

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, OCTOBER 1, 1915.

Number Eleven

THREE-DAY FESTIVAL FOR CHICAGO SHRINERS

BIG CHRISTENING FOR ORGAN

Middelschulte, Zeuch, Dr. Browne and C. M. Kirk Will Play 92-Stop Instrument—Borowski Writes Composition.

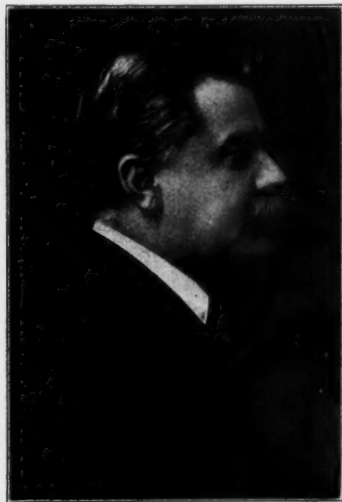
Chicago is to have an organ opening this month which is expected to eclipse anything held in this city in a score of years and to equal such famous ceremonies as those which marked the Auditorium organ dedication a quarter of a century ago and the opening of the great Boston Music Hall organ. Three nights of music will mark the dedication of the ninety-two-stop four and five-manual instrument just completed for the Shriners in the great Medinah Temple on the North Side by the Austin Organ Company of Hartford, Conn.

In addition to the performers on the organ there will be an orchestra of fifty pieces and Miss Jenny Dufau of the Chicago Grand Opera Company, soprano, and Louis Kreidler of the Century Opera Company, basso, have been engaged as special attractions. Wilhelm Middelschulte, William E. Zeuch, Dr. J. Lewis Browne and Charles M. Kirk are to be the organists at the console. The programs will be largely of an oriental character.

A composition for organ and orchestra is being completed by Felix Borowski, the noted Chicago musician and critic. It will be played at each of the three performances.

The dates set for the grand concerts are Oct. 18, 19 and 20. The public will be admitted and all seats will be only 50 cents. It is to be distinctly a Chicago ceremony, with organists exclusively from this city presiding at the keyboard.

The arrangements for the dedication have been in the hands of Dr. J. Lewis Browne, as was the final word



DR. J. LEWIS BROWNE.

on the scheme of the organ, and the zeal he has shown in his task promises a decided treat not only for the 11,000 Shriners of Chicago, but for the music-loving public generally.

Three years ago the Shriners completed their new home, Medinah Temple, probably the most wonderful building of its kind in the world. Its auditorium is the largest in the city, capable of accommodating nearly 6,000 people, and the problem of providing a musical instrument of sufficient size and volume soon arose. The pipe organ is, of course, the only instrument of adequate power and beauty of tone to meet these conditions. Several years were spent in careful search and study, in order that

[Continued on page 6.]

FOUR-MANUAL KEYSTOP CONSOLE, MEDINAH TEMPLE.



CONCERT SERIES IN SCHOOL

Philadelphia American Organ Players' Club Arranges for Six.

The directors of the American Organ Players' club of Philadelphia are making arrangements for the series of concerts to be given by the board of education in the Central high school. These recitals are quite different in character from the regular series given in the various churches in the city, as they admit of free use of accompanying instruments, vocal effects and musical recitations.

There will be six recitals, one on the first Thursday of each month beginning with November.

There is a larger list of applicants for examination for membership in this club than ever before. This examination takes place in November and any desiring admission to the club may confer with Frederick Maxson, chairman of the examining committee, 1003 South Forty-seventh street, Philadelphia.

BIG OPENING AT ST. PAUL'S

Riemenschneider to Play Austin Organ in Chicago Oct. 6.

The large Austin organ in St. Paul's Episcopal church, Dorchester avenue and Fiftieth street, Chicago, will be opened on Wednesday evening, Oct. 6, by Albert Riemenschneider, assisted by the choir, under the direction of John Allen Richardson, organist and choirmaster. No admission will be charged, but admission to the church will be by ticket.

On the afternoon of Sunday, Oct. 17, Paul Althouse, tenor of the Metropolitan opera, New York, will sing, and on Thursday evening, Nov. 4, Will C. Macfarlane, concert organist of Portland, Maine, will give a recital which will be open to the public. Hamlin Hunt of Minneapolis and other noted organists will be heard later, as also Herbert Witherspoon, the well-known basso.

Professor N. J. Hoermann of Petersburg, Va., has been appointed organist and choirmaster of the Sacred Heart church at Bridgeport, Conn.

MAITLAND TAKES NEW POST

Becomes Organist of a Prominent Overbrook (Pa.) Church.

Rollo Maitland, for four years organist and choirmaster of the Walnut Street Presbyterian church, Philadelphia, has resigned to accept a similar position in the Memorial Church of St. Paul (Protestant Episcopal), Overbrook, Pa. The change will take place Oct. 1. Here Mr. Maitland will have the assistance of a quartet of splendid soloists, supported by a paid chorus. The music of this suburban church has always been of a high order, and Mr. Maitland's friends are congratulating him on the change.

In addition to his church work Mr. Maitland has for the last year been organist of the Stanley theater, the most important motion picture theater in Philadelphia. This position he will retain.

MEDAL TO DR. H. J. STEWART

Diploma and Gold Insignia for Official Organist at San Diego.

Dr. H. J. Stewart has been awarded the diploma and gold medal of the San Diego exposition for "distinguished services to the exposition." Dr. Stewart has filled the position of official organist at San Diego since the opening of the exposition. The award of the diploma and gold medal proves that his services have been fully appreciated.

Kimball Organ for Dallas.

C. E. Sylvester, the active representative of the Kimball Company with headquarters at Dallas, Tex., has sold an organ costing \$4,250 to the Oak Lawn Methodist church of Dallas. Mr. Sylvester not only is in demand as an organ expert, but is the standby of Texas organists who seek information on technical subjects connected with the construction of the instrument.

Arthur R. Fraser of Oak Park, Ill., gave the opening concert on a Kimball organ in the Church of the Epiphany at South Haven, Mich., Aug. 27.

GREAT ORGAN FOR YALE TO BE FINISHED IN YEAR

TO BE READY FOR 1916 JUBILEE

Complete Specifications of Big Instrument as It Will Be Rebuilt by J. W. Steere & Son Company Presented.

The Diapason herewith is able to present to its readers the complete scheme of the immense organ the J. W. Steere & Son Company is to construct for Woolsey Hall, Yale University, as announced in the September issue.

The present Newberry organ contains seventy-eight stops and all of the pipes that can be advantageously and satisfactorily used will be in the new organ. Everything else will be entirely new, which includes wind chests, reservoirs and electro-pneumatic action.

The organ is to be finished and dedicated in October, 1916, on the occasion of the bi-centennial celebration of the moving of Yale university from Saybrook to New Haven, Conn. This will probably be the greatest celebration in the history of Yale.

The present Newberry organ was built twelve years ago. It was a memorial to a deceased member of the Newberry family of Detroit, Mich. This family is furnishing the funds for the rebuilding and enlarging of the organ at this time.

Following are the specifications:

GREAT ORGAN (Ten-inch wind).

1. Diapason, 16 ft.
2. Bourdon, 16 ft.
3. First Diapason, 8 ft.
4. Second Diapason, 8 ft.
5. Third Diapason, 8 ft.
6. Fourth Diapason, 8 ft.
7. Clarabella, 8 ft.
8. Doppel Floete, 8 ft.
9. Gross Floete, 8 ft.
10. Gross Gamba, 8 ft.
11. Gemshorn, 8 ft.
12. Octave, 4 ft.
13. Gambette, 4 ft.
14. Wald Floete, 4 ft.
15. Hohlflöte, 4 ft.
16. Twelfth, 2 1/2 ft.
17. Fifteenth, 2 ft.
18. Mixture, 5 rks.
19. Trumpet, 16 ft.
20. Tuba, 8 ft.
21. Clarion, 4 ft.

ECHO ORGAN (Ten-inch wind).

Great Organ Division. Duplex Chest.

22. Bourdon, 16 ft.
23. Diapason, 8 ft.
24. Cor de Nuit, 8 ft.
25. Dulciana, 8 ft.
26. Vox Angelica, 8 ft.
27. Fern Floete, 4 ft.
28. Tuba Sonora, 8 ft.
29. Oboe-Horn, 8 ft.
30. Vox Humana, 8 ft.
31. Chimes.
32. Tremolo.

SWELL ORGAN (Ten-inch wind).

33. Gamba, 16 ft.
34. Bourdon, 16 ft.
35. Stentorphone, 8 ft.
36. Diapason, 8 ft.
37. Gamba, 8 ft.
38. Gedeckt, 8 ft.
39. Tibia Plena, 8 ft.
40. Flauto Traverso, 8 ft.
41. Sallcional, 8 ft.
42. Quintadena, 8 ft.
43. Unda Maris, 8 ft.
44. Aeoline, 8 ft.
45. Vox Celestis, 8 ft.
46. Harmonic Flute, 4 ft.
47. Principal, 4 ft.
48. Violina, 4 ft.
49. Flautino, 2 ft.
50. Solo Mixture, 3 rks.
51. Posanne, 16 ft.
52. Cornopean, 8 ft.
53. Oboe, 8 ft.
54. Vox Humana, 8 ft.
55. Tremolo.

ORCHESTRAL ORGAN (Ten-inch wind).

Swell Organ Division. Duplex Chest.

Enclosed in a separate swell-box.

56. Viole d'Orchestre, 8 ft.
57. Viole Celeste, 8 ft.
58. Muted Viole, 8 ft.
59. Muted Celeste, 8 ft.
60. Concert Flute, 8 ft.
61. Flute Celeste, 8 ft.
62. Flute a Cheminee, 4 ft.
63. Cor Anglais, 8 ft.
64. Clarinet, 8 ft.
65. Orchestral Oboe, 8 ft.
66. French Horn, 8 ft.
67. Celesta or Harp.
68. Orchestral Bells.
69. Tremolo.

CHOIR ORGAN (Ten-inch wind).

70. Dulciana, 16 ft.
71. First Diapason, 8 ft.
72. Second Diapason (prepared for), 8 ft.
73. Melodia, 8 ft.
74. Gedeckt, 8 ft.
75. Dulciana, 8 ft.
76. Violoncello, 8 ft.
77. Octave (prepared for), 4 ft.

- 78. Viola, 4 ft.
- 79. Flauto Traverso, 4 ft.
- 80. Harmonic Piccolo, 2 ft.
- 81. Fagotto, 16 ft.
- 82. Clarinet, 8 ft.
- 83. Tremolo.
- ORCHESTRAL ORGAN (Ten-inch wind).
Choir Organ Division. Duplex Chest.
- 84. Viole d'Orchestre, 8 ft.
- 85. Viole Celeste, 8 ft.
- 86. Muted Viole, 8 ft.
- 87. Muted Celeste, 8 ft.
- 88. Concert Flute, 8 ft.
- 89. Flute Celeste, 8 ft.
- 90. Flute a Cheminee, 4 ft.
- 91. Cor Anglais, 8 ft.
- 92. Clarinet, 8 ft.
- 93. Orchestral Oboe, 8 ft.
- 94. French Horn, 8 ft.
- 95. Harp.
- 96. Orchestral Bells.
- 97. Tremolo.
- SOLO ORGAN (Twenty-five-inch wind).
Enclosed in swell-box.
- 98. Ophicleide, 16 ft.
- 99. Tuba, 8 ft.
- 100. Clarion, 4 ft.
- 101. Tuba Mirabilis, 8 ft.
- 102. Diapason, 16 ft.
- 103. Diapason, 8 ft.
- 104. Octave, 4 ft.
- 105. Viole, 16 ft.
- 106. Gross Gamba, 8 ft.
- 107. Gross Gamba Celeste, 8 ft.
- 108. Philomela, 8 ft.
- 109. Tibia Clausa, 8 ft.
- 110. Dolce, 8 ft.
- 111. Hohlpfefe, 4 ft.
- 112. Concert Piccolo, 2 ft.
- 113. Trumpet, 8 ft.
- 114. Chimes (from Echo).
- 115. Tremolo.
- ECHO ORGAN (Ten-inch wind).
Solo Organ Division. Duplex Chest. Enclosed in a swell-box above ceiling at rear of hall.
- 116. Bourdon, 16 ft.
- 117. Diapason, 8 ft.
- 118. Dulciana, 8 ft.
- 119. Cor de Nuit, 8 ft.
- 120. Vox Angelica, 8 ft.
- 121. Fern Floete, 4 ft.
- 122. Tuba Sonora, 8 ft.
- 123. Oboe-Horn, 8 ft.
- 124. Vox Humana, 8 ft.
- 125. Chimes.
- 126. Tremolo.
- ECHO PEDAL.
- 127. Bourdon, 16 ft.
- 128. Flute, 8 ft.
- 129. Diapason, 16 ft.
- 130. Octave, 8 ft.
- PEDAL ORGAN, AUGMENTED (Ten-inch wind).
- 131. Gravissima (Resultant), 64 ft.
- 132. Diapason, 32 ft.
- 133. Contra Bourdon, 32 ft.
- 134. Contra Bass (Resultant), 32 ft.
- 135. First Diapason, 16 ft.
- 136. Second Diapason, 16 ft.
- 137. Violone, 16 ft.
- 138. Bourdon, 16 ft.
- 139. Gedeckt, 16 ft.
- 140. Dulciana, 16 ft.
- 141. Gamba, 16 ft.
- 142. Bass Flute, 8 ft.
- 143. Octave, 8 ft.
- 144. Violoncello, 8 ft.
- 145. Solo Violoncello, 8 ft.
- 146. Bourdon, 8 ft.
- 147. Super Octave, 4 ft.
- 148. Flute, 4 ft.
- 149. Bombarde, 32 ft.
- 150. Trombone, 16 ft.
- 151. Fagotto, 16 ft.
- 152. Ophicleide, 16 ft.
- 153. Tuba, 8 ft.
- 154. Clarion, 4 ft.
- 155. Tromba, 8 ft.
- 156. Chimes (from Echo).

The adjustable combination pistons include six and release operating on great and pedal, eight and release operating on swell, orchestral and pedal, eight and release operating on choir, orchestral and pedal, six and release operating on solo and pedal, four and release operating on echo and echo pedal, six and release operating on pedal and couplers, and eight and release operating on such stops as may be desired and all couplers—general—duplicated by pedal studs. Besides these there is a general release for all adjustable combinations (duplicated by pedal stud); also a pedal release and pedal on and off pistons on each manual.

