

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, SEPTEMBER 1, 1915.

Number Ten

YALE GIVES CONTRACT FOR A 152-STOP ORGAN

GOES TO STEERE COMPANY

Immense Piece of Work To Be Done
for University by Builders at
Springfield, Mass.—Will Be
In Woolsey Hall.

One of the most interesting and important announcements of plans for a new organ for many months is that just made to the effect that the J. W. Steere & Son Company of Springfield, Mass., will construct an organ of 152 stops for Yale University. The specifications are not quite ready to announce, but the news as given out indicates that this will be one of the largest instruments, if not the largest, in the United States, and one of the world's greatest organs.

The Yale organ is to replace the present Newberry organ in Woolsey Hall, which has been in the forefront of the famous ones of the present day. It is understood that the majority of the pipes of the present instrument will be used, but the action, etc., will be entirely new, and of course there will be a very decided augmentation of the resources of the organ, with a wealth of new stops. The old organ was constructed by the late George S. Hutchings and after its completion Yale conferred on Mr. Hutchings the degree of master of arts in recognition of the task he had completed.

Announcement of the new contract was made at the convention of the National Association of Organists. It is set forth that the contract has been awarded to the Steere establishment after an investigation by the Yale authorities which covered two years. The large Steere organ in Bailey Hall at Cornell University, and the still later Springfield municipal instrument appealed to the Yale music committee so forcefully that their builders were awarded the contract.

The present Woolsey Hall organ contains seventy-eight speaking stops. It was built in 1902.

EDWIN H. LEMARE ARRIVES

Begins Recitals at San Francisco Fair —Will Stay Until Dec. 4.

Edwin H. Lemare, the distinguished English organist, has arrived in the United States for his series of concerts at the Panama-Pacific exposition, San Francisco, where he will give 100 recitals. His engagement began Aug. 25 and will continue until Dec. 4.

TO ENLARGE ALLIANCE PLANT

Hillgreen, Lane & Co. Are Busy With Long List of Contracts.

Among contracts received within a month by Hillgreen, Lane & Co. are a large organ for the Majestic theater, Grand Rapids, Mich.; one for the Strand theater in the same city; one for the Strand theater at Detroit; one for the Masonic Temple, Norwood, Ohio, and a three-manual and echo organ for the Methodist Episcopal church at Port Huron, Mich. This firm is very busy and is contemplating enlarging its plant at Alliance, Ohio.

Dr. Stewart Back at San Diego.

Dr. Humphrey J. Stewart, official organist at the Panama-California Exposition, whose daily concerts during the last six months have made the Spreckels outdoor organ one of the most popular features of the San Diego exposition, returned from his month's vacation in northern California Aug. 11. Dr. Stewart was at the camp of the Bohemian Club of San Francisco at Monte Rio, Sonoma county.

The new Wurlitzer unit orchestra built for the Standard theater at Cleveland has arrived and is to be completed for use Sept. 5. It is one of the largest of the Wurlitzer theater organs.

SPRINGFIELD, MASS., MUNICIPAL ORGAN, WITH JAMES R. GILLETTE SEATED AT THE CONSOLE.



WILL EMULATE NAMESAKE

Portland, Oregon, to Have \$15,000 Organ in Public Auditorium.

Portland, Oregon, has decided to emulate its namesake across the continent. Its \$600,000 public auditorium is to be constructed and is to have a \$25,000 pipe organ. The city council has formally approved plans worked out by Commissioner Baker and the architectural firm of Whitehouse & Foulhoux, and arranged to have the preliminary drawings sent to New York for the preparation of the final working plans by J. H. Freedlander, official architect for the building.

Arrangements were made to install a pipe organ to cost not less than \$25,000. This will be around the proscenium arch. The cost of the building and equipment will be paid from the auditorium bond issue.

INSTALL CATHEDRAL ORGAN

Kilgen & Son Busy—Have a Large Amount of Other Work.

George Kilgen & Son of St. Louis report great activity. This firm has installed a \$5,000 electric organ in Jehovah Evangelical Lutheran church, Chicago, and a divided electric organ of thirty speaking stops in the pit of the New Garrick Theater at Minneapolis. It is engaged in installing the four-manual organ for the new cathedral at St. Louis.

Within the last month Kilgen & Son have received several large contracts, and have, under various stages of construction, a four-manual electric organ with echo for the University Church of Christ, Des Moines, Iowa; a thirty-two stop organ for the First Congregational church of Newton, Iowa; a twenty-nine stop, two-manual electric organ for the Congregational church of Oskaloosa, Iowa; a two-manual electric with echo for the Princess Theater at Roswell, N. M., and several two-manual tubular pneumatic organs for churches in various states.

New Organ at Shawano, Wis.

An organ of fourteen speaking stops has been completed by the Wangerin-Weickhardt Company in the St. Jacobi Lutheran church at Shawano, Wis. The dedication took place Aug. 8, and Professor H. Heiden of Milwaukee presided at the console. He gave a concert in the evening.

JOSEPH BONNET IS ALIVE

Card From Noted Paris Organist Received by Roland Diggle.

Good news concerning one of the world's greatest living organists and composers for the organ has come in a letter to The Diapason from Roland Diggle of Los Angeles. Mr. Diggle has heard from Joseph Bonnet, the noted Parisian, who has been at the front with the French forces ever since the outbreak of the European struggle. M. Bonnet is well, but is still compelled to engage in military service to the exclusion of the organ. Mr. Diggle's letter to The Diapason follows:

"As there seemed to be some doubts as to Joseph Bonnet, the distinguished French organist and composer, being alive, you will be glad to know I have today received a card from him 'somewhere in France,' saying he is so far well. The post card is most interesting. It is a picture of a group including Captain J. Bonnet and Ed Clement."

Mr. Diggle's letter is dated Aug. 13 at Los Angeles.

COMPOSES JUBILEE MUSIC

Carl A. Weiss Honored by Evangelical Synod of North America.

Carl A. Weiss, organist of St. Paul's church, the large German congregation on the North Side of Chicago, has been chosen and authorized by the program committee to write the music for the jubilee services of the Evangelical Synod of North America, to be celebrated Oct. 15 to 17 in remembrance of the seventy-fifth anniversary of the founding of the church.

The music consists of three organ pieces: Festival Prelude, Pastorale in G and Postlude in F, and two anthems for mixed choir, "Let Israel Rejoice" and "Praise Ye the Lord." These compositions have been approved by the committee on jubilee music, and are now in print.

E. H. Artz Goes to Richmond.

Ernest H. Artz of Reading, Pa., has been appointed organist and choirmaster of the Centenary M. E. church of Richmond, Va. He has a forty-stop Hook & Hastings organ and a large choir with solo quartet. This is considered one of the finest appointments in the South. Mr. Artz has been for several years at St. Andrew's Reformed Church, Reading.

CONVENTION OF N. A. O. PROVES GREAT FEAST

CONCERTS VIE WITH TALKS

Noted Recitalists, Able Speakers,
Magnificent Organ and Marked
Hospitality Make Springfield
Meeting Success.

Beginning with the informal "get-together" at the Hotel Kimball on Monday, Aug. 2, and ending with the visit to the factory of the Austin Organ Company at Hartford, on Saturday, Aug. 7, the eighth convention of the National Association of Organists was one continuous round of successes. The only element not entirely in keeping with the spirit of the week was the weather, although even of that it can be said it was in real earnest. The rain fell in torrents for a large part of the time, and could easily have been used by the people as an excuse to stay indoors. But it wasn't—at least not to a noticeable extent—for the people of Springfield came in vast numbers to the public recitals of the convention organists. At Mr. Maitland's recital on Tuesday, which was the first of the series, fully 1,600 were present, and the attendance at each of the succeeding recitals increased until for the last two the audience numbered fully 4,000 at each.

Work of Richard Keys Biggs.

The program committee, headed by Richard Keys Biggs, had provided a wonderful array of good things for the convention, and the members of the N. A. O. attended in large numbers; indeed, the attendance of members fell only one short of the highest convention record. The change of location had been regarded with a certain misgiving, so the excellent results were doubly gratifying.

Everyone liked the new organ, which was built by the J. W. Steere Company, and it must not be forgotten that the excellence of this instrument contributed tremendously to the great success of the whole convention.

To speak of the work of the organists separately would be futile. Every one of them was as a mountain peak and to attempt a comparison would be very much like trying to number and tag Shakespeare and Milton, or Dickens and Thackeray. To descend to the vernacular, "they were great," and it is indeed highly probable that the combination of Maitland, Gillette, Turner, Loud, Pennington and Heinroth has never before been equalled.

Welcomed to Springfield.

The formal opening of the convention took place in the mahogany room of the Auditorium building at 10 a. m., Tuesday, Aug. 3. Mayor Frank E. Stacy greeted the members most cordially and said he hoped they would find their visit to Springfield so pleasant that they would want to come often. Joseph Shattuck, president of the board of trade, and Harry S. Baldwin, chairman of the convention bureau, also added words of hearty welcome. The address in reply was made by President Arthur Scott Brook, who thanked the mayor and the other gentlemen for their gracious welcome, assuring them the N. A. O. was greatly privileged, first in receiving the invitation, and then in being allowed the use of the magnificent plant, organ and all, of the municipal auditorium.

The appointment of committees closed the opening session. Chester H. Beebe was made chairman of the nominating committee, the other members being M. C. Ballou, Arthur H. Turner, R. L. McAll, Dr. William A. Wolf, John H. Loud and Alfred Pennington.

At 2 p. m. the session was devoted entirely to the addresses of the Rev. F. Ward Denys and Nathan H. Allen. Dr. Denys spoke on "The Ministry

of Music," setting forth the physical benefits to the ill and those depressed in spirit. He told something of the history of music, which, he said, is one of, if not the oldest, known art. He drew attention to the fact that music has always been associated with religion and that the best and most popular music is of a religious nature. The connection of music with other arts also was brought out.

Nathan H. Allen, of Hartford, spoke on "Music in New England, as it was and as it is," and "Some notes on the evolution of the organ in New England." Mr. Allen has always been a resident of New England and a deep student of music. As such he was exceptionally well fitted to speak on the subject he chose. He said in part:

Almost the first thing that confronts us in reviewing the history of music in New England is a dead century—300 years cut down to 200. We know the hardships attending the efforts of those early comers to make the wilderness blossom; we know the rigor of those terrible winters that killed off people in startling numbers, a hard, discouraging condition no doubt; but the question presses for an answer: Was it necessary that the genial influence of music be sternly repressed, as it was—an influence that makes for happiness and light-heartedness? I think it was not necessary, and I base my opinion on conditions as they were in England when the colonists left, and the knowledge that at least among the Pilgrims of Plymouth, according to Winslow, "there were many expert in music."

The speaker mentioned the "thirty-years' war" to secure better music conditions, and continued:

Of course the better way ultimately won; but where were the teachers? A blacksmith or a carpenter; the village doctor or storekeeper, who, self-taught, had gained a slender knowledge of the rudiments; working out their "faw-sol-law" by the light of the tallow dip when the day's work was done. Singing schools sprang up all over the states improving as they continued, and soon there came a lugubrious output of singing books, compiled by the said blacksmith and carpenter and storekeeper—things fearfully and wonderfully made.

Before the Revolutionary war, harpsichords and spinets were owned in considerable numbers by the fashionable families of Boston and other cities, but the first piano to come to this country, so far as known, was shipped from London in 1779 in a British merchant vessel that had the ill fortune to be seized by a privateering cruiser, and was brought into Boston.

The so-called "Old American company," which was really a genial band of English actors and singers, had been delighting New York, Philadelphia and other cities for years, but could not get into New England until in 1784 some enterprising citizens of Boston built a little place in Board alley, now Hawley street, where Shakespeare's plays were announced as moral lectures, in four or five parts, according to the number of acts. This dodge was also tried in Newport, but the rich slave traders there objected to the presence of these people on the ground that their occupation was essentially immoral.

Sixty years ago Worcester began its unprecedented series of annual September festivals, carried on without the break of a year.

I must speak a moment on the growing tendency in the intermediate cities to cultivate the best orchestral music by local talent. Here in Springfield there is such an orchestra, I think of sixty players, led by Mr. Janser, another in Worcester; in Hartford, the Philharmonic orchestra is, I believe, in its eighteenth year.

The first organ recital was given by Rollo F. Maitland, Philadelphia, representing the American Organ Players' Club of that city, and was a more remarkable performance than the audience realized, for Mr. Maitland is almost blind and played through the long and difficult program from memory. His remarkable facility was indicated in the ease with which he mastered the municipal organ which he saw for the first time Sunday. He had had only a few hours of practice on it, but when he sat down for the opening number of his program no one would have guessed that he had not been familiar with the organ for years and was in possession of full sight. To the organists, who knew the situation, the performance was a triumph of memory and their praises were genuine and hearty. The first number of the program, "Laudate Dominum," was written by Roland Diggle of Los Angeles expressly for the occasion and was dedicated to and played by the president of the association, Arthur Scott Brook.

At 8 p. m. the social side of the convention was uppermost when a reception to members and friends took place in the mahogany room. There was no formal musical program, but Mr. Turner, Miss Turner and Clar-

ence R. Turner gave much pleasure in the performing of several trios for piano, violin and cello.

