keys, and this is my personal opinion. I admit that the San Francisco console is an uncomfortable one to play, but the builder did not design this console. The most satisfactory stop knob console I have yet seen is on the new St. Thomas' organ, New York (Skinner).

The Hope-Jones system of placing the stop keys is perhaps the best, but there is always the feeling of reaching into a dark box when playing and it also completely shades the manuals. If the curve was not carried lower than the swell manual, if the keys were made wider, if an interval were

placed between the keys, with more than one row if necessary, and if a positive means of seeing if the key is "on" or "off" were provided, it is clear the key system would have an advantage over the knobs.

I believe the builders have not yet provided the ideal system. It might be interesting to note in passing that the largest organ in the United States, situated in Wanamaker's store in Philadelphia, is to be provided with a new console having stop keys arranged on a new system in place of knobs arranged in circular terraces.

It has been frequently said in favor of the stop keys that you can put a number of them "on" or "off" by running your finger across them. This is not true in practice. It usually makes a noise, is apt to skip one and, if done while a chord is sustained, results in a distressing diminuendo. A general console piston is quicker and better.

In my opinion the modern tendency is to discount the importance of both knobs and keys. The classical writers of true organ music dealt with instruments that were far more limited in facilities for changing the registration than the modern organ. They designed their comparisons accordingly and the changes in registration come in such places as to make it mere child's play on any up-to-date instrument. But the modern writers composing in the orchestral style and the playing of orchestral transcriptions require many changes and groupings of the strings, wood wind and brass (reeds) without permitting the slightest pause in rendering the work. No system of knobs or keys will do this and we must fall back upon the adjustable combination pistons. There should be enough of these to orchestrate any ordinary composition and the organist should determine the registration to be used and in advance set up the entire registration. This done, he need not care especially whether his console is equipped with keys or knobs.

EMERSON RICHARDS.

Stopkeys vs. Drawknobs.

Urbana, Ill., April 6, 1915. Editor of The Diapason, Chicago, Ill. Dear Sir: In your last issue you invited a discussion of the relative merits of stopkeys and drawknobs, and I should like to offer a few of the advantages of the former, as they have impressed themselves upon me through varied experience with both styles of stops.

The stopkey is advantageous, in my opinion, because it is naturally located, being almost in the direct line between the eye and the music. The size of the stopkeys makes possible a centralization and compactness impossible with any arrangement of drawknobs. As a result the average accessibility of the stopkey is much greater, the average reach is reduced and the necessary amount of crossing is minimized.

The stopkey also makes possible, I believe, a quicker and more varied selection of special combinations than can be obtained with the drawknob. It places within easier view of the player the combination which is "on" at any time and the changes which are made by piston or cancel bar. If properly designed and balanced it can be manipulated with the minimum amount of energy and with maximum celerity and precision, all of which makes for the utmost fineness of coloring and phrasing.

The introduction and development of the stopkey are to be classed among our most modern advances in organ construction, while recent tendencies show that its use and approval are increasing. Its continued study, even in the most conservative attitude, will, I believe, verify the advantages above set forth and will bring out other evidences of its superiority and arguments for its permanent and exclusive employment.

Very truly yours,

LLOYD MOREY.

Prefers the Draw Stops.

Los Angeles, Cal., April 7, 1915.—Editor The Diapason. Dear Sir: In reference to stopkeys permit me to say that they are much more difficult to see than draw knobs, therefore not so "legible," as it were. It is much more difficult (vastly more) to cultivate what one might call a "sense of location" for stopkeys, as they are, as an alleged wit said, "very much in a cluster." After the difficulties of "legibility" and "location" have been overcome there is still the "sharp" to throw out the stop, and surely no one will say that it is as easy to "feel" one's way among a row of "sharps" as among a nice little forest of draw stops. The draw stops also help maintain an organist's balance.

It seems to me that when the average individual has no good reasons to discredit a thing he "jugs in" that old horse that "— do not like to adopt new things or learn to use them" as the big reason why their side should not be taken up. The organ builders are afraid to appear a little backward in the running and haven't the courage to stay with the meritorious, substantial draw stops. A chase after novelty!