BERT E. WILLIAMS CHOSEN

Now Organist of Broad Street Presbyterian Church, Columbus.

Bert E. Williams, A. A. G. O., has resigned as organist of St. John's Evangelical Protestant church at Columbus, Ohio, to accept the position at the Broad Street Presbyterian church. This is ranked as the largest and wealthiest church in the Ohio capital city. Samuel Richards Gaines, the composer, formerly was its organist. Miss Geraldine Gossage, a pupil of Mr. Williams, has succeeded him at St. John's.

Mr. Williams went to the coast on a pleasure trip this summer and enjoyed hearing all the large organs along the way. He also gave one recital—at Seattle.

Contract to Gratian Company.

The J. W. Gratian Organ Company of Alton, Ill., has signed a contract with the Presbyterian church at Arcola, Ill., to build an organ at a cost of \$2,200. Andrew Carnegie contributes \$750 of the amount.

CHICAGO ORGAN DESTROYED

Grace Episcopal Church Burns with Big Kimball Instrument.

One of the largest and finest organs in Chicago was destroyed by fire Sunday, Sept. 26, when Grace Episcopal church on Wabash avenue was burned to the ground with all its contents. The organ was the four-manual Kimball installed a number of years ago as a memorial by the Jesse Spalding family. It has been played ever since its completion by Harrison M. Wild, for many years organist and choirmaster of this famous old church. The music at Grace has been considered second to none in the country. Last year the entire organ was taken apart and thoroughly repaired and tuned. Mr. Wild, who has recovered from his illness and after an extended absence from Grace church had just returned to his work there, finds himself without an organ until Grace church shall have been rebuilt. This work is to be undertaken at once and the organ, of course, will be replaced.

HAVOC BY FLOOD IN TEXAS

Beaumont and Port Arthur Organist Sends The Diapason Account.

George E. Turner, organist of the First Methodist church of Beaumont, Tex., and director of the department of music of Port Arthur College, at Port Arthur, Tex., writes to The Diapason of the flood which swept down upon those cities and encloses exceedingly interesting pictures which tell of the havoc wrought in those towns. Among other things the flood compelled the postponement of one of Mr. Turner's recitals at Beaumont from August to Sept. 6. The gulf country was swept by a hurricane Aug. 16 and 17, Mr. Turner writes, and as the consequence of a tidal wave Port Arthur was under water from two to six feet deep. Beaumont went to the aid of its neighbor and the First Methodist church fed and housed 200 people for a week.

The First Christian church of Beaumont is buying a new organ, as the old one was ruined when the hurricane blew down a chimney which fell through the roof into the organ.

The program which Mr. Turner gave after the refugees had left his church was as follows: Tone poem, "The Holy Night" Dudley Buck; "The Rosary," Ethelbert Nevin; Concert Caprice, George E. Turner; Andantino in D flat, Lemare; Romance in D flat, Lemare; overture to "William Tell," Rossini-Buck.

Carl D. Kinsey Leaves Church.

Carl D. Kinsey terminated his services as organist and director of music of the First Congregational church of Oak Park with the morning service Sunday, Sept. 26. Mr. Kinsey's resignation is made imperative by his recently-acquired activities as vice-president and general manager of the Chicago Musical College, now in its fiftieth year, with an enrollment of more than 3,000 students, which will demand the best of his energies and the greater part of his time.

Charles S. Johnson to Toledo.

Charles S. Johnson, one of the best known organists and piano teachers in Boston, who has been actively identified with the musical life of that city for twenty-five years, left Sept. 23 for Toledo, Ohio, where he will occupy the position of organist and choir director of the First Congregational church.

Chicago Organist as Critic.

Eric De Lamarter, organist of the Fourth Presbyterian church, Chicago, has been appointed musical critic of the Chicago Tribune. Mr. De Lamarter is not new to work of this kind, having been formerly musical critic of the Inter Ocean, which was absorbed by the Herald.

Activities of E. M. Steckel.

Edwin M. Steckel, formerly organist of St. Luke's church at Oklahoma City, has entered the New England Conservatory of Music in Boston. Mr. Steckel gave a recital before an audience of 1,000 people in the new First Methodist church of Franklin, Pa., Sept. 9. Mr. Steckel played:

Grand Choeur, Rogers; "A Shepherd's Tale," Gillette; "In Moonlight," Klinger; Overture to "Stradella," Flotow; "To a Wild Rose," MacDowell; Gavotte, Thomas; Fantasia ("My Old Kentucky Home"), Lord; Grand March ("Queen of Sheba"), Gounod.

Dr. Percy J. Starnes, the English organist, has been engaged to play the organ at the New Haven (Conn.) Olympia.

Organ for Sale

2 Keyboards and pedals, 30 stops. Bellows operated by electric motor. Built by Johnson & Son. A fine instrument at a bargain.

Address Organist,
3018 Vernon Avenue, Chicago.

REED PIPE VOICER
First-class and reliable. Also a competent

CONSOLE MAKER,
pneumatic and electric action, will find good and steady position, with house in very best standing.

Address: "ORGANO," care of **THE DIAPASON.**

WANTED—A FEW SECOND
hand "Orgoblos" or Kinetic organ blowers in good order, from ½ to 5 horsepower. Give price and condition, also serial number and what accessories go with it. Address **ORGAN BLOWER,** care of **THE DIAPASON.**

Two Organs,

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

APPLY
Reuben Midmer & Son
373 Fulton Street
BROOKLYN, N. Y.

WANTED

Competent Organ Mechanics and Metal Pipe Makers. Address

Henry Pilcher's Sons
LOUISVILLE, KY.

WANTED—First-class voicers. Apply **AUSTIN ORGAN COMPANY,** Hartford, Conn.



WURLITZER

Hope-Jones

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.

Correspondence solicited.

THE RUDOLPH WURLITZER CO.
CINCINNATI—121 East 4th Street

Send for free booklet on "The Evolution of the Organ," by Frank E. Morton, Acoustic Engineer, American Steel & Wire Co.

WURLITZER

ST. LOUIS CATHEDRAL HAS BIG INSTRUMENT

KILGEN & SON ACHIEVEMENT

Four-Manual Is Divided, Great Organ Being in Gallery and Sanctuary Organ Behind Main Altar—Two Consoles.

George Kilgen & Son of St. Louis take justifiable pride in the large instrument just completed by them for the Catholic cathedral in their home city, which is one of the largest organs in the west. The organ was formally blessed and dedicated by the Most Reverend John J. Glennon, archbishop of St. Louis, on the festival of St. Louis, Aug. 25.

The organ is a four-manual divided instrument. Great, sanctuary and celestial organs—the last named in the dome of the cathedral—are of full compass, and the pedal is of thirty-two notes, with eight combination pistons under each manual, in addition to eight extra ones over the upper manual, controlling the entire organ. The stop keys are arranged over the upper manual and on the sides.

The specification calls for two duplicate consoles, one placed with the great organ in the west gallery of the cathedral, and the other in the sanctuary with the sanctuary organ, behind the main altar. Ten stops placed on the name board afford means of antiphonal effects on any manual or pedal independently. Three combination pedals give individual gallery or sanctuary organs, or both.

Three blowing plants, including motors and rotary blowers, together with generator for action current, furnish power, with automatic control from either console.

Following are the gallery organ specifications:

GREAT ORGAN.

Double Open Diapason, 16 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Gross Flöte, 8 ft.
Clarabella Flute, 8 ft.
Violoncello, 8 ft.
Octave, 4 ft.
Hohl Flöte, 4 ft.
Fifteenth (Super Octave), 2 ft.
Trumpet, 8 ft.
Claron, 4 ft.
Eight adjustable, double-acting pistons, controlling great and pedal stops and couplers.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viol d'Orchestre, 8 ft.
Vox Seraphique, 8 ft.
Keraulophon, 8 ft.
Violina, 4 ft.
Flauto Traverso, 4 ft.
Solo Cornet, 3 rks.
Contra Fagotto, 16 ft.
Fosaune, 8 ft.
Oboe, 8 ft.
Tremulant, 8 ft.
Eight adjustable, double-acting pistons controlling swell and pedal stops and couplers.

CHOIR ORGAN.

Quintone, 16 ft.
Violin Diapason, 8 ft.
Concert Flute, 8 ft.
Dolce, 8 ft.
Unda Maris, 8 ft.
Flute a Cheminee, 4 ft.

Harmonic Piccolo, 2 ft.
Cor Anglais, 8 ft.
Tremulant.
Eight adjustable, double-acting pistons controlling choir and pedal stops and couplers.

SOLO ORGAN.

Flauto Major (Pedal Open Diapason Extended), 8 ft.
Gross Gamba, 8 ft.
Gross Gamba Celeste, 8 ft.
Prestant, 4 ft.
Flute Overte, 4 ft.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft.
Tuba Clarion, 4 ft.
Orchestral Oboe, 8 ft.
Tremulant.
Eight adjustable, double-acting pistons controlling solo and pedal stops and couplers.

PEDAL ORGAN (Augmented.)

Contra Bass, 32 ft.
Resultant Bass, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
First Bourdon, 16 ft.
Second Bourdon, 16 ft.
Gross Flöte, 8 ft.
Flauto Dolce, 8 ft.
Orchestral Cello, 8 ft.
Bopbardon, 32 ft.
Trombone, 16 ft.
Fagotto, 16 ft.
Six adjustable, double-acting composition pedals controlling any stop or coupler in entire organ.
Eight adjustable, double-acting pistons placed over upper manual of gallery console, controlling entire organ.

The scheme of the sanctuary organ follows:

GREAT ORGAN.

First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Doppel Flöte, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason Phnon, 8 ft.
Rohr Flöte, 8 ft.
Salicional, 8 ft.
Viole Celeste, 8 ft.
Harmonic Flute, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Tremulant.

PEDAL ORGAN (Augmented.)

Open Diapason, 16 ft.
Bourdon, 16 ft.
Gross Flöte, 8 ft.

CELESTIAL ORGAN.

Cor d'Nuit, 8 ft.
Lieblich Gedeckt, 8 ft.
Viole Aetheria, 8 ft.
Vox Angelica, 8 ft.
Fernfloete, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes (Played from great manual) 20 tubular bells.
Celestial Harp, 8 ft., 54 notes.
Tremulant.

PLANS OF CLARENCE EDDY.

Will Stay at San Francisco Until January and Then Play in East.

By urgent request Mr. and Mrs. Clarence Eddy will remain on the Pacific coast until Jan. 1, with headquarters at San Francisco, and during the first two months of the new year Mr. Eddy is prepared to concertize in the middle and eastern states, according to a new announcement from him. Mrs. Eddy is singing in Dr. C. F. Aked's large church.

ONE OF KILGEN CONSOLES IN ST. LOUIS CATHEDRAL.



PORTLAND RECITALS DRAW

Figures for Season Show Larger Attendance Than Last Year.

That the municipal organ concerts which are given daily, Saturdays and Sundays excepted, at Portland, Maine, have lost none of the attractiveness with which they have been marked in previous summers, is shown by the record of attendance during the present season. This year the series began July 5 and the attendance for the month aggregated 5,375, as against 4,756 for 1914, the concerts beginning July 13 the latter year. The August total this year is 9,200, that of 1914 being 8,825. The totals for the season up to Sept. 1 are for 1915 14,575 and 1914 13,581, an increase over last year of 994.

The final concert of the season was given in the city hall auditorium by Will C. Macfarlane Sept. 16. Mr. and Mrs. Macfarlane have started on a western trip and before returning Mr. Macfarlane will play at the San Francisco exposition. The following is his closing program: March, "America the Beautiful," Macfarlane; "Consolation" and Spring Song, Mendelssohn; overture, "Poet and Peasant," Suppe; "The Rosary," Nevin; Scotch fantasia, Macfarlane; Largo, Handel; overture, "Tannhaeuser," Wagner; Storm fantasia, Macfarlane.

Kimball Organ for Washington.

The Kimball Company is finishing the installation of a two-manual self-playing organ which cost \$10,000 in the Scottish Rite Temple at Washington, D. C. The formal opening of the instrument will take place Oct. 17, 18 and 23.

New Organ Music

Wood, Haydn	Net
Slumber Song	\$. 60
Noble, T. Tertius	
An Elizabethan Idyll....	.60
Schminke, Oscar	
Marche Russe75
Mountain Idyll.....	.60
Sellers, Gatty	
An Evening Idyll.....	.60

Request a copy of the Stainer & Bell (London) catalogue of Anthems, Services, Organ Music, Etc.

J. FISCHER & BRO.

NEW YORK

7, 8, 10 and 11, Bible House (Astor Place)

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.



Edwin H. Lemare—Mr. Lemare is giving his allotment of recitals at the Panama-Pacific exposition. At his first San Francisco performance, Aug. 25, he played as follows: Prelude and Fugue in D major, Bach; "Sylvine" (from "La Fandole") Suite, Dubois; Minuet in A, Boccherini; Valse in "Farsifal," Wagner; Improvisation; Overture, "Carneval," Dvorak.

W. Lynnwood Farnam—The well-known Boston organist played in August at the Panama-Pacific exposition, presenting the following programs:

Aug. 16—Cornelius March (D major), Mendelssohn; Pastorale (from twelfth sonata), Rheinberger; Allegretto Grazioso, Fuchs; Concerto in C minor, Handel; Scherzo (from fourth symphony), Widor; Prayer, Saint-Saens; Prelude and Fugue in G major, Bach.

Aug. 17—Sixth Symphony in G, Widor; "Vieille Chanson," d'Evry; Chorale in A minor, Cesar Franck; "Priere a Notre Dame" (from "Suite Gothique"), Boellmann; Sonata in C minor, Mark Andrews; Caprice (B flat), Gullmant; Legend, Faulkes; Scherzo in G minor, Bossi.

Aug. 18—Scherzo Symphonique Concertante, Lemmens; Romance, Lemare; Sonata No. 1, in F minor, Mendelssohn; Minuetto, Toccata and Scherzo, Eugene Gigout; Finale (from sonata on ninety-fourth Psalm), J. Reubke.

Aug. 19—Marche Pontificale (from First Symphony), Widor; Pastorale (from First Sonata), Gullmant; Allegretto, Merkel; Theme, Variations and Fugue, G. W. Chadwick; "Ave Maria" d'Arcadelt, Liszt; Allegro Vivace (from First Symphony), Vierne; Finale (from Third Symphony), Vierne.

Aug. 20—"Fanfare D'Orgue," Shelley; Sunrise, Georges Jacob; Impression "Histoires du Soir," Karg-Elert; Toccata and Fugue in C major, Bach; Sonata in G (last movement), Clementi; Andante Con Moto, A. P. F. Boely; "Ave Maria," Henselt; Chaconne, Karg-Elert.