At 9:30 on Wednesday morning Reginald Ley McAll of New York gave an address on the topic "What an Organist Should Know About His Instrument." This address is printed in another column.

The second recital of the series, played by James R. Gillette of Macon, Ga., began at 11 o'clock, and despite the heavy downpour was well attended. Mr. Gillette performed in a masterly manner, and held his audience spellbound. The applause which followed each selection was most enthusiastic, and the insistent demand for an encore brought forth one of the musician's own compositions, "Chant d'Amour." He was in full command of the organ at all times and his purity of taste brought words of praise from all present.

At 2 p. m. the business meeting took place. The president gave his annual address and the reports of the secretary and treasurer were read and adopted. It had been stated earlier in the convention that the secretary, Walter N. Waters, was prevented from attending owing to Mrs. Waters having fallen and broken a leg, and on motion it was ordered that a letter of regret and sympathy be forwarded to Mr. Waters. In the enforced absence of Mr. Waters, Robert Barrows was deputed to perform the duties for the remainder of the convention.

After routine business had been transacted, considerable discussion took place as to the future of the Console, the opinion of some being that it might be for the good of the association to discontinue the Console and make arrangements to be represented by some well-established musical journal, The Diapason for preference. It was advanced that only real stress of circumstances should warrant the discontinuance of the Console, and the president was given the power to appoint a special committee of welfare with power to act, if circumstances seemed to call for a change.

Provision was made for honorary membership in the association, to be conferred on those who for distinguished service to the cause of the organ or organ music were deemed worthy of special recognition, honorary members being admitted on the recommendation of the executive committee by a vote at the conventions.

At 8 p. m. fully 3,000 people assembled to hear the organ recital by Arthur H. Turner.

Mr. Turner had worked earnestly for the success of the convention, but this was the first time since it opened that an opportunity came to the organists and the people of Springfield to express their appreciation of his work and they made the most of it.

In introducing Mr. Turner as the organist for the evening recital, Mr. Brook made a public expression of the feeling which the organists from all parts of the country have for Mr. Turner, not only as a musician, but as a man, and the Springfield people present expressed their feeling for Mr. Turner with the heartiest and most prompt applause which had greeted any musician since the convention opened. Mr. Brook also took the opportunity to express the thanks of the association to the mayor, city council and board of trade for the courtesies extended. In speaking of the new organ he voiced the unanimous sentiment of the organists when he said that it was a wonderful piece of work, and that Springfield should feel proud that it had a firm of organ builders right at home who could produce an instrument second to none in the country for its special purpose.

Mr. Turner was assisted in the recital by Miss Laura S. Jones, violinist, and by his son, Clarence R. Turner, violoncellist, and the program was of a character to show the new organ at its best.

On Thursday morning a large number assembled to hear Homer N. Bartlett in his exposition of original works. The meeting took place in the mahogany room, which was filled to capacity. The unusual treat of a

composer's recital of his own works was most highly appreciated. Before beginning his program, Mr. Bartlett gave an interesting summary of the work of a composer and the influences that have led to the music of today.

He paid a compliment to the organists by saying that as a class they are broader minded and less prejudiced and jealous than others in the music world. He called the organ the "king of instruments" and said that the organists were educating the people to appreciate the value of organ music. He paid tribute to the work of the many musical societies in this country and called the advancement in music in this country phenomenal.

The varied program presented dealt with the semi-classical and popular compositions which have won Mr. Bartlett his position of esteem. Arthur H. Turner's baritone solos came as a surprise to the organists, most of whom were unaware of the ability of the local organist in this field of music. The program follows:

Songs, (a) "Elaine" (b) "Tell Me Where Is Fancy Bred?" (words by Shakespeare), Arthur H. Turner.

Piano solo—"First Ballade," Homer N. Bartlett.

Violin solo—"Air a la Bouree," Miss Laura S. Jones and the composer.

Soprano solo—"L'Amour" (with obligato for cello), Miss Mary L. Baldwin and Clarence R. Turner.

Song—"Today and Tomorrow," (violin obligato), Arthur H. Turner, Miss Laura S. Jones and composer.

Piano solo—(a) "Love Song" (song without words), (b) "Dragon Flies," (c) "The Witches' Frolic."

Soprano solo—"There is a Heart," Miss Mary L. Baldwin.

Piano duet—"Kuma Saka," founded on Japanese themes, originally written for orchestra, Miss Mary H. Steele and Mr. Bartlett.

The address of the Rev. William J. Finn, C. S. P., at 2 p. m., in the ma-

(Continued on Page 6.)

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

APPLY

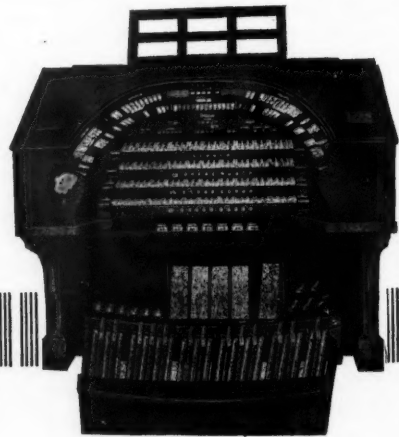
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Mechanics and
Metal Pipe
Makers. Address

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**WANTED—First-class voic-
ers. Apply AUSTIN ORGAN
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WURLITZER
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UNIT ORCHESTRA

A radical departure from the accepted Canons of Organ building. Opening a new, profitable and permanent field for organists.

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.

Installed in America's largest theatres and motion picture houses.

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WURLITZER

WEICKHARDT ORGAN IN MILWAUKEE RESIDENCE

BEAUTY IN DESIGN AND TONE

Special Care Exercised to Attain Correct Tonal Volume—Player Is Attached to Three-Manual Instrument.

The Wangerin-Weickhardt Company of Milwaukee has completed a residence organ of clever design and great beauty of exterior as well as of tone in a home on upper Wells street at Milwaukee. The instrument is a three-manual with a detached console. The action is electric, with the Weickhardt universal wind chest system. The instrument is fitted with a double tracker 116-note player, embodying all the latest improvements and control.

To meet the acoustic conditions of the music room and the adjoining parlor, special care had to be taken to attain the correct tonal volume, so that full organ, with all couplers on, would appeal to any hearer as just satisfying the demands of a musical climax. High praise has been volunteered in this connection, the artistic beauty of tonal resources and the remarkable flexibility of the action be-



CONSOLE OF ORGAN IN HOME.

[Weickhardt Self-playing Instrument in Music-room.]

ing acknowledged by prominent organists as well as music lovers.

The specification follows:

GREAT ORGAN.

(Enclosed in Choir Swell Box.)

1. Horn Diapason, 8 ft.
2. Violoncello, 8 ft.
3. Clarabella, 8 ft.
4. Clarinet, 8 ft.
- Great to great, 4 ft. Great to great, 16 ft. Great unison off. Swell to great, 4 ft. Swell to great, 8 ft. Swell to great, 16 ft. Choir to great, 4 ft. Choir to great, 8 ft. Choir to great, 16 ft.

Four numbered pistons, controlling combinations on great, pedal and couplers.

SWELL ORGAN.

5. Bourdon, 16 ft.
6. Salicional, 8 ft.
7. Stopped Diapason, 8 ft.
8. Vox Celeste, 8 ft.
9. Harmonic Flute, 4 ft.
10. Oboe and Bassoon, 8 ft.

Swell to swell, 4 ft. Swell to swell, 16

WEICKHARDT ORGAN IN MILWAUKEE RESIDENCE.



ft. Swell unison off.

Tremulant.

Four numbered pistons, controlling combinations on swell, pedal and couplers.

CHOIR ORGAN.

(Enclosed in swell with great.)

11. Viola, 8 ft.
12. Flauto Dolce, 8 ft.
13. Dulciana, 8 ft.
14. Flute d'Amour, 4 ft.
15. Vox Humana, 8 ft.
16. Harp.

Choir to choir, 4 ft. Choir to choir, 16 ft. Choir unison off. Swell to choir, 4 ft. Swell to choir, 8 ft. Swell to choir, 16 ft.

Tremulant.

Four numbered pistons, controlling combinations on choir, pedal and couplers.

PEDAL ORGAN.

17. Sub Bass, 16 ft.
18. Lieblich Gedeckt, 16 ft.
- Swell to pedal, 8 ft. Great to pedal, 8 ft. Choir to pedal, 8 ft. Swell to pedal, 4 ft. Great to pedal, 4 ft. Choir to pedal, 4 ft.

Elmer L. Stivers Dead.

Professor Elmer L. Stivers, twenty-four years an organist and formerly professor of music in Martha Washington College, Virginia, and Centenary Collegiate Institute, Hackettstown, N. J., died Aug. 12 at his home, East Orange, N. J. He was 54 years old. Mr. Stivers studied harmony with Oscar Coon of New York. His first position as organist was at the Clinton Avenue Reformed church, Newark. Later he served in the Roseville and Halsey Methodist churches, the Second Presbyterian church, Elizabeth; the First Reformed church, East Orange, and the Second Presbyterian church, Forest Hills. Mr. Stivers was a member of the American Guild of Organists, the National Association of Organists and the Cleft Club of New York. His widow, two sons and two daughters survive.

The new Austin organ was dedicated July 25 at St. Francis' church, Sacramento, Cal. R. F. Tilton was the organist. The church choir under the direction of Father Leonard, with Father Florian as accompanist, rendered a pleasing program.

WORK OF ALFRED MATHERS

Cincinnati Man Building Organ for Grace Church, Avondale.

Subjoined is the specification for a two-manual, electro-pneumatic organ which is being built for Grace Episcopal church, Avondale, Cincinnati, by the Alfred Mathers Church Organ Company of that city. The instrument, which will be placed on each side of the chancel, will have concrete swell boxes, all the pipes being enclosed in these with the exception of the open diapason on the great organ. The scheme:

GREAT ORGAN.

- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Principal, 4 ft.
- Flute d'Amour, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Aeoline, 8 ft.
- Viol d'Orchestre, 8 ft.
- Flauto Traverso, 4 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes.

PEDAL ORGAN.

- Open Diapason, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Flute, 8 ft.

A visit to the well-equipped factory of the Alfred Mathers company inspires respect for a man who, unaided and without capital, has built up a business by integrity and hard work. Coming to this country from England, a thorough organist, Mr. Mathers was familiar with the construction of the instrument. He started business in a small way, doing most of his work himself. His activities grew rapidly, and in 1907 he took over the business of Koehnken & Grimm, established in 1847. He also built a factory equipped with all the latest machinery for building modern organs.

GREAT CHICAGO ORGAN IS BEING PUT IN PLACE

EYES ON MEDINAH TEMPLE

Ninety-two-stop Instrument Built by Austin Soon to Be Finished and Is Attracting Attention—Great Festival Planned.

Great interest has been aroused among organists and laymen alike in the erection of the large organ in Medinah Temple, Chicago, by the forces of the Austin Company. This ninety-two-stop instrument will be completed in a few weeks and plans already are being made for a great festival of music to open it. Dr. J. Lewis Browne, organist of St. Patrick's Catholic church and of the Servite Fathers' church, and formerly organist of Wanamaker's at Philadelphia, is in charge of the arrangements. He will have other musical attractions to supplement the organ and will have several of the leading organists of the United States play on different nights. To obtain these organists he does not consider it necessary to go outside Chicago.

Dr. Browne revised the specifications of the organ and has supervised its construction. He is chairman of the committee in charge of the opening.

Charles M. Kirk, organist of the shrine, is greatly interested in the work going on and has reason to be the proudest organist in Chicago just now.

The new organ is second in size only to the famous Auditorium organ in Chicago, and as the latter is no longer modern and has none of the features possible with high pressures and other modern systems, the shrine organ will easily rank as the greatest in the city. Its two consoles, described previously in The Diapason, have arrived and the enormous pipes which are part of the instrument are a source of wonderment to many visitors to the Temple, which is the largest auditorium in Chicago.

Fred Steere of the Austin staff is in charge of a large and able force of erectors in the building on the North Side and expects soon to complete his complicated task.

The large organ in St. Paul's Episcopal church also has arrived from the Austin factory and will be finished in September. Steve P. Chedley of the erecting forces of the Hartford company has come from New York to participate in this installation.

F. William Fleeer on Visit.

F. William Fleeer, organist of the Second Presbyterian church and of the Miles theater, formerly the Pitt, at Pittsburgh, spent a month at his old home in Chicago on a vacation, and returned to his duties in the smoky city Aug. 17. Mr. Fleeer is heard twice daily at the immense Wurlitzer Hope-Jones organ in his home city, and on Sunday is at the organ bench only a block away in the church, which has a large Hillgreen-Lane organ.

SPRINGFIELD'S NEW AUDITORIUM ORGAN

is now completed

4 Manuals and 87 Speaking Stops.

It will be played at the 8th Annual Convention of the National Association of Organists which is to be held in Springfield August 3rd, 4th, 5th, 6th, 1915.

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

J. W. STEERE & SON
ORGAN COMPANY

Established 1867

Springfield, Mass.

Insure Your Organ Against Wind Failure

Unnecessary noise and insufficient pressure by installing a

Silent Organ Blower

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

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

Write for descriptive circular.

BAYLEY MFG. COMPANY

732 Greenbush St.

Milwaukee, Wis.

