

# THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, AUGUST 1, 1915.

Number Nine

## ENGAGE MACFARLANE TO STAY AT PORTLAND

### ANNOUNCED BY MAINE CITY

#### Municipal Music Commission Renews Contract Which Would Expire in Fall and Makes Big Plans for Season.

In making its announcement of plans for the approaching season, the music commission of Portland, Maine, says:

"First and most important of all, Will C. Macfarlane's contract with the City of Portland, which expired this fall, has been renewed for another year, and we know this will meet with your enthusiastic approval. We shall continue the free Sunday afternoon concerts for the coming year, which have been such a source of inspiration and value to thousands of our citizens. The daily afternoon concerts beginning July 5 will be continued until Labor day, omitting Saturdays and Sundays. These concerts were even more successful last year than the year before. They were attended by about 20,000 visitors from all parts of the country, who went back to their homes enthusiastic over our organ and organist.

"The Christmas and Lenten seasons will be observed as before with grand productions of the 'Messiah' and the 'Message from the Cross.' A new feature in our program for the year will be a series of five Saturday afternoon concerts for young people. Mr. Macfarlane is very enthusiastic over these concerts and will make them of wonderful interest and value to the youth of our city."

The announcement goes on to tell of the engagement of the Boston Symphony Orchestra and a number of noted singers for a series of twenty concerts, with course tickets at only \$5, and adds:

"Our municipal music proposition has gone beyond the experimental stage, and is now recognized everywhere as one of the most important and valuable moves that this city has ever made. It has proved a source of delight and education to our own citizens, and is the best kind of advertising for our city. Our organ and our municipal music are unequaled by any city in this country."

## ORGAN PLAYERS' ELECTION

### Philadelphia Club Again Chooses Dr. Ward as Its President.

The annual meeting of the American Organ Players' Club of Philadelphia was held in the hall of the Organists and Choirmasters' Club Monday, June 28. A large attendance of the members was noted. The reports of the various committees were interesting, the anniversary committee presenting a detailed statement of its activities.

The club unanimously elected Charles Heinroth, organist of Carnegie Hall, Pittsburgh, to honorary membership. The election of officers resulted in the selection of:

President—John McE. Ward.  
Vice-President—Henry S. Fry.  
Secretary—Bertram P. Ulmer.  
Treasurer—Herbert S. Drew.  
Librarian—Laura Wood-Grebe.  
Board of Directors—Frederick Maxson, Rollo F. Maitland, Stanley Reiff and David E. Crozier.

Social Committee—Stanley Reiff and May Porter.

The Philadelphia board of education has again engaged the club to give a series of recitals in the auditorium of the Central High school next winter.

### Ralph Kinder on Vacation.

Ralph Kinder, the Philadelphia organist and composer, went to Bristol, R. I., the last week in July and will spend the rest of the summer there with his family.

## MOLLER ORGANS TO CHICAGO.

### C. F. Rowe, Veteran Representative, Does Rushing Business.

Charles F. Rowe, who has held the fort in Chicago for M. P. Möller since the first Möller organ in Chicago was installed at the Normal Park Presbyterian church early in 1906, has received an order for a two-manual electro-pneumatic organ for the Tabernacle Baptist church, and one for a two-manual electro-pneumatic organ with echo for the German Evangelical church at Ripon, Wis., as well as an order for a two-manual, electro-pneumatic organ for the Swedish Mission church at Roland, Iowa.

Erectors have just finished the organ in St. Margaret's Episcopal church, Chicago, and are at work on the one in St. Mark's M. E. church. Mr. Rowe has orders with the factory for organs for the Methodist church of Piqua, Ohio; the Second Reformed Church, Chicago, and Trinity Reformed church, Chicago.

## CLARENCE EDDY IS INJURED.

### Confined to Rooms Nearly Two Weeks by Accident to Foot.

Clarence Eddy was confined to his rooms in San Francisco for nearly two weeks by an injured foot suffered in moving to his new residence in the Somerset apartments on Pine street. Although for some time he suffered from inflammation, he recovered sufficiently to be able to attend the rehearsal of his choir the third week in July and was found at the organ of the First Presbyterian church in Oakland July 18. Mr. Eddy was compelled to cancel his engagement for the final peace convention meeting at Festival Hall Wednesday evening, July 8, and was unable to play at his church one Sunday. He regretted this inability particularly because he had prepared a fine program and had promised to play for the vesper service in the afternoon, the latter being a prelude to the meetings of the California Music Teachers' Association in Oakland.

## CITY WILL PAY FOR ORGAN

### Tulsa, Okla., Commission Decides to Give the People Music.

Feeling that the municipal organ installed in the convention hall has come to be a fixed institution for the benefit of the masses, and that the burden of its cost should not rest upon a few individuals, the city commission of Tulsa, Okla., has voted to annul the original agreement between the Austin company, Mrs. R. F. MacArthur and the city, which placed the burden of paying for the instrument upon Mrs. MacArthur.

The motion was made by Mayor Wooden himself, who declared that all of the taxpayers of the city should help pay the cost of the organ. Commissioner T. J. Quinn cast the only dissenting vote.

It is planned to secure the biggest possible returns from the investment by giving periodical free concerts to which every person in Tulsa will be invited. Free music for the masses is one of the great principles of the modern plan of municipal government, and the city commission feels that the pipe organ is a mighty step in that direction.

### Gordon B. Nevin Takes Bride.

Announcements have been sent out telling of the marriage of Miss Jessie Harrie Young of Johnstown, Pa., to Gordon Balch Nevin. The wedding occurred June 30. Mrs. Nevin is the daughter of Mr. and Mrs. Samuel E. Young and the marriage is the culmination of a romance that began at the organ bench, as noted previously in The Diapason. Mr. and Mrs. Nevin will make their home at Cleveland after Sept. 1.

Andrew Carnegie has offered \$1,500 to the Main Street Methodist church of Hattiesburg, Miss., toward an organ to cost twice that amount.

## N. A. O. Convention Recital Programs

### ROLLO F. MAITLAND.

Mendelssohn—Overture, "A Midsummer Night's Dream."  
Cadman—Legend.  
Bach—Prelude and Fugue in B minor.  
Rheinberger—Sonata in D flat (two movements).  
Maitland—Variations and Fugue, "Victor Funeris" (Wood).  
Dethler—Caprice, "The Brook."  
Liszt—Nocturne, "Liebestraum," No. 3.  
Tschaikowsky—March, "Slav."

### JAMES ROBERT GILLETTE.

Parker—Concert Piece, No. 2.  
Tchaikowsky—Andante Cantabile.  
Rimsky-Korsakov—Novellette.  
Bach—Tocatta and Fugue in D minor.  
Bizet—(a) Nocturne; (b) Minuet.  
Barnes—Allegro from Chromatic Sonata.  
Gillette—(A) "A Shepherd's Tale"; (b) "Grand Choeur Dialogue."

### ARTHUR H. TURNER.

Rheinberger—Suite in C minor, for Organ, Violin and 'Cello (four movements).

American Composers:  
R. K. Miller—Scherzo Symphonique.  
Foote—(a) Nocturne; (b) Tempo di Minuet.  
Southwick—Fantasia on Irish Airs.  
Parker—(a) Scherzino; (b) Concert Piece in B.  
Homer Bartlett—(a) Meditation; (b) Melody; (c) Toccata in E.

### JOHN HERMANN LOUD, F. A. G. O.

Reger—Introduction and Passacaglia.  
Gullmant—First Meditation, Op. 20.  
Wolstenholme—"An Irish Phantasy."  
Loud—Capriccio.  
Brewer—Reverie.  
Blum—Scherzo in G minor.  
Faulkes—Nocturne, Op. 142, No. 1.  
Widor—Prelude (Andantino).  
Ashmall—"Poeme D'Automne."  
Whiting—Concert Etude, Opus 51, No. 4.

### ALFRED PENNINGTON.

(All American).  
Gibson—Fantasia and Fugue in F minor.  
Harker—"Eventide."  
Dunham—Finale from Sonata in G minor.  
Andrews—(Song) "Blow Ye the Trumpet."  
Rogers—Grand Choeur in C.  
Paine—Variations on Austrian Hymn.  
Foote—Pastorale in B flat.  
Kroeger—"Marche Pittoresque."  
Woodman—(Song) "Give Me the Sea."  
Parker—Romanza, Op. 17, No. 3.  
Macfarlane—Fantasia on Scotch Airs.  
Matthews—"Chanson du Soir."  
Kinder—Toccata in D.

### CHARLES HEINROTH.

Bach—Toccata and Fugue in F major.  
Gullmant—"Lamentation."  
Rheinberger—Two movements from the Sonata in G minor.  
Thiele—Chromatic Fantasy.  
Cesar Franck—"Piece Heroique."  
Armas Jarnefelt—"Praeludium."

## PLAYS TO LARGE AUDIENCE

### Austin Organ Opened by Riemenschneider in Charleston Edifice.

An event of unusual interest June 27 to June 29 at Charleston, W. Va., was the dedication of the magnificent First Presbyterian church and its new Austin organ. The edifice is said to be the finest church building in West Virginia and the organ is a three-manual of unusual quality. Albert Riemenschneider, dean of the Northern Ohio Chapter, A. G. O., and director of the Baldwin-Wallace College School of Music, Berea, Ohio, gave a very interesting recital to an audience of more than 1,000 people, the aisles having been filled with chairs. Although the church authorities do not tolerate applause, announcements to that effect having been made, the audience broke into enthusiastic applause at the close of the recital after the Widor Toccata.

Mr. Riemenschneider's program was: Widor, Allegro from Sixth Symphony; Martini, Gavotte; Wagner, Prelude to "Lohengrin"; Wagner, "Song to the Evening Star"; Wagner, "Pilgrims' Chorus"; Gullmant, "Marche Funebre et Chant Seraphique"; Lemaigre, Caprice; Lemare, Andantino in D flat; Federlein, "Salut d'Amor"; Widor, Toccata from Fifth Symphony.

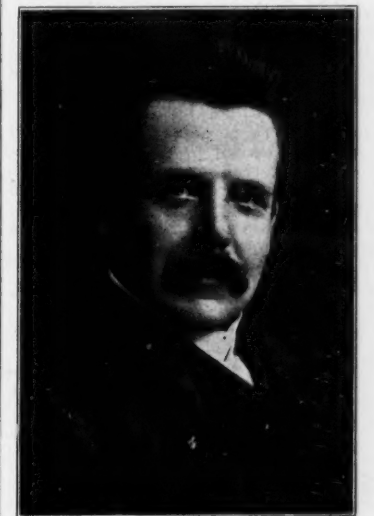
An organ built by C. S. Haskell of Philadelphia for Grace Episcopal church at Allentown, Pa., was dedicated July 4. Frank Sanders was in charge. The organ has 1,098 pipes.

## CONVENTION OF N. A. O. HAS A FINE PROGRAM

### ALL READY AT SPRINGFIELD

#### Recitalists and Speakers Such as to Justify Large Attendance—Organ and Hotel Accommodations Are Ideal.

Everything is in readiness at Springfield, Mass., for the eighth annual convention of the National Association of Organists from Aug. 2 to 6. Arthur Scott Brook of New York, the president, and other officers have nearly completed the work of preparation, which extended to all parts of the country. The accommodations are expected to be excellent, with the new Hotel Kimball, a palatial hostelry, as headquarters, and the magnificent new Steere organ in the municipal auditorium at the command of the recitalists. Mr. Brook has arranged a splendid program of recitals by men from all parts of the country and this alone is expected to



ARTHUR SCOTT BROOK.

[President of the N. A. O.]

draw a large attendance. The papers are such as to show the calibre and importance of the meeting.

The recital programs are printed in this issue of The Diapason. The complete convention program follows:

MONDAY, Aug. 2, 7 p. m., at Hotel Kimball—Informal "Get-together."

TUESDAY, Aug. 3, 10 a. m., Mahogany Room—Formal Opening. Addresses by the Mayor of Springfield, Frank E. Stacy; Joseph Shattuck, president Board of Trade; Harry S. Baldwin, chairman convention committee. Address in response, President Arthur Scott Brook. Appointment of committees.

2 p. m., Mahogany Room—"The Ministry of Music," the Rev. F. Ward Denys of Washington, D. C. "Music in New England, As It Was and Is," "Some Notes on the Evolution of the Organ in New England," Nathan H. Allen, Hartford, Conn.

4:30 p. m., Auditorium—Organ Recital by Rollo F. Maitland, F. A. G. O., representing the American Organ Players' Club of Philadelphia. (Through the courtesy of Mr. Maitland, President Arthur Scott Brook will play an organ number that was written for the occasion by Dr. Roland Diggie of Los Angeles.)

8 p. m., Mahogany Room—Annual general reception to members and friends.

WEDNESDAY, Aug. 4, 9:30 a. m., Mahogany Room—"What an Organist Should Know About His Instrument," Reginald Ley McAll, New York City. 11 a. m., Auditorium—Organ Recital by James Robert Gillette.

2 p. m., Mahogany Room—President's Address; Reports; Business Meeting.

8 p. m., Auditorium—Recital by Arthur H. Turner, assisted by Laura S. Jones, violinist, and Clarence R. Turner, violoncellist.

THURSDAY, Aug. 5, 9:30 a. m., Mahogany Room—"Are We on the Right Track in Regard to the Music in General Use in Our Churches," William D. Armstrong, Alton, Ill. Exposition on

Original Works, Homer N. Bartlett of New York City, assisted by Arthur H. Turner.

2 p. m., Mahogany Room—"The Boy Choir and a Capella Singing." The Rev. William J. Finn, C. S. P.

4:30 p. m., Auditorium—Recital by John Hermann Loud, F. A. G. O., official representative at the convention of the American Guild of Organists.

8 p. m., Auditorium—Recital by Alfred Pennington, assisted by Arthur Herschmann, baritone.

FRIDAY, Aug. 6, 9:30 a. m., Mahogany Room—"The Organist's Duty Toward Hymn Tunes and Hymn Singing." Professor Waldo S. Pratt, Hartford, Conn. Round Table subjects, led by William John Hall of St. Louis and Henry S. Fry of Philadelphia.

2 p. m., Mahogany Room—Election of Officers.

4 p. m., Auditorium—Recital by Charles Heinroth of Pittsburgh.

8 p. m., at Hotel Kimball—Annual Banquet.

SATURDAY, Aug. 7—Official visit to the factory of the Austin Organ Company, Hartford. (Particulars to be announced.)

In addition to having the opportunity of inspecting the Springfield organ and visiting the factory of the J. W. Steere & Son Company, the organists will make the most of their opportunity to accept the invitation of the Austin Company of Hartford to see what is being done in that large plant.