CHARLES W. LEONARD.

FOR THE GREGORIAN CHANT

Society of St. Gregory Holds Annual Convention at Baltimore.

At the annual convention in Baltimore April 7 of the Society of St. Gregory, a Catholic organization which has for its purpose the restoration of the Gregorian chant in church services, the secretary announced that many letters had been received from leading Protestant organists and music lovers asking to be enrolled as members. After debate it was decided to let the matter stand for further study.

When the society receives its approbation from Rome it will take on the nature of a religious body of the Catholic church.

Farewell for G. H. Lethbridge.

George H. Lethbridge, organist of Knox church, Galt, Ont., who recently resigned and accepted the position of organist of the First Presbyterian church, London, Ont., was honored by the choir of Knox church at a banquet provided by the Ladies' Aid of the church April 13. At the banquet were the members of the choir and friends of Mr. Lethbridge, and Earl Hetherington in behalf of the choir read an address expressing the regret of the choristers over the removal of Mr. Lethbridge, and asking him to accept as tokens of their esteem two chairs. Mr. Lethbridge made a suitable response and referred to the pleasant times he had in Galt and especially the relationships he had enjoyed in Knox church, and thanked the members of the choir for the assistance they had given him.

J. Henry Francis conducted his well-trained high school chorus at Charleston, W. Va., April 16 in a performance of Gilbert and Sullivan's "Gondoliers, or the King of Barataria."

EDWIN ARTHUR KRAFT HEARD IN MANY CITIES

GIVES CONCERTS IN WEST

St. Paul, Minneapolis, Cleveland and Mishawaka, Ind., Are Visited by Atlanta Organist—Sunday Programs in Georgia City.

Edwin Arthur Kraft got away from Atlanta for recitals in various parts of the country in the last month and is in demand for many more concerts. March 28 he played in the First Methodist Memorial church of Mishawaka, Ind. March 29 he gave a concert in the large House of Hope Presbyterian church at St. Paul; the following day he played in Gethsemane church at Minneapolis, on the new Hall organ, and March 25 he was at the Second Presbyterian church of Cleveland. His Mishawaka program follows: "Laudate Dominum," Charles A. Sheldon, Jr.; Minuet, Mozart; Caprice ("To Spring"), Matthews; Rhapsody, Rosseter G. Cole; "Springtime," Ralph Kinder; Persian Suite, R. Spaulding Stoughton; Andante Cantabile, Tschai-kowsky; Funeral March, Chopin; Concert Overture in B minor, Rogers; Caprice de Concert, J. Stuart Archer; Morceau de Concert, Alfred Hollins; "Jubilate Amen," Kinder.

At St. Paul Mr. Kraft played: Overture to "Tannhaeuser," Wagner; Minuet, Boccherini; Rhapsody, Rosseter G. Cole; Scherzo, Gaston M. Dethier; Great G Minor Fugue, J. S. Bach; Overture to "Rienzi," Wagner; Fantasia on "Lead Kindly Light," George H. Fairclough; Pastorale and Intermezzo (dedicated to Mr. Kraft), Joseph Bonnet; Caprice, "The Brook," Gaston M. Dethier; Scherzo—Pastorale, Gottfried H. Federlein; "Ride of the Valkyries," Wagner.

At Gethsemane church, Minneapolis, the program was: Prelude to "Die Meistersinger," Wagner; "Springtime," Ralph Kinder; Caprice ("The Brook") Dethier; Minuet, Beethoven; Fugue in G minor (The Greater), Bach; Persian Suite, R. Spaulding Stoughton; Overture to "Rienzi," Wagner; Symphonic Prelude, Stanley R. Avery; "Good Friday" Spell, Patrick Vrethblad; Scherzo, Gaston M. Dethier; "Ride of the Valkyries," Wagner.

Among the Atlanta Auditorium programs on Sunday afternoon by Mr. Kraft have been these:

April 4—Fantasia on Hymn Tune "Duke Street," Kinder; "Gondoliera," Reginald Goss-Custard; "Memory's Hour," Silver; Caprice Heroique, Bonnet; Nocturne, Dethier; "Paeon," Matthews; Madrigal, Lemare; Concert Overture, Rogers.