Somer Recital Program

J. Warren Andrews—The New York organist was one of the recent performers at the Panama-Pacific exposition, playing there from July 28 to Aug. 1. His programs were as follows:

July 28—Fourth Sonata, Mendelssohn; Serenade in F, Gounod; "Marche Funèbre et Chant Seraphique," Guilmant; Passacaglia and Fugue, Bach; "Song of Sorrow," Gordon B. Nevins; "Air du Dauphin," Roedel-Best; Gavotte from "Mignon," Thomas; Concert Study, Yon.

July 29—Fifth Organ Concerto, Handel; Chorale, Prelude, "Wir Glauben All," Bach; Toccata, Doric Mode, Bach; Largo, Handel; "March of the Magi," Dubois; Reverie of Home, Transcription, Andrews; Two Postludes in C, T. M. Patterson; Prelude in A flat, A. M. Foerster; "Marche Militaire," Gounod.

July 30—Pastoral Sonata, Rheinberger; Communion in G, Batiste; Toccata and Fugue in D minor, Bach; "At Evening," Dudley Buck; Chromatic Fantasia, Thiele; "Ave Maria," Arcadelt-Liszt; Prayer and Cradle Song, Guilmant; Finale to Sonata, Op. 1, Eugene Thayer.

July 31—Toccata and Fugue in F, Bach; Pastorale in F, Bach; "Storm Fantasia," Lemmens; "April Song," Brewer; Festival Hymn, Bartlett; "Vesper Bells," Spinney; Scotch Air, Transcription, Andrews; Finale, Sonata 4, Thayer.

Aug. 1—Sonata, Op. 42, No. 1, Guilmant; "The Sardan," John Carver Alden; Allegro Cantabile, Fifth Symphony, Widor; "Cantique d'Amour," S. Tudor Strang; Toccata in C and Adagio in F minor, Bach; "Jubilate," Kander; Pastorale and Scherzo, Second Symphony, Widor; Variations on an American Air, Flagler.

Ernest R. Kroeger—The distinguished St. Louis organist was one of the recitalists at the San Francisco fair in July and his programs were:

July 11—Fantasia (based upon words from the Scriptures), H. Huber; Rhapsody, Faulkes; Communion in G, Batiste; "Scene Orientale," Kroeger; Offertory in F, Lefebure-Wely; "Melodie du Soir," Shelley; Toccata in G, Dubois; Improvisation.

July 12—Sonata in F minor, Mendelssohn; Rhapsody in E on a Breton melody, Saint-Saens; Sortie in D minor, Rogers; Meditation in B, Maillly; "Marche Pittoresque," Kroeger; Prelude and Fugue in C minor, Bach; Songs in the Night, Spinney; Improvisation.

July 13—Sonata in G minor, Becker; "Lamentation," Guilmant; Postlude in B flat, West; "At Evening," Buck; Introduction and Fugue in C minor, Kroeger; Nuptial Song, Dubois; Festival March, Foote; Improvisation.

July 14—Suite, H. B. Day; Sunset Melody, Vincent; Intermezzo in C sharp minor, Kroeger; "Marche Pontificale," De la Tombelle; Prelude, W. P. D. Armstrong; Fantasia and Fugue in G minor, Bach; Prayer and Cradle Song, Guilmant; Improvisation.

Charles Heinroth—Mr. Heinroth played at the Panama-Pacific exposition in July, presenting these programs among others:

July 11—Overture to "Tannhauser," Wagner; Pastorale in A major, Guilmant; Andante from Symphony in D, "Clock Movement," Haydn; Symphonic Poem, "Finlandia," Sibelius; "The Swan," Saint-Saens; "Praeludium," Armas Jarnefelt; Fugue in D major, Bach; Spring Song, Hollins; Toccata from Fifth Symphony, Widor.

July 12—Overture, "Coriolanus," Beethoven; Nocturne, Ferrata; Air and Variations ("The Harmonious Blacksmith"), Handel; Allegro, First Movement of Sixth Organ Symphony, Widor; "Vorspiel" and "Liebestod" from "Tristan and Isolde," Wagner; Toccata in F major, Bach; "Marche Funèbre et Chant Seraphique," Guilmant; Marche Slave, Tschalkowsky.

Will C. Macfarlane, Portland, Maine.—At his municipal recital in the city hall Aug. 2 Mr. Macfarlane played: March from "Athalie," Mendelssohn; Prayer and Cradle Song, Guilmant; Funeral March of a Marionette, Gounod; Offertoire de Ste Cecile, Batiste; "Trauermel and Romanze," Schumann; Overture, "Tannhauser," Wagner; "The Lost Chord," Sullivan; Largo, Handel.

Miss Mabel H. Thomas, Baltimore.—Miss Thomas gave the sixth recital of a series arranged by the Peabody Conservatory and Johns Hopkins summer school students Aug. 1. Miss Thomas is taking an advanced course in the organ department of the summer school, in which she is also a member of the teaching staff. The program follows: First Sonata, Mendelssohn; "Pastorale," Lefebure-Wely; "Cygne," Saint-Saens; "Flat Lux," Dubois; Overture to "Oberon," Weber.

Edwin Arthur Kraft, Atlanta, Ga.—Mr. Kraft has been playing as follows at his Sunday afternoon concerts in the Atlanta Auditorium:

Aug. 8—Overture to "Don Giovanni," Mozart; Evening Song, Edward Balistow; "Song of Joy," Roland Diggle; Scherzo-Pastorale, Gottfried H. Federlein; Minuet in G, Beethoven; "Peer Gynt Suite," Grieg.

Aug. 15—Sonata No. 2, in G minor, Merkel; Cantilene, Matthews; Pavanne, Bernard Johnson; Epithalamium, J. Stuart Archer; Canon in B minor, Schumann; Finale from Organ Symphony No. 1, Vierne. Another feature of this program was a performance of four Norwegian Dances by Grieg, for four hands,

by Mr. Kraft and Walter Peck Stanley, organist of the Ponce de Leon Avenue Baptist church of Atlanta.

Aug. 22—Overture in C sharp minor (Homage to Tschalkowsky), Bernard Johnson; Scherzo-Pastorale, Gottfried H. Federlein; Two Songs without Words ("Gondolera" and "Consolation"), Mendelssohn; Scherzo, Dethier; Fugue in D major, Guilmant; Caprice, Ralph Kinder; Jubilant March, Faulkes.

Carl Paige Wood, Taunton, Mass.—Mr. Wood, who is not only an associate of the A. G. O., but a master of arts from Harvard, gave the following program Sunday afternoon, June 6, in the Unitarian church: Prelude from First Symphony, Op. 14, Louis Vierne; "Harmonies Du Soir," two Chorale Improvisations from Op. 65 ("Mit Ernst, O Menschenkinder" and "Vom Himmel Hoch"), Sigfrid Karg-Elert; Prelude and Fugue in B minor, Bach; Sketch, Schumann; Allegretto, Arthur Foote; Fantasia, Hugo Kaut.

Sumner Salter.—The organist of Williams College gave the following recital programs in Festival Hall at the Panama-Pacific exposition in August:

Aug. 2—Symphony 1, first movement, A. Maquaire; Fantasia in A, Cesar Franck; Toccata in E, Homer N. Bartlett; Nocturne in A flat, Giuseppe Ferrata; Scherzo, Samuel Rousseau; "Nautilus," Edward A. MacDowell; "Requiem Aeternam," Basil Harwood; Concert Overture in D, William Faulkes.

Aug. 3—Sonata in the style of Handel, Wolstenholme; "Sposallizio," Liszt; Scherzo from Fifth Sonata, Guilmant; "Legend," Federlein; "To a Waterlily," MacDowell; Variations on an American Air, I. V. Flagler; "Echo Bells," John Hyatt Brewer; Rhapsody in D, Rosseter G. Cole.

Aug. 4—Fantasia in G minor, Bach; Melody in E, Rachmaninoff; Scherzo Pastorale, Gottfried H. Federlein; Sonata 1, in A, Felix Borowski; "Claire de Lune," Karg-Elert; Piece Heroique, Cesar Franck; Vell Dance, Rudolf Friml; "The Swan," Saint-Saens; "Christmas in Sicily," Yon; Grand Choeur in A, Kinder.

Aug. 5—Sonata 1, in F, Mendelssohn; "Reve Angeliqne," Rubinstein; Scherzo in G minor, Bossi; Serenade, Ralph Kinder; Prelude in C sharp minor, Rachmaninoff; "Flat Lux," Dubois; "L'Angelus," Massenet; "Paeon" (Song of Triumph), Harry A. Mathews.

Aug. 6—Chromatic Fantasy, Thiele; Largo from "Aus der neuen Welt," Wvork; Toccata in F, Thomas Crawford; Orienta sketch, Arthur Foote; "Lamentation," Guilmant; "Fantasia Rustique," Wolstenholme; Berceuse from "Jocelyn," Godard; "Evening Bells and Cradle Song," Macfarlane; "Jubilee Overture," Weber.

Leo Sowerby, Chicago.—Mr. Sowerby, organist of the South Congregational church, gave the following program at the Fourth Presbyterian church Thursday afternoon, Aug. 26, at 4:30 o'clock: Prelude on the theme, "Et in Terra Pax," Georg Bohm (1661-1740); Madrigal, Leo Sowerby; Fantasia and Fugue, C minor, Bach; Elevation, Saint-Saens; "Vesper du Commun d'un Martyr," Vincent d'Indy; Intermezzo, Eric De Lamarter; Cradle Song, Herbert Botting; Choral, E major, Joseph Jongen.

Charles M. Courboin, Syracuse, N. Y.—Mr. Courboin took a leading part in a "midsummer recital" under the auspices of the woman's guild of the First Baptist Church July 27. He played: Passacaglia, C minor, Bach; Pastorale, G major, Widor; "Dance of the Fairy," Tschalkowsky; "Marche Heroique," Saint-Saens; Prelude, C sharp minor, Rachmaninoff. All the selections were given by request. Mr. Courboin plays the first manual Casavant organ in the First Baptist Church.

Carl Rupprecht, Chicago.—Mr. Rupprecht gave a recital at St. Paul's Lutheran church at Pasadena, Cal., Aug. 4, playing: Concert Overture in C, Hollins; Andante Cantabile, Widor; Caprice in B flat, Guilmant; Toccata in F, Bach; "Evensong," Johnston; "Ein Feste Burg," Fantasia, Faulkes; Sonata ("Vater Unser"), Mendelssohn; Funeral March and Song of the Seraphs, Guilmant; Bell Rondo, Morandi; Larghetto, Wesley; "The Holy Night," Buck; Triumphal March, Hollins.

John Knowles Weaver, Tulsa, Okla.—Professor Weaver of Henry Kendall College gave his first concert on the Tulsa municipal organ July 26. His program follows: Funeral March on the Death of a Hero, Beethoven; "From an Indian Lodge," "To a Wild Rose," MacDowell; Offertoire in E flat, Lefebure-Wely; Prayer from "Jewels of the Madonna," Wolf-Ferrari; "Home, Sweet Home," Buck; "Narcissus," Nevins; "Chapel Bell," Flagler; "Midsummer Night's Dream" music, Mendelssohn (arranged for organ by John Knowles Weaver).

Alfred E. Whitehead, Sherbrooke, Quebec.—A new recital series by Mr. Whitehead, composed of half-hour programs devoted to individual composers, among them Karg-Elert, Cesar Franck, Widor and Saint-Saens, will begin in September at St. Peter's Episcopal church. In July Mr. Whitehead played:

July 11—Prelude, Rachmaninoff; Berceuse, Cui; Prelude in C, Scriabin; "Deux Silhouettes," Rebikoff; "Marche Funèbre," Tschalkowsky.

July 18—March on Theme by Handel, Guilmant; "Entr'acte," Gavotte (from

"Mignon"), Thomas; "Elves," Bonnet; Finale, Toccata (from First Symphony), Vierne.

July 25—Triumphal March on "Nun Danket," Karg-Elert; Prelude, "A Rose Breaks Into Bloom," Brahms; Serenade, Schubert; Second Sonata, Mendelssohn.

Four new tunes by Mr. Whitehead have been accepted for the forthcoming Hymn and Tune Book, published by the Methodist church in Canada.

James T. Quarles, Ithaca, N. Y.—In his recitals at Sage chapel and Bailey Hall, Cornell University, the university organist made features in August of two Wagner programs and one program devoted to American composers' works. The offerings were:

Aug. 3—Introduction and Passacaglia, Reger; Fantasia in F minor, No. 2, Mozart; Andante Cantabile from String Quartet, Tschalkowsky; "Melodeclamation" (Reading with organ accompaniment), "How Fresh, How Fair the Roses Are," Anton S. Arensky; Serenade, Schubert; Funeral March of a Marionette, Gounod.

Aug. 8—Sonata in A minor, Mark Andrews; Concert Piece in B, Parker; Oriental Sketch in C minor, No. 3, Bird; Andante Tranquillo, from Concerto No. 1, MacDowell; Andante Cantabile, Dethier; "Procession Indienne," Kroeger.

Aug. 10—Wagner Program: Vorspiel, "Lohengrin"; "Pilgrims Chorus," "Elizabeth's Prayer" and "Evening Star," "Tannhauser"; Vorspiel to Act 3, "Die Meistersinger"; "Isolde's Liebestod," "Tristan and Isolde"; Vorspiel to "Parsifal."