**IN GRAND RAPIDS THEATERS**

**Hillgreen, Lane & Co. Building Two Organs to Be Placed There.**

Hillgreen, Lane & Co. of Alliance, Ohio, have under construction two large organs for Grand Rapids theaters. The Idlehour theater of that city has been furnishing excellent musical service for several years with a Hillgreen-Lane organ under the manipulation of Ferd Warner. The majestic there is being remodeled and will be devoted to the highest grade of picture and vaudeville work. The new Strand theater will be completed and opened to the public about Sept. 1. All these houses are owned by the Gillingham & Smith enterprises.

**OPENS A CANADIAN BRANCH.**

**American Master Organ Company Extends Field Across Border.**

According to dispatches from Cornwall, Ont., Frank Ross White of New York, of the American Master Organ Company, has succeeded in securing the necessary capital to warrant the company in establishing a Canadian branch in Cornwall. It is not intended to manufacture organs there at present, but to ship the parts from Warsaw, N. Y., and assemble them.

John E. Ross of Cornwall, who will be the Canadian sales representative of the company, and Mr. White will arrange for thoroughly working the new territory.

**Bennett Organ Dedicated.**

An organ built by the Bennett Organ Company of Rock Island, Ill., for the Presbyterian church of Austin, Minn., was opened with a recital July 12 at which the church was packed. Stanley R. Avery of St. Mark's church at Minneapolis presided at the instrument. The organ was presented by John C. Hormel as a memorial and the scheme was drawn up by Warren W. Tolles of Austin. The three pedal stops and all of the great except the open diapason are in the swell box. Stop keys are used and there are five adjustable combination pistons.

**Palestrina School of Music.**

The Palestrina School of Music, conducted at 1000 Madison avenue, New York, from July 12 to 30, has been the means of giving a number of organists an opportunity to freshen up in their work. The courses of interest to organists have been those by Dr. A. Madeley Richardson on "The Organist's Realm," including the organ in history, the psalter, the place and influence of church music, accompaniment and extemporization, and that by Father William J. Finn, formerly of Chicago, on choir training.

Officers of the Pilgrim Memorial Congregational church at Jamestown, N. Y., have placed with the H. A. Burke Organ Company of Cumberland, Md., an order for a pipe organ for the new church. The instrument is to cost \$2,000.

**REUBEN MIDMER & SON BUILD ORGAN OF POWER**

**FOR ST. AUGUSTINE'S CHURCH**

**Edifice in Brooklyn to Have Large Three-Manual with Effective Specification—Seventy-three Pipes on Every Stop.**

Reuben Midmer & Son of Brooklyn are building a three-manual organ which will have great power and variety for St. Augustine's Catholic church of Brooklyn, thus adding to the large number of instruments constructed by them for their home city. Throughout the three manuals every stop will have seventy-three pipes and in the pedals there will be forty-four and forty-two pipes on all stops, making the registers effective throughout the scale when couplers are used. The action will be electric. Following is the specification:

- GREAT ORGAN.
  1. Open Diapason, 16 ft.
  2. First Open Diapason, 8 ft.
  3. Second Open Diapason, 8 ft.
  4. Viola di Gamba, 8 ft.
  5. Gemshorn, 8 ft.
  6. Gross Flöte, 8 ft.
  7. Doppel Flöte, 8 ft.
  8. Octave, 4 ft.
  9. Flute Harmonique, 4 ft.
  10. Superoctave, 2 ft.
  11. Trumpet, 16 ft.
  12. Trumpet, 8 ft.
- SWELL ORGAN.
  13. Bourdon, 16 ft.
  14. Horn Diapason, 8 ft.
  15. Salicional, 8 ft.
  16. Viol d'Orchestre, 8 ft.
  17. Vox Celeste, 8 ft.
  18. Stopped Diapason, 8 ft.
  19. Principal, 4 ft.
  20. Flauto Traverso, 4 ft.
  21. Flageolet, 2 ft.
  22. Dolce Cornet, 3 ranks.
  23. Contra Tuba, 16 ft.
  24. Cornopean, 8 ft.
  25. Oboe, 8 ft.
  26. Vox Humana, 8 ft.
  27. Tremulant.
- CHOIR ORGAN.
  28. Contra Gamba, 16 ft.
  29. Violin Diapason, 8 ft.
  30. Dulciana, 8 ft.
  31. Clarinet Flute, 8 ft.
  32. Unda Maris, 8 ft.
  33. Concert Flute, 8 ft.
  34. Violina, 4 ft.
  35. Flute d'Amour, 4 ft.
  36. Piccolo, 2 ft.
  37. Clarinet, 8 ft.
  38. Cathedral Chimes.
  39. Tremulant.
- PEDAL ORGAN.
  40. Contra Bourdon, 32 ft.
  41. Open Diapason, 16 ft.
  42. Contra Gamba, 16 ft.
  43. Bourdon, 16 ft.
  44. Lieblich Gedeckt, 16 ft.
  45. Bass Flute, 8 ft.
  46. Violoncello, 8 ft.
  47. Trombone, 16 ft.
  48. Tromba, 8 ft.

There are twenty couplers, seventeen combination pistons and eight pedal movements. A Kinetic blower will furnish the wind. The console is detached.

**Opens a Midmer Organ.**

William C. Young, organist of the Central North Broad Street Methodist church of Philadelphia, gave an opening recital on a two-manual Midmer organ in Boehm's Reformed church at Blue Bell, Pa., June 22. This organ has eleven speaking stops and every modern accessory. A Kinetic blower supplies the wind. The program played by Mr. Young was: Grand Chorus, "Guilmant; Nuptial Song, ("Orange Blossoms"), Friml; "Will o' the Wisp," Gordon Balch Nevin; "The Seraph's Strain," Wolstenholme; "Snowflakes" (arranged by W. C. Young), Hofmann; Largo, Handel; "Narcissus," Ethelbert Nevin; Humoresque, Dvorak; Introduction to Act 3, "Lohengrin," Wagner; March from "Aida," Verdi.

**Miss Mary Soule to Baltimore.**

Miss Mary Soule has been appointed organist of the Madison Avenue Methodist church at Baltimore. Miss Soule is at present organist of the First Unitarian church of Worcester, Mass. She will take up her duties at Baltimore in September and during the season will be heard in recitals and special services.

**Edmund S. Ender Back at Work.**

Edmund Sereno Ender has returned to Minneapolis after spending the month of June in the East. He has resumed his vocal teaching and is preparing many programs for his season of organ recitals, which will begin early in the fall.

**ORGANISTS OFTEN INSANE?**

**At Any Rate That Is What Noted Woman Neurologist Asserts.**

Are insane asylums filled with wives of farmers, their minds wrecked by the monotony and drudgery of their lives?

Or is it the woman of the city slums who toils amid squalor, breathes impure air and subsists on insufficient food whose mind most frequently breaks under the strain?

It is neither, in the opinion of Dr. Susan A. Price of Williamsburg, Pa., who read a paper July 12 before the annual meeting of alienists and neurologists at the Auditorium Hotel in Chicago.

The woman whose mind most frequently gives way is one whose work is amid the most uplifting music and whose thoughts dwell on all that is noble and good in this life and the next—the church organist.

"It might appear peculiar to the average layman, but it is a fact that insanity prevails among the church organists," said Dr. Price. "I do not know what the cause is, but figures show that in nearly all institutions for the insane many patients are organists. The only cause I can assign for it is the fact that they as a rule devote all their time to religious matters.

"It has been noted frequently that the young woman organist, a model in a community, reserved and modest, retiring and active in church and Sunday school work, becomes suddenly careless in her habits and a menace to the community. She begins to show hatred to her friends, who try to reason with her. Also she displays aversion to good habits."

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**Two Organs,**  
both two-manual, about eight years old, one a Bates & Culley (tracker); the other a Kimball (tubular).

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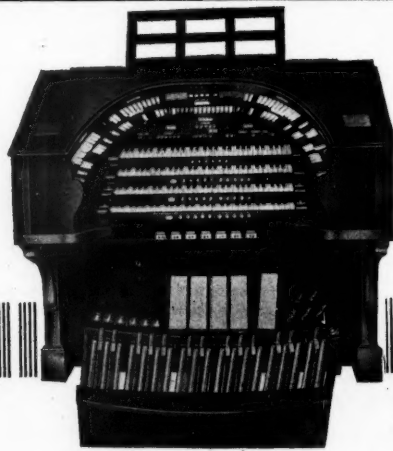
**WANTED**

Competent Organ Mechanics and Metal Pipe Makers. Address

**Henry Pilcher's Sons**  
LOUISVILLE, KY.

**FOR SALE—GROVE'S Dictionary of Music and Musicians, twenty-five dollars. New. Five volumes complete. What offers? E. H. Sheppard, Somerville, N. J.**

The First Presbyterian church of Hartford, Conn., has ordered a two-manual organ of the Austin Company. Daniel F. Wentworth, organist of the church, drew up the specifications of the instrument.



**WURLITZER**  
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In the Wurlitzer Hope-Jones Unit Orchestra, every dignity and magnitude of the church Pipe Organ is preserved; but through its flexibility of expression, and range of new tone colors available, it is meeting with great success in the secular field.

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Correspondence solicited.

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## TWO ORDERS IN TOLEDO FOR ERNEST M. SKINNER

### WILL BUILD A FOUR-MANUAL

Besides Large Organ for First Congregational Church, Herbert F. Sprague's Organ at Trinity Will Be Enlarged.

Two important contracts for the Ernest M. Skinner Company at Toledo, Ohio, are reported this month. The First Congregational church has ordered from Mr. Skinner a four-manual instrument which will have between fifty and sixty speaking stops. It will be the Mary Nearing memorial organ. There is to be an echo organ, chimes and one of Mr. Skinner's famous 32-foot bombardes.

Improvements which will cost several thousand dollars are to be made by the Skinner Company on the organ in Trinity church at Toledo. Herbert F. Sprague, organist of Trinity, drew up the scheme. This organ was built in 1910. A 32-foot bombarde, a 32-foot contra bourdon and a 16-foot gamba will be added to the pedal. To the swell will be added a 4-foot violina and a new vox humana, the present vox humana remaining in the choir. An 8-foot gamba and an 8-foot dulciana will be added to the great. The solo organ will be augmented by the addition of an 8-foot French horn and a 4-foot hohlpfeife. Another octave of harp notes and three more chimes will be attached to the echo organ.

Ten couplers will be added to the different organs, including sub and super octaves on echo, solo and choir. Improved great organ action, improved tremolos and a new console will be included. The present console is full of wiring and can accommodate nothing more, as the echo and chimes were put in a year after the main organ was built.

## REINISCH INTERESTED IN WAR

### Grand Rapids Organ Builder's Kin Engaged in the Struggle.

From the Grand Rapids (Mich.) Herald. Heinrich Reinisch, the pipe organ builder on North Monroe avenue, is greatly interested in the war in Europe, especially that part directly affecting the Austrian interests. His old home is in the Austrian Tyrol, for which Italy is fighting. His home was at Innsbruck, capital of the Tyrol. His father and brothers are pipe organ manufacturers, but the plant has been closed since last September, when the brothers and the men employed in the factory went to war. His father is too old to bear arms. The Tyrol is hidden among the mountains and fortified by hundreds of guns in the mountain sides.

"Italy can never get in there," says Mr. Reinisch. "Austria has always taken good care of the little Tyrol, and does not mean to lose it. My father's plant will be safe so far as concerns anything the Italians can do, but business is at a standstill all through that country."

## LECTURE ON ORGAN VOICING.

### Dallas, Tex., Organists Are Addressed by C. E. Sylvester.

The Dallas (Tex.) Organists' Association held the last meeting of the season June 19 at the First Presbyterian church. The association was organized last January, and has given a public recital and provided a lecture by an expert each month. The membership has increased with every meeting, until it numbers seventy. The meetings will be resumed in September, and will be continued with a recital and a lecture every month during the season.

The hostesses at the closing meeting were Miss Alice Knox Fergusson and Miss Kathleen Hammond. Miss Hammond read a humorous paper, entitled "The Emancipation Proclamation for Women Organists." Watermelons, cakes and nuts were served.

C. E. Sylvester was the lecturer of the occasion. He delivered a discourse on "Organ Voicing," which he illustrated on the organ in the church. The lecture was declared by the members of the association to have been replete with practical suggestions. The entire membership attended the meeting.

## R. A. SHERRARD IS CHOSEN

### Becomes Organist at Johnstown, Pa., Succeeding G. B. Nevin.

Robert Andrew Sherrard of Chambersburg, Pa., organist and choirmaster of St. John's Lutheran church, Hagerstown, Md., has been elected organist and director of the choir by the session of the First Presbyterian church of Johnstown, Pa. The pastor of this church is the Rev. Calvin C. Hays, D. D., whose father, the Rev. I. N. Hays, D. D., was the first pastor of the Central Presbyterian church of Chambersburg. Mr. Sherrard's father, the Rev. Thomas J. Sherrard, was later also a pastor of the Central church, and hence the pastor and the new organist of the Johnstown church were at different times boys in the Sunday school in a Chambersburg church.

Gordon Balch Nevin, the retiring organist, is leaving Johnstown to go to the Second Presbyterian church of Cleveland.

Mr. Sherrard will begin his new duties Sept. 1.

## J. Warren Andrews Visits Coast.

J. Warren Andrews, warden of the American Guild of Organists and organist of the Church of the Divine Paternity in New York City, passed through Chicago July 17 and was a caller at the office of The Diapason. Mr. Andrews went to the Pacific coast to give five recitals at the Panama-Pacific exposition from July 28 to Aug. 1. He will play a number of other recitals on his return trip.

## Son of Frederick Maxson Weds.

Raymond Maxson, son of Frederick Maxson, the organist of Philadelphia, and Miss E. Wilhelmina Volders of Philadelphia were married June 24. They left immediately on their wedding trip to Lake George.

## MODEL FOR A HOUSE ORGAN.

### F. C. Gilbert of Quincy, Mass., Has Hillgreen-Lane Two-Manual.

F. C. Gilbert of Quincy, Mass., has in his home a two-manual organ built by Hillgreen, Lane & Co., which he considers an ideal residence instrument of moderate size. It was built according to Mr. Gilbert's own specification. The action is tubular-pneumatic and all stops are full compass. The scheme of stops follows:

- PEDAL.  
1. Bourdon (medium scale), 16 ft.  
GREAT ORGAN.  
2. Open Diapason (full scale), 8 ft.  
3. Gross Flöte, 8 ft.  
4. Dulciana, 8 ft.  
SWELL ORGAN.  
5. Concert Flute, 8 ft.  
6. Harmonic Flute, 4 ft.  
7. Viol dt Orchestre, 8 ft.  
8. Vox Celeste, 8 ft.  
9. Oboe, 8 ft.  
10. Cornopean, 8 ft.  
Tremulant.

There are nine couplers, two pistons to great and three to swell and a crescendo pedal. All stops are on fairly large scale and three and one-half inch wind. Tilting tablets are used throughout.