Harry L. Vibbard—The Syracuse organist's concerts late in August at the Panama-Pacific fair brought out the following offerings:

Aug. 21—Chromatic Fantasie, Thiele; Canzonetta, Elliott; Chorale ("Meistersinger"), Wagner; Scherzo in E major, Parker; "Flat Lux," Dubois; Overture in F, Faulkes; Romance, Vibbard; Allegro Opus 81, Gullmant; "Reve Angelique," Rubinstein; Toccata in E, Callaerts.

Aug. 22—Prelude and Toccata, Lachner; Nocturne, "Sunshine Song" and "The Brook," Grieg; Concert Piece on "America," Hesse; "In Springtime," Kinder; "Grand Choeur Dialogue," Gigout; Pastorale in E major, Faulkes; "Badinage," Herbert; Finale in G, Capocci.

Aug. 23—"Hanna," Lemmens; Cantilene in A flat and "Le Carillon," Wolstenholme; March in C, MacDowell; Grand Choeur in A, Kinder; "Marche de Procession," Gullmant; Caprice, Aubade and "Elfentanz," Johnson; Fugue (from the Pastoral Sonata), Rheinberger.

Aug. 24—"Passacaglia, Bach; Caprice, Kinder; Canzona in A, Gullmant; Pastoral Scene, Dethier; "Piece Heroique," Cesar Franck; Pastorale in F minor, Vibbard; Romance in D flat, Lemare; Christiana, Musette, Mailly; Allegretto, Merkel; Toccata (from the Sonata in F minor), Tombe; Rakoczy March (transcribed by T. J. Guy), Berlioz.

Aug. 25—Symphony No. 6 (first movement), Widor; Cantilene, Watling; "A Memory," Gillette; Canon in B minor, Schumann; Caprice ("The Brook"), Dethier; Prelude and Fugue in D minor, Bach; Nocturne in F, Tschalkowsky; Gavotte, Vincent; Toccata in A flat, Hesse.

Dr. William C. Carl—The New York organist gave a recital at the San Diego exposition last month when on his trip to the Pacific coast. The concert was given at the invitation of Dr. H. J. Stewart, the exposition organist, and the program was: Sonata in C minor, Salome; Adagio from Symphony in B flat, Pleyel; Minuet from a Symphony, Haydn; Fugue in D major, Bach; "Orange Blossoms," Mac Master; Variations de Concert, Bonnet; Spring Song, Ecnowski; Toccata in B minor, de la Tombelle; Slumber Song, Haydn Wood; March from "Ariane" Symphony, Gullmant.

At the First Presbyterian church of Fort Collins, Colo., Sept. 9, Dr. Carl played: Symphony in D minor, Gullmant; Adagio in B flat, Ignace Pleyel; "Gavotte Trianon," Alfred Francaix; Fugue in D minor, Bach; "Orange Blossoms," George MacMaster; "Carillons de Dunkerque," Thomas Catureto; Overture to "William Tell" (requested), Rossini; Melody in a Folk-Song Style (Mss.), Charles W. Cadman; Andante known as the Clock Movement, Haydn; "Forest Music" ("Waldweben"), Richard Wagner; Tone Poem "Good Friday," Tombe; "Marche Heroique de Jeanne D'Arc," Dubois.

Edwin Arthur Kraft—Among the Sunday afternoon programs at the Atlanta, Ga., Auditorium in September have been these:

Sept. 12—Processional March, H. J. Stewart; Minuet from "L'Arlesienne," Bizet; Rhapsody, Rosseter G. Cole; "The Last Hope," Gottschalk; Funeral March of a Marionette, Gounod; "To Spring," H. A. Matthews; "Traumerel," Schumann.

Sept. 19—Overture to "The Merry Wives of Windsor," Nicolai; Meditation from "Thais," Massenet; "To Spring," Grieg; Finale—Adagio Lamentoso, Tschalkowsky; Overture to "Der Freischuetz," Weber; Humoreske, Dvorak; "Liebestod," from "Tristan and Isolde," Wagner; Sept. 26—Overture to "Tannhaeuser,"

Wagner; "The Brook," Dethier; Evening Bells and Cradle Song, Macfarlane; Andante Cantabile, from Fifth Symphony, Tschalkowsky; Scherzo, Dethier; "The Magic Harp," J. A. Meale; "Ride of the Valkyries," Wagner.

John Knowles Weaver, Tulsa, Okla.—Professor Weaver gave a grand opera program on the Tulsa municipal organ Aug. 22, playing: "Les Huguenots" Overture, Meyerbeer; March and Chorus from "Tannhaeuser," Wagner; "Cavalleria Rusticana," selections, Mascagni; "Il Trovatore," paraphrase, Verdi; Sextet from "Lucia," Donizetti; Grand March from "Aida," Verdi.

Sept. 12 he played these selections: Westminster Chimes, Handel; Prelude, Third Sonata, Gullmant; Adagio, Toccata, Blakely; "Home, Sweet Home," Buck; "Angels Serenade," Braga; Kendall commencement march (requested), Weaver; Chapel Chimes, Flagler; Pastoral Suite, Demarest.

George W. Andrews, Oberlin, Ohio.—Dr. Andrews, professor of organ and composition in the Oberlin Conservatory of Music, gave the first of a series of recitals Saturday evening, Sept. 18, on the large four-manual Skinner organ in Finney Memorial chapel. The following was the program: Fantasia in E minor ("The Storm"), Lemmens; Spinning Song, Funeral March, Folk Song, Mendelssohn; Etude in C sharp minor, Polonaise in A major, Chopin; Intermezzo, Wolstenholme; Love Song, Improvisation, Liszt. The Chopin Polonaise and the Mendelssohn numbers were arranged by Mr. Andrews.

Charles A. Sheldon, Jr., Atlanta, Ga.—Mr. Sheldon played the Sunday concert at the Auditorium Aug. 29 in the absence of Mr. Kraft. He gave the following: "Jubilata Deo," Silver; March and Intermezzo from Suite for Organ, James H. Rogers; Midsummer Caprice, Edward F. Johnston; Cradle Song (MSS.), Charles A. Sheldon, Jr.; Scherzo Mosaic, Shelley; Finale to Act 2, "Madame Butterfly," Puccini; Toccata from Sonata 3, Rene L. Becker.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe gave a recital every Sunday afternoon in September at the South Congregational church, playing the following programs:

Sept. 5—Fugue (D major), Handel; Suite in E major, Handel; Summer Sketches, Lemare; Intermezzo, Dethier; Overture to "William Tell," Rossini.

Sept. 12—Concert Variations, Bonnet; Pastorale, Foote; Finale, Lemmens; "Reve Angelique" (requested), Rubinstein; Oriental Sketch, No. 1, Bird; Meditation, Sturges; Fantasia on a Welsh Hymn, Best.

Sept. 19—Gothic Suite, Boellmann; Oriental Sketch, No. 2, Bird; "Kol Nidrei," Bruch; Evening Song, Brockway; Overture to "Tannhaeuser" (requested), Wagner.

Sept. 26—Pontifical Sonata, Lemmens; Three Pieces from Op. 10, Bonnet; "Pan's Flute," Godard; "Ride of the Valkyries," Wagner.

Alfred Brinkler, Portland, Maine.—At a recital Sept. 21 in St. Stephen's church Mr. Brinkler played: Prelude to "Lohengrin," Wagner; "In the Twilight," Harkner; Suite in F, Corelli; Adagio, Widor; Suite in A (new), Brinkler; "Russian Romance," Friml; "Will o' the Wisp," Nevin; "Marche Heroique de Jeanne d'Arc," Dubois.

At the monthly musical service Sept. 19 Mr. Brinkler played: Organ Prelude, "Andantino," Franck; "Tempo di Minuetto," Haigh; "Aria," Demarest; Postlude, "Sing unto God," Handel.

Allen W. Bogen, Chicago.—Mr. Bogen played as follows at St. Luke's Methodist church, Dubuque, Iowa, Sept. 5: Prelude (Symphony No. 6), Widor; Adagio (Symphony No. 6), Widor; Litany, Schubert; "Etude Symphonique," Bossi; "Hour of Devotion," Bossi; Canzona, Wheelton; Allegro con fuoco (Sixth Sonata), Gullmant; Andante from Concerto in E minor, Mendelssohn; Elegy, Coleridge-Taylor; Finale in B flat, Wolstenholme.

Alfred E. Whitehead, Sherbrooke, Quebec.—Mr. Whitehead has given these programs at St. Peter's church:

Sept. 12—Festive March, Smart; "Clair de Lune, Bonnet; National Song, Grieg; "Elves," Grieg; Andantino in D flat, Lemare; Fugue in E flat, Bach.

Sept. 23—Overture in E minor, Morandi; "Suite Gothique," Boellmann; Violin Canzonetta (from Violin Concerto), Tschalkowsky; Sphouetes, Rebikoff; Berceuse, Cui; Prelude in sharp minor, Rachmaninoff; Marche Religieuse, Gullmant; "Clair de Lune," Bonnet; Toccata (from Fifth Organ Symphony), Widor; Violin (Sonata in F major), Handel; Allegretto, Wolstenholme; Andante and Allegro, Bache; National Anthems (Russia, Belgium, France, Britain).

Edward Champion Hall, Butte, Mont.—Great interest is manifested in the weekly vesper recitals given by Mr. Hall at the First Baptist church. His program Sept. 19 was as follows: "Jubilata Deo," Silver; "Penitence," Goldstein-Hall (founded upon traditional themes); Processional, Dubois; "Eventide," Hall; Finale in E flat, Gullmant.

Eric De Lamarter, Chicago.—The following programs at the Fourth Presbyterian church are announced: Sept. 23—Toccata and Adagio in C major, Bach; Etude de Concert, Bonnet; Musette, Lemare; Paean, Basil Harwood; Duetto, Rheinberger; Variations in G

major, Gullmant; Berceuse, Rosseau; "A Gothic Prelude," Eric De Lamarter.

Oct. 7—Toccata and Fugue in E major, Buxtehude; Chorale Prelude, Leo Sowerby; Berceuse, Clarence Dickinson; Suite Religioso, Edward B. Scheve; Scherzetto, Rosseau; Midsummer Caprice, Johnston.

James W. Hill, Haverhill, Mass.—Mr. Hill gave a recital at the First Universalist church on Monday afternoon, Sept. 13, which included not only a generous Wagner section, but a performance of a new work by Alfred Brinkler of Portland, Maine. The offerings were: Chorale Prelude, Bach; Funeral March, Chopin; Romantic Suite in A (first performance from manuscript and composed for Mr. Hill), Alfred Brinkler; "Love of Peace," Arthur Dorey; Festival Music and Prize Song ("Meistersinger"), "Isolde's Love

Death" ("Tristan and Isolde"), "Pilgrims' Chorus," "To the Evening Star" and Grand March ("Tannhaeuser"), Wagner.

Samuel Jonas, 51 years old, organist of the French Synagogue and a composer of music and teacher of the piano and organ, died of a complication of diseases at his home, 548 West 164th street, New York, Sept. 15. He was a member of various Masonic societies and of the Royal Arcanum. A widow and four children survive.

Harry F. Schenuit of Milwaukee has been appointed organist of the First Methodist church of Pasadena, Cal., to succeed Harold Gleason, who recently resigned to become organist of the Mission Inn at Riverside.

New Christmas Cantata

"THE HERALD of PEACE"

By J. LAMONT GALBRAITH

Solos for Soprano, Alto, Tenor and Bass.
Effective but Not Difficult Chorus Writing.

Price 50 Cents

Standard Christmas Cantatas

MORN OF GLORY by FRED. W. PEACE - 50c
THE STAR DIVINE by A. W. LANSING - 50c

Thanksgiving Cantatas

A SONG OF THANKSGIVING by FRED. W. PEACE 50c
A SONG OF PRAISE by F. N. SHACKLEY - 75c

Sent Free Novelty List for Organists and Choirmasters.
ANTHEMS - CANTATAS - ORGAN MUSIC

Arthur H. Schmidt

BOSTON LEIPZIG NEW YORK
120 Boylston Street 8 W. 40th Street

JUST PUBLISHED

Marche Heroique

by
Roland Diggle

Other successful numbers
Concert Fantasia
At Sunset Legende Romantique

Published by The White-Smith Co., Boston

**PHILADELPHIA TO HAVE
LARGE THEATER ORGAN**

TO BE READY IN NOVEMBER

**Austin Company Building It for the
Stanley—Scheme Is by Herbert
Brown, Richard Bach and
Rollo F. Maitland.**

Patrons of the Stanley theater of Philadelphia are looking forward to the completion of the Austin organ, which is to be installed in this popular photoplay house about the middle of November. The organ is to have three manuals and pedals, the main organ to be placed on the stage and an antiphonal organ to be either in the rear of the theater or in one of the upper proscenium boxes. It will be the largest theater organ in Philadelphia, and will contain many novel and beautiful effects. The main organ will be on ten-inch wind pressure and the antiphonal on five-inch wind. The specifications, which were drawn by Herbert Brown of the Austin Company, in collaboration with Richard Bach and Rollo F. Maitland, organists of the Stanley, are as follows:

- GREAT ORGAN.**
 1. Tibia Clausa, 16 ft.
 2. Principal Diapason, 8 ft.
 3. Open Diapason, 8 ft.
 4. Gross Gedeckt, 8 ft. (from No. 1).
 5. Gross Flöte, 8 ft.
 6. Concert Flute, 8 ft.
 7. Gross Gamba, 8 ft.
 8. Gamba Celeste, 8 ft.
 9. Wald Flöte, 4 ft.
 10. Tuba, 8 ft.
 11. Harp.
 12. Chimes.
 Numbers 3, 5, 6, 7, 8, 9, 10, 11 and 12 enclosed in Orchestral box.
- SWELL ORGAN.**
 13. Diapason Phonor, 8 ft.
 14. Viole d'Orchestre, 8 ft.
 15. Viole Celeste, 8 ft.
 16. Vox Seraphique, 8 ft.
 17. Gedeckt, 8 ft.
 18. Flauto Traverso, 4 ft.
 19. Mixture, 3 rks.
 20. Contra Fagotto, 16 ft.