Aug. 12—Wagner Program: Vorspiel to "Tristan and Isolde"; Entrance of the Gods into Walhalla, "Das Rheingold"; "Magic Fire Scene," "Die Walkure"; "Waldweben," "Siegfried"; "Siegfried's Death," "Die Gotterdammerung."

George Edward Turner, Beaumont, Texas.—At his second monthly recital in the First Methodist church, given July 26, Mr. Turner played: Grand Choeur (with fugue), Salome; Russian Romance, Friml; Holloway; Pastorale in A, Deshayes; Pilgrims Chorus ("Tannhauser"), Wagner; "In Springtime," Hollins; Concert Caprice, Kreisler; Benediction Nuptiale, Frisinger; "Lustspiel" (Overture), Keler Bela.

T. Tertius Noble.—The noted New York organist, of St. Thomas' church, has been

on a western tour and gave a recital Aug. 17 at the First Methodist church of Colorado Springs, Colo. His selections were: Toccata and Fugue in F minor, T. Tertius Noble; Adagio in E flat, Fleyel-Noble; Verset in F, Guilmant; Choral Prelude, "Wachet Auf," Bach; Andante in D, Silas; Minuet and Trio, Calkin; Air and Variations, Rea; two selections from "Woodland Sketches," MacDowell-Noble; Solemn Prelude, T. Tertius Noble; Fantasia in A minor, Lemmens; Suite in F, Corelli-Noble.

Uda Waldrop, San Francisco.—The organist of St. Luke's Episcopal church gave this program in Festival Hall at the Panama-Pacific fair Aug. 17: Prelude and Fugue in C minor, Bach; Sonata, Op. 65, No. 2, Mendelssohn; "Cantilene Nuptiale," Dubois; "Marche Funèbre et Chant Seraphique," Guilmant; "Evening Star," Wagner; Dance of the Water Sprites (from the Bohemian Grove play of 1914), Uda Waldrop; Communion in G, Batiste; Toccata from Fifth symphony, Widor.

The Hinners organ in the Sacred Heart church at Rock Island, Ill., was blessed by Monsignor Ryan of Davenport, Iowa, Aug. 15.

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CONVENTION OF N. A. O. PROVES GREAT TREAT

[Continued from Page 2.]

hogany room, attracted a very large audience. The distinguished lecturer began by saying that the prime interest today is sociology, but that intellectual interest is in psychology. He expressed the belief that all arts and sciences are being reduced to psychology and went on to specify that boy choirs are psychological.

"Small boys seem to be the only persons without 'crossed wires' and are least liable to be affected by worldly considerations. Women singers in some cases are superior to boys because they represent maturity. The appeal of women's voices cannot be duplicated in boys, nor can the spiritual phases of boy's voices be duplicated in women. Boys have the power of creating. The secret of choral effect lies in a capella singing. The reason choral work has deteriorated is because a capella singing is being forgotten. When organists show a tendency to drown out the voices of their singers it means that they are concert players and not accompanists. If organists would mix a capella methods with their other systems, they would soon learn to be accompanists."

Father Finn was heard with profound interest, and at the end of his lecture, William Stansfield of Washington, in moving a vote of thanks, fully concurred in the speaker's remarks.

At 4:30 p. m. fully 3,500 people assembled to hear the recital by John Hermann Loud, who was the official representative of the American Guild of Organists at the convention. Special interest in Mr. Loud was due to the fact that he had in former times spent four years as organist of the First Congregational church, Springfield. Mr. Loud rejoices to be known as a purist in organ interpretation. That this does not always mean severity and dryness was splendidly manifested throughout his recital, which was enjoyed to the uttermost, several encores being demanded.

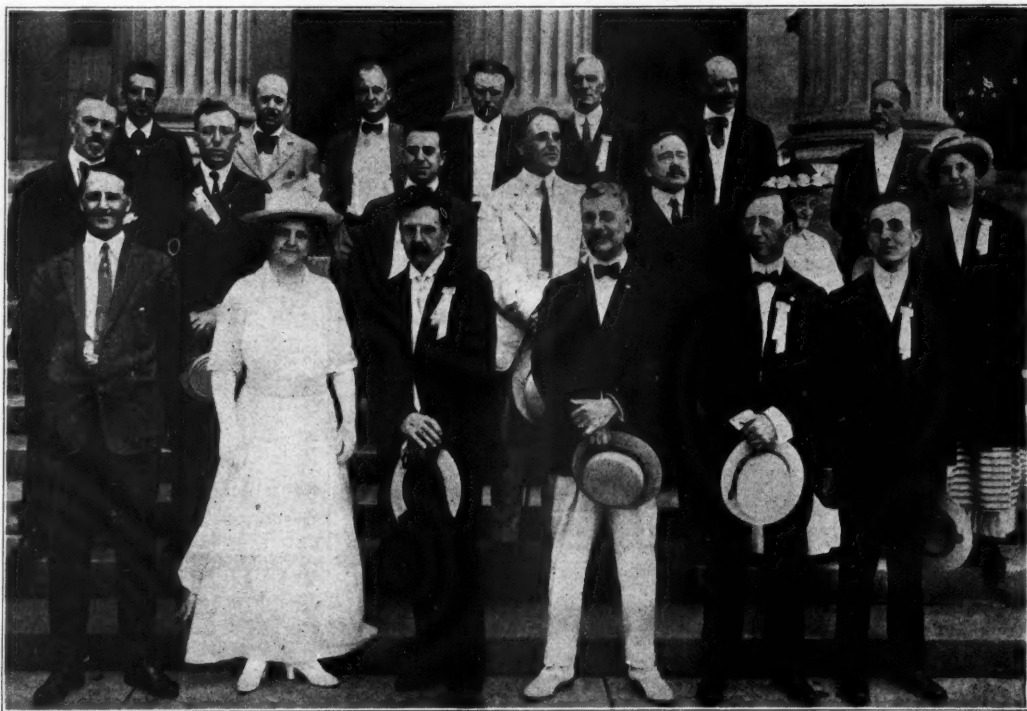
All-American Program Heard.

At 8 p. m. came the recital of Alfred Pennington, with an all-American program. This was a veritable triumph, both for the distinguished player and for the American composer. The baritone, Arthur Herschmann, being also American, a complete ensemble was provided and there came at this recital one of those rare moments of spontaneous enthusiasm due to psychological inspiration, when, toward the end of the program, President Brook drew the attention of the great audience to the fact that every note played and sung that night was from an American pen, performed by Americans, in a gorgeous American hall situated in a noble American city, and on an organ that is a triumph of American skill. Mr. Brook said he believed that they were entitled to the luxury of a verse of the national anthem and, being invited by Mr. Pennington to play it himself, the audience joined him in one stanza of "The Star Spangled Banner." The effect produced was exhilarating and drew forth round after round of applause, it being brought right home that American music had achieved a distinct triumph.

The dawning of Friday brought the convention proper to its last day, and in some respects it was the most wonderful day of all. At 9:30 Professor Waldo S. Pratt of Hartford gave an address on "The Organist's Duty Toward Hymn Tunes and Hymn Singing." This was of the greatest possible value to the large number of organists who gathered to hear it, and at its close Charles S. Skilton, dean of the Kansas chapter of the American Guild of Organists, paid eloquent tribute to Professor Pratt for his warm and skillful treatment of the subject.

Henry S. Fry of Philadelphia took the chair for the round table talks on "Improvising" and "Organ Transcriptions." Discussions of great value took place on both these topics, it being agreed that both features were admissible under certain conditions, and in certain circumstances. As The Diapason has been foremost in en-

GROUP OF ORGANISTS AT CONVENTION IN SPRINGFIELD, MASS.



Back row, reading from left—Robert Y. Barrows, Chester H. Beebe, Richard Keys Biggs, James R. Gillette, John Hermann Loud, Dr. William A. Wolf, Lewis A. Wadlow.

Middle row—Roscoe Huff, Henry S. Fry, Thomas Moxon, Arthur H. Turner, William S. Stansfield, Mrs. Homer N. Bartlett, Mrs. Rollo F. Maitland.

Front row—George H. Day, Mrs. Bruce S. Keator, President Arthur Scott Brook, Dr. J. McE. Ward, Myron C. Ballou, Rollo F. Maitland.

couraging an exchange of opinion on these topics, the results of the discussions will be tabulated and given to its readers at an early date.

Tribute to President Brook.

At 2 p. m. the session was devoted to election of officers and Chairman Chester H. Beebe was called upon for the report of the nominating committee. Mr. Beebe said that the thought uppermost in the minds of all must be that the association was enjoying excellent leadership under President Brook; that he was the "right man in the right place," and he warmly recommended his re-election to the office of president. Dr. Wolf called for a rising affirmative vote, which was most cordially given. Arthur Turner, as the new first vice-president, was received with acclaim, as was Homer N. Bartlett, who retains the post of second vice-president. George Henry Day was re-elected treasurer, and Robert Yelverton Barrows was made secretary. The executive committee is as follows: Chairman, Frederick Schlieder; John H. Loud, Thomas Moxon, Alfred Pennington, Reginald Ley McAll, Rollo F. Maitland, Mrs. Bruce S. Keator, Frank Otis Nash, Dr. Smith N. Penfield, Dr. J. McE. Ward, William D. Armstrong, Chester H. Beebe, Dr. William A. Wolf, Dr. A. Madeley Richardson, Roscoe Huff, William H. Gage, Dr. Scott Kidder, Dr. J. Christopher Marks, Walter N. Waters and Richard Keys Biggs. All state presidents are also members of the executive committee.

Another election took place that received the heartiest support of all, Henry G. Chapin being made the first honorary member of the association. This is a well-deserved recognition of the splendid service Mr. Chapin has rendered to the cause of organ music, to say nothing of his indefatigable efforts to make the visit of the organists as pleasant as possible.

Recital by Charles Heinroth.

At 4 p. m. the auditorium was almost filled by those who had come to hear the Heinroth recital. At the end of the program it was still filled by a host of people clamoring for more. Fresh from his victories at the Panama-Pacific fair, Charles Heinroth excelled even himself, playing with a magic and dash that was most captivating. The Oliver Twist attitude of the audience being all the more remarkable in view of the fact that the program was manifestly selected to entertain trained musicians, rather than to please an ordinary music-loving audience. But then—it was a

Springfield audience, and—it was Heinroth.

Banquet As Grand Climax.

Then came the banquet at 8 p. m. at the Hotel Kimball. After coffee was served, President Brook, in summing up the work of the week, said: "This has been the most wonderful and the greatest success of any gathering held by our association. We have decided to return to this city next year to show the utmost we can do to express appreciation of Springfield. The mayor has told me that he wants the program committee to reserve one afternoon next year so that he may entertain the association in his own particular fashion."

Mayor Stacy was received with unbounded enthusiasm. He thanked the organists for their kindness to the city and voiced the pleasure of the people of Springfield in having them come. He said: "Nothing pleases the mayor and this city more than to have Henry Chapin made an honorary member, and the honors done to Mr. Turner and to Mr. Moxon are also very becoming. I hope you will come here for the next ten years."

Mr. Chapin was the next speaker, and he thanked his fellow members for the honor done him.

At this point Mr. Herschmann sang two florid Handel numbers that showed him in a new light, giving keen pleasure by his absolute clearness of enunciation and evoking the hearty appreciation of all for his splendid artistry.

John Hermann Loud, for the A. G. O., said the convention had been a marvel to him, adding, "If I can do anything toward bringing about even more friendly relations between the two organizations, I am going to do it."

Dr. J. McE. Ward, president of the Organ Players' Club of Philadelphia, spoke in warm terms of Springfield and its organ. Homer Bartlett said some fine things about the magnificent environment so necessary to a gathering such as the one coming to a close. Arthur Turner said that all New England must feel the benefit of this wonderful convention. Addresses were made also by Charles Heinroth, Alfred Pennington, James R. Gillette and Rollo F. Maitland. Then the president called on Dr. Wolf to pronounce the words of the benediction, as it were, that would send the eighth convention of the N. A. O. into history. Homer Bartlett, interposing, drew attention to the fact that "this glorious week has been rendered possible chiefly through the

one man whose mind has conceived it and whose hard work has carried it to a most successful ending." He called for cheers for Arthur Scott Brook. In acknowledging the compliment, Mr. Brook said all owe a debt of gratitude to the program committee, the chief of which is Richard Keys Biggs. Dr. Wolf then in his best "Bless you, my children" fashion, predicted an even greater success for next year and called for "Auld Lang Syne."

Accept Austin Invitation.

Fifty-two organists accepted the invitation of the Austin Organ Company to visit its factory on Saturday morning. They were met at the Hartford station by John T. Austin and other members of the firm, and conveyed in automobiles to the factory, where they were greeted by Mrs. Austin and Mrs. Herbert Brown. The inspection of the splendidly equipped organ-building plant was made under the personal guidance of John T. Austin, Basil G. Austin, Herbert Brown and Elisha A. Fowler. At a few minutes before noon all once more boarded the automobiles, and were delighted beyond measure with an hour's drive through the lovely parks contiguous to the city of Hartford. The automobiles drew up at the Hotel Bond, where Mr. Austin had arranged for his visitors to partake of a most excellent luncheon, and where full honor was done to the thoughtfulness and kindness of the host.