April 11—Concert Overture in D minor, Matthews; Minuet, Boccherini; Andante Cantabile, Dethier; Bridal Chorus from "Mataswintha," Xaver Scharwenka; Fugue in G minor, Bach; Overture to "Rienzi," Wagner; Prelude to "Carmen," Bizet.

Marion Agnes Stuart has been engaged as organist of the Park United Presbyterian church, Albany, N. Y., to fill the vacancy caused by the death of Mrs. E. K. Ewing.

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Emerson L. Richards of Atlantic City, a member of the New Jersey assembly, is one of those public men to whom the organ is one of his chief pleasures. He has a new Estey house instrument, which has proved a decided success.

The scheme of stops of Mr. Richards' organ is interesting. All the stops are full scale and every stop is complete. It is proposed to increase the size of the organ considerably by including a choir and echo division and an increased pedal department. The oboe, saxophone and clarinet are labial pipes and are exceptionally characteristic of the orchestral instruments, rather than the conventional reeds.

The organ is equipped with an automatic player so arranged as to play the melody separately from the accompaniment. It is possible to transfer a melody or the accompaniment to either the swell or great organ, or both. This is a distinct innovation in these players, as it permits, for instance, the playing of the melody on the great, coupled to swell, with the accompaniment on the swell, or any other such variation.

The action is electric and the console, which is detached, is about forty feet from the organ. The organ itself is in a music room about forty feet long, thirty feet wide and twenty feet high, the instrument being in a specially prepared chamber at the end of the room.

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- Swell Tremolo.
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- 15. Open Diapason, 8 ft.
- 16. Octave, 4 ft.
- 17. Gross Flute, 8 ft.
- 18. Dulciana, 8 ft.
- 19. Viol D'Amour, 8 ft.
- 20. Melodia, 8 ft.
- 21. Unda Maris, 8 ft.
- 22. Clarinet, 8 ft.
- 23. Flute Mixture, 3 rks.
- 24. Tubular Chimes, twenty notes.
- Great Tremolo.

Numbers 20 to 24 are in a separate swell box.

W. M. Jenkins in Demand.

William M. Jenkins, concert organist and organist of the Second Presbyterian church, St. Louis, is in great demand at the present time, giving recitals in various parts of the country. Some of his recent recitals were at the First Baptist church, Martin, Tenn.; the First Methodist church, Warren, Ind.; the First M. E. church, Cape Girardeau, Mo.; the First M. E. church, Neodesha, Kan.; Congregational church, Webster Groves, Mo., and the Presbyterian church, Webster Groves, Mo.

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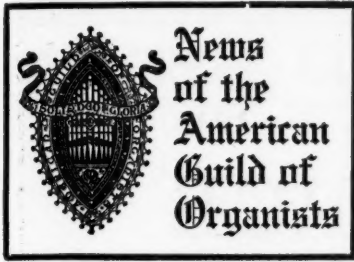
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News of the American Guild of Organists

Annual Examinations.

The annual examinations of the American Guild of Organists will be held at all of the guild centers Wednesday and Thursday, June 2 and 3. So far thirteen chapters have nominated their local examiners for the organ tests, as follows: New England, Central New York, Tennessee, Iowa, Michigan, Virginia, Northern California, Southern California, Northern Ohio, Georgia, District of Columbia, Oregon and Illinois.

Candidates are reminded of the necessity of immediate registration with the chairman of the examination committee, Warren R. Hedden, 170 West Seventy-fifth street, New York City, or with the secretary of the local chapter.

Clemson Prize Awarded.

The name of the winning anthem in the Clemson contest is "Thou, O God, Art Praised in Zion," and the composer is C. H. Doersam, Scranton, Pa. "Honorable mention" was received by Gottfried H. Federlein, New York City, and W. C. Steere of Springfield, Mass.

Central New York.

The April meeting of the Central New York Chapter was held in Grace church, Utica, Wednesday, April 7. All the officers for the year were re-elected. They are:

Dean—DeWitt Coutts Garretson, Utica.