21. Oboe, 8 ft. (from No. 20).
 22. Horn, 8 ft.
 23. Vox Humana, 8 ft. (Separate chest and tremolo.)

- ORCHESTRAL ORGAN.**
 24. Diapason, 8 ft. (from No. 3).
 25. Concert Flute, 8 ft. (from No. 6).
 26. Gross Gamba, 8 ft. (from No. 7).
 27. Gamba Celeste, 8 ft. (from No. 8).
 28. Unda Maris, 8 ft.
 29. Wald Flöte, 4 ft. (from No. 9).
 30. Clarinet, 8 ft.
 31. Orchestral Oboe, 8 ft.
 32. Harp (from No. 11).
 33. Chimes (from No. 12).
 Tremolo.

- ANTIPHONAL ORGAN.**
 (Operated from Orchestral and Great manuals.)
 34. Nitsua, 8 ft. (Austin special).
 35. Celeste, 8 ft.
 36. Gedeckt, 8 ft.
 37. Vox Humana, 8 ft.
 Tremolo.

- PEDAL ORGAN.**
 38. Resultant Bass, 32 ft.
 39. Open Diapason, 16 ft.
 40. Violone, 16 ft. (from No. 7, extended).
 41. Bourdon, 16 ft. (from No. 1).
 42. Cello, 8 ft. (from No. 8).
 43. Gross Flöte, 8 ft. (from No. 39, extended).
 44. Dolce Flute, 8 ft. (from No. 5).
 45. Fagotto, 16 ft. (from No. 20).

H. F. Siewert at Grand Rapids.

Herman F. Siewert, formerly of Winter Park, Fla., has accepted the position of organist at the Empress theater at Grand Rapids, Mich., and is playing to appreciative audiences there. He gives a brief recital before each performance. The Empress is one of the Keith circuit. The organ is finely-voiced, Mr. Siewert writes, and is a very comprehensive instrument. It was built by the W. W. Kimball Company. Before leaving Florida, Mr. Siewert gave a vesper recital at Orlando, in the First Baptist church, at which he played: Toccata and Fugue in D minor, Bach; Caprice in B flat, Guilman; March in F, Siewert; March on Themes of Handel, Guilman; Toccata from Fifth Symphony, Widor.

Vogelpohl & Sons of New Ulm, Minn., are building an organ to be installed this month for the Congregational church of Marshall, Minn.

INDISPENSABLE

to the

Progressive Organist

Such is the verdict from all parts of the country on THE DIAPASON. The files at the office of this publication are filled with letters, written by men and women who have read its monthly issues, asserting, without solicitation or suggestion, that they could not do without this paper.

Join the Majority
and keep posted henceforth on:

What your fellow organists are playing at their recitals. Our recital page is one of our most valuable and carefully compiled features.

What organ builders are doing to advance the construction of the instrument. Specifications of all the large new organs found exclusively in The Diapason.

What composers and publishers are doing to increase organ literature. The reviews by Harold Vincent Milligan are unsurpassed.

The Diapason

**210 South Desplaines St.
Chicago**

AMERICA'S FOREMOST ORGAN BUILDERS FOR
NEARLY FIFTY YEARS

**Hutchings Organ
Company**

Boston and New York

Plant at Waltham, Mass.

CORRESPONDENCE
INVITED

Modernizing Old Organs Our Specialty

HASKELL A Name Symbolical
of Merit

PIPE Work of the BEST material scaled
and voiced for your building
ORGANS Not stock in any part, but designed
and built to meet existing conditions

1520 Kater Street PHILADELPHIA

Our Organs Are Our Best Salesmen

THREE-DAY FESTIVAL FOR CHICAGO SHRINERS

[Continued from page 1.]

Medinah Temple should possess the finest and most suitable organ that could be obtained. This organ has now been completed and undoubtedly will rank as one of the greatest concert instruments in the country, although there are a few organs that are slightly larger, if pipes alone are counted.

On entering the auditorium attention is immediately attracted to the five immense pipes grouped at each side of the proscenium arch. The center pipe of each of these groups is 34 feet 4 inches long, with a diameter of fifteen and one-half inches, and weighs 560 pounds. All of these pipes are speaking pipes and give some of the lowest notes on the organ, very near the limit of human hearing.

The organ proper is in two chambers situated one on the right and the other on the left of the proscenium arch, and the echo organ is placed back of the dome. The action of the organ is electric throughout. The power is furnished by a low-voltage generator. The wind pressure by which the pipes are blown is fur-



CHARLES M. KIRK.

nished by centrifugal fans which are rotated by two motors aggregating twenty-seven and one-half horsepower. One thousand and ninety-seven magnets are used in the mechanism which controls the vast tonal resources of the organ.

The total number of pipes in the organ is 5,120. To make these pipes speak wind is forced through them at varying pressures. The air enters the



HARRIS W. HUEHL.

[Architect and Builder of Medinah Temple.]

organ through large air chests, and some of these air chests are as large as an ordinary room. One remarkable fact in connection with this organ is that one may enter its air chests

FRONT OF ORGAN IN MEDINAH TEMPLE, CHICAGO, SHOWING STAGE IN CENTER.



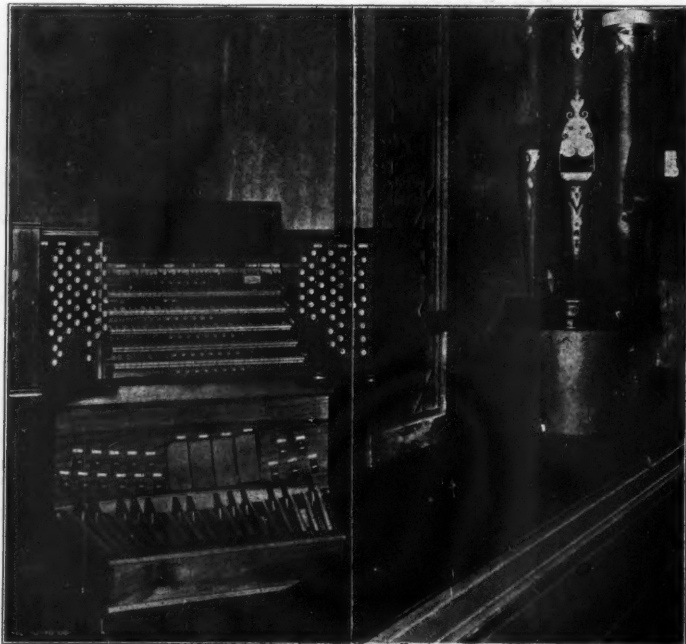
while the organ is being played and see the interior workings in actual operation. This system of construction is patented by the firm which built the organ. Above these air chests are myriads of pipes varying in length from half an inch to thirty-two feet. The whole interior of the organ is brilliantly lighted by electricity.

Connected with the organ by cables containing over thirty-nine miles of No. 22 annunciator wire are the two consoles or keydesks, by means of which the organ is played, and either

ber and control in addition to playing with both hands and feet.

The selection and purchase of this organ was made by a committee appointed by the Shrine, composed of Oscar A. Kropf, Harris W. Huehl, Robert J. Daly and Julius Butzow. The specifications were revised and the organ was constructed under the supervision of J. Lewis Browne, Mus. Doc., organist of St. Patrick's and Our Lady of Sorrows churches. The official organist is Charles M. Kirk, organist and musical director of Oriental Consistory, organist for St. Ce-

FIVE-MANUAL DRAW-STOP CONSOLE, MEDINAH TEMPLE.



or both may be used as preferred. These consoles are of two radically different types. One console, which is permanently placed, contains five manuals or keyboards, and has draw knobs for the manipulation of the stops. The other console, which can be moved over a radius of 140 feet, has four manuals and the newer stop keys. The organist is thus enabled to use the type to which he is accustomed, but the movable console will probably be used largely for recitals and the fixed console for the shrine ceremonial.

The entire organ contains ninety-two speaking stops. In addition to the actual playing of the music upon these keys the organist also controls forty-six couplers and sixty-five accessories. An organist playing at the five-manual console has 205 stops, couplers and accessories to remem-

ber and control in addition to playing with both hands and feet.

ber and control in addition to playing with both hands and feet. "Sherrard Is 'Making Good.'" "New Organist Making Good" is the heading of an article Sept. 11 in the Johnstown (Pa.) Daily Tribune anent the playing of Robert A. Sherrard, the new organist of the First Presbyterian church. The article says: "His numbers at both services last Sunday were highly pleasing and many of the more critical members of the congregation could be seen to nod approvingly to one another at the conclusion of the morning prelude. This approval was strengthened by the offertory and postlude and the announcement that he would play a short program before the evening service was responsible for the early attendance of a large Sunday evening audience."

COURBOIN TO OPEN ORGAN

Syracuse Man Will Play Four-Manual Casavant in Buffalo.

Charles M. Courboin, organist of the First Baptist church of Syracuse, N. Y., has been selected to give the dedicatory recital upon the large four-manual Casavant organ being installed in St. Joseph's Cathedral, Buffalo. This organ, which has been described in The Diapason, is a fine instrument and will be worthy of the million-dollar cathedral in which it is placed.

Mr. Courboin has been secured also to give a recital before the convention of the New York State Federation of Women's Clubs, which will meet in the First Baptist church, Syracuse, Nov. 9 to 12. The several hundred delegates from all parts of the state will be accompanied by a large number of visitors.

The Syracuse First Baptist church will soon have the distinction of having in its own building two modern pipe organs. The board of trustees voted recently to exchange the organ in the old building toward a new one which will be placed in the Sunday-school rooms. The new organ will be a three-manual with electric action and movable console, and will be erected by Casavant Brothers, by whom the large organ in the main auditorium was built. The new organ



JOHN P. GARNER.

[Illustrious Potentate, Medinah Temple.]

will be used in connection with services in the Sunday-school rooms and by Mr. Courboin's many organ pupils and by others in the city as a practice organ, the revenue going to the church.

**RICHARD KEYS BIGGS
ENGAGED FOR SERIES**

IN BROOKLYN HIGH SCHOOL

Four Concerts Arranged by Organist of St. Ann's Church and Madison Avenue Temple for November and December.

In the Boys' High School, Brooklyn, a series of organ recitals is to be given by Richard Keys Biggs, organist of St. Ann's Church-on-the-Heights, Brooklyn, and the Madison Avenue Temple, Manhattan. The programs as prepared are:

Nov. 21—Sonata No. 5, Mendelssohn; Twilight Reverie (dedicated to Mr. Biggs), Diggle; Marche Nocturne, MacMaster; "Paysage," Bonnet; "Laudate Dominum" (Song of Praise), Sheldon; Sunset Meditation, R. K. Biggs; Fantasia Symphonique, Cole; Humoresque, Dvorak; Toccata in F, Crawford.

Nov. 28—Second Suite (dedicated to Mr. Biggs), Rogers; Funeral March, Chopin; Prelude and Fugue in C minor, Bach; "A Song of Joy," Fry-singer; Adagio from the Third Sonata, Guilman; "A Royal Procession," Spinney; Meditation, Dupont; Scherzo, Dethier.

Dec. 5—Sonata in G minor, Piutti; Finale from the Second Act of "Madame Butterfly" (arranged by Mr. Biggs), Puccini; "The Brook," Dethier; Cavatina, Raff; "Will o' the Wisp," Nevin; Fugue from the Sonata in D minor, Merkel; Meditation, Sturges; Toccata, d'Evry.

Dec. 12—Program selected from the operas of Richard Wagner: March from "Die Meistersinger"; Prize Song from "Die Meistersinger"; Forest Murmurs from "Siegfried"; Prelude to "Lohengrin"; Magic Fire Music from "Die Walkure"; "Liebestod," from "Tristan and Isolde"; Elizabeth's Prayer from "Tannhauser"; "Ride of the Valkyries from "Die Walkure."

ORGAN BY WICKS DEDICATED

Professor J. W. Holland of Detroit Plays at Jackson, Mich.

Professor J. W. Holland of Detroit gave a recital Aug. 12 at the Haven Methodist church of Jackson, Mich., on a new three-manual Wicks organ with electric action. This organ, as all the latest ones built by the Wicks Company, has no pneumatics, but is controlled entirely by magnets. The concert program follows: Toccata in F, Ward; Andante con moto, Gade; Cradle Song, Hartman; Elegie, Strang; Grand Chorus, Guilman; "Les Ondre D'Avril," Favet; Offertoire in F major and minor, Batiste; Serenade, Schubert; Sonata in the Style of Handel, Wolstenholme; "Memory's Hour," Silver; Approach and Passing of a Band, Holland; Scherzo in D minor, Federlein; "The Storm," Holland.

In July and August Professor Holland played in Chicago, Fort Wayne, St. Louis, Toledo and New York City.

AT WORK IN KANSAS CITY

September Session Held by the Organists' Association.

The Kansas City Organists' Association has resumed its monthly meetings after a month's inactivity. Plans are being made for a wider recognition on the part of the public of the value of the organ for concert purposes and a greater desire for its use aside from the church service.

The meeting held Sept. 16 at the Linwood Presbyterian church was well attended and proved most interesting. The program follows: Pastoral Sonata, Rheinberger (Miss Helen Kittle); Concert Overture in C minor, Alfred Hollins (Mrs. Maynard Bush); Prelude in B minor, Bach; "Vision," Bibl; Evening Song, Bairstow; Finale from First Symphony, Maquaire (Alfred G. Hubach); Recitative and Aria from "Paradise Lost," Rubinstein (Charles H. Cease).

Dedicates a Hinners Organ.

Walter Keller of Chicago, dean of the Illinois chapter of the A. G. O., gave the inaugural recital on a Hinners organ in the Congregational church at Elkhorn, Wis., Sept. 2. Mr. Keller played: Triumphal March, E flat, Hollins; Fugue in C minor, Bach; Largo, Handel; "Marche Pittoresque," E. R. Kroeger; "Sous les Bois," Durand; Scherzo, P. d'Acosta; Pastoral Romance, Diggle; Transcription on "Onward Christian Soldiers," S. B. Whitney; Caprice, H. J. Wrightson; Variations on an American Air, I. V. Flagler; "Will o' the Wisp," Gordon Balch Nevin; "Tannhaeuser" March and Chorus, Wagner.

Allen W. Bogen of Central church, Chicago, and Mrs. Bogen, formerly Miss Agatha Johnson, also an organist, passed part of their honeymoon at Waterloo, Iowa, and Mr. Bogen gave a recital at the First Methodist church.

Charles J. Whittaker & Sons
112 Fourteenth Ave., N.
SEATTLE, WASH.

Pipe Organ Experts

Let us set up your Organs in the far northwest.

JAMES COLE COMPANY

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

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

Melrose (Boston), Mass.