WORK OF TOPP DEDICATED

Rebuilt Organ at Bloomfield, Iowa, Played by William E. Zeuch.

The Steckel memorial organ, a gift of Wiley J. Steckel to the First Methodist Episcopal church of Bloomfield, Iowa, in memory of his mother, Mrs. Nan Druett Steckel, and his stepmother, Mrs. Ellen White Steckel, and in honor of his father, Amos Steckel, was dedicated Aug. 10.

An excellent program was given by William E. Zeuch, organist of the Second Church of Christ, Scientist, of Chicago, assisted by Misses Mary Barrickman, Hazel Bence and Clara Hummel, sopranos and contralto.

The organ is virtually a new instrument. It is a product of James Topp of Chicago, who rebuilt the instrument during the past few months. The organ originally was a product of the Burlington Organ Company.

John W. Teed, N. A. O., is the able organist of the church.

ERIE ORGAN INTERESTS ESCAPE HEAVY LOSS

SUFFER, HOWEVER, IN FLOOD

**A. Gottfried Pipe Factory Overcoming Delay Caused by Disaster—
Felgemaker Factory Closed Only Two Days.**

The fatal flood which swept Erie, Pa., Aug. 3, caused damage to nearly every industry in that city and the pipe organ interests did not escape altogether, but their loss was not large and all are doing business without interruption. The following letter from A. Gottfried & Co. is of interest to readers of The Diapason, to whom the name of Mr. Gottfried as a maker of pipes is thoroughly familiar:

"The flood harmed us, but not to a great extent. Our wood-working department suffered a delay of more than a week, as the generating plant from which we receive current for our six large motors was directly in the wake of the flood and was ruined, but a new dynamo was installed quickly and after eight days we were in running order again. This, of course, causes a tremendous delay, as we are heaped up with orders for all sorts of woodwork, but we ask our customers to have a little patience and bear with us, as we are making strenuous efforts to catch up.

"The immense rain which fell in the afternoon and evening of Aug. 3, the day of the flood, practically flooded every street and section of the city, but thanks to a very good storm sewerage system it soon cleaned the streets again, with exception of the so-called Mill Creek valley district, which was the hardest hit and suffered the destruction of millions of dollars' worth of property. We thank our Maker that we have escaped the deluge."

Mr. Gottfried's factory is exceedingly busy—in fact, never in the history of the business had it so many orders and the reed department especially is growing to immense proportions.

The A. B. Felgemaker Company writes to The Diapason:

"We are very glad, indeed, that our plant as well as the homes of the employees, with one exception, were not touched by the flood. It seems like a miracle that the loss of lives does not exceed the number of forty persons. About twenty-six blocks were swept away by the water. The thing happened so suddenly that many people were trapped in their houses without means of escape. We have had a very busy time in Erie cleaning up, getting rid of the debris, searching for the bodies of victims and taking care of those who saved nothing but their lives. Everybody helped and the conditions are now almost normal.

"Our plant was shut down for two days for lack of electric current. The office was closed only during the

morning of the day following the disaster.

"We have just finished a successful period of fifty years' existence in the organ business and enter the second half of a century with as much enthusiasm as shown by the late Mr. Felgemaker fifty years ago."

Emory L. Gallup Back From East.

Emory L. Gallup, organist and choirmaster at St. Chrysostom's Episcopal church, Chicago, has returned from a five weeks' tour in the East. He visited at Toronto, Montreal, Boston, New York, Pittsburgh, Philadelphia, Cleveland and other points of musical interest. During his absence his cousin, Arthur H. Gallup organist of the First Presbyterian church of Niles, Mich., presided at the organ in St. Chrysostom's church. While on his tour Mr. Gallup had opportunities to play some of the largest organs in the East.

Henry Pilcher's Sons of Louisville are building an organ for St. Mark's English Lutheran church at Trenton, N. J. It will have about 800 pipes.

The Wangerin-Weickhardt Company of Milwaukee has completed the installation of an organ costing \$2,600 in the Lutheran church at Antigo, Wis. William Grimm, son of the pastor of the church, is the organist. The dedication took place Aug. 1.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, SEPTEMBER 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.

WAR EVEN TO ORGAN STOPS

The Organist and Choirmaster, our able London contemporary, reprints the editorial in The Diapason for June on the question of the spelling of liebllich gedeckt and the suggestion that all organ stops be named in English and adds, as an illustration of the feeling in England against Germany:

"Let us get rid of every German musical term which it is possible to eliminate from our rudimentary textbook lists; most certainly they will always have a very unwelcome and sinister appearance upon the stop-knobs of our organs—church or otherwise."

At the same time the Zeitschrift fuer Instrumentenbau advocates the Germanization of all foreign terms used in designating organ stops. It is admitted that to find a fitting German name in every case would be difficult, but the Zeitschrift believes that nevertheless many a foreign term can be eliminated.

FELGEMAKER JUBILEE

In a letter answering an inquiry on another subject by The Diapason an official of the A. B. Felgemaker Organ Company incidentally makes known the fact that this company has just entered upon its second half-century. Fifty years in the business of building organs is a rare achievement and The Diapason is glad of the opportunity of congratulating the Erie firm not only on the length, but on the nature, of its record. A. B. Felgemaker's name was synonymous with solidity and his work was his best advertisement. He cut no sensational figure in the organ world, but few men could show a longer list of satisfied churches which he had provided with his instruments, and these are his best monuments. His heirs and successors have cherished the traditions he established and at the same time have kept abreast of the day in organ construction. In addition to the family name the family influence and prestige have been maintained, and the mechanical work of the firm is in such expert hands as those of Mr. Kent, the superintendent. We are glad that such a concern has been successful in the organ field for fifty years and wish it many more half centuries of that success.

CAREER OF MR. MÖLLER

Just as we finish writing of the record of the Felgemaker firm there comes to hand a handsome pamphlet

entitled "Thirty-five Years of Progress," giving facts in the history of the house of Mathias P. Möller of Hagerstown, Md. Mr. Möller has erected organs large and small in every state of the Union and wherever organs are known his name is familiar. A man of influence and enjoying the greatest respect in his community, his life is a credit to the profession in which he has attained prosperity and prominence.

Mr. Möller came to this country from his native land, Denmark, at the age of 17 years, possessed of knowledge of his trade and ambition. At the age of 21 he engaged in organ building independently at Philadelphia and built a small pipe organ for exhibition at the centennial exposition. In 1880 the present business at Hagerstown was founded and since then 2,000 organs have been built there. Even his most ardent competitor will join The Diapason in heartily wishing Mr. Möller many more years of success such as the last thirty-five have brought.

NEW DAY FOR ORGANISTS

While Portland, Oregon, across the continent from Portland, Maine, has decided to follow the example of the eastern city of the same name by purchasing a large municipal organ and giving music on it to the people of the city, the Christian Science Monitor, which devotes more space to the best in art than the majority of daily papers, makes a plea for a continuation of the movement toward giving the public organs in large municipal buildings. In an editorial on "City Organs and Organists" on Aug. 6 the Monitor says:

"Making instruments of music known as organs is an art industry in which the United States is both facile and prolific. *** More recently inventive skill and enterprise have been concentrated on design and manufacture of the larger and more impressive form of pipe organ fitted for use in great exposition halls, city auditoriums, spacious and imposing churches and music halls where orchestras are wont to play. So that as from time to time Europe's best organists find their way to the United States they see that in the western world a higher valuation of the organ as an instrument is being met fortunately by a rising standard of design and manufacture. Therefore the profession of organist is rising in public esteem and in remuneration of its members, and also is rapidly swelling its ranks."

"Upon this what might be called civic, as distinguished from the ecclesiastical, use of organs and of organ music the association [the N. A. O.] could hardly fail to dwell during its discussions, for it is the new path of fame and service along which artists that use the organ may now walk. Long consecrated to worship in church and chapel, cathedral and mission hall, the organ is coming to be used more and more as a medium for interpretation of less strictly religious hopes and ideals, for uplift and delight of the people in their recreative hours, and as an agency by which communities not able to support orchestras and off the highways along which the famous pianists travel may yet have brought to them the variety of impressions and insights into the beauties of sound which a modern pipe organ, well played, can provide."

This new "path to fame" is being trod so much more every month and every year that we feel today that there is hardly an artist for whom there is a greater demand than the trained and versatile organist.

Goes to Baltimore Position.

Eugene Wyatt, F. R. C. O., a former organist at the Crystal Palace, London, has been chosen as organist and choir leader of St. David's Protestant Episcopal church, Roland Park, Baltimore. He is to take charge Sept. 1. Mr. Wyatt will succeed C. Cawthorne Carter, who had been for many years at St. Luke's church and will resume his leadership there. Mr. Carter went to St. David's after the death of Lorraine Holloway.

The Schubert theater of Utica, N. Y., has a new organ built by Barnes & Buhl of that city.



BY HAROLD V. MILLIGAN.

"ROMANCE," by Claude Debussy, and "ELEGIE," by Jules Massenet, transcribed for organ by James H. Rogers; published by Oliver Ditson Company.

The search for music to transcribe for the organ has led into the realm of modern French song and brought back, in this instance, two very creditable pieces, the Debussy song being especially so. It is one of the most successful attempts at transplanting we have ever seen and the skillful pen of Mr. Rogers has done its work so well that one unfamiliar with the original would never doubt that it had been written for the organ in the first place. It is one of Debussy's earlier songs, before he had wandered so far afield from accepted harmonics and melodic formulae, but it is nevertheless essentially and characteristically Debussy, and will no doubt serve in its present form (as the original song does) to lead many into sympathy and appreciation for one of the most beautiful and significant phases of modern music. As an organ piece it calls for tonal variety, the weaving of the vocal line into the harmonic texture of the accompaniment being accomplished with rare skill.

The familiar "Elegie" of Massenet requires only two manuals, a good singing reed for the melody and dulciana or soft flute for the accompaniment.

"SONG WITHOUT WORDS," by Tschalkowsky, transcribed for organ by Dr. Charles W. Pearce; published by Oliver Ditson Company.

Nothing is safer from the hand of the transcriber nowadays; his industry and the miscellaneous products thereof compel one to suspect that the motive power for his labor is in most cases the desire to get into print, rather than an inner impulse to give to the world new beauties; it is not so much that he feels he has something to say, as that he feels that he has to say something. An organ arrangement can be made of anything, and no matter in what form the composer may clothe his inspiration, it is bound sooner or later to appear in an alleged "transcription."

Tschalkowsky's little salon piece, "Song Without Words," might have considered itself as nearly immune as anything could be, having nothing in either sensibility or form to recommend its adoption by the organ, but here it is, neatly arranged for three manuals and pedals. The work has been well done, and although the new dress is not nearly so becoming as the old, still, if you like it that way, there is, after all, no reason why in this free land you should not have just what you want.

"INTERMEZZO IN C," by William Faulkes; published by Oliver Ditson Company.

It is, no doubt, a fine thing to have an even and dependable standard, but the composer whose work pursues an even level, while he never falls very low, correspondingly seldom rises very high; the indefatigable pen of Mr. Faulkes never produces anything objectionable and the worst that can be said of his less successful essays is that they are less good than the best. The present "Intermezzo" is not thrilling, but it is good music, melodious and easy to take; the theme is handled skillfully and considerable harmonic variety saves it from commonplace, while on its second appearance it is given to the vox humana accompanied by soft 8-foot flute in arpeggios.

"PASTORALE IN G," by Paul Wachs, published by Oliver Ditson Company.

While there may be some ground for debate in the present day as to just what the organ can and cannot do, there is no doubt that this "pastorale" is good organ music, and always will be, no matter what new fields may be opened by the mechanical ingenuity of the organ builders. It is easy to play and calls for good solo reed and flute, used alternately. The Ditson edition has been edited by James H. Rogers and is in every way commendable.

"GAVOTTE DE LA COUR," by Brocca, arranged for organ by H. J. Stewart; published by White-Smith Music Publishing Company.

Of all the old dance forms, the gavotte and minuet seem to be especially successful on the organ; they are useful to the organist in providing contrast in a program, supplying the much-needed and difficult-to-find lighter moments in what is inclined to be a ponderous undertaking. This "Gavotte de la Cour" is a piece of this kind, and although its first theme is superior to what follows, it is sufficiently melodious and obvious to please that insatiable monster, "The Public," that is there, after all, to be, among other things, pleased.

"HOW BEAUTIFUL UPON THE MOUNTAINS," anthem for mixed voices, by J. Lamont Galbraith; published by Oliver Ditson Company.

This is an anthem that by reason of its interest, variety and musical value lifts its head above the multitude of its commonplace contemporaries. Beginning andante con espressione, with a melody sung first by soprano and then by all four voices, there follows a brisk allegro movement on the words "Break forth into joy, sing together all ye waste places of Jerusalem." An effective solo for bass leads back into the allegro theme,

which has a splendid maestoso climax, the anthem closing with the first theme, sung "lento espressivo" by the voice unaccompanied and pianissimo. The piece is full of variety and effective contrast and will amply repay study by choirmaster as well as choir.

"O HEAVENLY JERUSALEM," by H. J. Storer, and "CROSSING THE BAR," by George B. Nevin, anthems for women's or boys' voices.