## SALT LAKE CITY PROGRAMS.

### Offerings by McClellan, Cannon and Kimball at Tabernacle.

Examples of the Salt Lake City Tabernacle programs are the following for the week of July 4:

July 5—Assistant Organist Tracy Y. Cannon at the organ. Prayer and Offertory, Devred; Spring Song, Hollins; Berceuse, Ilinsky; Maestoso, MacDowell; An Old Melody, arranged by performer; Grand Choeur, Rogers.

July 6—Organist J. J. McClellan at the organ. Grand Offertoire, Batiste; Meditation, Salome; Andante, Beethoven; An Old Melody, arranged by performer; Sonata in B minor, J. H. Rogers.

July 7—Assistant Organist E. P. Kimball at the organ. Prelude in A minor, Bach; Berceuse, Ole Olesen; Caprice, H. Botting; Andante (Fifth Symphony), Beethoven; An Old Melody, arranged by performer; March Majestic (requested), E. P. Kimball.

July 8—Assistant Organist Tracy Y. Cannon at the organ. Fantasie in G minor, Bach; Andante Moderato, Mendelssohn; Idyl, Wely; Cantilene, Marchant; An Old Melody, arranged by performer; Grand Choeur, Bossi.

July 9—Assistant Organist E. P. Kimball at the organ. Sonata in E minor (first movement), Rogers; Prayer, Frank J. Sawyer; Pomponette, Durand; Slavonic Cradle Song, Neruda; An Old Melody, arranged by performer; Marche Pontificale, Gounod.

## Directs "Dream Pictures."

"Dream Pictures," by George E. Whiting, was presented by the Charleston Choral Club, under the direction of J. Henry Francis, the well-known organist, before the West Virginia Education Association at the First M. E. church of Charleston, W. Va., June 18.

## ROBBINS RE-ELECTED HEAD AT KANSAS CITY

### ELECTION BY ASSOCIATION

Hans C. Feil Made Secretary-Treasurer of Organists—Two Programs Are Presented and Addresses Heard.

At the annual business meeting of the Kansas City Association of Organists the following officers were elected:

President—Lawrence W. Robbins.  
First Vice-President—Franklin P. Fisk.

Second Vice-President—Harriet E. Barse.

Secretary-Treasurer—Hans C. Feil.  
Mrs. Elliot Smith will still be the library committee and Miss Helen E. Kittle will be the publicity committee.

A program June 17 by the association at the First Congregational church was as follows: Fantasie and Fugue, S. Archer Gibson; Meditation, Aloys Klein (Mrs. Mammie Guy); Address by the Rev. W. S. Abernethy of the First Baptist church; Solo for Tenor—Recitative, "Thanks to my brethren," and Air, "How vain is man" (from "Judas Maccabaeus"), Handel (George Deane).

July 15 the following program was given at the Westport Avenue Presbyterian church: Grand Chorus, Salome; Adagio from Third Sonata, Guilman (Mrs. W. H. Knapp); Contralto Solo, "Behold what Manner of Man," MacDermid (Mrs. P. A. Adams); "Variations de Concert," Bonnet; Meditation, Jackson (Hans C. Feil); Address, "Music and Worship," the Rev. Dr. E. Combie Smith.

## Hutchings Organ at Helena.

The Hutchings organ at the Shrine Temple at Helena, Mont., was dedicated July 7 at the first public gathering in the new shrine home. Adam Jardine, for several years organist of the Episcopal church of Helena, and widely known in musical circles, was the organist, and he was assisted by a symphony orchestra under the direction of H. L. Houston, and by soloists. A. E. Fazakas, New York manager of the Hutchings company, tuned and adjusted the instrument.

## Bogen-Johnson Marriage.

Miss Ora Agatha Johnson and Allen William Bogen were married at Pasadena, Cal., June 22. Both young people are well known Chicago organists, although Mrs. Bogen has been living in California the last year.

The Mormon Tabernacle choir of 200 voices gave a series of free concerts at the Panama-Pacific exposition beginning July 21. The people of Utah subscribed \$20,000 to defray the expense of the trip from Salt Lake City. The chorus made its first visit to California in 1907, when it sang the "Irrigation Ode" at the fifteenth National Irrigation congress at Sacramento. Professor J. J. McClellan, organist of the Mormon tabernacle, accompanied the choir.

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Ferdinand Dunkley, F. R. C. O., F. A. G. O., Seattle, Wash.—Strangers passing through Seattle and the people of the city took advantage of daily concerts at the large First Methodist church by Mr. Dunkley, which were a feature of the musical life of the city this summer. The recitals began at 4 p. m. and were free. Among the programs have been these:

July 6—Offertoire in D minor, Batiste; "To a Wild Rose" and "A Deserted Farm," MacDowell; Intermezzo, "Forget Me Not," Macbeth; Pilgrims' Chorus, Wagner; "Oralaime" Gavotte, Henry Bethuel Vincent; Toccata from Fifth Symphony, Widor.  
 July 7—"Suite Gothique," Boellmann; "Reve Angelique," Rubinstein-Lemare; Introduction to Act 3 and Bridal Chorus ("Lohengrin"), Wagner; "Evening Bells and Cradle Song," Will C. Macfarlane; Finale in E flat, Healey Willan.  
 July 8—Toccata and Fugue in D minor, Bach; Caprice, Wolstenholme; "In Summer," Charles A. Stebbins; Magic Fire Scene ("Die Walkuere"), Wagner.  
 July 9—Prelude in C sharp minor, Rachmaninoff; "La Fille aux Cheveux de Lin," Debussy; Grand Sonata, "The Ninety-fourth Psalm," Julius Reyber.  
 July 12—Coronation March, Mueybeer; Meditation from "Thais," Massenet; "Chanson de Joie," Hailing; Toccata, Ralph Kinder; Berceuse, Paul Juon; Grand March from "Aida," Verdi.  
 July 13—Concert Overture, Hollins; Capriccio, Leontine; "Oriental Sketch No. 1, Arthur Bird; Andantino in D flat, Lemare; Humoreske, Dvorak; Finale in B flat, Wolstenholme.  
 July 14—"Marche aux Flambeaux," Gullmant; "From the Land of the Sky Blue Water," Cadman-Eddy; "From the Long Room of the Sea," Cadman-Dunkley; Oriental Sketch No. 2, Arthur Bird; "Grand Offertoire de Ste. Cecile," No. 1, in C minor, Batiste; "Madam Butterfly," Finale to Act 2, Puccini; Grand Choeur, Alfred Hollins.  
 July 15—Military March, "Pomp and Circumstance," Elgar; "Plaid Dance," Hamish MacCunn; "In Moonlight," Ralph Kinder; "Tavany," Minuet, Henry Bethuel Vincent; Caprice in B flat, Faulkes; Grand March, "Queen of Sheba," Gounod.  
 July 16—Double Theme, Varie, Rousseau; "Forest Vesper," Nocturne, Edward Johnston; Oriental Sketch No. 3, Arthur Bird; Toccata, Dubois; Menuet in B flat, Gaston Dethier; Marche Militaire, Shelley.

The last of the series of recitals took place July 19. Dr. Dunkley, with Mrs. J. N. Ivey assisting, gave the following program by Russian and Finnish composers:

Prelude in C Sharp minor, Rachmaninoff; Andantino from "Prince Igor," Borodin; Romantic Lullaby (from "In Time Harmonies"), Paul Juon; Andante from Symphony "Pathetique," Tchaikowsky; "None but the Lonely Heart," Tchaikowsky; Melody for the Bells of Bergthall, Sibelius; Andante from Piano Sonata, Sibelius; Symphonic Tone Poem, "Finlandia," Sibelius.  
 Dr. Orlando A. Mansfield, Chambersburg, Pa.—Dr. Mansfield's twelfth recital at Wilson College, given June 7, brought out the following selections: Postlude in C and "Chanson Rustique" in G, Purcell J. Mansfield; "On the Coast" (No. 2 of Four Tone Pictures), Dudley Buck; Impromptu in E flat, Dr. Mansfield; Alla Marcia in B flat, Vincenzo A. Petrall; Baptismal Song, in G minor, Meyerbeer; Grand Offertoire in D, Batiste; Air, with Variations, from a Symphony in D, Haydn; Overture to "La Dame Blanche," F. A. Boieldieu.  
 Melvin Biggs Goodwin, Philadelphia.—The following are among the numbers given at the weekly organ recitals at the West Side Presbyterian church of Germantown: Sonata in A minor, Borowski; "At Evening," Ralph Kinder; "Benediction Nuptiale," Hollins; Prelude in C sharp minor, Rachmaninoff; Overture to "Sakuntala," Goldmark; "Chanson d'Ete," Lemare; Meditation, Edward J. Sturges; Oriental Sketch, Arthur Bird; "To the Sea," and "To a Wild Rose," MacDowell; "Saluto d'Amor," G. H. Federlein; Funeral March and Seraphs' Song, Gullmant.

Willard Irving Nevins, New York City—During the summer Mr. Nevins, who is a post-graduate student of the Gullmant Organ School and organist of the Tremont Methodist church, is giving recitals on Monday evenings at the Old First Presbyterian church. His July and August programs are:  
 July 5—March, "Athalia," Mendelssohn; "Vision," Bibl; Fantasie Sonata, Rheinberger; "Cantique d'Amour," Strang; Toccata, Rogers; "The Shepherds," Salome; "Jubilate Deo," Silver.  
 July 26—Fantasie, Parker; "Slumber Song," Wood; Sonata, A minor, Borowski; Minuet, Beethoven; Toccata, Widor; Berceuse, Delbruck; Fanfare, Bridge.  
 Aug. 2—"In dir ist Freude," Bach; "O Sacred Head," Bach; Fantasy, Ford; Sonata No. 6, Gullmant; "Will o' the Wisp," Nevin; "Salut d'Amour," Elgar; "Chanson Triste," Tchaikowsky; Grand Choeur, Rogers.  
 Aug. 9—"Alleluia," Ottenwaller; "Dawn," Claussmann; Prelude and Fugue, B flat, Bach; "Pilgrims' Chorus," Wagner; "Contemplation," Saint-Saens; Sonata No. 1, Becker.  
 Aug. 16—Grand Choeur, Ropartz; Cantilene, Rogers; Fugue, G major, Bach;

Andantino, Lemare; Sonata No. 3, Gullmant; Finale in F, Cappelen; "Chanson de Joie," Diggle; "Hosannah," Hartmann.  
 Aug. 23—Prologue, Intermezzo and March, Rogers; "Good-Friday Spell," Vretblad; Introduction, Third Act, "Lohengrin," Wagner; Prize Song, Wagner; Finale, Third Symphony, Mendelssohn; "Nautilus," MacDowell; Postlude in B flat, West.  
 Aug. 30—"Magnificat," Claussmann; "Ave Maria," Richmond; Prelude and Fugue, E minor, Bach; "Evensong," Martin; Sonata No. 1, Salome; Invocation, Capocci; Intermezzo, Callaerts; Meditation, MacDowell; Grand March, Verdi.  
 Summer Salter, Williamstown, Mass.—At his 133d recital in Grace Hall at Williams College, played June 20, Mr. Salter presented the following: First Movement (Allegro) from Symphony in E flat, Maquaire; Fantasie in A, Franck; Melody in E, Rachmaninoff; Scherzo in G minor, Bossi; "Ave Maria," Max Reger; Caprice, Charles Wakefield Cadman; "To a Water-Lily," MacDowell; "Requiem Aeternam," Basil Harwood; Berceuse from "Jocelyn," Godard; "Paeon," Harry Alexander Matthews.

James T. Quarles, Ithaca, N. Y.—The hot season has not been marked by any loss of interest in Mr. Quarles' recitals at Cornell University and he has played on both the Sage Chapel Skinner organ and the Steere organ in Bailey Hall regularly. His most recent programs have been as follows:  
 July 6 (Sage Chapel)—Toccata and Fugue in D minor, Bach; Sonata in A minor, Borowski; Cradle Song, Wagner; "In the Morning" and "Ase's Death" ("Peer Gyn" Suite), Grieg; Nocturne ("Midsummer Night's Dream"), Mendelssohn; "Marche Nuptiale," Gullmant.  
 July 8 (Bailey Hall)—Sonata in D minor, Gullmant; Largo from "New World" Symphony, Dvorak; Concert Prelude and Fugue in G, Faulkes; Meditation from "Thais," Massenet; "The Curfew," Forsmann; Overture, "Egmont," Beethoven.  
 July 13 (Sage Chapel)—Prelude and Fugue in E minor (lesser), Bach; Capriccio, Handel; Finale to Act 2, "Madam Butterfly," Puccini; "Piece Heroique," Cesar Franck; Andantino in E flat, Lemare; Finale-Adagio Lamentoso, Tchaikowsky.  
 July 15 (Bailey Hall)—Prelude and Fugue on B-A-C-H, Liszt; Larghetto from the Cornet Quintet, Mozart; "Marche Funebre et Chant Seraphique," Gullmant; Elegy, Massenet; Allegro from Symphony I, Maquaire.

S. Tudor Strang, Philadelphia—In recent recitals at the Church of the Redeemer at Bryn Mawr on Sunday evenings Mr. Strang played:  
 May 30—Funeral March and Hymn of the Seraphs, Gullmant; Offertoire in D flat, Salome; Concert Fantasie on the Hymn "He is Risen, He is Risen; Tell it out with Joyful Voice," Roland Diggle.  
 June 6—Toccata et Fuga in D minor, J. S. Bach; Communion in G, Batiste; "Am Meer," Schubert.  
 George W. Andrews, Oberlin, Ohio—Mr. Andrews played at the San Diego exposition June 23, giving this program: Fantasie in G major, Bach; "Scena Pastorale," M. Enrico Bossi; Allegretto, Volkmann; Serenade No. 1, in A flat, G. W. Andrews; Minuet and trio in B minor, Faulkes; Spring Song, Mendelssohn; "Piece Heroique," Franck; Adagio (Symphony No. 5), Widor; Bridal Song, Jensen; Chromatic Fantasie, Theile.  
 Dr. John H. Earnshaw, Atlantic City, N. J.—A Mendelssohn program was presented June 13 at 4 p. m. by Dr. Earnshaw at St. James' Episcopal church. The selections played were: War March of the Priests (violin, cello, harp and organ); Duo in D (cello and organ); "Auf Fluegel des Gesanges" (harp); Song Without Words (violin, cello, harp and organ); Slow Movement from Concerto (violin and organ); Sonata No. 3 in A (organ); Offertory—"O For the Wings"; "Cornelius March."