Sub-Dean—Harry S. Mason, Syracuse.

Secretary—Earl Buell Collins, Syracuse.

Treasurer—C. H. H. Sippel, Utica. Registrar—Gerald F. Stewart, Watertown.

The program for the year was discussed. Undoubtedly more meetings will be held in Syracuse and one at Little Falls.

At the conclusion of the business meeting an organ recital was given by four members of the chapter. They played:

Concerto No. 1 in D minor, Handel—Miss Wilhelmine Woolworth, Watertown.

Adagio from Sixth Symphony, Widor; Toccata from Fifth Symphony, Widor—Mrs. Reba B. Maltby, Little Falls.

Meditation, Cole—Miss Elsie L. Gschwind, Utica.

St. Anne's Fugue, Bach; Largo from "New World" Symphony, Dvorak—Dewitt C. Garretson, Utica.

Northern Ohio.

The April meeting of the Northern Ohio chapter was held April 19 at the First Unitarian church, Cleveland. After the regular business meeting, which was held in the chapel, the members went to the auditorium, where the three Cesar Franck chorales for organ were played by the following members of the guild: James H. Rogers, organist of the Euclid Avenue Temple and the First Unitarian church; William B. Colson, organist of the Old Stone church, and Frederic B. Stiven, organist of the Euclid avenue Christian church and associate professor of organ at the Oberlin Conservatory of Music. The annual meeting is to be held May 10.

Georgia Chapter.

The following program was given March 23 under the auspices of the chapter by Miss Marguerite Bartholomew, assisted by Mrs. Grace Lee Brown Townsend, soprano, at the Harris Street Presbyterian church, Atlanta: Fantasia and Fugue in G minor, Bach; "Inflammatus et Ascensus," Rossini; Barcarolle, Offen-

bach; Canon in B minor, Schumann; Spring Song, Lemare; "With Verdure Glad," Haydn; Variations on an American Air, Flagler; "None But the Weary Heart," Tschaiakowsky; "The Thrush," Cadman; Prelude, Rachmaninoff; March, Lefebure-Wely.

Northern California.

The annual meeting was held at the guild hall of the Church of St. John the Evangelist, San Francisco, March 29. Numerous matters in connection with the exposition were discussed and June 2 and 3 were set for the local examinations. The following ticket of chapter officers for 1915-1916 has been presented by the nominating committee: Dean, John Haraden Pratt; Sub Dean, Otto Fleissner; Secretary, Edgar L. Reinhold; Treasurer, Samuel D. Mayer; Auditor, Alfred J. Chaplin-Bayley, A. A. G. O.; Executive Committee, Warren D. Allen, A. A. G. O.; Mrs. J. C. Aylwin, F. A. G. O.; Miss Bessie H. Beatty, A. A. G. O., and Benjamin S. Moore.

Southern Ohio.

Under the direction of C. Hugo Grimm, the second public service of the chapter for this season was given March 11 at the Mount Auburn Baptist church, Cincinnati, with the following program: Prelude, Andante from Concerto in G, Handel; "O Sing Unto the Lord," d'Indy; "O Be Joyful in the Lord," Franck; "Awake Up, My Glory," Chadwick; "Come Unto Me," Chadwick; "He That Dwelleth in the Secret Place," Hadley; "How Amiable Are Thy Dwellings," West; "O Lamb of God," Schubert; "Who Is Like Unto Thee?" Sullivan; Postlude, March in F, Carl W. Grimm.

This excellent program is one of the many which this chapter is presenting to the public. During the first part of the season recitals were given by J. Alfred Schehl, Sidney C. Durst, Adolph H. Stadermann, Nell Rowlett, Leo Thuis and Charles J. Young. A new cantata for soli, chorus, string quartet, harp and organ by C. Hugo Grimm, secretary of the chapter, was given its premier performance recently at the Mount Auburn Baptist church, Cincinnati. We are told that it is a work of great merit and that it was enthusiastically received.

Michigan Chapter.