"PALM BRANCHES" (Faure), arranged for chorus of women's voices by A. H. Ryder; published by Oliver Ditson Company.

These anthems for chorus of women's or boys' voices should be very welcome in the choirs where they can be used. Faure's, familiar and ever popular "Palms" is arranged for four-part chorus of women's voices. "Heavenly Jerusalem" and "Crossing the Bar" are written for three-part chorus and should be very effective when sung by either women or boys. "Heavenly Jerusalem" seeming especially appropriate for boys' voices. They are not difficult, but are worthy of good singing.

Tommy's Questions and the Answer

[From a Seattle (Wash.) Daily.]

Inquisitive Tommy—Do pipe organs cost a lot of money, pa?

Pa—Yes indeed, my son, they do. Tommy—Do they have to pay the man who plays on them, too?

Pa—Yes. Tommy—All the time?

Pa—Yep. Tommy—Are they nice to have?

Pa—Of course, child. Every church in Seattle and some of the "second-ones" can now boast of having pipe organs stored away in their interiors, and we are proud of it.

Tommy—Do they play on them all the time?

Pa—No, son, only once or twice a week, for a half hour or so.

Tommy—Would it wear them out, pa, if they played on them some more?

Pa—No! But, by whilkilkins, you wear me out!

Tommy—Well, pa, if they are nice why don't a lot of people run fast and get all the seats so they can hear them play, like they do Peterson's Victrola?

Pa—Ask your mother!

Tommy—Ma, why does the man put on a black night gown when he plays and why is it kind of dark and sad in the church? Do they want little boys and girls and their big brothers and sisters and tired people an', an' just street people to like to go to the church and hear the music?

Ma—Yes, my boy, they do! That is what churches and organs are supposed to be for. But I, for one, am disgusted with the way it works out. At infrequent intervals the public (who in a sense have paid for the organ), are invited in to hear an hour's concert, and it is mighty little enjoyment the few that go get out of it, too! Perhaps there will be one little concession to popular taste sandwiched in on a program of numbers utterly wearying to untrained ears, but calculated to boost the standing of the performer with the American Guild of Organists. They would not have to degrade this noble instrument by playing ragtime in order to please the public, only something harmonious and easy of musical comprehension. I remember once that a piece called "The Storm" was given with an accompaniment of lightning effects in one of our "first" churches. It "took" and the people clamored for it again, but it was pronounced "claptrap" that was too undignified to resort to, so we were told. All right! Let them put their thousands into their churches and organs for the sole benefit of the same scattering groups of staid and elderly people Sunday after Sunday if they want to, but do they think they are getting anywhere with the common people whom Jesus loved?

Warden in Southern California.

Warden J. Warren Andrews was heard at St. Paul's Pro-cathedral in Los Angeles, Aug. 3, in a recital before the Southern California chapter, whose guest he was. The members not only were delighted to meet Mr. Andrews, but felt that they had enjoyed a genuine treat in his program, which was as follows: Toccata in F, Bach; Serenade in F, Gounod; "Marche Funebre et Chant Sera, pique," Guilmant; "Song of Sorrow," Gordon Balch Nevins; Largo in G, Handel; Pastorale from Sonata in D minor, Guilmant; "March of the Magi," Dubois; Marche Militaire, Gounod; Concert Study, Pietro A. Yon.

Post Card Shows Big Organ.

The Austin Organ Company has sent to its friends a handsome post card showing the organ at the Panama-Pacific Exposition in San Francisco, with its beautiful casing and the imposing console on the stage below. The card notes that this organ won the grand prize, the highest award, at the fair.

The Lorenz theater at Bethlehem, Pa., has ordered an organ of the Estey Company. It is to cost about \$3,000.

WHAT ORGANISTS SHOULD KNOW

By Reginald L. McAll

Address at Convention of National Association of Organists.

It is true beyond question that every organist should obtain an all-round practical knowledge of the instrument. It ought to be included in his regular training and there should be some way of giving him credit for it. This knowledge must be gained by what is seen and heard at the key-desk, but still more by examining the internal structure and the system of both mechanism and pipes. There is no substitute for the first-hand information thus acquired, for without it the organist will be unable to decide many important matters which may be submitted to him from time to time.

First of all, he should trace the process of supplying and using air in the organ. "Air" and "wind" are not strictly synonymous. Wind is air under pressure, which is true in nature as well as in organs.

The organist will naturally follow his study of wind by some inquiry into the key action of the organ. Here he should employ the historical method and master the exact principle of the direct-tracker action where there is mechanical connection between the pipe valve (in this case called a pallet) and the key. He must know how modern pneumatic and electro-pneumatic actions work—where the contacts are in the latter and also how the electric current is supplied for their operation. He should also learn the system of the various coupler actions. Are they entirely electric or are they partly pneumatic; are they always on unless disconnected or are they operated by a positive motion? In other words, are ciphers or silent notes more to be expected?

The next department is the chest, which is the structure on which the pipes stand. In organs with mechanical control the chest is entirely open and above it each note has its own channel partitioned off from the front to the back of the chest and shut off from the chest by the pallet. The organist should be able to sketch this structure diagrammatically. He will thus learn why a slide or tracker chest ciphers in every stop when one note continues to speak.

It is most important that the organist become thoroughly familiar with chest structure, particularly in view of the great increase in the use of duplex or compound chests.

The organist should also make a study of acoustics, so that he may understand how an organ pipe produces tone. How many of you can answer the following?

(a) What is a sound wave? How does it differ from light and heat waves in form? How does the ear detect it and catch differences of pitch? What are "upper partials"? How do they affect tone color? How are different upper partials induced in organ pipes?

(b) Why is a stopped pipe approximately one-half the length of an open pipe of the same pitch? Why is a large-scaled open pipe shorter than one of small scale of the same pitch? Where are the nodes in an open and stopped pipe? What is the principle of a harmonic pipe? What stops contain these pipes? Why are they used?

(c) Of what materials are pipes constructed? What is the influence of scale and material on tone?

(d) What methods and materials are employed in completing the basses of open stops? This should be studied historically so that the stopped, grooved or common basses formerly employed may be well understood. How is the normal scale influenced when a bass is extended on the pedal organ? Is the manual use of such a stop interfered with?

(e) Suppose you are standing on a passage board. What stops can you recognize? How are the pipes planted or arranged on the chest? In what order are the stops set? Are the reed stops well placed and are they accessible? If you are in a swell box other problems come up relating to the amount of tone absorbed by it. How large is the area of the shutters? How are they operated? Locate the connections. Are your swell boxes or chambers effective or not?

(f) What can you do in case of greatly restricted heights? It so often happens that while the area for the organ is no greater than it should be the height is not sufficient for one chest to be placed above another, unless the swell boxes can be made much lower than usual. Until the last few years this made it necessary either to employ stopped pipes or to miter the open pipe, thus spoiling the resonance of the box and making it very hard to reach any pipes that required attention.

By a recent invention both these expedients are rendered unnecessary and you can secure open-toned basses in about one-half the height otherwise needed, of extremely prompt speech and with the additional advantage of not requiring any considerable head-room over them. Credit for this is due to William E. Haskell, who has developed a large number of applications for it, even to the treatment of reed bodies so that a corneopane pipe of 8 feet pitch stands in a box 6 feet 6 inches high, without the usual mitering.

This knowledge of the physical conditions of pipe speech will greatly assist you in the keener discrimination of organ-tones.

Whatever else your organ builder can do he must be an artist in voicing. He must have a complete and practical knowledge of the production of tone, and he must treat your problem individually with the idea of producing a normal and

proper result under the best conditions you can give him. You will reach your goal only with the aid of such an artist. In judging him see how he values care in voicing. See what original work he has done in tone production. See what he is proudest of in his work and determine if his sympathy with your ideals will enable him to carry them out. Above all, trust him fully, give him your confidence, for in this way will his services be of the greatest value.

One mistake about the modern organ is to suppose that "full organ" is obtained by using every stop. Not all our solo stops are useful in combination, particularly the keener strings, celestes, etc. On the other hand, we must frame our organ schemes so that they may "build up" well, as no organ can afford to fail in this respect.

May I add in passing that every organist should know how his organ sounds in the church, both in solo work and when accompanying the choir. The only charitable explanation of some church organ playing is that the organist does not realize how it sounds. Nothing can be of greater help to him than to get some friend to play the various stops and combinations and then hear their effect from the back of the church.

Every organist should thoroughly master what is involved in the principle of duplex mechanism. What can we interchange to advantage? Where is it dangerous? Where is it misleading? What does it actually cost? Is its mechanism reliable? How are the special features of its construction applied to each of the well-known forms of chest?

LECTURES BY L. C. ODELL

Member of Famous Family Will Speak Before Organ Students.

Lewis C. Odell, A. B., a member of the famous Odell organ building family in New York, which has been active in its field since 1859, has been invited to deliver a series of lectures to the students at the Guilman Organ School the coming year, and in his discourses will cover the history of the organ from its inception. As Mr. Odell is familiar with every feature of organ construction from his youth up and is a man of general scholarship as well, his addresses are expected to be instructive as well as interesting, and a distinct advantage for the organists who will hear them. The title of the course is to be "The History of Organ Building and the Evolution of the Modern Organ." A synopsis of the course follows:

Lecture 1.—The origin of the pipe organ and the history of organ building down to 1800.

Lecture 2.—The history and development of the organ in the nineteenth century.

Lecture 3.—The mechanism of the modern organ.

Lecture 4.—The mechanism of the modern organ (continued).

HAS HUMOR IN ORGAN MUSIC

Nevin's New Suite Novelty in Literature for the Instrument.

Gordon Balch Nevin is now comfortably settled at Cleveland and is making his new home at 137 Northfield avenue, East Cleveland. He is doing much composing and re-writing—working on the accumulated sketches of two years. Mr. Nevin has in press several things for the organ and has just read the proof of a big "Praeludium," which is inscribed to E. A. Kraft. Other numbers are a short impression entitled "In Solitude" and a novel suite called "The Tragedy of a Tin Soldier"—characteristic and humorous. It will be issued by Clayton F. Summy, who has published his widely used "Will o' the Wisp." It is in four movements: The Tin Soldier's Return from the War; His Jealousy at His Rival's Presence; His Farewell Serenade; His Funeral March. Mr. Nevin used it in several recitals before this summer and had the audience smiling during most of it, while during the furious jealousy number his auditors were laughing out loud. In the realm of organ music there is little really humorous and it is believed that this suite will be welcomed as a new element in program building. Mr. Summy is issuing also an anthem, "As Now the Sun's Declining Rays"—simple in style. Presser has a song for medium or high voice, "Painted on a Fan," and Schirmer has a number for quartet of women's voices, "In the Inglenook," the words of which were written by Mr. Nevin's mother.

WURLITZER AWARDED BIG CHICAGO CONTRACT ORGAN FOR COVENT GARDEN

Theater Instrument of Four Manuals to be Contained in Five Swell Chambers—Shades Operated by Hand or Foot.

The Rudolph Wurlitzer Company has been awarded the contract for one of the largest theater organs in the country to be built for the Covent Garden theater, Chicago. The instrument will be constructed on the unit system and will contain all the latest improvements in the way of second, pizzicato and sforzando touches. It will have four manuals and pedals and is contained in five specially constructed swell chambers, the shades of which may be operated by hand or by foot.

The chambers of the various parts of the instrument are on each side of the proscenium arch with an echo organ placed in the balcony of the mezzanine floor.

Motors aggregating twenty horsepower will be necessary to drive the blowers for furnishing the wind. The instrument is designed to take the place of a large orchestra and at the same time to furnish that grand and dignified tone associated only with the finest organs. The wind pressures vary from 6 to 25 inches.

A Möller organ is being erected in the store of Peloubet & Co., 3531 Forbes street, Pittsburgh. The instrument is being constructed in plain view of visitors to the store and when completed will be used for demonstrating.

"Well Printed—and Worth Printing"

NEW CHOIR MUSIC

Bless Our Land (S. A. T. B.), Cherubini.. 10c
Jesu, Word of God Incarnate, in C (S. A. T. B.), Gounod-Browne.. 15c
O Saving Victim (two-part chorus), Cesar Franck.. 10c
Magnificat (S. A. T. B.), Walter Keller.. 20c
Festival Chorus (Glory and Honor) (nine-part), Herbert J. Wrightson.. 35c
Wedding Hymns (S. A. T. B.), J Lewis Browne.. 15c

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

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SCHEME OF WAR MEMORIAL

Specifications of Möller Organ Building for Chattanooga.

Following are the specifications of the three-manual and echo organ, with electro-pneumatic action, being built for St. Paul's Episcopal church, Chattanooga, Tenn., as a civil war memorial, by M. P. Möller:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Gross Flöte, 8 ft.
5. Doppel Flöte, 8 ft.
6. Viola d'Gamba, 8 ft.
7. Gemshorn, 8 ft.
8. Dulciana, 8 ft.
9. Octave, 4 ft.
10. Flute Harmonique, 4 ft.
11. Tuba, 8 ft.

SWELL ORGAN.

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Melodia, 8 ft.
15. Stopped Diapason, 8 ft.
16. Salicional, 8 ft.
17. Vox Celeste, 8 ft.
18. Aeoline, 8 ft.
19. Flauto Traverso, 4 ft.
20. Fugara, 4 ft.
21. Dolce Cornet, 3 rks.
22. Cornopean, 8 ft.
23. Oboe, 8 ft.
24. Vox Humana (separate box), 8 ft.