In an organ, cello, violin and harp recital June 27 Mr. Earnshaw offered the following: Largo (violin, harp and organ), Bach; Larghetto (cello and organ), Bach; Harp Solo, Bach; Adagio from E minor sonata (violin and organ), Bach; Barree (violin, cello and organ), Bach; Fantasie and Fugue in G minor, Bach; Aria (violin and organ), Bach; "Ave Maria" (violin, cello, harp and organ), Bach.  
 Edwin Arthur Kraft, Atlanta, Ga.—At his sixty-fourth, sixty-fifth and sixty-sixth recitals in the Auditorium Mr. Kraft played:  
 June 27—Concert Overture in D minor, H. A. Matthews; "To Spring," Grieg; Elevation and Fugue in D major, Gullmant; Finale—Adagio Lamentoso, Tchaikowsky; Andante Cantabile, Dethier; Meditation, Rossetter G. Cole.  
 July 4—Fantasie Symphonique, Rossetter G. Cole; Allegretto Scherzando, J. Stuart Archer; Andante Cantabile from Fifth Symphony, Tchaikowsky; Overture to "Merry Wives of Windsor," Nicolai; Berceuse in G, Faulkes; "Funeral March of a Marionette," Gounod; Finale from Organ Symphony No. 1, Louis Vierne.  
 July 11—First Organ Symphony, Maquaire; Minuet from "L'Arlesienne," Bizet; "Recognition of Land" (Solo, chorus and organ), Grieg; Finale—Adagio Lamentoso, Tchaikowsky; Nocturne, H. R.

Wolledge; "In the Morning," "Ase's Death" and "Anitra's Dance" from "Peer Gyn" Suite, Grieg.  
 July 25 Mr. Kraft played: Festival March (MS.), Charles A. Sheldon, Jr.; Melody, Tchaikowsky; Canon in B minor, Schumann; Toccata, Homer N. Bartlett; Overture in C sharp minor, Bernard Johnson; Nocturne, H. R. Wolledge; Magic Fire Scene from "Die Walkuere," Wagner; Overture to "Rienzi," Wagner.  
 Paul A. Beymer, Houghton, Mich.—Mr. Beymer, who is organist of Trinity church, gave a recital June 24 at the Methodist church of Calumet, Mich. His program was: Grand March from "Aida," Verdi; Meditation, Sturges; Caprice, Kinder; "March Nuptiale," Faulkes; "Evensong," Johnston; Indian Flute Call and Love Song, Luceance; Swedish Wedding March, No. 1, Soedermann; "Song of Sorrow," G. B. Nevin; Barcarolle ("Love Tales of Hoffman"), Offenbach; War March from "Rienzi," Wagner.

George Edward Turner, Beaumont, Tex.—Mr. Turner gave his first monthly recital at the First Methodist church South June 28, when he played: Overture, "Peet and Peasant," Suppe; Prelude and Fugue in E minor, Bach; Theme Varied (in E), Faulkes; Pastoral in E, Lemare; Fanfare, Lemmens; Variations upon "Old Black Joe," Original; Spring Song, Hollins; Scherzino, George E. Turner.  
 Miss Gladys Kemper, Atchison, Kan.—Miss Kemper, organist of the First Christian church of Atchison, Kan., and a pupil of Miss Mildred Hazelrigg of Topeka, gave the following recital at the First Christian church of Topeka June 22: Prelude and Fugue in E minor, Bach; Sonata in D minor, Mendelssohn; Melody in G major, Gullmant; "Le Cygne," Saint-Saens-Gullmant; "Le Petit Berger," Debussy-Choisnel; "Vision," Rheinberger; Berceuse, Dickinson; Madrigal, Simonetti-Dickinson; "Jubilate Deo," Silver.

Palmer Christian, Chicago.—Mr. Christian gave the following program at the Thursday afternoon recital in the Fourth Presbyterian church July 29: Fantasie Triomphale, Dubois; "La Nuit," Karg-Elert; Gavotte, Martini; Sonata in D (No. 5), Merkel; Caprice, Gullmant; "Echo Bells," Brewer; Toccata, Mally. Mr. Christian will play also on Aug. 5 and 12.

Warren D. Allen, San Jose, Cal.—Mr. Allen, dean of the conservatory of music at the College of the Pacific, gave a series of concerts at the Panama-California exposition in San Diego in July. July 10 he played: "Pilgrims' Chorus," Wagner; Air in D, Bach; Gothic Minuet, Boellmann; Priere a Notre Dame, Boellmann; Gavotte from "Mignon," Thomas; "Echo Bells," Brewer; Toccata in D major, Dubois.

**BUSY SEASON FOR MIDMER**

**Brooklyn Firm Is at Work on a Number of Church Organs.**

This summer is a busy one for Reuben Midmer & Son. Since July 1 the firm has been working on organs for All Saints' Lutheran church, Philadelphia; Trinity Lutheran church, Darby, and the Central M. E. church, Philadelphia, as well as organs for five churches in the firm's home town, Brooklyn. Several other contracts are pending, having been promised when the churches in question have raised sufficient funds. The firm opened a Philadelphia office the first of this year at 1129 Chestnut street, since which time it has built eight organs for churches in Philadelphia and the vicinity.

Employs of the Wurlitzer Company at North Torawanda, N. Y., held their annual outing at Olcott Beach July 3. There were twenty-two carloads in the party, but the rain interfered with the enjoyment of the day. A large automatic piano was brought down by the excursionists and was used for dancing in the Casino.

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CONCERT GIVEN BY HEINROTH**

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preciation Is Shown.**

The formal dedication of the new municipal organ, built by the J. W. Steere & Son Company for Springfield, Mass., took place June 25 in the Auditorium before an audience of more than 2,500 people. The event had great municipal significance as well as musical interest and the size and enthusiasm of the audience was due, no doubt, as much to appreciation of what the organ in the Auditorium will mean to the musical life of the city as to delight in the excellent recital given by Charles Heinroth of Carnegie Institute, Pittsburgh, and Miss May Peterson, a young American girl who has achieved success in the French provincial cities and at the Opera Comique in Paris.

Henry G. Chapin, chairman of the organ fund executive committee, spoke briefly at the beginning of the concert, expressing the satisfaction of everybody concerned with the instrument, in which the city takes justifiable pride as a "home product." Mr. Chapin said that there were larger instruments in the country, but few finer or better suited to the requirements they had to meet. The organ was used at the May music festival, so that music-lovers had had a taste of its superior quality, but the formal test proved the instrument all that has been expected since its preliminary trial.

Mr. Heinroth gave a generous opening number of four selections and added an encore. There were the "Tannhaeuser" overture, Guilman Pastoral in A major, Haydn's Andante (the clock movement) from the Symphony in D and Sibelius' symphonic poem

"Finlandia." Mr. Heinroth displayed the capacity of his instrument and convinced Springfield's music-loving citizens that they had reason to be proud of their new acquisition.

Mr. Heinroth later played Joachim Raff's "La Fileuse" and the "Lohengrin" Bridal Chorus, this last with such grace and elegance as to make one almost forget the anguished hurdy-gurdy versions of the oft-tortured chorus. On his last appearance he played the Bach Fugue in D major, Gounod's "Funeral March of a Marionette" and Widor's Toccata from the Fifth Symphony.

**RETURNS TO ORGAN BENCH**

**Edward Champion Hall Undertakes  
Large Work at Butte, Mont.**

After four years' rest Edward Champion Hall of Butte, Mont., has been induced to accept the position of choirmaster and organist of the First Baptist church of that city. He resumes his labors with a determination to make the musical services at his church the central attraction in his city. Plans are laid for a chorus of fifty voices and rehearsals for an autumn festival have been begun. Each Sunday evening he gives a vesper organ recital. July 11 he gave his four hundred and twenty-third recital in Butte. The program was: Prelude and Fugue in E minor, Bach; Largo, Handel; Spring Song, Mendelssohn; Andante Cantabile, Tschaiowsky; Fantasia in C, Tours; "Chanson de Triomphe," Turner.

**Mrs. Abbie S. Pomeroy Dead.**

Mrs. Abbie S. Pomeroy, wife of Wilmer Pomeroy, died at her home, 433 North Sixty-third street, Philadelphia, July 7, after a lingering illness. Mrs. Pomeroy was well known in religious and musical circles. For years she was the accompanist of the St. Andrew's Choral Society of Philadelphia and the Philharmonic of Camden, N. J. She was organist of Centenary M. E. church for twenty-six years.

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BY HAROLD V. MILLIGAN.

"MISSA SOLEMNIS," for four-part chorus with organ accompaniment, by J. Lewis Browne, published by the Gilbert Music Co., Chicago.

The ritual of the Roman Catholic church affords an impressive setting and an opportunity for musical effect not equaled by that of any other church, yet, alas! how often the perfunctory rendition of inferior music by indifferent choirs produces just the opposite of the impression desired. Having the greatest opportunity, the musicians of the Catholic church, if they fail to live up to the lofty standard set them, seem to fall far below it and accomplish successfully tasks not so great.

The "Missa Solemnis" of J. Lewis Browne is an important addition to the better class of literature of the Catholic church, and it will no doubt be received thankfully by those choirmasters whose musical ideals are in accordance with their high calling. Dr. Browne is organist of two of the largest Catholic churches in Chicago. This work is dedicated to the Rev. Father W. Finn, former director of the famous Paulist Chorists. The Motu Proprio, or revised ritual, has been followed, so that the mass is available under the strictest pontifical canons. Dr. Browne's long experience as organist and composer and his familiarity with the services in the Vatican and the churches in Rome give to his work an unusual authority. The music is modern in style and thoroughly devotional in spirit. At the same time the composer has not fallen into the temptation to be dully diatonic and heavy. His music is closely related to real life, and each of the various numbers is inspired by real feeling and is expressive of its true meaning. The "Kyrie" is prayerful and the "Gloria" bright and light-hearted. In the latter number occurs some effective antiphony between the boys' and men's voices. The "Benedictus" is a real gem; simple, direct, packed full of beauty and feeling, it is a splendid example of "multum in parvo"; there is not one note that can be spared. The "Agnus Dei" brings the mass to a close with a reminiscence of the original "Kyrie" theme. The whole work is melodious to a degree, and, though sufficiently contrapuntal, is not difficult.

"ECCE SACERDOS MAGNUS," by J. Lewis Browne, published by the Gilbert Music Company, Chicago.

Another work by Dr. Browne is the "Ecce Sacerdos Magnus," a work so beautiful that one cannot but regret that it is available only with Latin words and therefore confined to the use of Catholic choirs. It was composed for the famous Paulist Chorists of Chicago, one of the finest choirs in the world, and was sung by them at the Vatican in Rome. It is bright and vigorous in style, with a middle section for the boys' voices in four parts, closing with gloriously soaring Alleluias. It is one of the best pieces of choral writing of any kind we have ever seen.

"FESTIVAL CHORUS" ("Glory and Honor") Choral Fugue with introduction and Finale, by Herbert J. Wrightson, published by the Gilbert Music Company, Chicago.

Another splendid piece of choral music published by this enterprising Chicago firm. The music calls for a large choir—one might almost say the larger the chorus the better the effect. "Glory and honor be to God forevermore" calls for the utmost resources. The introduction and finale are in nine parts, though not complicated and comparatively easy to sing. The fugue in five parts and accompanied introduction is a capella and at the climax of the finale the organ enters with full massive chords to reinforce the "amen." The fugue is well handled and affords opportunity for contrast and delicacy in nuance and phrasing. It is to be regretted that the composer has seen fit to pronounce the word "towards" in two syllables.

SCHMIDT'S STANDARD ORGAN COLLECTION, Second Series, edited by Everett E. Truette, published by Arthur P. Schmidt.

The average organist encounters not a little difficulty in building up a library of music suitable for the church service—a difficulty that is considerably increased if he or she happens to live at some distance from any of the few large centers of musical activity, where the extensive stock of the various publishers can be searched. He soon finds that one of the greatest assets in this line is a good volume or "collection" of suitable pieces (an aid not only musically, but also financially, as such a volume is always much cheaper than would be the same pieces purchased separately) and he also finds that such volumes are few, a large proportion of most of them being so much "dead wood" and useless for one reason or another. These volumes, edited by Mr. Truette, are unusually successful and are to be recommended to the busy organist in the highest terms. The compositions are all especially adapted for use in the church service and there are examples of the various types of music necessary for church work. There are thirty-one pieces in the two volumes—sixteen in the first and fifteen in the second; they are pieces not found in other collections of this nature, and the loss from duplication will be practically nil. It would be impossible to enumerate all the good things, but especially to be rec-

ommended are d'Evry's "Serenade," Renaud's "Andantino Cantabile," Wolstenholme's "Volkstied," Faulkes' "Communion," Demarest's "Melodie Pastorale" and several numbers by Chadwick, Foote and Dunham.

"OUR DAY OF PRAISE IS DONE," anthem by Clifford Demarest, published by Arthur P. Schmidt, Boston.

A really beautiful piece of writing, typical of the better class of church music, and peculiarly well suited to the quartet choir. The writing for the voices is handled with skill that is the product of years of practical experience in the choir-loft, added, of course, to native ability and intelligence. For an evening anthem the piece has unusual variety, there being two well-constructed climaxes; there is an effective soprano solo and the organ accompaniment is an integral part of the work, not mere padding. It is akin to the famous "Radiant Morn" of Woodward, which, by the way, is said to be the most popular anthem ever written.

"WORTHY IS THE LAMB," anthem by Arthur Berridge, published by Arthur P. Schmidt, Boston.

An honest, straightforward piece of choral writing, especially suitable for use by the "volunteer" chorus; it is not difficult, but is good and interesting music.

"TWILIGHT REVERY," by Roland Diggle, published by G. Schirmer, New York.

To write a "Twilight Revery" that is not sentimentally banal is something of an achievement in these days, and this Mr. Diggle has done, demonstrating the possession not only of ability to write, but good taste and feeling as well. The melody is expressive and beautiful, and there are several harmonic touches that are far from commonplace. The oboe and vox celeste are used effectively and in the middle section the melody appears canonically on the swell vox celeste and choir gamba. The piece is only moderately difficult and will more than repay the small amount of work necessary for its proper presentation.

"INVOCATION," for organ, harp (or piano), violin, violoncello, by C. Hugo Grimm, published by John Church Company, Cincinnati.

There is little material for this unusual combination of instruments, most of the available literature being in the form of "arrangements" and transcriptions. Mr. Grimm has succeeded in creating a very interesting piece of music—one that deserves to be heard wherever the instruments can be brought together. The writing for each is thoroughly idiomatic and the music, beginning with a legato melody for the violin, accompanied by sustained harmonies for the organ and slow arpeggios for the harp, works up to a telling climax for all the instruments ensemble; then follows a brief recitativo passage for the two strings, after which the original melody is woven into an elaborate and beautiful ensemble.

As a recital number, the "Invocation" will be of the greatest interest, while its character also makes it available for church services where special musical numbers are expected.

"ARIA IN D," for organ, by Clifford Demarest, published by Oliver Ditson Company, Cincinnati.