The chapter's forty-seventh recital was given recently by Miss Frances Strong, assisted by Miss Alice E. Bivins, soprano; Miss Abba Owen, violinist, and Miss Mary Dickinson, pianist, at Normal hall, Ypsilanti. Following was the program: Fantasia, op. 109, Merkel; Fugue on the name "Bach," Schumann; "Ave Maria," Bach-Gounod; Suite in E minor, Borowski; vocal, "In the Time of Roses," Reichardt; "O Irmingard," von Fielitz; "Ich Liebe Dich," Beethoven; Prize Song from "Die Meistersinger," Wagner; Introduction to Act 3, "Lohengrin," Wagner.

Southern California.

The Southern California chapter held its annual dinner at the Hotel Hollenbeck in Los Angeles April 5, and judging from the program received by The Diapason the members had an interesting evening. It seems that the "Midohawilski Quintet" officiated, with this personnel: Soprano Fog Horn, Ernest Douglas; Alto Ear Trumpet, Jaroslaw de Zielinski; Tenor Tromboneset, Dr. Raymond B. Mixsell; Bass Toothpiccolo, Stanley Williams; The Box, P. Shaul-Hallett; assisted by Miss Clara B. Clark, reader, and Edward C. Hopkins, horseteeth expert.

Illinois Chapter.

Tuesday evening, May 4, Albert Riemenschneider will play a recital under the auspices of the Illinois chapter at St. Vincent's Catholic church, Chicago. The public is cordially invited. Preceding the recital, a dinner will be given in honor of Mr. Riemenschneider. Mr. Riemenschneider comes from Berea, Ohio, at the invitation of Dean Keller, organist at St. Vincent's. Mr. Riemenschneider will play:

Allegro and Adagio from Sixth Organ Symphony, Widor; Gavotte, Martini; Prelude, B minor, Bach; "Benedictus" and Prelude, Reger; Allegro Moderato from Sonata Op. 98, Rheinberger; "Clair de Lune," Karg-Elert; Caprice, Lemaigre; "Saluto d'Amor," Federlein; Toccata from Fifth Symphony, Widor.

Two services have been arranged for May—one at St. James' Methodist church, Tina Mae Haines, organist and director; the other at St. Mark's Episcopal church, Evanston, Stanley A. Martin, organist.

The monthly dinner was held Thursday evening, April 8, at the Brownleigh club. Glenn Dillard Gunn spoke on the topic "The Greatest Musical Needs of America."

Tuesday evening, April 20, there was a joint service with the American Guild of Violinists at St. Peter's Episcopal church, Herbert E. Hyde, organist and choirmaster. Another service was held Sunday afternoon, April 25, at St. Paul's Episcopal church, John Allen Richardson, organist and choirmaster.

At St. Paul's the program was: Prelude and Fugue in A flat, Handel; Romanze, Sibelius—Mason Slade. Meditation, Saymwa; Fugue, Op. 25, Guilman; Adagio, Sonata in A minor, Andrews—Mrs. George Nelson Holt. Theme, Introduction and Finale Fugato, "Hanover Variations," Lemare—Allen Bogen.

The three choirs of St. Paul's sang the service under the direction of John Allen Richardson, organist and choirmaster. The choral numbers included: Magnificat and Nunc Dimittis in B flat, Stanford, and "Easter Song," Paul Fehrmann.

At St. Peter's John Doane played: "En Bateau," Claude Debussy; Lullaby, E. H. Lemare; Fantasie Symphonique, Rossetter G. Cole.

Headquarters.

Messrs. J. Warren Andrews, Milligan, Baier, Elmer, Day, Demarest, Buhman, James, Norton, Hedden and Wright were present at the regular meeting of the council March 29. The entire morning was devoted to the routine business of the guild. The legislative committee has been appointed to devise means of admitting founders, fellows or associates of the various chapters as representative members of the council.

C. S. Losh of Brooklyn was elected as a subscriber. The following were elected colleagues:

G. Allen Dobbins, Newark, N. J. James Phillipson, Newark, N. J. Carl Rath, Brooklyn.

Mrs. F. Barnaby Kent, Mount Vernon, N. Y.