CHOIR ORGAN.

25. Contra Viole, 16 ft.
26. Geigen Principal, 8 ft.
27. Concert Flute, 8 ft.
28. Dolce, 8 ft.
29. Flute d'Amour, 4 ft.
30. Piccolo Harmonique, 2 ft.
31. Unda Maris, 8 ft.
32. Clarinet, 8 ft.
33. Orchestral Oboe, 8 ft.

ECHO ORGAN.

(Playable from swell and choir organs.)

34. Muted Viol, 8 ft.
35. Quintadena, 8 ft.
36. Fern Flute, 4 ft.
37. Vox Humana (separate box), 8 ft.

PEDAL ORGAN.

38. Open Diapason, 16 ft.
39. Bourdon, 16 ft.
40. Violone, 16 ft.
41. Lieblich Gedeckt, 16 ft.
42. Viole Dolce, 16 ft.
43. Octave Bass, 8 ft.
44. Dolce Flute, 8 ft.
45. Violoncello, 8 ft.
46. Tuba, 8 ft.

SHOULD ORGANISTS STRIKE?

An English organist, H. C. Tonking, contributes the following letter to the London Musical Record:

As many are writing and talking about the above most vexed question, which concerns organists generally, I venture, in the defensive mood, to say that the only way to improve organists' salaries is to have a general strike. Then the clergy and others would be compelled to play themselves, or go without music and lose their souls, which, in turn, would drive the congregation to just indignation.

A musical strike would be novel and could not be a danger to the state, for more harmony is needed today; and music is a necessity, not a luxury. The people will have good music, if nothing else, with their worship, and I am glad to find that salaries are improving, notwithstanding many of the clergy often do all they can to keep the poor organist down with more kicks than ha'pence. But there are exceptions; and I remember at one of my important posts, high and low, through the kindness of the vicar, I was given the Easter offerings. Of course, it is not quite nice "getting the sack" for any little trifle; and this should be made impossible.

It will interest many to know that in the eighties the then dean of Bristol gave George Riseley, the eminent organist of the cathedral, notice to leave; and it will be more interesting to them to know that he did not leave, and would not leave, for he took the case to a higher court and the judge told the dean that he had no power to dismiss the organist and Riseley played on until he felt inclined to resign, some years after. The position of the professional organist must become more secure, and free from undue interference from the clergy. It would be just as reasonable for organists to tell the clergy how to cure souls. But there are better times coming. Might must not prevail against right.

Souvenirs of Springfield Organ.

The J. W. Steere & Son Organ Company has issued two very handsome pamphlets in commemoration of the completion of its organ in the Springfield, Mass., municipal auditorium. The pamphlets contain pictures of the municipal buildings, famous the country over, and the specifications of the organ. One also contains the program of the opening recital, described in the last issue of The Diapason, and letters of commendation for the organ from H. G. Chapin, chairman of the organ committee, and Charles Heinroth, who gave the dedicatory concert.

Trinity Lutheran church at Reading, Pa., has ordered an organ of the Austin Company, and it is to be completed by Dec. 10. Henry F. Seibert is the organist.



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A RECITAL, AND SOME OTHERS

By Godfrey Buhrman

There were given in New York City during the months from October, 1914, to and including April, 1915, 243 public organ recitals, announced through the daily papers, with probably an additional hundred that escaped publicity. In the face of some determined opinions that organ recitals are terrible things, and ought to be abolished, this is quite a slap. But what can we do? The more we talk the more they invade sacred territory, and in spite of probably more than ever pronounced convictions as to the unpopularity of public organ recitals, this year the plague spreads with a vengeance greater than ever. I shall have to let him who is without a New York recital list cast the first stone.

It may be of interest to note the high tides in the epidemic. October announced only nineteen recitals—evidently the germ is still asleep; November rises quickly to forty and December recedes to thirty-three (evidently there is some good in the Christmas shopping business—it takes men's minds off worse things). January gives us thirty, February forty-three, and March is the worst of all, with fifty publicly-announced free organ recitals, no admission charged and no tickets required. April winds up with twenty-eight, and peace returns to earth again.

In this series of two hundred forty-three recitals there were played 1,792 compositions, which is only another way of saying the publishers' business is prospering in New York, at least. The longest programs in the list were three of twelve compositions each; eight recitals had eleven each and fourteen had ten each; but the average number is seen to be seven.

On March 21 there were ten recitals; on the 7th of this same terrible month there were nine; on the 25th of April there were eight recitals—free, no tickets required and no admission charged.

In this discussion we are not taking any account of the innumerable affairs called "recitals" that were played immediately preceding or following a church service, for they were recitals in no sense of the word. If they were actually recitals they had no place in connection with a religious service, and the churches that featured them made a silly mess of affairs by presuming that an organ recital is a drawing card when hitched up to a church service. A lengthy preludial meditation of even half an hour rouses no particular resentment, but to call it an "organ recital," hitch it up to a church service and try to pass it off as a legitimate thing to do, is nothing more or less than an insult to Intelligence and a degradation of Worship!

I heard probably twenty-five of these 243 recitals, and I'm not saying this to command your sympathy, for I went to each with the full knowledge of where I was going and what I was getting into; so it was my own fault. If every organ player would take the trouble to hear ten recitals each season by his professional brethren, he would raise the standard of his own work in any ratio permitted by his own senses of perception. What a field is this for the organ student! Any one of several dozen of these recitalists would charge him anywhere from three to ten dollars for an hour's lesson in organ playing, and here they are, giving open and public demonstrations of, not how to teach, but how to play!

An interesting and perplexing incident (I daren't call it a sequel) came when I met at several of these recitals a poor human being who wasn't home when intelligence was being distributed, but who discoursed quite intelligently on the subject of organs and organists. The trouble is, he said he made it a habit of attend-

ing every organ recital possible! Could that account for it? Perhaps! That might have been the cause of all his trouble!

Several notable series are worth marking. First and foremost is that of Samuel A. Baldwin at the College of the City of New York, where recitals of the greatest worth are given twice a week throughout the season, on an organ of particular merit, in an auditorium that seems to be good to enter, in spite of its echoes. Another is that of the department of education in conjunction with the American Guild of Organists. Each organist is paid for his work, and the organs used are those of the schools of the city; it is planned eventually to have a large, modern organ in every high school in Greater New York. An excellent example for the thousands of towns and cities throughout the country! What an impetus would such an attainment afford for the appreciation of music and the turning of the minds of the youth of the country to realms of Art! (Also, what a nice little field for the organists.)

A third series was that of the guild under its own auspices, in various churches of New York, and a fourth is the series of regular Monday evening recitals of the Guilman Organ School in the Old First Presbyterian church, New York, continued throughout the year, making a record not only for the city, but also for the school.

Among the private series must be mentioned Clifford Demarest's lecture recitals at the Church of the Messiah; Clarence Dickinson's series at Union Theological Seminary; Channing Leffevre at the cathedral; T. Tertius Noble at St. Thomas'; David McKinney Williams at Holy Communion, and Moritz C. Schwarz at Trinity, last but not least.

One recital of those two hundred forty-three stands out indelibly in my memory. At the risk of being the personal press agent of the gentleman in question I dare only hint that the recital was in a series given by a noted organists' organization in cold weather at a great university, and the gentleman himself came back to New York, where he had worked for some years and whence he had flown to take a larger work as concert organist in a famous institute in the western part of the famous Keystone state—came back just for this one recital. And it was some recital! It was the talk of the town for a while. Credit to whom credit is due; guess the name if you can, and be glad the organ profession in America has attained the heights (and surpassed them) formerly claimed for Europe exclusively. Our native organists and our organs are the best in the world today, and what a pity we so often try to enslave ourselves to European bigotry!

What a foolhardy thing it is for one man to offer conclusions on the work of a hundred others! So I take refuge behind the truism that the only way I discovered my own faults was through the mirror held up to me from the keyboards of my peers.

Lack of hygienic (physical isn't quite so good a word) precaution ranks first as an element of destruction. A man can't work himself to the limit on the daily routine for a week and then play a real recital. It can't be done. Repose, refreshing vigor, a cool head, a warm heart and a steady nerve—all are far from such a body. The man who will play a recital must first be willing to give up his working hours for rest, recreation and the wooing of the muse; else his playing will be simply one IN 243, not the one OUT of that number.

Lack of intensive preparation must take second place. I don't mean inability to play a piece, but unwillingness to pick out the real difficulties,

and so thoroughly fight them that not one ounce of resistance is felt when playing the piece at even much greater speed than that of actual performance.

Finally, lack of actual enjoyment of the music itself. Out of my twelve recitals in New York I played twelve with the main idea that the sooner my program was finished, the sooner the audience could go home and go to bed, the better would they like it. It never dawned on me that maybe they liked music and had come to enjoy a feast. And that's the feeling I somehow get from many others. I almost feel like a pallbearer at an organ recital. Somehow at one recital I got a glimpse of the right attitude, and ever since then have striven for it with all my might; and now I think I can say it is coming. Hence I reap an actual musical enjoyment for myself that makes the recital worth while, no matter about the audience; and I hope they catch some of the spirit.

Thus end, therefore, some facts, figures and remarks about "A Recital and Some Others," by one who is truly penitent for his own transgressions.

Dr. J. Lewis Browne's Studio.

The Diapason has a new neighbor in the person of Dr. J. Lewis Browne, and he is the most comfortably situated organist in Chicago. Dr. Browne has remodeled the old building adjoining St. Patrick's Catholic church at Desplaines street and West Adams and his studio is now on the first floor. There is also a very comfortable living apartment for Dr. Browne's use when he wishes to be near the church in order to attend early mass. This building, by the way, was the home of the first bishop of Chicago. Just south of Dr. Browne's studio, on the other side of Adams street, is the office of The Diapason, and in time it is hoped to make this district one of the musical centers of Chicago.

W. A. Rohlfing Goes to Germany.

William A. Rohlfing, of Milwaukee, one of the Rohlfing family of musicians, departed Aug. 1 for New York and from there sailed on Aug. 3 on the steamer Noordam, for an extensive trip in Europe. Mr. Rohlfing will take a course of instruction in organ building at the famous Rohlfing Brothers' factory at Osnabruck, Germany. The factory was founded in 1791. Mr. Rohlfing had been for several years on the staff of the Wangerin-Weickhardt Company, and will supplement his tutelage under Mr. Weickhardt's skilled supervision with additional experience abroad.

The consistory of the First Reformed church at South Bethlehem, Pa., has elected G. W. Gilbert of Allentown as organist and choirmaster. He will begin his duties Sept. 1. Mr. Gilbert has had over twenty years' experience as organist in Reformed, Episcopal and Lutheran churches. He took his course of music in the Philadelphia Musical Academy.

A Bennett organ is to be placed in the Orpheum theater at St. Joseph, Mo. It will be an instrument with echo and chimes and harp.

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TAKES BIG CLEVELAND POST.

Edward John Smith Becomes Organist of First M. E. Church.

Edward John Smith has been appointed organist and choirmaster of the First Methodist Episcopal church, Cleveland, where he will take up the work Sept. 1 with a vested choir of fifty voices. This church has a \$35,000 organ and a \$500,000 edifice, according to its announcements. A few years ago Mr. Smith came to Cleveland from Albany, N. Y., where he was organist and choirmaster of Emmanuel Baptist church. In 1908 he became organist of Adelbert College and later organist and choirmaster of the Amasa Stone Memorial chapel, Western Reserve University, where he now has a vested choir of more than forty men. He is the author of a number of hymn tunes and of a new book, "Church and University Hymns," which includes many new and interesting features.

Hillgreen, Lane & Co. are installing the organ they have built for the First Methodist church of Martins Ferry, Ohio.

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Four-Manual in St. Luke's Episcopal Church, New York City, with Two-Manual in Chapel Played from Same Keyboard.