Mr. Demarest can always be counted on for smoothly flowing melody and a thorough understanding of the capabilities of the organ. In this piece the melody is given to choir flute and clarinet, accompanied by swell vox celeste, and is interestingly developed. The middle section, beginning with a four-part theme for swell stopped diapason, develops to a vigorous theme for the great, working to a climax calling for fortissimo. The piece closes softly after repetitions of both the first themes. Mr. Demarest is to be congratulated on producing a piece that will make a direct, though musicianly, appeal to the public, and that cannot but be of the greatest value in the repertoire of the organist. Sincerity has kept him from undue striving and complexity on the one hand and from tawdry banality on the other, and his "Aria" is a worthy addition to the slowly-growing library of American organ music.

"BERCERUSE IN G," by William Faulkes, published by Oliver Ditson Company, Boston.

The composer has discarded the conventional formula for concocting a lullaby for the organ and has produced a piece that is interesting melodically and harmonically and as original as it is possible for a composition within these strictly limited boundaries to be. The most delicate and ethereal effects possible to the organ will be exploited by this simple piece of writing. The introduction is given to the choir dulciana and unda maris with the pedals, with no stops drawn, coupled to swell vox humana; the melody is first sung by the swell vox celeste, then by a soft 8-foot flute on the choir; the middle section is for soft 8s and 4s on the swell and the piece closes with sustained harmonies for aeoline alone. We have come to expect something from this practiced and skillful pen, and we are seldom disappointed.

"ROMANZA," by John Hyatt Brewer, published by Arthur P. Schmidt, Boston.

The original copyright on this piece, which belongs to the composer's Opus 22, is dated 1896; its republication at this time indicates that there is still a demand for it. Any piece which survives the floods of twenty years and is still worth reprinting at that age must have something of real vitality in it. In this case it is not far to seek; there is the charm of melody and an easy, spontaneous style; though not intricate or elaborate, the music is well worked out and put together with that "good work-

manship" that indicates the skillful craftsman, while its spirit is distinctly romantic and appealing. It promises to be still alive and "going strong" after another twenty years when most of its contemporaries have long moldered into dust.

"RHAPSODY" for the organ by Rosseter G. Cole, published by Arthur P. Schmidt.

The composer has set himself a difficult task and has, to a large degree, attained his goal. The rhapsodical character of the piece offers opportunity for freedom of material and development, and at the same time opens up a temptation into diffuseness and vagueness. It cannot be said that Mr. Cole has entirely avoided falling into this temptation, due perhaps to a too great fondness for chromatic sequences in material whose musical value hardly justifies its use, but even so his music is vastly superior to that of smaller and less daring men, content to meander placidly around the well-beaten rhapsodic paths, chewing the cud of other men's pieces and writing "for the trade." If the present writer cannot always agree with Mr. Cole, he begs the privilege of being allowed to do a little judicious cutting. The work is sincere, earnest and ambitious, conceived and executed along high lines, and the composer has been faithful to the high ideals that inspired him. Beginning "joyously" with a vigorous and positive theme, the contrasting middle section is an "andante" theme for vox celeste, gedekt and 4-foot flute; a flute figure for the great gross flöte seems a little trite, but it develops into an interesting passage leading to the finale for full organ. Aside from the first theme, the ideas are not of striking character and the interest throughout is harmonic rather than melodic. The harmonic texture is decidedly chromatic, at times quite Tristanian. The piece is to be recommended to the consideration of all organists who consider themselves artists rather than artisans.

"BACH PEDAL ETUDES," thirty-four etudes for the pedals alone, founded on motives and phrases selected from the pedal parts of the organ compositions of J. S. Bach, compiled by Everett E. Truette, published by Arthur P. Schmidt.

It was a happy thought to present in one volume, in the form of pedal studies, some of the more difficult and characteristic passages for the pedals from the works of Bach. We have all labored over these passages at one time or another and often, on returning to them after a lapse of time, find that they must be practiced as carefully to bring them up to the right degree of polish as they were in the beginning. Any student who studies carefully the etudes contained in the present volume will lay the foundation not only for a good pedal technique, but also for a good Bach style, while the older and more experienced organist will find them a most excellent touchstone, which to test from time to time his pedal facility and bring it back to par. We find most of the old favorites represented; the "Doric Toccata," the C major Prelude and Fugue, the "Wedge" Fugue, both the "Lesser" and the "Greater" G minor Preludes and Fugues, the D minor Toccata and Fugue, the A minor Prelude and others too numerous to mention—thirty-four in all and worth their weight in gold to the student, teacher and "practical" organist.

"MANUAL AND PEDAL TECHNIQUE," for the organ, by Henry M. Dunham, published by Arthur P. Schmidt.

A very useful book for the student or teacher, containing seven original and well-written etudes, involving various points of organ technique. They are of medium difficulty and are musically interesting as well as valuable technically, thus cultivating the aesthetic as well as the mechanical side of music. The familiar difficulties of organ technique are presented in various guises and there is also opportunity for study in expression, phrasing and the use of the swell pedal. The collection is dedicated to Dr. William C. Carl, director of the Guilman Organ School, New York.

"FOUR JUBILEE SONGS," arranged for five-part chorus of mixed voices by Carl R. Diton, published by G. Schirmer, New York.

The old negro "spirituals" offer an attractive and fertile field for arrangers and adapters, and future generations will be able to look back at the picture they present of the mind and heart of the primitive Southern negro with some degree of completeness and authority. Whether or not the course of musical development of the more sophisticated white man in this country will be much affected thereby, it is certainly true that there is much of musical, as well as historical value in these simple pieces. The present adapter has kept as far as possible the real spirit and flavor of the originals; the harmony is provided by the four-part chorus, in soft, wordless humming, while the words are sung by the fifth part, usually the first soprano. There is the familiar and exquisite "Deep River," one of the most poignantly beautiful of all negro songs; "Little David, Play on Your Harp," whose primitive character is emphasized by reiterated tonic and dominant harmony in minor, changing suddenly in the chorus to major; "Pilgrim's Song," a bit of real "rag-time," with a striking melody; "Every Time I Feel the Spirit," a real "revival" hymn. Choral directors looking for novelties will not hesitate long over these pieces, and they will no doubt appear on many programs throughout the country before the coming season has grown old.

"I HEAR THY VOICE," by Edith Lang, anthem, published by the Boston Music Company.

A fine example of music for the American quartet choir; not that it would not

be available for a chorus also, but it seems to have been conceived with the requirements of a quartet in mind. To the organist who wades through vast quantities of chorus anthems in search of good quartet music it will be a bright spot in a dreary task. The writing, both for voices and organ, is simple but expressive; there are solos for soprano and alto and the ending calls for the most delicate pianissimo.

TAKES SHERBROOKE POST

Alfred E. Whitehead Leaves Sackville, N. B., for Quebec.

Alfred E. Whitehead, F. C. G. O., A. R. C. O., vice director and professor of organ and theoretical subjects at Mount Allison Conservatory of Music, Sackville, N. B., has accepted the post of organist and choirmaster of St. Peter's church, Sherbrooke, Quebec. He follows W. A. Montgomery, who has gone to Calgary cathedral. Among other well-known men who have held the Sherbrooke bench in former years are Arthur Dorey of Ottawa cathedral, William Reed, late of Quebec cathedral, and J. W. Bearder of All Saints', Ottawa.

A series of evensong recitals has been begun and the following programs have already been played:

June 13—Andante and Allegro, F. E. Bache; Allegretto, E. flat, Wolstenholme; "Evensong," Easthope Martin; Grand Chorus, Vincent.

June 20—Toccata (Fifth Symphony), Widor; Prelude, "Mine Inmost Heart doth Yearn," Bach; Bourée (from Fourth Suite for Cello), Bach; Toccata and Fugue, D minor, Bach.

June 27—March from "Athalie," Mendelssohn; Songs Without Words, No. 9, Mendelssohn; Sonata, No. 6, in D minor, Mendelssohn; (Chorale and Variations, Fugue, Andante).

July 4—Marche Nuptiale in E, Guilmant; "Repos d'Amour," Henselt; "Con moto," Saint-Saens; "Songe d'Enfant," Bonnet; Grand Choeur in A, Salome.

ESTEY SALES AT CINCINNATI

Church of the Holy Family Orders a Large Two-Manual.

George Benton Neeley of the Estey Organ Company has closed a contract with the Church of the Holy Family, Price Hill, Cincinnati, for a two-manual to be erected early in October. This will be the largest two-manual organ in the city. The church is one of the handsomest in the state.

Mr. Neeley has also contracted to place an organ in the Methodist Episcopal church at Hyde Park, of which the Rev. Albert Edward Day is pastor. This instrument will be erected in October.

The Estey company finished a two-manual in the Catholic church at Augusta, Ky., in July.

WORK AT BENNETT FACTORY

Organs for Various Places Under Construction at Rock Island.

A few organs under construction in the Bennett Organ Company factory at Rock Island are:

Three-manual, Swedish Lutheran church, St. Paul, Minn.

Large two-manual, Methodist church, Watertown, S. D.

Medium-size two-manual, Catholic church, Fairbury, Neb.

Medium-size two-manual, German Lutheran church, Peru, Ind.

Small two-manual, German Lutheran church, Cullom, Ill.

Medium-size two-manual, Presbyterian church, Austin, Minn.

Son of F. W. Tilton Dies.

Herbert Sanford Tilton, 16 years old, son of Frederick W. Tilton, organist of Trinity Episcopal Church, Hartford, Conn., in which Herbert was the soprano soloist, died June 27. A strange accident caused the lad's death. June 25 he was hit in the cheek by a small stick that flew from a batted ball. Saturday night, after being unconscious, he was revived and told the doctors and his parents he felt perfectly well. He died following an operation to relieve a supposed blood clot on the brain.

The new Hillgreen, Lane & Co. organ at the Methodist church of Plymouth, Ind., was used in a recital Friday evening, July 9, by Professor Van Denman Thompson, of the De Pauw University School of Music.



**FORTY YEARS' CAREER  
AT ALBANY CATHEDRAL**

**DR. DU MOUCHEL'S JUBILEE**

**Albany Paper Tells of the Life Work  
of Noted Organist Who Has  
Completed Two Score Years  
in One Church.**

[From the Albany (N. Y.) Times-Union.]

A great musician and a courteous gentleman is Dr. Leandre Arthur Du Mouchel, who on May 23, the Feast of Pentecost, celebrated his fortieth anniversary as organist of the Cathedral of the Immaculate Conception in Albany. Though this was an occasion of the greatest importance, Dr. Du Mouchel, who is unassuming and really shy when it comes to speaking of his own attainments, was reticent, when seen at his studio at 92 Hudson avenue, where he has lived for the last eight years. When asked about himself and his music, this remarkable man said: "Why, I have done nothing of importance," and it was after the greatest urging that he consented to tell about the years that he had spent in Albany, and his earlier life.

In his studio he has an organ and a piano, musical literature, programs of concerts, one especially interesting bearing the date 1868, when Madame Albani, then Emma La Jeunesse, gave a concert with Dr. Du Mouchel and his twin brother, Edward Du Mouchel, who was organist at the cathedral at Ogdensburg until his death a year ago, in this city.

Dr. Du Mouchel is the son of Ignace and Marie Antoinette Du Mouchel. His father was born at Windsor, upper Canada, was a lieutenant in the English army during the war of 1812, and was promoted to lieutenant colonel of his regiment. On his paternal side his ancestors came from Rouen, France. His grandfather on the maternal side came originally from Lyons, France, and settled in New York. Being a Royalist, he was obliged at the time of the French revolution to come to America. Subsequently he moved to Montreal. Dr. Du Mouchel's grandmother brought the first piano ever used in Montreal.

Leandre Du Mouchel was born at Rigaud, near Montreal. He was graduated from the college at that place and studied piano and organ under the direction of an aunt, an accomplished musician. He obtained a position in St. John's church at Brockville and Perth, Canada, and afterward was organist at Carthage. From Carthage he went to Europe, where he spent three years at Leipzig and Vienna and visited many of the cathedrals. While abroad he studied the piano with Ignace Moscheles, the organ under Dr. Benjamin R. Papperitz and Robert Hopner and harmony and composition under Ernest F. Richter, Dr. Oscar Paul, Dr. Louis Maes and Carl Reinecke. Upon his return he was organist of St. Paul's church, Oswego, until he became organist at the cathedral.

**SCHOLARSHIP TEST ON OCT. 1**

**Guilmant School Examination Will  
Be Held on that Date.**

The new catalogue of the Guilmant Organ School has been issued and is exceptionally attractive. As has been announced, four free scholarships are to be competed for next season. For these are eligible new students who are not financially able to pay the tuition. The examination will be held at the school, 44 West Twelfth street, New York, Friday, Oct. 1. Those desiring to enter will be required to furnish written references as to financial standing, character, etc. The secretary, Henry Seymour Schweitzer, already reports a long list of applications.

Among the innovations for the coming season, each student will be required to play a church service during the course of the school year. Services of different denominations will be studied and played.

The school will reopen Oct. 5. William C. Carl is spending the summer holidays in the Rocky Mountains and for several weeks is in Estes Park.

Trinity Reformed church at Telford, Pa., has accepted an offer of \$750 from Andrew Carnegie toward an organ.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 210 South Desplaines Street, Chicago. Telephone, Haymarket 6100.

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

Receipts for subscription remittances sent only when requested.

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

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

CHICAGO, AUGUST 1, 1915.

If you fail to receive your copy of The Diapason on the first day of the month or soon thereafter, or if the address on your copy is incorrect, you will confer a favor on us and save yourself possible disappointment in the future by promptly notifying the office of publication. Mistakes are sure to occur at times in mailing, notwithstanding the painstaking care exercised, and the quickest way to rectify errors is to write to us at once. The Diapason is not responsible for failure to receive the paper if a subscriber moves and does not notify us, and will not make any allowances in such instances.

## WOMAN'S DAY DAWNING

In another column we take pleasure in publishing a very refreshing communication which throws an entirely new light on the subject of the woman organist, but if this discussion is continued we are afraid for the man organists. In short, it seems that the modern styles for women, which have met with so much varied criticism, are an aid to the organist, and that short skirts and small feet, together with modern electric actions, are opening a new era for the fair sex, which already has crowded the rougher male element out of many choice pursuits. It is no longer necessary to have the brute force with which men are endowed to play well. There is no denying that. The woman organist assuredly has smaller feet. True again. And the long, heavy skirts which once impeded pedal action are gone. That, too, have we noticed. It is easy to see, therefore, that if there is anything in the law of the survival of the fittest, we men shall be eliminated sooner or later.