George B. Nevin, Easton, Pa. Hope Leroy Baumgartner, New Haven, Conn.

Ray Hodgman Harrington, Naugatuck, Conn.

Harry J. Dickerson, Dover, N. J. Florence F. Grant, Boston.

Burgess C. Tower, Boston. Emily B. Abell, Oneonta, N. Y.

Harvey E. Stone, Syracuse, N. Y. Kathleen G. Simpson, Watertown, N. Y.

Elsie L. Gschwind, Utica, N. Y. Sias D. Barber, Plattsburg, N. Y.

Miss Alma Haller, Erie, Pa. A. J. Seith, Cleveland.

Harry D. Fay, Cleveland. Harry Fusser, Cleveland.

Miss Maud Aredeila Maxson, Akron, Ohio.

Miss Cora S. Sherrick, Wooster, Ohio. Alfred Marion Wilber, Chagrin Falls, Ohio.

Russell Broughton, Oberlin, Ohio. Otto Holtkamp, Oberlin, Ohio.

Mary Ingell, Oberlin, Ohio. James H. Hall, Oberlin, Ohio.

Harold W. Whitlock, Oberlin, Ohio. Rudolph J. Meyer, Oberlin, Ohio.

John E. Snyder, Oberlin, Ohio. Miss Edna Cowling, Oberlin, Ohio.

Miss Eva M. Miller, Oberlin, Ohio. Miss Dorothy Hutchind, Oberlin, Ohio.

Miss Helen Hall, Oberlin, Ohio. Miss Edna Mae Marting, Portsmouth, Ohio.

Miss Camille L. Nickerson, New Orleans.

Mrs. Charles E. Grigg, Memphis, Tenn. Mrs. Edith Ormsby, Mason City, Iowa.

Miss Lily W. Moline, Chicago. Miss Ruth A. Pepper, Sacramento, Cal.

Paul E. McCarty, San Francisco. Hans Harthan, Ph. D., Austin, Texas.

Mrs. Mamie Stoner, Austin, Texas.

Western Tennessee.

The April meeting of the Western Tennessee chapter was held Tuesday, April 13, in the studio of Ernest F. Hawke, Glaslyn building, Memphis, and was well attended. An address, which may perhaps be classed as the best the chapter has yet heard this season, was given by Miss Elizabeth

Mosby, on "Bach." His life, work and influence on music generally were reviewed fully by the speaker.

At the conclusion of the address the dean, John B. Norton, presented Miss Mosby, on behalf of the chapter, with a "Tipperary Pup," expressing the hope that when she might look at it in the future, and possibly hear it "bark," it might take her memory back to the time when she gave such an eloquent address on another "Bach" before the Western Tennessee chapter of the A. G. O.

It was decided to hold a guild luncheon after the May meeting of the chapter, which is the last for the season of 1914-1915.

Two organ recitals are given, under the auspices of the chapter, by J. Paul Stalls, in the McLemore Avenue Christian church, Monday, April 26, and Monday, May 24. All members of the chapter are invited.

District of Columbia.

The April meeting of the District of Columbia chapter was important chiefly for the election of officers for the year. The result follows: Dean, Harry W. Howard; sub-dean, Edgar Priest; treasurer, Armand Gumprecht; registrar, Mary E. Mullaly; treasurer, Albert W. Harned. Oscar F. Comstock, Herbert Wells and William Stansfield were elected members of the executive committee. An interesting paper was read by James Dickenson on "Sidelights on Great Organists."

BUILDING AT ALLIANCE, OHIO

Organs for Churches and Theaters Are Under Construction.

Hillgreen, Lane & Co. of Alliance, Ohio, are building three theater organs. Two of these are for Detroit and the third is for Ennis, Texas. Other instruments under construction at their factory are for Wenona, Ill., Cincinnati, Canton, Ohio, Southport, Ind., and Fergus Falls, Minn.

A recital was given March 26 on a Hillgreen-Lane organ in St. Petri church at Story City, Iowa, by Miss Hannah Roe of Des Moines, a pupil of Professor Bernhard Irrgang, organist of the Dom Kirche in Berlin.