The Diapason herewith presents the specifications of the organ M. P. Möller is building for St. Luke's Episcopal church, Brooklyn, New York, of which H. Brooks Day is organist. This specification is particularly interesting as it is one of the largest instruments in New York City and is made up of two organs—a four-manual instrument in the church proper, with a two-manual chapel organ played from one keyboard. The action is the Möller patent electric, with all modern features. The complete scheme follows:

- GREAT ORGAN.**
(In main chamber, entirely new except pipes on front. Numbers 6, 7, 8 and 3 enclosed.)
- 1. Violone, 16 ft.
 - 2. Open Diapason, 8 ft.
 - 3. Geigen Principal, 8 ft.
 - 4. Doppel Flöte, 8 ft.
 - 5. Viol D'Gamba, 8 ft.
 - 6. Octave, 4 ft.
 - 7. Super Octave, 2 ft.
 - 8. Trumpet, 8 ft.
- (Four additional stops in chapel organ.)
- SWELL ORGAN.**
(Entirely new.)
- 9. Lieblich Gedeckt, 16 ft.
 - 10. Open Diapason (large scale), 8 ft.
 - 11. Stopped Diapason, 8 ft.
 - 12. Salicional, 8 ft.
 - 13. Vox Celeste, 8 ft.
 - 14. Quintadena, 8 ft.
 - 15. Zartflöte, 4 ft.
 - 16. Wald Flöte, 4 ft.
 - 17. Flautina, 2 ft.
 - 18. Dolce Cornet, 3 Rks.
 - 19. Cornopean, 8 ft.
 - 20. Orchestral Oboe, 8 ft.
 - 21. Contra Fagotta, 16 ft.
 - 22. Vox Humana (prepared for), 8 ft.
- (Five additional stops in chapel organ.)
- Tremulant.
- SOLO ORGAN** (In gallery echo chamber.)
(Entirely new. Duplex.)
- 23. Stentorphone, 8 ft.
 - 24. Gross Flöte, 8 ft.
 - 25. Violoncello, 8 ft.
 - 26. Cello Celeste, 8 ft.
 - 27. Tuba Major, 16 ft.
 - 28. Tuba Mirabilis, 8 ft.
 - 29. Tuba Clarion, 4 ft.
- (Six additional stops in echo chamber.)
- Tremulant.
- CHOIR ORGAN** (Entirely new.)
- 30. Violin Diapason, 8 ft.
 - 31. Gemshorn, 8 ft.
 - 32. Dulciana, 8 ft.
 - 33. Melodia, 8 ft.
 - 34. Unda Maris, 8 ft.
 - 35. Flute Harmonique, 4 ft.
 - 36. Piccolo, 2 ft.
 - 37. Clarinet, 8 ft.
 - 38. Cor Anglais, 8 ft.
 - 39. Concert Harp.
- (Nine additional stops in echo chamber.)
- Tremulant.
- ECHO ORGAN** (In gallery attic.)
Duplex action; all stops interchangeable between solo and choir.
- 40. Still Gedeckt, 8 ft.
 - 41. Viola Concerto, 8 ft.
 - 42. Viol Aetheria, 8 ft.
 - 43. Echo Flute, 4 ft.
 - 44. Vox Humana, 8 ft.
 - 45. Cathedral Chimes (22 bells).
- Tremulant.
- PEDAL ORGAN** (Main Organ).
(Selected old pipes.)
- 46. Contra Bourdon, 32 ft.
 - 47. Open Diapason, 16 ft.
 - 48. Dulciana, 16 ft.
 - 49. Violone (from Great), 16 ft.
 - 50. Bourdon (from No. 46), 16 ft.
 - 51. Lieblich Gedeckt (from Swell), 16 ft.
 - 52. Quint (from No. 47), 10 2/3 ft.
 - 53. Violoncello (from Violone) 8 ft.
 - 54. Flute (from 47), 8 ft.
 - 55. Fagotta (from Swell 21), 16 ft.
 - 56. Tuba Major (from Solo), 16 ft.
 - 57. Tuba Mirabilis, 8 ft.
 - 58. Tuba Clarion, 4 ft.
- (One additional stop from chapel organ.)
- The duplex organ in the chapel is available through metal-covered louvers in the main church. Its specification follows:
- GREAT ORGAN.**
- 1. Open Diapason, 8 ft.
 - 2. Clarabella, 8 ft.
 - 3. Spitz Flöte, 8 ft.
 - 4. Rohr Flöte, 4 ft.
- SWELL ORGAN.**
- 5. Clarabella, 8 ft.
 - 6. Dolce, 8 ft.
 - 7. Spitz Flöte, 8 ft.
 - 8. Rohr Flöte, 4 ft.
 - 9. French Horn, 8 ft.
 - 10. Tremulant.
- PEDAL ORGAN.**
- 11. Sub Bass, 16 ft.
- There are to be three electric blowers. An extra console is provided for the chapel organ.
- C. S. Losh, who has represented M. P. Möller in New York City for the

last eight years and has recently been appointed general sales manager for that builder in the East, reports unprecedented success in his territory. At the present writing Mr. Möller is installing two four-manuals and five three-manuals in New York City alone, not to mention several other large instruments in the metropolitan district, but outside the city proper, and a proportionate number of smaller instruments. This is said to be the largest number of large organs ever under construction by one builder in a single city.

Most of the other instruments are for secular purposes. Among them are the organs for the Avenue B Theater, the Railroad Y. M. C. A., the New York Theater, the National Theater, the West End Theater and St. James' Episcopal church, Brooklyn. Our Lady of Mount Carmel Catholic church in Newark, whose rector, Father D'Aquila, is an accomplished organist, and the Congregational church at Ansonia, Conn., are each to have a three-manual Möller organ with harp and chimes.

The large three-manual installed last fall in Oscar Hammerstein's latest opera house was removed several months ago after the failure of the enterprise and was purchased by St. Joseph's church, Brooklyn.

Recent contracts of the New York office include the monster instrument for the Seattle Coliseum, and a smaller instrument for the Metropolitan Opera House, Philadelphia.

The Strand Theater at Providence, R. I., has just put in service a large Möller organ. Glens Falls, N. Y., also is hearing a new one of this make.

He—"What's the matter with your church choir? They don't seem to pull together."

She—"Well, the tenor is in love with the soprano, who is in love with the basso, who is deeply infatuated with the alto, who loves the tenor, but is married to the organist!"—Judge.

Dr. Frederick Rogers, for the last two years at Dallas, Texas, has been engaged as organist of the First Presbyterian church of Hutchinson, Kan. He will take charge of the music in the church Sept. 1 as successor to Albert O. Anderson.

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A PLEA FOR MIXTURES

By Arthur B. Jennings,

Organist and Choirmaster, Independent Presbyterian Church, Savannah, Ga.

Why is it that mutation stops have been almost ostracized from American organs? Is it the reaction from the former excessive use in small organs? The European organs, old and new, are rich with them, and the European organs are set before us as a standard. Masters of the organ like Widor specify the use of mixtures.

The majority of our organs built in the last ten years by standard firms have a cold and brutal tone in the full organ. This, due in part to heavy wind pressures and excessive use of reeds, would not be so obvious if the insistent stops were properly mollified by being blended with good mixtures. When such is the case, the effect is analogous in richness to the wonderful coloring of the stained glass in the Saint Chapelle in Paris. Why do not organ architects insert a mixture in the solo organ, to be used with the tuba mirabilis when the latter is used in full organ chords?

But mixtures are omitted not only from the loud departments of the organ; they are frequently omitted from the soft departments of even our large organs. By means of string mixtures and flute mixtures, properly and softly voiced, beautiful varieties of tone can be obtained that otherwise are impossible. A mixture is not a foundation stop; it is an embellishment of the foundation stop. Shall we have no decorations on our buildings? Shall we have no delicacies with our meals? To be sure, we do not live on decorations and delicacies, but they serve to make life more interesting. Foundation stops used exclusively grow dull and tiresome, whether soft or loud.

It is argued by some that since the advent of octave couplers mixtures are no longer necessary to provide the power and brilliancy of the organ. It is quite true that couplers supply power and brilliancy, but they do not supply one important thing that mixtures gave us—a strange and mystic color like the wonderful stained glass of a great cathedral. Viewed from a distance, the transfused rays of light coming through such a window produce exquisite imaginary colors which a close inspection fails to disclose. Though we should pile up fundamental tones and couplers to an unlimited extent, there would still be a disappointing vacancy—something missing of which we were conscious in viewing the stained glass.

Others assert that string stops provide the necessary overtones better than mixtures. When the strings are of genuine beauty, and of body consistent with organ tone, their overtones are not marked enough to substitute for mixtures. Some builders do make strings that are brimful of overtones. These, however, are of such stringency that they scratch through the ensemble of organ tone like a school room of busy slate pencils.

They sound beautiful when used as a solo violin, but when used with chords or with any other stops they are unmusical and will not blend. The effort to reproduce the strings of the orchestra has sidetracked these builders from the composition of consistent organ tone. I agree with Mr. Daniel of Scranton, who recently said that "the organ never sounds like the orchestra, nor is it desirable that it should do so."

It is the office of the organ, as the musical voice of the church, to suggest that mystic sense of the infinite which is the heritage of the human soul—the kernel of religion. The mutation stop supplies the imagination of the organ. Why rob the instrument of this very personal quality, an agency long recognized by its greatest masters? Modern voicing leans in many respects toward the stridency of the brass band, while many of the older organs possess satisfying refinement without losing their inimitable grandeur.

Illustrates Mr. Morey's Work.
Lloyd Morey, the successful organist of Trinity Methodist church at Urbana, Ill., has issued an interesting and handsomely prepared booklet showing the musical activities at Trinity church under his direction in the past year. The anthems and organ selections for the entire period are listed. This completes Mr. Morey's fourth year with this church and he will continue the coming year. The organization of the choir is very successful. The year's work will include special harvest, Christmas and Lenten productions in addition to service programs of the highest grade.

Organist Builds Instrument.
Charles M. Courboin, the Syracuse organist, is finishing a practice organ of his own design and manufacture in the First Baptist church, of which he is organist. This organ will be used by him in his work with his pupils. Mr. Courboin, who is a mechanical as well as a musical genius, purchased a large part of his material for the organ from the Casavant factory at South Haven, Mich.

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Enormous Audiences at Salt Lake City Recitals This Summer.

It is estimated by attaches at the Mormon Tabernacle in Salt Lake City that during the last week in July the attendance at the daily organ recitals at the tabernacle was fully 18,000. The great tide of tourist travel that has swept into Salt Lake and has gone onward after a stay of a few hours to several days has been responsible for this unusual attendance. The audience has not fallen below 2,500 persons on any day and on two or three days it was several hundreds in excess of this number.

Here are the programs for one week which draw this throng:

Aug. 2—Assistant Organist T. Y. Cannon at the organ. Concert Piece in E flat, Parker; Berceuse, Schytte; Favorite Mormon hymn, "Come, Come, Ye Saints"; Prelude to "Le Deluge," Saint-Saens; Thanksgiving March, Calkin.

Aug. 3—Organist, J. J. McClellan at the organ. Prelude to "Tristan and Isolde," Wagner; Meditation, Dubois; "The Rosary," Nevin; Concert Overture in B minor, J. H. Rogers.

Aug. 4—Assistant Organist E. P. Kimball at the organ. Moderato Maestoso (First Organ Suite), Felix Borowski; Slumber Song, Horatio Parker; Melody, Porter Steele; Favorite Mormon hymn, "Come, Come, Ye Saints"; Elegy and Chorale, William E. Ashmall; Funeral March, Mendelssohn.

Aug. 5—Assistant Organist T. Y. Cannon at the organ. Andante Seraphique, Debat-Ponson; Spring Song, Hollins; "Chant de Bonheur," Lemare; Serenade, Rachmaninoff; "Grand Choeur," Bossi.

Aug. 6—Assistant Organist E. P. Kimball at the organ. Fugue in B minor, Bach; "Enchanted Bells," LeFebvre-Wely; "Song of Sorrow," Gordon B. Nevin; Favorite Mormon hymn, "Come, Come, Ye Saints"; Serenade Romantique, P. J. Mansfield; Gloria from Twelfth Mass, Mozart.

Aug. 7—Organist J. J. McClellan at the organ. Special request program. Toccata and Fugue in D minor, Bach; "Traeumerie," Strauss; Andantino, Lemare; "Chorus of Pilgrims," from "Tannhaeuser," Wagner.

McClellan Signs Contract.

Professor J. J. McClellan has signed a three years' contract with the American Theater and resumed his

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duties at the popular Salt Lake City playhouse. During his absence in California, Levi N. Harmon, Jr., officiated as director of the orchestra and organist, Samuel Williams and W. J. Poulton, Jr., assisting in the organ work. Mme. Yvonne de Treville, the noted soprano, is to present Mr. McClellan's "Dream Visions" and a song which he is to write for her to words selected by this famous artist and presented by her to the Salt Lake City musician recently in San Francisco. Mme. de Treville is making a specialty of singing the songs of American composers, many of whom have dedicated these compositions to her.

Möller Organ at Ephrata, Pa.

William Z. Roy, organist of Emmanuel Lutheran church at Lancaster, Pa., gave a recital Aug. 11 on the new electro-pneumatic organ built by M. P. Möller for Trinity Lutheran church of Ephrata, Pa. This organ is a two-manual and is divided, one part being on each side of the church. On the left side are the great and the heavier part of the pedal organ and on the right are the swell and softer part of the pedal organ. The instrument is blown by an electric Orgoblo situated in the basement.

Mr. Roy played these selections: Offertoire in C minor, Berridge; Meditation from "Thais," Massenet; "Chanson Triste," Tchaikowsky; Minuet in G, Beethoven; Funeral March of a Marionette, Gounod; Song to the Evening Star ("Tannhaeuser"), Wagner; Berceuse in G, No. 2, Kinder; Humoreske, Dvorak; "Amaryllis" ("Air du Roi Louis XVI"), Ghys; Serenade in D minor, Schubert; "Marche Solennelle" in C minor, Batiste; "Buona Notte" from "Venezia," Nevin; War March of the Priests ("Athalie"), Mendelssohn.

Two organs in motion picture theaters at East Orange, N. J., were ruined in a heavy storm there. The instruments were installed in pits in the theaters, and when the water rose it flooded the pits and covered the organs. Thomas W. Hicks and G. W. Cuff were the owners of the organs.

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June 26, 1915.

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Yours very cordially,

BAUMAN LOWE.

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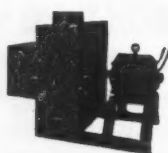
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