## BOON FOR THE ORGANIST

Better than any summer school and as valuable as a term of lessons from one of the most noted organ teachers should be attendance at the convention of the National Association of Organists early in August. In fact, we cannot think of anything to commend more highly to the organist having a vacation this month than that he go to Springfield, Mass., and hear the papers and the recitals to be given there. The three or four days of the session are crammed full of good things and those who arranged for them deserve a medal for giving this opportunity to the rest of the fraternity.

What seems most admirable is that every part of an organist's nature finds some provision made for it. First, Springfield is a pleasant place to go and the accommodations are said to be not excelled anywhere for a vacationist. The Massachusetts city is near New York and Boston and on the main line of travel to the east from Chicago and the central west. Springfield has a new municipal organ, one of the finest in the country. As it has just been completed and represents the last word in modern methods of construction, it offers a study of the highest value to the organist. Besides, he can go right into the factory in which it was built and see it. And he can get an inspiration which, if he can make it infectious

when he goes back home, will aid in bringing about emulation of Springfield by more cities in the United States.

The recitals are by some of the best organists in the world. The program is on the front page of this issue of The Diapason and speaks for itself. To hear such a series is a liberal education in itself. Last, but not least, there are to be papers that cannot help but be interesting. For instance, Father Finn, who for a number of years led one of the finest choirs in the world—that of the Paulists in Chicago—will speak on the boy choir. Mr. McAll, who can play and demonstrate the details of the organ equally well, will tell what an organist should know about the instrument. What some of them don't know would fill a book and he may relate experiences such as one of our organ builders recently told us, of the young lady in the small town who in trying to operate the pistons for the first time on the new organ he had installed found it difficult to pull them out, but finally succeeded in extracting one to the chagrin of the builder. Then the subject the readers of The Diapason have been discussing so interestingly—that of improvisation, is it crime or a virtue?—is scheduled. Besides the foregoing there are too many other subjects to mention here.

Such conventions as these and the one held last Christmas season by the American Guild of Organists are a distinct benefit and should receive the encouragement of a rousing attendance.

## ACTIVITIES OF HANS C. FEIL

Many Musical Offerings Under His Direction at Kansas City.

Hans C. Feil, organist and choir-master of the Westport Avenue Presbyterian church, Kansas City, closed the season's work at that church with a service of song June 27. Under Mr. Feil's direction the choir of forty-five voices has rendered many cantatas and oratorios during the year, including the following: "Song of Thanksgiving," Maunder; "Bethany," Rhys-Herbert; "The Story of Christmas," Matthews; "The Prodigal Son," Arthur Sullivan; "The Daughter of Jairus," Stainer; "Darkness and Dawn," Peace, and "The Holy City," Gaul. "The Village Blacksmith," by Noyes, was given last October in an organ recital by Mr. Feil at the Wabash Avenue Christian church. He was assisted by Mrs. Feil, soprano.

The organ students of Baker University, under the direction of Mr. Feil, who has charge of the organ department, gave a recital in the First Methodist church of Baldwin, Kan., the following pupils taking part: Miss Helen McMillen, Edwin Griffin, Miss Ruth Cochrane, Miss Verle Hendrixson, Miss Avis Wallace and Miss Elsie Haigh.

June 15 Mr. Feil played a dedicatory recital on the new Felgemaker organ in the Presbyterian church of Clay Center, Kan. His program follows: Suite Gothique, Boellmann; "Onward Christian Soldiers" (Transcription), Whitney; Andante from "Symphony Pathétique," Tchaikovsky; Andante from Fourth Symphony (The Clock Movement), Haydn; Springtime Sketch, Brewer; Intermezzo, Callaerts; Variations on an American air, Flagler; Overture to "William Tell," Rossini; Toccata, Kinder.

## Young Pilcher Boy Wonder.

William E. Pilcher, Jr., son of a member of the firm of Henry Pilcher's Sons at Louisville, is winning a reputation as a concert organist at the early age of 13 years, and is following in the footsteps of other members of the Pilcher family. The Louisville papers give high praise to a recital by Mr. Pilcher June 15 at the Methodist Temple on the forty-one-stop Pilcher organ. The program of the concert was: Grand Chorus in D, Spence; Allegretto Grazioso, Tours; "Songs in the Night," Spinney; Sonata in D minor, Mendelssohn; "Evensong," Johnston; Andantino in D flat, Lemare; Offertory in E flat, Wely; "Marche Funèbre," Chopin; Gavotte from "Mignon," Thomas; "Marche Pontificale," Lemmens.

## CHAMPIONS FAIR ORGANISTS

Editor of The Diapason. Dear Sir: In a recent issue of your very interesting journal I read with much amusement and some indignation of the action of the committee in re woman organists at the Panama exposition.

If the other departments of the great fair are managed as this one, I have grave doubts of its success and usefulness. Is it possible that the "virile West" has to be taught by the "effete East" that the woman organist has arrived, and to stay?

May I suggest to the exposition committee that the modern organ actions are as light and easy as the most delicate piano action, so that the "brute strength" of the man is no longer needed at the keys or pedals? Also that woman's feet, being much smaller, lighter shod and less clumsy, make accurate and rapid pedaling much easier. Also that the short, light skirts now worn by women are much less cumbersome and in the way than the gowns worn by men in Episcopal and many other churches. Further, that there is no more sense or reason for barring women from the wonderfully interesting and inspiring vocation or avocation opened to them by the modern electric organ than to say that Carreno, Zeisler or Goodson cannot play the piano!

I'll not speak of the lack of good judgment and courtesy shown by this same committee in catering to the English in selecting organists; they have heard from many in this matter.

No, I am not an organist nor an advocate of woman suffrage (though we men may as well make up our minds that this is coming whenever the dear creatures stop fighting among themselves), but just a music-loving layman who believes in FAIR PLAY.

## Legitimate Organ Music.

All Saints' Cathedral, Spokane, Wash., July 15, 1915.—To the editor of The Diapason: I have always been under the impression that "legitimate organ music" meant any solo work composed especially for the organ, such as the organ works of Bach and Widor, the sonatas of Bach, Mendelssohn, Rheinberger, Merkel and the like for the organ. I do not remember that Wagner wrote anything of the above order at all. The Beethoven sonatas for piano would seem legitimate for that instrument in the same way that the above-mentioned are for the organ. I remember, when a student, being told to play any of the above organ works, but that I was "NOT TO DESPISE ARRANGEMENTS"! Yours very truly,  
MORTON JARVIS.

## New Club at Philadelphia.

There was organized recently in Philadelphia the Organists' and Choirmasters' Club, which is located in the Presser Building and which promises to be one of Philadelphia's successful musical clubs. The membership, numbering about forty, includes organists and choirmasters, and the aim is to provide a club of small individual expense where members may fraternize and work together for the advancement of their own good and for the musical welfare of the city, especially in the churches.

The officers are: President, Ernest Felix Potter of Calvary Episcopal church, Germantown; vice-president, James Corneal of St. Michael's church, Germantown; treasurer, Frederick R. Davis, St. John's church, Germantown; secretary, Frank C. Haenle, Old Christ church, Second and Market streets. Mr. Haenle was the organizer of the club.

## R. T. Tindale Is Drowned.

Richard Talbot Tindale, president of the Tindale Cabinet Company, of New York, and known to musicians everywhere through the useful cabinets he has made, was drowned July 15 when bathing at Jamaica Bay, L. I. He leaves a widow and three children. Mr. Tindale was a son of J. L. Tindale of G. Schirmer, Inc.

Charles H. Doersam has succeeded Professor Shephard as organist at the Second Presbyterian church, Scranton, Pa.

## GEDECKT, GEDACKT, GEDACHT

Editor of The Diapason: In reference to the above terms, so often used to represent the same organ register, which in English bears the name of "stopped diapason," I would respectfully submit the following explanations to show which of them should and which should not be used when using the German term.

First of all, "gedeckt" means covered. In the language of the organ builder it represents a register of liquid flute tone and in a larger sense all pipes which are closed with an air-tight stopper in distinction from the open ones. These stopped pipes evidently were invented after the open ones and the builder seeking tonal contrast covered these pipes after giving them their required lengths for pitch, calling them "gedeckt" and later, when the movable stopper became the substitute for the old method, this term still held good and is used today.

Through careless spelling the word "gedackt" appeared, which, however, has no meaning in the German language, and its use by many builders might be attributed to the same fault. As to "gedacht" and its use for the register in question, carelessness again has given it a place in an organ specification, in which it really has no meaning at all. "Gedacht" is the past tense of "denken" ("think") and if builders would do this before using this term, it would not appear. Since to my best belief and knowledge, no builder has made a register of pipes that is crowned by a roof of any shape, the application of the term "gedacht" or "roofed" has no standing at all. Organ builders may as well call it stopped diapason or gedeckt.

Many new and odd terms for organ stops appear among specifications from time to time, one of which for instance, is the "erzähler"—in English, "one who relates." It seems odd indeed that in such a specification there would be only one register suitable for such usage, for to my notion any one stop, or combination of stops suitable for a solo would serve for the purpose, provided the creating spirit on the organ bench had anything to relate at all. One may conclude that it could be a vox humana, since a "relater" should possess a human voice, but this register appears separately. Up to this time we have only four qualities of tone to deal with—diapason, flute, string and reed tone—so why not find some name that has a bearing upon one of these tone qualities?

There is a stop called "spitz flöte" (flute) the pipes of which grow narrow toward the top; there is also a dog called "spitz" and why not call this stop "hunde flöte," or dog flute (I heard it bark many times) for it seems odd indeed as to call a stop an "erzähler"?

It would surely be a step in the right direction to bring all the organ stops now in use under the one language which we speak here and refrain from using terms that necessitate the consultation of dictionaries in dead, catalectic and live languages, and often without any results. Until some new tone quality has been discovered, which is perhaps possible if we still turn our musical futurism, we may as well uphold the traditional esteem for the organ as a work of art, freeing it from all that is inartistic and meaningless in nomenclature of registers as well as many other points.

It seems refreshing to see some specifications by some builders who have not given themselves over to certain omissions of mutation stops, which practice will always rob an organ of that character of tone in tutti which serves to give the king of instruments a color all its own. Yours truly,  
VOX ORGANI.

## Had the Degree of E. O. B.

Eli Brown, an impressive ebony figure in his long, black, clerical coat and collar—gift of the rector of St. James'—had come in answer to a postcard of mine, asking him to call and whitewash my back fence.

"I've done moved, Miss Ma'y," he said, when he explained to me that he could not undertake the work that day, as a noon service at St. James' necessitated his presence at the organ bellows, "and I reckon I'll jest leave my card so you can know whar to sen' for me when yer wants me ag'in."

With an expression of dignified gratification he unfolded a scrap of a church announcement leaflet, which he had pulled out of his vest pocket and handed me a card with the words:

"Eli Brown, E. O. B.,  
50 Fenchurch street."

"What do these letters stand for?" I asked.

"Why, Miss Ma'y, all de quality in our congregation has letters after der names. Dr. Price he has D. D.; Dr. Simmonds has M. D., and dere's LL. D. for some 'em, and U. S. N. for dat Yankee officer; and coase I naterally has 'em, too."

"But what do they mean?" I insisted.

"Now, Miss Ma'y, don't you know? E. O. B.—Episcopal organ blower, dat what I is."—Harper's Magazine.

The B. Schaefer & Sons Company of Schleisingerville, Wis., has received a contract for an organ for St. Mary's Catholic church, Willey, Iowa. It will be a two-manual and pedal organ to cost \$1,800 and will be completed in October. The new addition to the Schaefer factory building is completed.



**Does an Organist Work When He Plays?**

By G. B.

Having nothing to do for a week I got an insane desire to know, so I set before the statistician the C minor Concertsatz (No. 1) of Thiele, and he says there are distributed over its twelve pages five thousand, two hundred and ninety-four notes (and I write it all out to make it look longer), nine hundred and sixty-nine rests (and goodness knows they all come in handy), one thousand, one hundred and eighty-two accidentals; and if you don't believe it he says you can count them for yourself. The Organist then (capital "O") by sheer fiendish calculation must interpret seven thousand, four hundred and forty-five characters in seven minutes, or lose his job. Seventeen and seven-tenths characters a second for four hundred and twenty seconds! And yet some have the nerve to say organists are slow!

For every note played there are at least three distinct motions—placing the finger over the key, depressing the key, raising the finger—and this makes eighteen thousand, seven hundred and eighty-nine motions to be performed to a degree of accuracy not to be violated by even one one-hundredth of a second or one thirty-second of an inch, at the rate of forty-four and seven-tenths motions a second for those infernal four hundred and twenty seconds.

Each of the seven thousand, four hundred and forty-five characters is capable of representing sixty-one different things by virtue of its position on the staff, and each of the five thousand two hundred and ninety-four notes is composed of separate parts capable of changes sufficient to represent in turn any of seven different values; so that our seventeen and seven-tenths a second is a mere skeleton of the flesh and blood of work the brain must command clearly and without confusion! Let us bow in reverence before such a mighty machine as this human brain and before the Creator of such an incomprehensibility!

Thiele, then, mere human, German Thiele, demands that we read, decipher and order the execution each second of seventeen and seven-tenths characters to the tune of forty-four and seven-tenths distinct motions. And what shall we do with him? Execute him? Or execute the organist? Or ought nobody be executed except the man who listens to him? It seems to me something deadly ought to be done to somebody.

If the touch of an organ key is five ounces it certainly requires an eight-ounce touch to attain proper attack, and so for the four thousand, three hundred and ninety-three manual notes it would require a total pressure from the fingers of two thousand, one hundred and ninety-six and one-half pounds at the rate of five and a half pounds a second.

The hard-working (and hard-worked) organist then must read seven thousand, four hundred and forty-five characters at the rate of seventeen and seven-tenths per second, play six thousand, two hundred and sixty-three notes at the rate of fourteen and nine-tenths a second, using eighteen thousand, seven hundred and eighty-nine motions at the rate of forty-four and seven-tenths a second, do two thousand, one hundred and ninety-six and one-half pounds of work with his finger tips and some one thousand, eight hundred and two pounds with his toes at the rate of nine and one-half pounds jointly—all for the love of Art and a salary too small to mention!

Good-day.

Harold J. Bartz, son of the Rev. and Mrs. U. S. Bartz, has been appointed organist and choir master of the First Presbyterian church at York, Pa. Mr. Bartz has held a responsible organ position at Shelbyville, Ind., during the last year. He graduated from the Oberlin Conservatory of Music in 1914 and is a fellow of the American Guild of Organists.

**PROGRAM OF READ'S WORKS**

**Two Services Played by T. Scott Buhrman Made Up of Them.**

T. Scott Buhrman paid a tribute to an American composer of the first rank at the services in the Scotch Presbyterian church of New York, June 20, when all the organ music at both the morning and the evening service was from the works of Edward M. Read. The morning prelude was a Prelude and Melody in F and the postlude the well-known Offertory in A flat. The offertory was Mr. Read's Berceuse. In the evening Mr. Buhrman played the Meditation and the Festival March.