Möller of Hagerstown, Maryland, builds Pipe Organs of every size for Churches, Private Residences, Theatres, Studios, Concert Halls, Auditoriums, etc. Over 2000 organs in use; the output has increased rapidly each year from 1880 to 1915, and they give satisfaction. Every part made in his own factory under Mr. Möller's personal supervision at a minimum cost (to the purchaser's advantage). Möller Organs contain every tested modern process, device and feature to be desired by the most exacting performer. Draw-stops, Tablets, or any preferred form of Console supplied. Möller Combination Pistons are instantly adjustable by the Organist, and are changeable while playing if desired (you don't have to get inside to make a change, nor need an expert to do it). The Voicing, the Tone Blending and Individuality are distinctly Möller. We shall be pleased to consult with Organ Committees, and are ready to co-operate or send specifications, if you will just give us a hint of what you are looking for.

FACTORY REPRESENTATIVES:

W. M. Jenkins	Syndicate Trust Bldg.	St. Louis, Mo.
C. S. Losh	Steinway Hall	New York, N.Y.
C. F. Rowe	316 West 61st Street	Chicago, Ill.
Karl Buselmeier	(Hamilton)	Baltimore, Md.
L. Peloubet	3531 Forbes Street	Pittsburgh, Pa.
R. J. Lilley,	1512 Court Street	
	Memphis, Tenn.	

Pipe Organs

Tel, Graceland 3764

REBUILDING, CLEANING AND TUNING

JULIUS JAEKEL

ORGAN BUILDER

ELECTRIC FAN BLOWERS and WATER MOTORS

3258 North Oakley Avenue
CHICAGO

SCHANTZ PIPE ORGANS

Are Noted for Reliability
...and...
Effective Service

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

A. B. Chase Pianos

A Never Ceasing Source of Purest Pleasure.

TWO IDEAL GRANDS.

Empire, parlor size, in finely figured mahogany, rich artistic carvings.
Style R, small grand, perfectly plain,—plainly perfect.

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

A. B. Chase Pianos

Are distinguished for rare beauty of
Tone Quality

Treble far-carrying, sensitive, and clear as a bell.
Middle Register bright and singing.
Bass deep and pure.

The Ideal Home Piano

A rich Volume of harmonious sound throughout the Entire Scale.

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

ESTABLISHED 1875

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

Used Pipe Organs for Sale

Johnson Organ, two manuals and pedal, 15 speaking stops. Recently rebuilt. \$700.00 and expense of delivery.

Full description of the above and other pipe organs recently taken in trade, on application.

HINNERS ORGAN CO., PEKIN, ILLINOIS

A. B. Felgemaker Organ Co.

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

Main Office and Works, Erie, Pa.

ESTABLISHED 1865

THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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

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

Receipts for subscription remittances sent only when requested.

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

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

CHICAGO, OCTOBER 1, 1915.

STATEMENT OF THE DIAPASON.

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

Editor, Siegfried E. Gruenstein, 210 South Desplaines Street.
Managing Editor, same.
Business Manager, same.
Publisher, same.

Owners (if a corporation, give its name and the names and addresses of stockholders holding 1 per cent or more of total amount of stock. If not a corporation, give names and addresses of individual owners): S. E. Gruenstein, 611 Ash Street, Winnetka, Ill.

Known bondholders, mortgagees and other security holders holding 1 per cent or more of total amount of bonds, mortgages or other securities (if there are none, so state): None.

S. E. GRUENSTEIN.
Sworn to and subscribed before me this 27th day of September, 1915.

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

AUDIENCES NEVER FAIL.

Whenever we receive the annual volume issued by Carnegie Institute of Pittsburgh and the similar one from the College of the City of New York, containing the organ recital programs at these musical centers for the year, we forget about the oft-heard statement that organ music is not wanted. Professor Samuel A. Baldwin of the New York college and Mr. Heinroth of Pittsburgh never fail to draw audiences and the interest in their work does not seem to wane. As for the bound programs, we would advise every organist to get one if he can, for he will have at hand for reference the best there is in recital program material.

The Pittsburgh Post recently made a plea supporting proposals made by Mr. Heinroth for the expenditure of \$35,000 to enlarge and improve the Carnegie Hall organ and make it second to none in the country, as it was at one time. The editorial calls attention to the beginning of the recitals in Pittsburgh by Frederick Archer in 1895. It also says:

"The public organ recitals that are given twice a week in Carnegie Music Hall during the season are enjoyed by thousands of people. The artistic programs arranged and executed by Organist Heinroth and his predecessors have been the means, by masterly rendition of classic compositions, of cultivating public taste in musical matters. Saturday nights and Sunday afternoons while the concerts are on the music hall is always crowded with attentive and appreciative listeners."

THE RECITAL AND THE DOG.

William M. Jenkins of St. Louis has played so many recitals in so many places that no man or dog can disconcert him when he is in concert array. Thus he differs from an artist of tender perceptibilities of whom we heard a few days ago, who stopped playing and gave vent to his feelings wrathfully when a Colorado pup tried to outdo him recently. But there is some humor at times even in the serious life of the organ opener who tarries but a night.

Mr. Jenkins went to Cape Girardeau, Mo., last month and someone's music-loving dog, aroused to jealousy by the vox humana, tried his vox canis on the audience until the vil-

lage postmaster acted as bouncer for his dogship. Quoth the Cape Girardeau newspaper in its next issue:

"Some Jayville family had to furnish the element of comedy even at a church affair. It brought along the family poodle, which took a position well down in front, in fact, in the first row, and there quickly discovered a note in the first piece the organist played that aroused its fancy to such an extent that it howled in appreciation. Twice it gave forth its melodic contribution to the cause of good music and was only cut down in its solo when the postmaster of the village grabbed it by a hind leg and threw it out the side door. The postmaster said afterwards that the little dog was all washed up and clean as a dog should be. Evidently the Jay family had prepared the pup for the occasion. Mr. Jenkins will oblige by reporting to the musical journals of New York and Berlin that Cape Girardeau people know how to do things up right when they go to concerts."

Yes, they do. They wash their dogs properly before taking them to organ recitals. They know there are no flies on Mr. Jenkins or his playing and therefore there must be no fleas on the dog. The brute did not show the chief performer discourtesy. He howled his appreciation—not his disapproval. Nor was some low-browed sexton assigned to remove him. The postmaster and nothing less was deputed for this duty. Anyway, is it not eminently proper to try a new organ first on the dog? They can always show us something in Missouri. The Cape Girardeau editor is right.

TRIALS OF JOSEPH BONNET.

New Britain, Conn., Sept. 6, 1915.—Editor of The Diapason. Dear Sir: I read quite a while ago about somebody having a Snetzler organ that was imported from England and that it was the only one in America. That is wrong, as Miss Belle Skinner of Holyoke has one of the same make in her beautiful music room. It was purchased a year or so ago from the firm of William Hill & Son of London. Miss Skinner has many valuable and interesting spinets and harpsichords in her collection of musical instruments. This exceptional group of keyed instruments is of great interest to the musicians.

Concerning Joseph Bonnet, the French organist and composer, things are not as pleasant as one would be led to believe from the article in the last Diapason. Mr. Bonnet has been "trés malade," but now he is better. Whether he has been merely sick or has been wounded I do not know. Probably the censor would not allow his card to get past if he had said he was wounded. Besides this, he lost his only brother, who was on board the cruiser Bouvet. This war has brought great sorrow to Bonnet, as you see, and I am sure that all American organists who have followed the artistic career of this young and capable composer will greatly sympathize with him in his sorrow. Yours very truly,

JOSEPH C. BEEBE.

The Erzähler Stop.

Editor of The Diapason: The erzähler is a hybrid. It is neither flute, nor reed, nor string, nor diapason. The tone is polyphonic in character, sounding two notes at the same time—the fundamental note and its octave with equal prominence. It is the chameleon of organ stops. It changes its color to suit its surroundings. It is a tone of great beauty and significance.

This stop named itself. Its talkative quality made the name indispensable. The German form "erzähler" was used in preference to "story-teller," the latter being too colloquial.

The stop is widely appreciated both by players and builders, some of whom are using it under its proper name. One or two others are using it under the name of gemshorn, which it does not even resemble.

Its inventor expects that the stop will be accorded its proper name when any possible credit will be post mortem. The ethics of the profession seem to forbid that a builder shall receive credit for his productions during his life time.

ERNEST M. SKINNER.



BY HAROLD V. MILLIGAN.

"FATHER, I STRETCH MY HANDS TO THEE," anthem for chorus of eight voices, a capella, by Gaston Borch, published by G. Schirmer.

The reviewer of the current output of music for the church is not often moved to enthusiasm; for the most part it is pretty dull stuff, colorless, unimaginative, vapid as to melody and about as interesting as an ordinarily well-written exercise in four-part harmony by a conservatory student. When we come, unexpectedly and without warning, on a composition like the present one, the shock is almost too great. It is dedicated to the Mendelssohn Choir of Toronto and is in every way worthy of that famous organization, beyond which we can say little in the way of praise. In the dignity of its material and the beauty of its part-writing it is a masterpiece. The eight parts are handled with consummate skill and the opportunities for nuance and phrasing are an incentive to the best singing of which a chorus is capable. It is not particularly easy, but is more than worth the amount of work necessary to present it properly. Although written and published as an "anthem," it will, because of its musical worth and interest, be found not out of place on a secular program.

"HOW EXCELLENT IS THY LOVING KINDNESS," anthem for mixed voices, by Edward Shippen Barnes, published by Theodore Presser.

A work of uneven merit, hardly up to the high standard previously set by this young composer. It is like the young curate's egg, "very good in spots," but lamentably weak in others. The composer shows little consideration for the capabilities of the human voice as a musical instrument, and the constantly-recurring accent on the last syllable of the word "excellent" is irritating, to say the least, and indicates a failure to grasp the real aesthetic principles underlying the setting of words to music. To remedy this defect, which is a not uncommon one, we recommend the perusal and thoughtful consideration of the songs of Hugo Wolf, with the original German text.

"NO SHADOWS YONDER" (from "The Holy City"), by Alfred Gaul, arranged for women's voices by George B. Nevin; published by Oliver Ditson Company.

"FIVE AMENS AND A CLOSING HYMN," by Harvey B. Gaul, for women's voices; published by Oliver Ditson Company.

Directors of large chorus choirs will be interested in these new publications for women's voices, as well as directors of choruses made up entirely of women's or boys' voices. The familiar chorus from "The Holy City" is well adapted for its new form; the Amens are well-written and the closing hymn is a lovely setting of the familiar verse, "Oh, Thou whose all-pervading eye."

"THE SWAN" ("Le Cygne"), by Camille Saint-Saens, transcribed by Alexander Guilment, published by Oliver Ditson Company.

Saint-Saens' beloved swan floats serenely through this new edition and will probably continue on its placid way for many years to come; not technically difficult, the piece has a beauty and charm that entitles it to a place in the repertoire of every organist.

"MELODY IN A FLAT," by Sigismund Stojowski (transcribed by R. G. Custard); published by Oliver Ditson Company.

A pleasing and graceful piece of the "salon" type, made over into an agreeable organ piece by a well-known English organist, the successor

of Edwin H. Lemare at St. Margaret's church in London, familiar to American visitors. The "Melody" is one of those suave, undisturbing pieces so useful to the organist, and is a superior example of its type. It is interesting to note that it is labeled by its Polish-American composer, "Opus 1, No. 1."

"WHILE THE EARTH REMAINETH," harvest anthem for men's voices, by Berthold Tours; arranged by Sumner Salter, published by Oliver Ditson Company.

This classic of the church repertoire has been skillfully adapted for male chorus, and should find a permanent popularity in its new form, as it has in its original form for mixed voices.

C. A. Havens Begins Season.

C. A. Havens, the well-known Chicago organist and anthem composer, for many years organist at the First Baptist church, has resumed work for the season at his studio, 3018 Vernon avenue, where he and his pupils have the advantage of a large studio organ. The studio hall is twenty-four feet square and seventeen feet high. It contains a Johnson organ of thirty registers, 1,345 pipes, two manuals, and modern accessories. The bellows are operated by an electric motor. A grand piano, a library of music, seating accommodations for invited guests and modern conveniences in electric lights complete the equipment. Organ students can have opportunity for practice and many have been prepared for positions which they are now filling with success.

BEST BOTHERED.

One of the best story-tellers I have ever known, and one of the most delightfully genial and modest musicians it has ever been my good fortune to meet, is my friend Ebenezer Minshall, formerly organist of the City Temple, London, and editor of the Musical Journal.

On one occasion Mr. Minshall secured a promise from the late W. T. Best, the first organist of St. George's Hall, Liverpool, and the greatest organ virtuoso of the last century, to play a Sunday evening service at the City Temple. As Best was ignorant of the order of service, Mr. Minshall promised to sit by his side and tell him when to "come in."

All went well until Dr. Parker, then pastor of the church, rose to announce the first hymn, printed hymn sheets not then being in use. According to Mr. Minshall something like the following trio for male voices took place:

Dr. P.—"Hymn No. 344."
Best—"Do I play over now?"
Minshall—"No, not yet."
Dr. P.—"Hymn No. 344, Tune No. 37."
Best—"Do I play now?"
Minshall—"No, no, not yet."
Best—"It! When?"

Mr. Minshall's reply I have not yet ascertained, but it was doubtless "appropriate to the occasion," for on being told that during the offertory he could go on as long as he liked, Best charmed the congregation with an extemporization lasting exactly ten minutes. But Mr. Minshall is a "past master" in the delightful art of giving the "soft answer" that "turneth away wrath."

Mr. Minshall tells two good stories of Guilment which I do not remember to have seen elsewhere. On one occasion, when giving a recital in London, there was a difference among the audience as to the theme which should be given to the celebrated French organist for the purpose of extemporization, which latter item was an important feature in all Guilment's performances and in the art of which he was known to be a past master. Some of the audience desired him to extemporize on one theme, and some on another. Unlike Solomon, Guilment did not propose to solve the difficulty by cutting either of the themes in two; but, on the contrary, accepted both of them and worked them together in such a manner as to enhance his own reputation and take his audience fairly by storm.

On another occasion Mr. Minshall inquired of Guilment what kind of an audience he had at a recital given on a previous evening. To this Guilment, who spoke little English and that indifferently, intended to reply in such a manner as to convey the idea that the attendance had been very poor.

"I had small peoples," was the wording he selected—a statement which would describe graphically, if not grammatically, the attendance at many other musical affairs worthy of a better fate.

DR. ORLANDO A. MANSFIELD.

Illinois Chapter, A. G. O.