North Shore Festival Plans.

The seventh music festival of the north shore of Chicago will be held May 24, 25, 27 and 29 at Evanston, in the Northwestern University gymnasium, under the direction of Dr. Peter C. Lutkin, with Frederick Stock as orchestral conductor. There will be a festival chorus of 600 voices, a young women's chorus of 300, a children's chorus of 1,500 and the entire Chicago Symphony Orchestra. Carl D. Kinsey, the well-known organist and impresario, will act as business manager again. These noted soloists have been engaged: Frieda Hempel, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Sophia Breslau, contralto; Margaret Keyes, contralto; Evan Williams, tenor; Paul Althouse, tenor; Clarence Whitehill, baritone; Pasquale Amato, baritone; Henri Scott, bass. The "Elijah" will be sung on the opening night.

At Toronto, Ont., the West Presbyterian choir, under the direction of W. J. McNally, gave Stainer's "Crucifixion" on Sunday, March 28.

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Plays Under Auspices of the Department of Education on Sunday Afternoon, in Co-operation with the Guild.

Warren R. Hedden, F. A. G. O., has been giving a fine recital series at the Boys' high school in Brooklyn on Sunday afternoons in April under the auspices of the department of education of the City of New York, in co-operation with the American Guild of Organists. His programs were:

April 4—Toccat and Fugue in D minor, Bach; Cantabile in E, Demarest; Rhapsodie on Breton Melodies, No. 2, Saint-Saens; Cantilene Pastorale, Guilmant; Marche Religieuse upon a Theme by Handel, Guilmant; Berceuse in A, J. H. Rogers; Norwegian Bridal Procession, Grieg; "At Evening," Buck; Toccata, Dubois; Cantilene, Woodman; March for a Church Festival, Best.

April 11—Sonata, F minor, Mendelssohn; Bridal Song, Jensen; "Echo Bells," John Hyatt Brewer; "Benediction Nuptiale," Saint-Saens; "Reverie du Soir" ("Suite Algerienne"), Saint-Saens; Second Toccata, C minor, James H. Rogers; Berceuse, Gounod; Melody in E, Rachmaninoff; Andante Cantabile (Symphony 4), Widor; Menuet Gothique, Boellmann; Allegro Symphonique, H. Brooks Day.

April 18—Prelude and Fugue in D major, Bach; Andantino, Chauvet; Cantilene, Rogers; Fragment Symphonique, Lemaigre; Prelude to the "Blessed Damosel," Debussy; "Träumerie" (adapted by Harvey B. Gaul), Richard Strauss; Prelude to "Parsifal," Wagner; "Autumn Sketch," Brewer; "Fiat Lux," Dubois; Offertoire, Galcotti; Andantino, Lemare; Festal March, Calkin.

April 25—"Matin Provençal," Bonnet; Cantabile, Loret; "Prelude du Deluge," Saint-Saens; "Le Cygne," Saint-Saens; "Lamentation," Guilmant; Allegro maestoso (Third Sonata), Guilmant; Melody in B flat, G. E. Whiting; Concert Overture, Faulkes; Scherzo, Hoffmann; Marche Militaire, Gounod.

Dedication by Karl Haase.

Professor Karl Haase of Seward, Neb., dedicated the organ in St. Paul's Lutheran church at Boone, Iowa, installed by Hugo E. Stahl of Chicago. Mr. Haase played the following numbers in the afternoon concert: Toccata and Fugue in D minor, Bach; Festival Prelude, "Nun Danket alle Gott," Linnarz; Sixth Sonata, Mendelssohn; "O du froehliche Osterzeit," Lux; "Die Heilige Nacht," Buck; "Choral Phantasie," K. Haase; "Hallelujah Chorus," Handel; Andantino, Lemare; Grand Chorus, Guilmant.

The Austin Organ Company, through A. E. Fowler, has won the contract for a large two-manual and pedal organ for the First Congregational church, Marlboro, Mass. It is to be completed Aug. 15, at a cost of \$5,000.

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Modern Skinner Two-Manual Dedicated in Ithaca Church.