Mr. Read, who had served one St. Louis church longer than twenty-one years, is now devoting nearly all his time to composition. He was compelled by rheumatism of the finger joints to give up playing regularly about a year ago. At the age of 69 years Mr. Read is honored among those who know him best in his home city no less than by the many organists who play his works.

**WELCOME FOR MR. SALTER**

**Old Home Town of Burlington Hears Williams College Man.**

Summer Salter, the Williams College organist, received an enthusiastic welcome to his old home, Burlington, Iowa, when he stopped there recently on his way to play at the exposition in San Francisco. First he played at the service in the Congregational church, of which his father was pastor for about sixty years. Mr. Salter's father was known as "Burlington's grand old man" and the son is honored not only as a musician, but as the descendant of one who was a prominent figure in the city for so long a period. At the request of a number of people Mr. Salter gave a recital July 5 and played the following program: Toccata and Fugue in D minor, Bach; Prelude to "La Damselle Elue," Debussy; "Legend," Federlein; Spring Song, Macfarlane; "Clair de Lune," Karg-Elert; Scherzo, Becker; "To a Water Lily," MacDowell; "Humoreske," Dvorak; "Caprice de Concert," J. Stuart Archer.

The present organist of the church is Mrs. Blanche Little Wilcox, who was a pupil of Mr. Salter at Williams College. Albert Cotsworth, now of Chicago, also played at this church for many years.

N. J. Corey has resigned as manager of the Detroit Symphony Society, which recently completed the first year of its existence. Mr. Corey's resignation follows the action of the directors, who decided to triple the number of concerts for next season and offered him an increase of only \$300 above his previous salary of \$1,200, although the salary of the conductor, Weston Gales, was raised from \$3,000 to \$5,000.

**HOOK & HASTINGS ORGAN FOR BUFFALO SCHOOL**

**TWO ORDERS GIVEN BY CITY**

**Second Instrument Finished in Month—Automatic Player Provided—Has Three Manuals and 26 Speaking Stops.**

The Hook & Hastings Company is about to ship to the South Park high school of Buffalo, N. Y., an interesting organ the specifications of which are subjoined. This organ will have an automatic player. The order was awarded to Hook & Hastings by the City of Buffalo and they have under construction another instrument for a Buffalo high school which will be completed in about a month. Besides these they have under construction a large instrument for a church at Fort Worth, Texas.

The Buffalo South Park high school specifications follow:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
  2. Second Open Diapason, 8 ft.
  3. Gemshorn, 8 ft.
  4. Dulciana, 8 ft.
  5. Gross Flöte, 8 ft.
  6. Octave, 4 ft.
  7. Tuba, 8 ft.
- SWELL ORGAN.**
8. Bourdon, 16 ft.
  9. Open Diapason, 8 ft.
  10. Salicional, 8 ft.
  11. Stopped Diapason, 8 ft.
  12. Vox Celeste, 8 ft.
  13. Viol d'Orchestre, 8 ft.
  14. Flauto Traverso, 4 ft.
  15. Oboe, 8 ft.
  16. Vox Humana, 8 ft.
  17. Cornopean, 8 ft.
- CHOIR ORGAN.**
18. Violin Diapason, 8 ft.

19. Melodia, 8 ft.
  20. Dolce, 8 ft.
  21. Flute Harmonic, 4 ft.
  22. Clarinet, 8 ft.
  23. Tubular Chimes.
- PEDAL ORGAN.**
21. Open Diapason, 16 ft.
  25. Bourdon, 16 ft.
  25. Gedeckt, 16 ft.

Combination pistons, placed below their respective manuals, are double acting, four affecting great and pedal, five affecting swell and pedal and three affecting choir and pedal. There is a detached console and electro-pneumatic action.

**Mr. Moore Accepts Position.**

Robert H. Moore has accepted a call to become organist and choir-master of St. Joseph's Episcopal church, Detroit, Mich. Mr. Moore has been prominently connected with church music in Albany, N. Y., and has earned a splendid reputation as the organizer of the vested boy choir of St. Paul's church there, where he was organist and choir-master for fourteen years. In addition to church and recital work Mr. Moore is organist of Ancient City lodge and Capital City chapter and a teacher of piano and organ. Mr. and Mrs. Moore and family will leave Albany early in August.

The two-manual and pedal electric action organ formerly in the residence of Jesse Woodberry at Roxbury, Mass., has been sold to the Lithuanian Catholic church, East Cambridge.

The Wicks Organ Company of Highland, Ill., has received an order for a two-manual organ of eighteen stops, eight couplers and seven accessories from the Catholic church of the Precious Blood at Hazleton, Pa. The organ will have direct electric action.

*New Organ Music*

**Concert Fantasia**

BY

**ROLAND DIGGLE**

Published by The White Smith Co., Boston

Mr. Diggle's compositions are being played by the leading organists here and abroad, including Baldwin, Eddy, Ellingford, Kraft, Macfarlane, Quef, Stewart, etc., etc.

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**SOLDIERS' MEMORIAL  
TO BE MOLLER ORGAN**

**IS NEAR SCENE OF BATTLES**

**St. Paul's at Chattanooga Places Order for Three-Manual with Echo in Memory of Men on Both Sides in Civil War.**

William M. Jenkins of St. Louis, factory representative of M. P. Moller, Hagerstown, Md., has been awarded the contract for a large three-manual and echo organ for St. Paul's Episcopal church, Chattanooga, Tenn. The organ is to be in memory of the soldiers of both armies who participated in the noted battles of Chickamauga, Missionary Ridge and Lookout Mountain, around Chattanooga.

St. Paul's church was used during the war as a hospital, and the United States government gave a sum to the church which the vestry set apart as the nucleus of a fund for the erection of a memorial organ. Consequently many builders were desirous of procuring this contract, especially as the organ is to be one of the largest in the South.

Detailed specifications of the organ are promised in time for the next issue of The Diapason.

**JOHN T. AUSTIN TO TRY ONE.**

**Will Install Large Organ of His Make in Home at Hartford.**

John T. Austin, having found that his products take well on the outside, has decided to try one on himself.

To provide space for a four-manual organ in his new home at Hartford, Conn., the president of the Austin Organ Company has erected an additional wing to the building, and here the organ will be installed as soon as completed at Mr. Austin's factory. The organ will have forty-four actual speaking stops and thirty-three borrowed stops, making a total of seventy-seven; there will be thirty-two couplers, thirty-two adjustable combination pistons, three swell pedals and fifteen combination pedals.

The organ will be equipped with an automatic player which will play four-part harmony independently on each of the four manuals, with independent pedal parts. The console will project into the long living-room. The organ chamber forms a wing that adjoins the eastern part of the building. It is twenty feet deep, fifteen feet wide and twelve feet six inches high. The organ will be in white enamel with gold pipes, and the console will be finished in mahogany. The organ will be blown by a five-horse power motor.

**GOES TO MIAMI UNIVERSITY**

**Joseph W. Clokey Will Teach Organ and Theory at Oxford, Ohio.**

Joseph W. Clokey of Cincinnati is moving to Oxford, Ohio, where he is to be instructor in organ and theory at Miami University. Mr. Clokey has been at the summer session at Miami and he and Miss Sara Norris have given several very interesting organ recitals in the university auditorium. Among the programs presented have been these by Mr. Clokey:

June 23—Fantasia and Fugue, G minor, Bach; "Benediction Nuptiale," Frysinger; Meditation, Bubeck; "In Springtime," Kinder; "The Answer," Wolstenholme; Scherzo, Dethier.  
July 12—"Paean" (Song of Triumph), Matthews; "Chanson du Soir," Matthews; Allegretto Grazioso, Hollins; "Narcissus," Nevin; Spring Song, Macfarlane; Sonata No. 5, C minor, Guilman.

Miss Norris played as follows on July 1: Suite for Organ, Rogers; Idyll, Kinder; Scherzo (from Sonata in E minor), Rogers; Introduction to Third act of "Lohengrin," Wagner.

Miss Norris and Mr. Clokey gave "an evening of duos" for organ and piano July 19, when the following selections were played by them: Sonata Pastorale, Op. 28, Beethoven; Largo, Handel; Canzonetta, Hollander; "Liebestod" ("Tristan and Isolde"), Wagner; Concerto, for Piano and Orchestra, Op. 47, Schutt.

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# "Prejudice and Progress"

By Frank J. Daniel, F. A. G. O.

Scranton, Pa., July 3, 1915. Editor of The Diapason. Dear sir: In an article headed "Prejudice Versus Progress" in your last issue Mr. W. E. Woodruff seems to rejoice in the startling assertion that today we (presumably we of the organ fraternity) are "in tonal opulence orchestral beyond the orchestra of Haydn and Mozart."

Can he really believe that the modern organ is an advance in "tonal opulence" on the classic orchestra of Haydn and Mozart? I, for one, cannot admit this for a moment. Rich and varied as the tone qualities which the modern builder places at our disposal are, to me they are never more than organ stops, for, while the label on the stop-knob (or tablet) may indicate that this is a trumpet, that an orchestral oboe and another a human voice, etc., one would require the bland receptivity of a child to accept the substitution without exercising considerable imaginative elasticity.

But these stops may all be beautiful and characteristic in themselves as organ stops; so why should we worry about the closeness or remoteness of their resemblance to the orchestral instruments? How hopeless it is to produce exactly on the organ orchestral effects is readily demonstrated. Supposing the orchestral score contains a passage written for solo violin, clarinet, bassoon and trombone. To play even a simple common chord in four parts on the organ with this combination one must use either four manuals or three manuals and pedal. If the part-writing is at all florid, the utter impossibility of playing it in this way is at once apparent. The point I want to make is that if we play it in any other way we get an organ effect and not an orchestral effect.

This brings us to the everlasting question of organ arrangements (or derangements, as some musicians prefer to call them) of orchestral work. In my humble opinion the task of the organ transcriber should be not so much how to register on the organ so as to preserve the tonal qualities indicated in the score as to present the music in "organic" form as he conceives the composer would have done were he writing the piece in question for the organ, and presuming he (the composer) had an intimate knowledge of the possibilities, peculiarities and impossibilities of the "king of instruments." And would the latter method not produce the better results? In the one case we should have (to put it mildly) a rather weak imitation of orchestral coloring, while in the other we might expect a piece of music conceived in terms of the organ.

The organ never sounds like the orchestra, nor is it desirable that it should do so. By all means let us have as many varieties of tone as possible to be used as organ stops, but let us not imagine that thereby we can duplicate or emulate the orchestra.

Mr. Woodruff is overwhelmed by the lack of taste displayed by the young organist who "preferred a certain type of organ of the vintage of 1885-90 to the better-voiced, more characteristic richness of modern differentiation in tone." Yet this young man may have some show of reason for his preference. Dr. Albert Schweitzer of the University of Strassburg in the recently-published edition of Bach's Organ Works, edited by him in collaboration with Charles Marie Widor, says in this connection: "Do not forget that the nature of the organ has in no wise been modified by modern improvements. Finer foundation stops and mixtures than those of Silbermann are not made; at most we succeed in making the gambas and salicionals prompter of speech and rounder of tone. The old reed pipes did not speak so readily as ours, which detracted from their usefulness as solo stops. But, on the other hand, they possessed a lighter, broader tone, which blended ravishingly with that

of the foundation stops and mixtures. The 'full organ' of the old instruments was finer than that of ours, being clearer, warmer and more pellucid and wholly without burdensome or oppressive effect."

Mr. Woodruff also complains that organ players are filled with endless chimeras, subtle prejudices, etc., but as he admits this is only human nature, we are glad it is no worse. But perhaps he believes in total depravity! His statement that the view of a non-professional is likely to be as valuable as that of a professional is one that will be unanimously subscribed to by the great and enlightened body of non-professionals.

I ask as one less wise, but what is an "inharmonic diapason"? I have lingered long in the "dreamy vaults of English cathedrals," but have never met with this bird before.

As to the alleged superiority of stop-knobs over tablets, or vice versa, Mr. Woodruff has evidently settled that question entirely to his own satisfaction in favor of tablets. Still there are many very able and experienced organists who remain of the opposite opinion, and it does not help matters to put them in the "prejudice" class. Personally, I think it a matter of small importance whether a man has to reach sixty feet or the easier distance of twenty feet for a stop. (I envy him his reach in any case.)

But, seriously, we should have expressions of opinion in such a paper as The Diapason on these important points. It is helpful even if it only stimulates interest in organists who have hitherto been inert on such questions. But I submit that to designate the opinions of one class as opposed to those of another class as "Prejudice Versus Progress" begs the whole question at the start. Yours sincerely,

FRANK J. DANIEL,

Organist and Choirmaster St. Peter's Cathedral, Scranton, Pa.

## THOUGHTS ON THE ORGANIST.

Newark, N. J., July 5, 1915.—Editor of The Diapason: In reading the June and July numbers of your excellent paper I saw that my query: "Is Improvising Improper?" has called forth opinions of a number of organists. This question is also on the list of subjects for discussion at the eighth annual convention of the N. A. O. at Springfield, Mass.

I know of no better way than public discussion on all questions to further progress and achieve higher ideals. Permit me to answer my own question: "Is Improvising Improper?"

Yes, if the organist is not competent to do it in a dignified, scholarly manner. No, if he possesses the "divine spark" and the God-given inspiration.

The art of improvisation should rather be cultivated than discouraged. I have known many excellent pianists and organists who in spite of a thorough knowledge of harmony and counterpoint were unable to improvise for the simple reason that that talent had not been developed in them. The question whether or not it is proper to improvise at a church service might be settled between the clergyman and organist, provided the clergyman knows something about music.

During my fifty years' activity as organist of different church denominations I have only once been requested to stop improvising upon hymns. To keep peace and satisfy the supersensitive members of the trustees of that congregation I ceased to improvise upon the hymns, but, as not one member out of a thousand in the church can tell the difference between an improvisation and a set piece of music I still keep up my improvising.

While I am about it I want to say a few words to young organists who are trying for positions and after having obtained such are anxious to retain them. The path of an organist is not strewn with roses. First he encounters a music committee which in most cases is made up of persons who know less of music than of how to get the best talent for the smallest salary—in other words, how to make the best bargain. I found in my years of experience that the less salary is paid the more work is required and the more fault is found with an organist. In some churches the organist is expected to give frequent recitals, not for the glory of God, but to help the treasury of the church. Silver offerings are taken up on such occasions, part of which goes toward paying the salary of organist and choir; therefore the organist earns his salary by doing double work. In some churches the clergyman is obsessed with his own superiority, so much so that the organist is held in no higher esteem than the bootblack on the street corner. If

the organist does not like it he must get out and look for another job.

It has always been my policy to be on friendly terms and work in harmony with the clergyman. Every musical program of the service had to have his approval. I treated him with the respect due his exalted station, for which in turn I demanded the same from him because I proved myself worthy of it by prompt and faithful work.