The Illinois chapter will hold a public service at Trinity Episcopal church, 26th street and Michigan avenue, Sunday, Nov. 14, at 3:30 p. m. Three members of the A. G. O. will play solo numbers. Trinity choir of men and boys will sing the service, which will be played by Irving C. Hancock, choirmaster and organist.

THE ORGAN WORKS OF OTTO MALLING

By Gordon Balch Nevin

Organ music as we survey it today covers a wider range of content, style and general texture than does the music of any other single instrument. Re-acting from the severe contrapuntal works of the old masters, there has been developed simultaneously with the growth of resources of the organ itself a wealth of compositions varying from the ultra-dramatic to the frivolous, and in idiom from the orchestral to the pianistic. Quite naturally there has been not a little of this varied effort that has, so to speak, "shot off at a tangent"—and, by carrying the transference of idiom too far, neutralized its own effectiveness. These conditions being as they are, it is with pleasure that the compositions for organ of the gifted Malling can be examined.

Born in Copenhagen, in 1848, Otto Valdemar Malling has led a busy, industrious life, his activities including those of organist, conductor of various choral societies, and teacher of theory, and with it all he has found time to pile up a splendid list of compositions. He had the good fortune to acquire his training with Gade and Hartmann and the perfection of form displayed in his music may be traced to the teaching of these masters.

The present writer became much interested in Malling's music several years ago, and after a thorough study of it presented a large part of the compositions for organ during the last winter. It was with real pleasure that the appeal which it makes was noted; by reason of its melodic and harmonic originality, rhythmic variety and registrative possibilities this music presents opportunities for the most artistic work of the player, and when well played cannot fail to have intense effect on the listeners.

A few of these works will be here reviewed—in the hope that organists more generally may awake to the sterling worth of these treasures—treasures as yet almost unknown in this country.

First to be mentioned are the three pieces of Op. 48, "The Birth of Christ." The first of these numbers, "The Shepherds in the Field," is as refreshing a bit of pastoral writing as the realm of organ music offers, and near the end develops a stately march rhythm introducing the familiar Crusaders' Hymn. The second number, "The Three Wise Men of the East," offers a neat study in contrasted touches with possibilities of a "brassy" registration. "Bethlehem," the last, pictures vividly the glad Christmas night and works up to a climax of great power, closing with a contrapuntally embellished fortissimo of the hymn, "Holy Night."

Op. 54, "The Death and Resurrection of Christ," also of three numbers, is a specimen of Malling's feeling for the dramatic. "Gethsemane," orchestral in treatment, pictures subjectively the scene in the garden. "Golgotha" (adagio lugubre) uses alternately a deep, solemn theme and short chromatic passages working swiftly to a climax and as swiftly diminishing to a pianissimo, with which the dreadful scene ends. Following these two numbers the last, "Easter Morning," comes as a shaft of light through the heavy clouds; a pastoral introduction gives way to a massive chord movement in stately rhythm, given out fortissimo, closing with four bars of full organ maestoso chords.

Nine interesting numbers compose Op. 63, "From the Life of Christ," the best being perhaps "Christ Still-eth the Tempest" and "Christ's Entry Into Jerusalem," though all are very fine.

Passing over Op. 70, we arrive at Op. 75, "A Requiem for Organ," one of the finest imagined of the works. Six numbers make up this opus. The second, "Day of Wrath," is positively startling in its intensity, and the third, with its long-phrased melody (which seems to call for a 'cello regis-

tration) and syncopated accompaniment, is indeed beautiful.

Lack of space will not permit our reviewing some of the other works, even though they are as worthy as those mentioned—as, for instance, the notable Op. 78, "Paulus," and the Op. 89, "Postludes on the Psalms of David."

But emphatic mention must be made of the tremendous Op. 81, "The Seven Last Words from the Cross"; in the five numbers of this suite Malling's genius has reached its highest pinnacle, and he has given us a truly great work—one that will endure. No. 1, "The Road to Golgotha," seems filled with the woes of all humanity, and the sorrows of the Savior Himself breathe from its pages. No. 2, "The Words of Love," and No. 3, "The Words of Suffering"—pronouncedly orchestral in treatment—are notable for the success with which a too monotonous holding to the same mood has been avoided. No. 4, "The Words of Victory," presents on the last page what is (to the present writer, at least) one of the most remarkable delineations of resignation to be found in the entire realm of music.

But it is in the closing number, the Epilogue, depicting "The Darkness," that the most vivid painting is done; here to a certain extent Malling forsakes his subjectivity and actually paints in tones the terrible darkness, the rending of the veil of the temple and the earthquake; and then, with his gift for effective contrast, through all this turmoil of terror, strikes the soft, tranquil notes of the old Christmas Choral: "Behold, how bright the Star doth shine" (this is scored for chorus ad lib.), so telling that Christ shall come again and all be peace and love.

This is music written because the composer had something to say and because he had been deeply moved by the old story, and into it he has poured his whole soul. The writer places this work on a plane with the wonderful Reubke Sonata on the 94th Psalm, and believes that it will endure as one of the strong pillars of the literature for the organ.

Organists should know these works; they are worthy in every way—spiritually, technically and from the standpoint of effectiveness. When well played they reach the general public, which is something that cannot be said of all good music; they are not of unreasonable difficulty by any

means, but they do call for the very best that is in the player. Competent and serious organists will find them a veritable treasure-mine.

TWO NEW MIDMER ORGANS

Opening Recitals at Vineland, N. J., and Darby, Pa., by W. C. Young.

Midmer organs, each of two manuals and generous tonal resources, were opened in September by William C. Young, organist of the Central North Broad Street Presbyterian church of Philadelphia. Sept. 21 Mr. Young played at the First Presbyterian church of Vineland, N. J. Here the organ has twenty-one speaking stops and tubular pneumatic action, with Kinetic blower. The program presented follows: "Cortege Nuptiale," James H. Rogers; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; "Reve Angelique," Lemare-Rubinstein; "La Cygne," Saint-Saens; "O Sanctissima," Lux; "Narcissus," Ethelbert Nevin; "Even-song," Easthope Martin; Wedding March, Dudley Buck.

Sept. 23 Mr. Young played on a ten-stop organ in Trinity Lutheran church at Darby, Pa. His selections here were: Fantasia on Church Chimes, Harris; "The Shepherd's Tale," Nevin; "To a Wild Rose," MacDowell; "The Lost Chord," Sullivan; Toccata in F, Maily; "At Twilight," Frysinger; Allegretto in B flat, Lemmens; Canzonetta in G, Hol-laender; March from "Aida," Verdi.

Ralph Kinder gave the opening recital Sept. 9 on a Möller organ at Jeffersonville, Pa.

Frank Wrigley at Vancouver. Frank Wrigley, the well-known Canadian organist, has been appointed organist and choir-master of St. Andrew's Presbyterian church at Vancouver, B. C., and has moved to that city from Calgary, Alberta, where he was organist of Knox church for ten years.

Charles M.
COURBOIN
CONCERT ORGANIST

"Never has an organ virtuoso obtained such a triumph."
Le Matin, Paris.

Exclusive Management:
Syracuse Musical Bureau
Lock Box 443
SYRACUSE, N. Y.

"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

Published by
THE GILBERT MUSIC CO.
130 South Desplaines Street
CHICAGO
(Send for Catalogue)

AMERICAN STEEL & WIRE COMPANY

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

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

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

Chicago. New York. Worcester. Cleveland. Pittsburgh. Denver.
U. S. Steel Products Co., San Francisco, Los Angeles, Portland, Seattle.

**DR. W. C. CARL RETURNS
FROM WESTERN TOUR**

YEAR AT GUILMANT SCHOOL

Course Strengthened and Intended to Be Practical—New York Man Impressed with Outdoor Organ at San Diego.

Dr. William C. Carl has returned to New York from his summer holiday in the far west in the best of health, ready to take up the work of the year. Dr. Carl is enthusiastic over his six weeks in Estes Park, Colorado, and its scenic wonders. From there he went to the Grand Canyon of Arizona en route to the San Diego exposition, where his playing was received with great favor.

"The effect of the outdoor organ was superb and surpassed all I had been previously told," said Dr. Carl. "It could be heard distinctly at the Piazza de Panama, several hundred yards away, and even at the main entrance it could be heard on entering the grounds—so pure and clear is the air. It was a pleasure to play, and I found the organ capable of effects impossible to obtain in a building. I was royally entertained by Dr. H. J. Stewart, the official organist, and a reception was tendered by Miss Gertrude Gilbert, who has charge of the exposition music. At Los Angeles I found the Universal City, where the films are made, most novel and interesting, while the mission play at San Gabriel made me think I was once again at Oberammergau. I remained a day to see the production of 'Iphigenia' at the Greek theater in Berkeley, and to hear the incidental music by Dr. Walter Damrosch, who conducted the orchestra. The music fits the play admirably. The score is interesting and many of the effects are original and novel. The success with the immense audience was most pronounced. Mrs. Alcock, who sang the incidental solos, was splendidly received. I heard an interesting recital in the Tabernacle at Salt Lake City, given by Mr. McClellan.

"I consider the new one-act opera just completed by Charles Wakefield Cadman, whom I visited at Fort Collins, as a work that will win instant favor. Built on old Italian themes, it abounds in color and interesting thematic material from start to finish. Mr. Cadman played a large part of the score for me and I was glad to be the first to hear it. The work is bound to be a credit, not only to himself, but to American music. In Denver I heard the new \$50,000 organ in the Isis theater, where my pupil, Clarence Albert Tufts, is playing. It is astounding to see the attention paid to organs and the great advance in musical progress made during the past few years in the far west.

"As has been announced, four free scholarships have been offered by prominent citizens to the Guilmant Organ school, New York, for the year. These will be contested for Friday, Oct. 1, before the board of examiners. The list of candidates is large, and the pity is that out of the vast number only four can be chosen. The course of work at the school has been strengthened in every department. The one idea is to make all as practical and up-to-date as possible. Lewis Odell, B. A., will give four lectures on organ construction this fall. Thomas Whitney Surette will give a course of lectures in January, and Howard Duffield, D. D., a course on hymnology, besides which there is the regular work in boy choir training, mixed choir training, plain-song, the accompaniment of the oratorios, ear-training, harmonization at the keyboard, students' recitals, organ tuning, and, in fact, all that an organist is required to know. Clement R. Gale, Warren R. Hedden and the other members of the faculty have all returned from their summer trips and will be on hand for the fall term."

A three-manual of twenty-three speaking stops, with provisions for enlarging the number of registers, has been ordered of the Johnston Organ Company of Van Nuys, Cal., by St. Paul's Episcopal church of San Diego. It is to be a memorial to Mrs. Carrie A. Dalton.



WANTED

We desire some
experienced
Organ Mechanics

**CASA VANT
BROTHERS**

ORGAN BUILDERS

Address: South Haven, Mich.

OTTO HAUSMANN & CO.

**Pipe Organ
Builders**

for Churches, Halls and Residences

1208-1212 Kinnickinic Avenue
MILWAUKEE, WIS.

**Felix F. Schoenstein
& Sons**

**Pipe Organ
Experts**

ORGAN BUILDERS AND MANUFACTURERS, WE ARE AT YOUR SERVICE.

Let us erect your organs in the far west.

2306 Bryant Street
San Francisco, Cal.

L. D. MORRIS & CO.

**Electric and Pneumatic
ORGANS**

TUNING, REPAIRING AND REBUILDING

Electric Fan Blowers

64 E. Van Buren St., CHICAGO

**Kimball, Smallman
& Frazee**

**CHURCH
ORGAN
BUILDERS**

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

520 HARRISON AVENUE
BOSTON, MASS.

Edwin B. Hedges

Manufacturer

Organ Pipes

Highest Grade of
REED and FLUE PIPES
ARTISTIC EXCELLENCE
in VOICING

Westfield, Mass.

ETHICS OF TRANSCRIBING

By Alfred E. Whitehead

It has been said that Wagner has given the world some of its finest organ music. Many capable men, however, affirm that organ programs should exclude everything which was not originally written for that instrument. Between the view of the organist who, impatient because of the narrow confines of his literature, will use nothing but Wagner, Tschai-kowsky and Dvorak, and that of the purist who condemns anything in the nature of arrangements, there are many shades of opinion. The subject has certainly aroused much discussion and will continue to do so, but there can be little doubt that the transcription has come to stay.

It must be admitted that the conservatives have a weighty argument against transcribing when they remind us that one of the very first principles of interpretation is that which asserts the necessity of faithfully observing the composer's directions. Arrangements, they assert, are contrary to this principle. This is an argument which easily breaks down in practice, however. It is very doubtful if the objectors to transcription would hesitate to play oratorio accompaniments on a keyboard instrument; yet what are these accompaniments but more or less successful versions of orchestral scores? Furthermore, who, nowadays, objects to the performance of a detached movement from an oratorio, opera or instrumental composition, although this practice of robbing a piece of its place in a more or less complex scheme is not wholly defensible and could easily be said to be contrary to the composer's intentions?

Their case appears weakest, however, when we realize that many of the foremost composers have rearranged music of their own and of others. One of Bach's most interesting feats was the transcribing of the fugue from his G minor violin solo sonata for his beloved organ; at least two of the movements from the organ sonatas were originally intended to appear in other dress; and in addition there are no fewer than six of Vivaldi's concertos to be found, transcribed, in the old cantor's contribution to organ literature. His contemporary, Handel, had a lifelong trick of "using" (we today would call it "stealing") whole movements from the works of other composers, and sometimes his own, rearranging them for different combinations, and suiting them to different words. Liszt was another composer to realize the value of transcriptions. Some of the gems of piano literature are his exquisite arrangements of many songs of Schubert, Mendelssohn and others. Brahms, Schumann and Rheinberger are other names which spring to one's mind in this connection, all of them forcing home the conviction that it is the music, and not the medium, which matters. In fact, the custom of transcribing has proved itself so useful and so fruitful of artistic results that it would be difficult to find a worthy example of orchestral or chamber music which has not been made over for piano solo, or for some easily accessible combination of instruments.

The crux of the whole matter seems to lie in the fact that there is a marked difference between the purpose of the organ transcription and that of most other arrangements. The former has come into being with a view to public performance, whereas the latter are generally intended for private study, to provide an opportunity of becoming familiar with great works which are more or less inaccessible in their original form.