A Skinner organ of two manuals which illustrates the modern possibilities of small organ construction with a large variety of effects was dedicated with a concert by James T. Quarles April 22 in the First Methodist church of Ithaca, N. Y. The action is electro-pneumatic throughout, every pipe having its own valve. Four of the stops are interchangeable, thus obtaining the maximum of flexibility and tonal contrast at the minimum of cost. The pedal organ is unusually large for an organ of its size. The flügel horn is a new reed, remarkable for its sympathetic character and for the tone it contributes to the full organ. This is much greater than would be possible from any other stop of solo character. The specifications of the organ follow:

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Philomela (pedal extension), 8 ft.
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Flügel Horn, 8 ft.
Flute, 4 ft.

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Bourdon, 16 ft.
Diapason, 8 ft.
Sallecional, 8 ft.
Voix Celestis, 8 ft.
Vox Maris, 8 ft.
Gedacht, 8 ft.
Dulciana, 8 ft.
Flügel Horn, 8 ft.
Flute, 4 ft.

PEDAL ORGAN.
Diapason, 16 ft.
Bourdon, 16 ft.
Echo Lieblich, 16 ft.
Octave, 8 ft.
Gedacht, 8 ft.

Mr. Quarles played as follows: Concert Overture in B minor, Rogers; Toccata and Fugue in D minor, Bach; "Moonlight," d'Ervy; Concert Caprice, Kreisler; Meditation, Bubeck; "Will o' the Wisp," Gordon B. Nevin; "Procession Indienne," Kroeger; Finale to Act 2, "Madam Butterfly," Puccini; March from "Aida," Verdi.

Honor on 25th Anniversary.

At the close of the evening service Easter Sunday at St. James' M. E. church, New York, Paul Ambrose, who for twenty-five years has been organist and choirmaster of that church, was called from the organ loft to the platform, and Charles Olney, on behalf of the official board and congregation, presented Mr. Ambrose with a complete silver service as a token of the esteem in which he is held by the church. Mr. Olney said that during the time Mr. Ambrose had been organist the choir had sung over four thousand anthems under his direction and he had led the congregation in over six thousand hymns.

G. Waring Stebbins Better.

G. Waring Stebbins, organist of Emmanuel Baptist church, Brooklyn, has so far recovered from his recent severe illness as to resume most of his professional activities. Among other things, Mr. Stebbins is director of the Singers' Club of Manhattan and professor of the voice at the Teachers' Training School, Manhattan.

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Benevolent League Active.

The fifth annual report of the Organists' Benevolent League reveals satisfactory progress, says the London Musical Times. The contributions during the year have shown no falling off, in spite of the war, and the league has so far been able to make a grant in every case brought

to its notice. In view of the probability of increased calls on the funds, however, it is hoped that the profession will strengthen their efforts on its behalf.

Grace Episcopal Church, Broadway and Tenth street, New York, is seeking an endowment of \$500,000 for its choir school and music, and to this end \$39,300 was received on Easter Sunday.

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MR. WILLIAM NEIDLINGER, Organist and Musical Director, St. Michael's Episcopal Church, Instructor of Music, Washington Irving High School. Head of the Department of Methods Conservatory of Musical Art, New York City—I wish to express to you my deep appreciation of the excellent workmanship exhibited in the new organ which you have just installed in St. Michael's Church. The tone, in quality and balance, is most satisfactory; the key action perfect; and the response of the mechanical accessories instantaneous.

MR. FELIX LAMOND, Director, Trinity School of Church Music, Organist, Trinity Chapel, New York. Professor of Organ, Teacher's College, Columbia University, Music Editor, The Churchman, New York City—The distinctive qualities of the various registers and the power of the diapason tone, together with splendid action, have placed the Odell Organ on a par with the very best.

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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.
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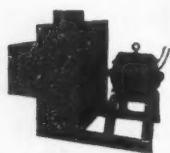
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THE four-manual Swift Memorial Organ, installed in Fort St. Presbyterian Church, Detroit, Mich., represents a most significant specimen of the present day art of organ building. The Console and electric action in this instrument is pronounced the last word in modern perfection.

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