Among all the subjects up for discussion at that meeting of the N. A. O. at Springfield, Mass., to be held Aug. 3, 4, 5 and 6, I miss one very important one: "What should an organist be aside from being a thoroughly good musician?" To my knowledge some of our best organists—no matter of what nationality—have succeeded musically, but have failed to make a mark among cultivated and refined people. Much was forgiven them for the reason of their "artistic temperament" (idiosyncrasy) with which, it is said, musicians are afflicted, but to me it is not the truth—"au contraire," a musician ought to be blessed with sanity and the best of health.

To answer the above question I would say that, aside from being a good musician, an organist, especially a church organist, must be a person of good morals and habits, always prompt, courteous, faithful and honest in performing his duties, unselfish, free from conceit and cant. I may seem to be rather orthodox in my opinions, but I dare say that I do not like to see a man engaged in church work enter the house of worship with a pipe, cigar or cigarette in his mouth, whether there be a service or not. It should be a sacred duty of the organist to behave himself with dignity while he is not on his organ bench. He should show the utmost respect to those who come to worship, no matter whether his religious views are contrary to those of the congregation or not. An organist has no moral right to take a position in a church with which he is utterly out of sympathy. While we organists can and will not join every denomination in which we are engaged in the course of time, we can and must help along in the service by giving out the best that is in us and remember that all people are worshipping only the one God.

ANGELO DE PROSSE.

## Plays at Large Wedding.

Paul Allen Beymer went to Cleveland from his home at Houghton, Mich., to play by special request at the wedding of Miss Dorothy Austin Rudd, choir director of St. Alban's Episcopal church, of which Mr. Beymer formerly was organist, to Harry D. Sims. Mr. Sims was formerly secretary to John D. Rockefeller, whose gift to the couple was a check. Mr. Rockefeller is a brother of the bride's aunt, Mrs. William C. Rudd, and the bride has been a frequent guest at Forest Hill, where she was a favorite with both Mr. Rockefeller and his late wife.

## Order by Ringling Brothers.

Ringling Brothers, the well-known circus men, have ordered a \$9,000 Wurlitzer unit orchestra for the palatial opera house they are building in their home town, Baraboo, Wis. The organ will be hidden from the audience and will be placed in a room 10 by 12 feet, from which the sound is to be carried by means of sounding boards. The contract was placed through the Aton Piano Company of Baraboo.

## Studio Organ at Pittsburgh.

The M. P. Möller factory has built and installed in the Pittsburgh Musical Institute a two-manual studio organ which will be used for lessons, practice and recitals. William H. Oetting and Charles N. Boyd are the organ teachers in the institute.

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**THE ORGAN ACCOMPANIST**

W. H. Williamson, the Milwaukee organist, writing in the Wisconsin Music Teacher, has this to say among other things:

The organ accompanist sits with his back to his associates and the audience—the only public performer that does so! The idea appears to be that the less he is in evidence the better. He is unable to see anything of the singers that he ought to see. He hopes they have found the proper page and are ready to sing after the ingenious introduction he contrives for their assistance. He cannot give a reassuring look, a beat ahead of an awkward entry; he cannot calm an unduly prominent voice, he cannot encourage a passionate climax or do much toward a measured ritenuto. He can only guess at a good attack after a general pause. And some guess better than others.

All this is because people go on building the keyboard where it was years ago when the conditions were very different. Necessity demands that the console be placed away from the organ, either facing the singers, or sideways, where the player can see the forces he accompanies. . . .

The small organ built with surprising frequency even in hard times is the one in which there is but slight disposition to break away from the old "reach-me-down" style, and there is a remarkable sameness about them all. There should be two sixteen-foot pedal stops in the small organ built for accompaniment. And this, by the way, is all that should be expected of a small organ. The fifteenth, which is never of any use, because there is not enough foundation under it, is still there, presumably from force of habit, like the toothpick on the restaurant table.

The oboe is there, too. It is usually a long way to the tuner's headquarters, and that means that the stop is out of use the greater part of the time, for it is not a hardy individual and succumbs easily to dust and climatic changes. For accompanying purposes it is of limited use, and often the tone is too raucous to mix with anything else. If it were omitted from the small organ its place could be more than well filled by a bell gamba or viol da gamba that would make a good blend with most combinations. Besides, the cost of one oboe is nearly the same as that of two more desirable string-toned stops. Somebody will eventually provide the accompanist with a small organ, built less according to acoustical theory and pedantic tradition, that will be a pleasure to play and not outrage the ears of the keenly sensitive.

The spitz-flute, sounding, when well voiced, like the dreamy notes of the French horn, the echo gamba, clarabella, gemshorn, hohl-flute, roh-flute, keraulophon, viol d'amour, found now only in the connoisseur's studio organ, are waiting for intelligent use in the small church organ, and when this thing is accomplished less will be heard of the droning monotony of the accompanist on a soulless organ.

**OPENS ORGAN AT ENNIS, TEX.**

**E. A. Hanchett Plays on New Hillgreen-Lane Instrument.**

Edward A. Hanchett, the well-known organist at the Feature theater, Dallas, Tex., opened the handsome Hillgreen-Lane organ recently installed in the Grand theater at Ennis, Tex., May 29. The action of the organ is electric throughout, with a detached console twenty feet from the organ. The contract was closed through Will A. Watkin, southern representative. Mr. Hanchett rendered the following program: Overture, "Poet and Peasant," Suppe; "Pilgrims' Chorus," Wagner; Serenade (Arcadian Idyll), Lemare; "Salut d'Amour," Elgar; Spring Song, Mendelssohn; "Amaryllis" (Air Louis XIV.), Ghys; "The Gondoliers," Nevin; "Venetian Love Song," Nevin; Sextette from "Lucia," Donizetti; Triumphal March, Costa.

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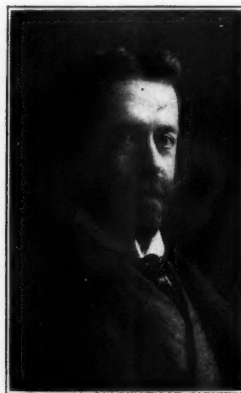
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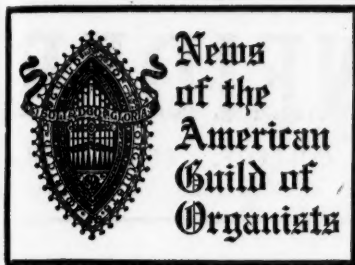
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**News of the American Guild of Organists**

A Supplement to the 1915 Year Book Is About to Be Issued. Chapter Secretaries Are Requested to Send Correct Lists (to Date) of the Names of Officers and Executive Committees of Their Respective Chapters Immediately to the Chairman of the Publication Committee, Philip James, 58 Irving Place, New York City.

**Headquarters.**

Messrs. J. Warren Andrews, Munson, Wright, Hedden, Buhrman, James, G. H. Day and Keese were those present at the council meeting Monday, June 28, at the guild offices. Among other business the council discussed the advisability of raising the examination fee for both associate and fellowship candidates. This has been formally recommended to the examination committee. The elections of the officers of the Minnesota, Illinois and New England chapters were ratified by the council. Frank Wright has been appointed secretary pro tem during Mr. Milligan's absence from town. The following committees of the council were appointed by the warden:

**Executive**—The warden, general secretary, general treasurer and John Hyatt Brewer, C. Whitney Coombs, Warren R. Hedden and Frank Wright.

**Advisory**—Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden and Frank Wright.

**Examination**—Warren R. Hedden, chairman; H. Brooks Day, Clifford Demarest, Clement R. Gale, Frank L. Sealy, T. J. Palmer (representing Canada), Frank Wright and Mark Andrews.

**House**—Frederick Schlieder, chairman; Hermon B. Keese and Albert Reeves Norton.

**Publication**—Philip James, chairman; Lawrence J. Munson and Harold Vincent Milligan.

**Public Meetings**—H. Brooks Day, chairman; J. Christopher Marks and Clarence Dickinson.

**Year Book**—Harold Vincent Milligan, chairman; T. Scott Buhrman, Philip James, Gottfried H. Federlein, Lawrence J. Munson and Albert Reeves Norton.

**Organ Recitals**—S. Lewis Elmer, chairman; William C. Carl and Clarence Dickinson.

**Committee on Department of Education Recitals**; also Legislative Committee—John Hyatt Brewer, chairman; Warren R. Hedden and Frank Wright.

**Convention**—Clifford Demarest, chairman; R. Huntington Woodman, Frederick Schlieder, C. Whitney Coombs, George Henry Day, T. Scott Buhrman, Philip James and A. R. Norton.

**Convention Program**—S. Lewis Elmer, chairman; John Hyatt Brewer and Frank L. Sealy.

**Membership**—T. Scott Buhrman, chairman; Philip James and A. R. Norton.

**Console Committee**—Clifford Demarest, chairman; William C. Carl and Frank Wright.

The following were elected colleagues:

George F. Bauer, New York City.  
Robert S. Flieger, Poughkeepsie, N. Y.  
Mrs. Annie J. O'Brien, Portland, Maine.  
Mrs. Martha E. Papenbaum, New York City.

Miss Golda Connell, Ypsilanti, Mich.  
Miss Mabel Hill Redfield, Berkeley, Cal.

**Western New York.**

At the annual meeting of the Western New York chapter, held Monday evening, June 28, George Barlow Penny was elected dean, succeeding William Irving Lyon of Batavia. Other officers chosen were: Sub-dean, Mrs. Jeannette C. Fuller; secretary, Mrs. Oscar M. Myers; treasurer, Mrs.

Charles L. Garner; registrar, Miss Gertrude Miller; auditors, George E. Fisher and Arthur G. Young; executive committee, three years, Miss Louise Newman of Canandaigua, William Irving Lyon and Fred C. Lee; two years, Mrs. O. M. Myers, Elliott C. Irvin and I. J. Perduyn; one year, Norman Nairn, Mrs. Jeannette C. Fuller and Charles E. Van Laer.

Luncheon was served at the Harris Court apartments and the chapter had as guests Mr. and Mrs. James R. Gillette of Macon, Ga., and Donald S. Barrows of Boonton, N. J. Mr. Gillette is dean of the Georgia chapter.

**Kansas Chapter.**

Charles S. Skilton, dean of the chapter, has been giving a series of interesting recitals at Fraser hall, University of Kansas, during the last two months. The last of the series, in which he was assisted by Professor W. B. Downing, bass, was as follows: Fourth Sonata, Mendelssohn; Canzonetta, Parker; Slumber Song, Parker; Risoluto, Parker; Bass Aria from "Hora Novissima," Parker; Serenade, Gounod; Canon in B minor, Schumann; "Harmonies du Soir," Karg-Elert; Chromatic Fantasia, Thiele.

**LARGE ORGAN FOR DENVER**

**Wurlitzer Company to Finish Isis Theater Instrument Aug. 1.**

Reports from Denver say that work on the \$50,000 organ for the Isis Theater is being pushed by the Rudolph Wurlitzer Company and the four-manual instrument, the largest ever built by that company, will be installed Aug. 1, according to expectations.

The organ is of the Hope-Jones unit type. It is considerably larger than that at Ocean Grove, N. J., and will vie with Denver's municipal organ.

Max Miranda, a well-known organist, has succeeded the late Milton B. Griffith as director of the South Bend, Ind., Conservatory of Music. Mr. Miranda will teach organ, piano and harmony.

St. Martin's Lutheran church at Winona, Minn., plans the purchase of an organ to be finished in time for the sixtieth anniversary of the church next year.

**To Bach Students**

**Messrs. J. FISCHER & BRO.,**

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take great pleasure in announcing that they now have on press a Book II of their graded series (a student's edition) of J. S. Bach's compositions for the organ.

The new volume, edited and carefully fingered by Alfred J. Silver, Mus. Doc., Dunelm. Contains miscellaneous compositions, including several chorales, a prelude and fugue, etc.

Volume I, edited by Loraine Holloway, contains eight short preludes and fugues.

A copy each of Books I and II will be mailed to any address upon receipt of 75c.

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"The Art of Organ Playing," W. T. Best, as used at the Institute of Musical Art, New York. . . . . \$1.00

A list of other equally interesting theoretical works will be mailed upon request as also thematic pages of new organ music.

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**DEDICATION BY J. M'E. WARD.**

Bates & Culley Two-Manual in Church at Hellers, Pa., Opened.  
 Dr. John McE. Ward gave the inaugural recital July 27 on a Bates & Culley two-manual organ in Salem Reformed church at Hellers, Pa. There are ten speaking stops, including two complete pedal stops.

Dr. Ward's program follows: Fantasie, William Faulkes; Canzonet, Bernard Elliot; Bridal Song, Rogers; Gavotte ("Mignon"), Ambroise Thomas; Cradle Song and Prayer, Guilman; "Serenade Ario," Beethoven; "In Twilight," Harker; "A Woodland Sketch," Durande; Largo, Handel; Humoreske, Dvorak; Andante Cantabile (Fifth Symphony), Widor; Grand March, "Aida," Verdi.

**AUSTIN TAKES GRAND PRIZE.**

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Of six prizes awarded by the Panama-Pacific exposition, arranged in order thus: Grand prize, medal of honor, gold medal, silver medal, bronze medal and honorable mention, the grand prize was awarded to the Austin Organ Company of Hartford, Conn.

Thomas Stokes as Concertist.

Thomas Stokes, the youthful pianist and organist of Little Falls, N. J., on

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the advice of friends contemplates entering the concert field this fall. Although only 19 years old, Mr. Stokes has given many recitals on piano and organ and has many engagements as accompanist to well-known singers. Of his last recital in June one press report said: "His technique and phrasing were excellent and his interpretation was that of an artist who seeks to master that part of his work." Mr. Stokes has studied recently under Mark Andrews and is well-recommended for his ability and perseverance.

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  - (See specification of this organ on page 2).
  - Trinity Lutheran Church, Darby, Penna. . . . . 2 manual.
  - All Saints' Lutheran Church, Philadelphia, Pa. . . . . 2 manual.
  - Gethsemane M. E. Church, Philadelphia, Pa. . . . . 2 manual.
  - Reformed Church, Belle Mead, N. J. . . . . 2 manual.
  - Immanuel Swedish M. E. Church, Brooklyn, N. Y. . . . . 2 manual.
  - St. Gregory's R. C. Church, Brooklyn, N. Y. . . . . 2 manual. (Electric)
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  - Church of Our Lady Guadalupe, Brooklyn, N. Y. . . . . 2 manual.
  - St. Philip's P. E. Church, Brooklyn, N. Y. . . . . 2 manual.
  - Talmage Reformed Church, Philadelphia, Pa. . . . . 2 manual.
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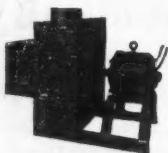
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