Recitalists will be well guided if they bear this difference in mind, for it will be easily understood that the following restriction should be imposed upon the choice of transcriptions: Arrangements of works which can easily be heard in their original dress should not be performed pub-

licly. Thus a city organist will not vie with the local orchestra in presenting the "Peer Gynt" suite, the "1812," "Finlandia," the various Wagner "Preludes" and hosts of other works. His brother of a smaller town, however, may, and in the writer's opinion should, avail himself of such transcriptions when suitable opportunity presents. It will be realized, too, that the foregoing restriction will necessitate the shelving of all piano compositions which are at all widely known. More or less able pianists are found in every community, and because of this the organ performance of such old favorites as the best-known "Songs Without Words" of Mendelssohn or the slow movements from the better-known Beethoven sonatas should give place to something which is less familiar—there are myriads of pieces from which to draw.

Many pieces extremely unsuitable for organ performance nevertheless have been transcribed for that instrument and have become widely played in their new dress. Nearly all the Handel choruses—the "Hallelujah!" is an outstanding example—come in this category; the beautiful slow movements of Beethoven with very few exceptions certainly do, and among more modern literature, intimate, poignantly expressive music such as "Melody in E" by Rachmaninoff loses nearly all its wonderful power when essayed by an organist. As a fearful example of misplaced zeal in transcribing, the writer cites the case of a well-known London organist playing Beethoven's "Pathétique" sonata—the whole of it—at a widely-advertised recital.

On the other hand, there are many pieces which gain considerably by organ performance. Some of Schumann's short pieces for pedal piano may be instanced, and the Funeral March from Mendelssohn's "Songs without Words" goes even better. A careful search through modern piano literature—Scandinavian and Russian music particularly—will reveal many gems eminently suitable for recital purposes.

Although the study of orchestration, the careful perusal of pieces in their original dress and, above all, the listening to fine orchestras and good artists, will assist in the preparation of transcriptions, it must be remembered that the organ is not an orchestra and that the attempt to register orchestral is foredoomed to failure.

The greatest care must be exercised in the choice of arrangements as voluntaries. The writer has known glaringly secular pieces such as Wagner's March from "Tannhaeuser" and Elgar's "Pomp and Circumstance" to be given as postludes. It should not be difficult to choose something suitable for church use among the many transcriptions now published.

As a final word, young organists are earnestly urged not to add too many arrangements to their repertoire—although it is tempting to do so—until they have the best of modern organ music well in their fingers. They should have most of Bach, all of Mendelssohn, the best of Rheinberger, some of Smart, and Merkel, and, too, Franck, Widor, Saint-Saens, Wolstenholme, Karg-Elert and Reger. Then, and not till then, is the time to become widely acquainted with organ versions of Wagner, Tschai-kowsky and others.

J. E. W. Lord at Console.

At the new Strand theater, Meridian, Miss., a beautiful and effective instrument is to be installed and J. E. W. Lord, concert and church organist, will preside at the console. Mr. Lord, who is a Fellow of the Incorporated Guild of Church Musicians, London, England, recently was gazetted state president for Mississippi of the National Association of Organists.

ROLAND DIGGLE'S PEN BUSY

Los Angeles Organist's Latest Works Will Be Off the Press Soon.

Roland Diggle, the well-known organist and composer of Los Angeles, has returned from a holiday trip embracing Catalina Island and San Diego, where he gave recitals at the expo-



ROLAND DIGGLE.

sition, and is busy arranging his work for the season. Mr. Diggle, whose splendid organ compositions are becoming more and more popular both here and abroad, has a number of new things in the press. A Marche Heroique will be issued this month by the White-Smith Company of Boston and others that will be ready in the near future are: "Paeon Heroique," "Autumn Memories," "Elegie-Nocturne"—all for organ—and a number of piano pieces.

Miss Cramp's Good Work.

Miss Carrie M. Cramp, F. A. G. O., in addition to playing the organ, has made a place for herself that is unique in her home city. She is the conductor of the community choir, an organization which is the pride of Hanover, Pa., and which provides music for gala occasions there. At a recent concert given by this choir the following program was presented, the organ selections being played by Miss Cramp: Organ solo, Fantasia in C, Tours; Anthem, "Light of the World," Starnes; organ solos, "Evening Star," Wagner, and Melody in F (by request), Rubinstein; ladies' chorus, "List! the Cherubic Host" (from "Holy City"), Gaul; organ solo, Toccata in C major, Bach; male quartet (with chorus), "Soft Floating on the Air," Root; chorus and quartet, "The Lord Is My Light," Parker; organ solo, Fifth sonata, Guilman.

The contract for a modern electric organ for Grace Episcopal church at Paducah, Ky., has been let to Henry Pilcher's Sons of Louisville. The organ will cost \$3,000. It will be completed about Dec. 1.

Alfred Mathers Church Organ Co.

Cincinnati, Ohio

(Established 1847)

The following is a partial list of the Organ Contracts recently awarded us:

St. John's Evangelical Church, Cincinnati.
Electro-Pneumatic, 3 Manuals.

Grace Episcopal Church, Cincinnati.
Electro-Pneumatic (Divided)
2 Manuals.

Avondale Presbyterian Church, Cincinnati.
Tubular Pneumatic, 2 Manuals.

Colombia M. E. Church, Cincinnati.
Tubular Pneumatic, 2 Manuals.

First Baptist Church, Cynthiana, Ky.
Electro-Pneumatic, 2 Manuals.

St. Stephen's R. C. Church, Cincinnati.
Tubular Pneumatic, 2 Manuals.

Rapid and Reliable Actions.
Artistic Voicing.
Highest Credentials.

Factory: Cincinnati, Ohio

Geo. Kilgen & Son

Pipe Organ Builders

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

Send for Catalogue if Interested

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

ESTABLISHED IN 1846

ESTEY ORGAN COMPANY

PIPE ORGAN BUILDERS

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

FACTORIES BRATTLEBORO, VT.

MAKES SALES FOR MOLLER

Second Theater Organ and Others Placed by H. P. Seaver.

H. P. Seaver of Providence, R. I., representing M. P. Möller, has closed a deal with the Empire Realty Company for a large organ for its new theater, which will be opened early in January.

This is the second theater organ for Providence to be built by Mr. Möller, the other having been in use three months in the new Strand, a high-class motion picture house, where the organ supplants the usual orchestra. Both instruments are electric, of two manuals, and are exceedingly orchestral in effect, having harp, chimes, xylophone, drums and many other accessories.

A few other Möller organs recently placed by Mr. Seaver are in the First M. E. church, Marblehead, Mass.; the First M. E. church, Claremont, N. H., and the Catholic church, Gloucester, Mass., besides which there is an electro-pneumatic of duplex construction in the New Elks' home, Providence.

Denison Brothers

DEEP RIVER, CONN.
Ivory or Celluloid Organ Stop
Knobs and Keys. Tilting and
Plain Tablets. Pistons and Stems
Established in 1877

Dr. Minor C. Baldwin

CONCERT ORGANIST

Entire time given to Dedicatory Recitals on new organs.

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

M'CLELLAN
Organist Mormon Tabernacle.
**ORGAN OPENINGS
AND RECITALS**
MANAGEMENT:
Fred C. Graham, Music Bureau, McIntyre Bldg.,
SALT LAKE CITY, UTAH.

J. FRANK FRYINGER,
Concert Organist.
Write for Circulars and Terms.
University School of Music,
Lincoln, Nebraska.

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

THE DIAPASON
Is the Organists'
BEST BARGAIN.

J. W. HEATON
Church Organ Tuner
1859 HOWE STREET
Phone Lincoln 1100 CHICAGO

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

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

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

The Bennett Organ Co.

ROCK ISLAND, ILL.

Builders of the highest grade
Pipe Organs

for
**CHURCHES
CONCERT HALLS
AND RESIDENCES**

With or without our selfplaying solo attachment

**ORGAN TUNING,
REBUILDING AND
REPAIRING**

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

Organ Blowers---
"THE ORGOBLO"

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

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

Wirsching & Company
Organ Builders



Salem, Ohio

A. B. DeCourcy T. J. Quinlan

A. B. DeCourcy & Co.

Church Organ Builders :: ::

TUNING AND REPAIRING

Factory: 634 HARRISON AVENUE
BOSTON, MASS.

We Buy and Sell Old Pipe Organs.

Electric Organ Blowers and Water Motors
Installed and Repaired.

NEARLY 90 YEARS OF UNINTERRUPTED SUCCESS

Hook & Hastings Co.

Church Organs
of

Highest Excellence and Distinction

Most Approved Methods

Main Office and Works: Kendal Green, Mass.

Branches: Boston, New York, Philadelphia, Chicago, Dallas.

FREE SCHOLARSHIPS!

Four Free Scholarships are offered to students of talent and ability for next season, at the

Guilmant Organ School

Write for Full Particulars and the New Catalogue.

School Re-opens October 5th, 1915

44 West Twelfth Street
NEW YORK

1916 Recital Tour
CLARENCE EDDY

will be available for ORGAN RECITALS in the MIDDLE and EASTERN STATES during January and February.

Address: Care of PACIFIC COAST MUSICAL REVIEW, 26 O'Farrell Street, San Francisco, California.

KRAFT

For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, O.

RICHARD KEYS
CONCERT ORGANIST

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

BIGGS

JAMES ROBERT

GILLETTE

Wesleyan College, Macon, Ga.

Available in the South

GIVES A SCHOOL AND ORGAN

Ohio Man Presents Skinner Instrument—Opened by Quarles.

James T. Quarles, the Cornell University organist, gave the opening recital Sept. 2 on an organ at Greenfield, Ohio, installed amid interesting circumstances. E. L. McClain, a wealthy manufacturer of that city, desired to make a gift to his native town of a kind that would be of permanent usefulness. At the suggestion of his wife he decided upon a high school building, rather than a library, hospital, or anything of that character. This building was dedicated with speeches by Governor Willis of Ohio, P. P. Claxton, United States commissioner of education, and others, and Mr. Quarles at the organ.

The building and equipment cost over \$340,000. It contains a beautiful two-manual, solo-self-playing organ built by Ernest M. Skinner. The organ will be used for chorus accompaniments and for illustrations in historical and appreciation courses in music.

Mr. Quarles played the following selections at his recital: Concert Overture in B minor, James H. Rogers; "Clock Movement" from Symphony in D, Joseph Haydn; "Elevation," Samuel Rousseau; Fantasie and Fugue in G minor, Bach; "Ave Maria," Max Reger; "Will o' the Wisp," Gordon Balch Nevin; "Even-song," Easthope Martin; "Procession Indienne," Ernest R. Kroeger; Andante Cantabile from String Quartet, Tchaikowsky; "The Little Shepherd," Claude Debussy; Finale from Act 3, "Madame Butterfly," Puccini; "Evening Star" and "Pilgrims' Chorus" ("Tannhaeuser"), Wagner.

Opening at Franklin, Pa.

Albert Riemenschneider opened an Austin organ in the new First Methodist church of Franklin, Pa., Aug. 30 and was heard by an audience of exactly 1,534. The result was an urgent invitation to Mr. Riemenschneider to return for another concert. The organ cost \$6,900 and was presented to the church by C. B. Shaffer and Dale Shaffer in honor of their father. The program, which was enthusiastically received, included the following: Allegro from Sixth Symphony, Widor; Evening Bells and Cradle Song, Macfarlane; Andantino in D flat, Lemare; Caprice, Lemaigre; First Concert Study, Yon; Pilgrims' Chorus, Wagner; "Marche Funebre et Chant Seraphique," Guilmant; "Salut d'Amor," Federlein; Toccata from Fifth Symphony, Widor.

Kinder Opens Möller Organ.

Ralph Kinder gave the dedicatory recital on a Möller organ in the Jeffersonville, Pa., Presbyterian church, Sept. 9. Mr. Kinder played: Concert Overture in E flat, Faulkes; Aria in D, Bach; Concerto in F major (First Movement), Handel; Berceuse, Guilmant; Fantasia on the Hymn "Duke Street," Kinder; "At Evening," Kinder; "Will o' the Wisp," Nevin; Offertoire in G, Batiste; Festive March, Scotson Clark.

Rutgers College Organ Project.

A campaign has been started among the alumni of Rutgers college to raise a fund of \$5,000 for the purchase of an organ to be placed in the Kirkpatrick chapel as a memorial to the late Irving S. Upton, former registrar of the college. The sum of \$500 has already been contributed for this purpose and it is expected that the amount required will be made up before Christmas. The memorial tablet to Mr. Upton presented by the class of 1915 will be placed upon the organ.

Another Organist Arrives.

This interesting information is imparted to The Diapason by a correspondent in Atlanta: "It may be of interest to the readers of The Diapason to know that an Edwin Arthur Kraft, Jr., put in an appearance on the 13th of this month." The newly-arrived organist is said to be well-voiced and the way he handles his feet gives promise that his pedaling will be excellent.

A two-manual organ to be completed by Dec. 15 has been ordered of M. P. Möller by Trinity Episcopal church of Chambersburg, Pa.

MRS. WILBUR THOBURN MILLS, COLUMBUS ORGANIST.



WOMAN ORGANIST IS ACTIVE

Mrs. Wilbur Thoburn Mills Heard in Columbus and at Festival.

Mrs. Wilbur Thoburn Mills of Columbus, Ohio, is one of the most active woman organists in the United States. She is the organist at the Broad Street Methodist church, where there is a large modern Felgemaker instrument. March 11 she gave the opening recital in the Mount Vernon Avenue Methodist church and she was engaged for the May festival at Mount Vernon, Ohio, May 18, 19 and 20. On this occasion she played a Möller three-manual installed in the Presbyterian church of Mount Vernon two years ago.

Dr. Stewart at San Diego Fair.

One of Dr. H. J. Stewart's latest programs on the outdoor organ at the San Diego exposition, which have won great popular favor, was: March, on a theme of Handel, "Lift Up Your Heads, O Ye Gates," Guilmant; "Romance sans Paroles," Albanesi; Scherzo and Trio (from the Quartet in G minor), Spohr; Overture, "Oberon," Weber; "In Moonlight," Kinder; Hungarian Dance, No. 5, Brahms; Finale from the Symphony in C minor, Beethoven.

Frank T. Milner Marries.

Frank T. Milner, manager of the organ department of the W. W. Kimball Company, and Miss Nellie M. Melvin, for a number of years in the employment of the same company, were married Sept. 6. They are making their home at Riverside, where Mr. Milner has lived for a number of years.

Hancock to Dedicate Organ.

The new Austin organ in the Swedish Evangelical Mission church, Osgood and School streets, Chicago, will be dedicated Nov. 5 by Irving C. Hancock, organist and choirmaster of Trinity Episcopal church, Chicago.

The new organ in the First Presbyterian church of Hartford, Conn., has been completed and was used for the first time at the morning services Sept. 12. It will be dedicated Oct. 11, when a concert will be given by Charles Gilbert Spross. The organ, which was built by the Austin Company, is a two-manual with all the latest improvements. It has electro-pneumatic action throughout. Daniel F. Wentworth is organist of the church.

Arthur Edward Jones of Philadelphia has been elected organist and choirmaster of St. John's Lutheran church, Hagerstown, Md., succeeding Robert Sherrard, who goes to Johnstown, Pa.

WURLITZER WINS AWARDS

Unit Orchestra Receives Special Praise of Exposition Judges.

The board of awards at the Panama-Pacific exposition recently confirmed the award of two grand prizes and two gold medals to the Rudolph Wurlitzer Company upon the Wurlitzer piano, the Wurlitzer unit orchestra and the Wurlitzer harp. The Wurlitzer unit orchestra received special attention as combining the majestic cathedral organ with full symphony orchestra, entirely controlled by one musician. The large Wurlitzer factories at Wurlitzer station, North Tonawanda, N. Y., occupy a tract of sixty acres and their annual shipments are tremendous. A large part of the output here now consists of the unit orchestras.

The Rudolph Wurlitzer Company is said to be the world's largest general music house. Rudolph Wurlitzer, Sr., came to this country from Germany in 1853. He is descended from a long line of distinguished musical instrument manufacturers in the centers of Europe. In 1856 he founded the Wurlitzer business. It has grown steadily and without interruption until today there are Wurlitzer warehouses in twenty-four large cities and the Wurlitzer name is known throughout the entire world.

ACTIVITIES OF E. A. KRAFT

Returns to Cathedral at Cleveland Oct. 3—No Successor in Atlanta.

Edwin Arthur Kraft, the concert organist, has made several engagements for October. On the 5th he will play in the First M. E. church, Champaign, Ill. Oct. 8 he is booked for the First M. E. church, Fort Dodge, Iowa.

Mr. Kraft will begin his duties at Trinity cathedral, Cleveland, Oct. 3. No successor has yet been appointed to his post as city organist of Atlanta, Ga.

CONTRACTS GO TO HINNERS.

Organ for Berry School at Rome, Ga., and Echo at Bloomington.

The Hinners Organ Company of Pekin, Ill., has closed a number of important contracts. About a year ago the company built a large addition to its plant, and despite general business conditions has been working at full capacity throughout the summer and reports the general outlook very favorable. Among recent contracts are: Organ for the Berry School of Rome, Ga., awarded through the architects, Coolidge & Carlson of Boston. Electric echo organ to be added to the organ in the Masonic Temple, Bloomington, Ill.

Organs for the First Presbyterian Church of Muscatine, Iowa; the First M. E. church, Clinton, Ind.; the First Presbyterian church, Howell, Mich., and churches and organizations at La Fayette, Ind., La Salle, Ill., Peoria, Ill., Pierce, Neb., Norwood Park, Chicago; Deerfield, Wis.; Huntington, W. Va.; Hamburg, N. Y.; Joliet, Ill.; Effingham, Ill.; Snyder, Neb.; Sparta, Tenn.; Watertown, Wis.; Fremont, Mich.; St. Paul, Minn.; San Francisco, Cal.; New Albany, Ind., and other places.

Frank Wilbur Chace at New Post.

Frank Wilbur Chace has returned to the Pacific coast, leaving Sewickley, Pa., for Salem, Ore., to become director of the school of music at Willamette university.

Boy Voice Training
Special Course
for Organists
G. EDWARD STUBBS
121 West 91st St., New York City

Jerome B. Meyer & Sons
Manufacturers
QUALITY
IN ORGAN PIPES
125 Austin St.
MILWAUKEE, WIS.

Progressive Pipe Organists
DEMAND
DEAGAN ORIGINAL ACCESSORIES
Cathedral Chimes Celestes Pizzicato Nabimbas
Paraifal Bells Xylophones Marimbas
and other Musical Effects.
Deagan products represent the very highest standard of musical perfection; that is why discriminating Pipe Organ builders use them. The wonderful Deagan Celeste is a musical sensation.
Write for Prices
J. C. DEAGAN
Deagan Bldg. 4211 Ravenswood Ave.
CHICAGO, ILLINOIS

ACTIVITIES OF J. E. VARNUM.

Makes Number of Sales and Is Erecting Large Organ in Florida.

J. E. Varnum is erecting a three-manual, thirty-six-stop organ which he sold at St. Petersburg, Fla., in May. He has also sold a large three-manual to George W. Watts of Durham, N. C., for the First Presbyterian church of Durham. Mr. Watts is giving this organ as a memorial to his wife. Mr. Varnum also has sold a large two-manual to Mrs. R. J. Reynolds of Winston-Salem, N. C., to be installed in a chapel she is building on her farm; a two-manual to the First Methodist church of Madison, Ga., and a two-manual to the First Presbyterian church of Uniontown, Ala.

The organ in St. Petersburg is in the Episcopal church, of which the Rev. E. E. Madeira is rector, and is to be known as the "St. Petersburg organ." It is to be used for recital purposes as well as for church services. Mr. Madeira is an organ enthusiast.

Publish Dr. Mansfield's Works.

Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., professor of music in Wilson College, Chambersburg, Pa. is meeting with cordial recognition of his abilities from American and English publishers and editors. The Schirmer firm, in addition to an original Sanctus and Seven-fold Amen for women's voices, has issued Dr. Mansfield's arrangement of Lord Mornington's glee, "Here in Cool Grot," and accepted for publication two other arrangements of popular English choral music. The Oliver Ditson Company has just issued Dr. Mansfield's arrangement of Sir John Goss' beautiful anthem, "O Taste and See," and has three other arrangements in hand for early publication. Arthur P. Schmidt of Boston, in addition to two anthem arrangements which appeared last year, has published an interesting part-song by Dr. Mansfield—a setting for women's voices of Gerald Massey's well-known words, "The World is Full of Beauty." The Presser Company of Philadelphia has issued one of Dr. Mansfield's piano solos for young students; while in England Dr. Mansfield has published several organ solos and arrangements, written some music for the Manchester and Sheffield Sunday School Unions and contributed two hymn tunes to the new Congregational hymnal.

ALBERT

Concert Organist

RIEMENSCHNEIDER

DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO

Opened by Sutherland D. Smith.

Sutherland Dwight Smith, the Pittsburgh organist, gave opening recitals on two Estey organs late in August, playing Aug. 27 at the Methodist Protestant church of Grafton, W. Va., and Aug. 30 at the First Methodist church of Brackenridge, Pa. Both organs are effective two-manuals and Mr. Smith showed their possibilities with his usual cleverness. At Grafton he played: Processional, Lemaigre; "Chant d'Amour," Gillette; "Rondo d'Amour," Westerhout; Wedding March, Buck; Andante from Sixth Symphony, Tschaikowsky; Funeral March, Mendelssohn; Largo from "New World" Symphony, Dvorak; "Moonlight," d'Evry; Romance, Friml; "Salut d'Amour," Elgar; Hallelujah Chorus, Handel. His Brackenridge selections were: Festal March, Smart; Spring Song, Mendelssohn; "Rondo d'Amour," Westerhout; Triumphal March, Buck; Largo from "New World" Symphony, Dvorak; Andante from Symphony Pathetique, Tschaikowsky; "Marche Religieuse," Guilman; "To a Wild Rose," MacDowell; "Canzone Amorosa," Nevin; Humoreske, Dvorak; "Vesper Bells," Spinney; "Evening Star" and "Pilgrims' Chorus" ("Tannhaeuser"), Wagner.

SOME DUPLEX HUMOR.

Dear Mr. Editor: The following speaks for itself:

First visitor (upon hearing duplex organ for first time)—"The great organ has a swell tone, hasn't it?"

Second visitor—"Yes, and the tone of the swell is simply great."

Third sufferer—"The echo organ sounds like a great choir."

All three admitted that the pedal had too much echo.

ENTHUSIAST.

Joseph Dr. Brodeur and family of Seattle, Wash., have arrived at Worcester, Mass., and Professor Brodeur has taken up his duties as organist and choir director at Notre Dame church. He is being introduced to the Worcester colony of musicians by Dr. A. J. Harpin, who is intimately acquainted with the talented organist.

☞ We have three straight pedal boards in stock, which we will sell at a reasonable price. Bargains for any one that wants them.

☞ We have also a large stock of radiating and concave pedal boards, thirty and thirty-two notes. Oak frames on all.

Samuel Pierce
Organ Pipe Company
Reading, Mass.



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

Electric Controlled Tubular Chimes
GIVING ANY DEGREE OF TONE DESIRED

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

R. H. Mayland & Son

54 Willoughby St.,

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE

P. C. BUHL

F. E. BLASHFIELD

Barnes & Buhl Organ Co.

UTICA, N. Y.

If you are looking for the best in organs at a price you can afford to pay—Write us.

YOUR ORGAN
will be much improved in tone and volume by using a **Kinetic Organ Blower**

Our book "Modern Organ Blowing" sent free, tells about organs and organ blowing and shows the very simple method of installation

Kinetic Engineering Co.
6037 Baltimore Ave., PHILADELPHIA
Room 826, 41 Park Row, NEW YORK
Room 11, 12 Pearl St., BOSTON
1441 Monadnock Block, CHICAGO

The Ernest M. Skinner Company

CHURCH ORGANS

Boston - - - Mass.

THE pitch of the pedal organ is normally one octave below that of the manuals.

The modern organ is rich in 16-foot chorus reeds which are not adequately supported by 16-foot pedal reeds or 32-foot Diapasons—the latter lacking sufficient definition.

The 32-foot Bombarde affords a magnificent foundation for chorus reeds of whatever power and possesses a dignity unapproached by other means.

The 32-foot Bombarde was developed by THE ERNEST M. SKINNER COMPANY and appears almost exclusively and with considerable frequency in their instruments.

HILLGREEN, LANE & COMPANY

*Builders of Organs
for Churches
Residences and Halls*

ALLIANCE OHIO

THE GOLD MEDAL HAS BEEN AWARDED
AT THE PANAMA-PACIFIC EXPOSITION TO

THE HALL ORGAN COMPANY

BUILDERS OF
PIPE ORGANS

FOR
Churches, Halls, Residences
and Theatres.

If you visit the Panama Pacific
Exposition, be sure to hear the
Hall Organ in the Palace of
Varied Industries.

OFFICE AND FACTORY:
NEW HAVEN, CONN.

Branches in Washington, Atlanta, Pittsburgh,
Minneapolis and San Francisco.

THE STEEL "ORGOBLO"

is in a class by itself in that it is the only metal-constructed, highly-efficient, silent, turbine organ blower on the market. Made by a concern of over twenty years' experience in the



organ-blowing specialty. Over 6,000 sold in the past nine years, operating instruments from the smallest reed organs to the largest, high-pressure pipe organs in the world.

The Organ Power Company HARTFORD, CONN.

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

Odell Organs

Perfection in details of construction is an absolute pre-requisite to perfection in any finished product. Our whole plant is so organized and so managed that every instrument made therein is planned, built and finished under the direct *personal* supervision of the Messrs. Odell. This means that details are executed in the light of the knowledge gained by the experience of a family trained in the art of organ building for three generations. Hence, the nearest possible approach to perfection in details is assured. Why not have *your* new organ built this way? Consult us about it in any event, and perhaps we can convince you that this is the only way to obtain an artistic result.

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

Established
1859



Residence Organs are distinctly in a class by themselves.

To scheme an organ for the Home like a church or concert instrument is obviously all wrong. And yet that is what has been done by some builders and is persisted in even to this day.

A prospective purchaser of an organ for his home recently volunteered the remark: "I have heard several makes of organs in private residences, but practically all sound like orchestrions. The Weickhardt Organ is the first instrument in a home that appeals to me as ideal in every respect."

Wangerin-Weickhardt Co.
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

MIDMER ORGANS

Established 1860

Below is a copy of letter received from Organist who gave the opening recital on large three-manual organ installed by us in First Congregational Church, Patchogue, N. Y.

Bauman Lowe
Organist and Choirmaster St. Bartholomew's Church
Brooklyn, New York
Conductor Mendelssohn Glee Club of Elizabeth, N. J.,
and Cranford, N. J., Philharmonic Club

Residence Studio
352 South Broad St., Elizabeth, N. J.
June 26, 1915.

Dear Messrs. Midmer & Son:

I wish to express to you the very great pleasure which I enjoyed in playing the splendid three-manual organ you have placed in the First Congregational Church, Patchogue.

The strings are particularly fine, the Diapasons firm and mellow, the Solo stops wonderfully characteristic and the Full Organ brilliant and inspiring. The Console arrangements are most convenient and complete and the action meets every demand of the Concert Organist. I have played many recitals on many organs, but never with keener enjoyment than at Patchogue. You are to be congratulated on constructing and the Church on possessing such an instrument.

Yours very cordially, BAUMAN LOWE.

Our literature mailed on request

REUBEN MIDMER & SON

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

The Zephyr Electric Organ Blower

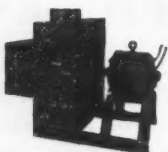
IS KNOWN ALL OVER THIS LAND

Churches have found that it is economy to use the Zephyr.
Its quiet running makes it prominent

SEND FOR BOOK

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

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



Austin Organ Co.

Hartford, Conn.

We have recently featured our new console and certain of our larger organs, but musicians will always realize that the **tonal blend and finish** of an instrument are of paramount importance. We believe that AUSTIN organs are superlative in this respect. We are not alone in this view. Note the following:

"I have played most of the chief organs in England, Germany and France and so have had good opportunities of comparison. I cannot tell you how delighted I was with the noble organ in Portland. It seems to me it must be the finest organ in the world. I had expected the most modern mechanism, and a great range of tonal effects, but I was astounded at the purity and individuality and distinct tone color of each stop. I have never heard such wonderful variety and difference of tone color.

LEOPOLD STOKOWSKI,
Philadelphia Symphony Orchestra.

In reference to the Panama-Pacific (Austin) organ:

"Your organ here is the peer of the world. It is the greatest instrument that an organist ever conjured with, and I congratulate you."

J. J. McCLELLAN, Salt Lake City Utah.

With reference to Medinah Temple (Austin organ) Chicago:

"After this instrument, one would think that the last word had been said, but you are making such wonderful strides that I presume in the next large one you will still have something new to say. The individuality of the stops is absolute perfection, and at the same moment the effect of the full organ is most satisfying."

DR. WILLIAM C. CARL, New York City.