

# THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, NOVEMBER 1, 1915.

Number Twelve.

## FELGEMAKER GIVEN MICHIGAN CONTRACT

### WILL BUILD FOUR-MANUAL

First Methodist Episcopal Church of Grand Rapids Gives Order for a Forty-five Stop Organ to Erie Builders.

The specification has been completed for an organ to be built at the Felgemaker factory, Erie, Pa., for the First Methodist Episcopal church at Grand Rapids, Mich. It will have four manuals, with electro-pneumatic action. The specification follows:

#### GREAT ORGAN.

1. Tibia Major, 16 ft.
2. Open Diapason Major, 8 ft.
3. Open Diapason Minor, 8 ft.
4. Principal, 4 ft.
5. Mixture, 3 ranks.  
(Enclosed in Swell Box.)
6. Doppel Floete, 8 ft.
7. Viola da Gamba, 8 ft.
8. Gemshorn, 8 ft.
9. Hohl Floete, 4 ft.
10. Tuba, 8 ft.
11. Chimes, located in echo swell box, played from any manual.

#### SWELL ORGAN.

12. Lieblich Gedeckt, 16 ft.
13. Open Diapason, 8 ft.
14. Viole d'Orchestre, 8 ft.
15. Viole Celeste, 8 ft.
16. Salicional, 8 ft.
17. Aeoline, 8 ft.
18. Quintadena, 8 ft.
19. Stopped Diapason, 8 ft.
20. Violina, 4 ft.
21. Cornet Dolce, 3 ranks.
22. Harmonic Flute, 4 ft.
23. Cornopean, 8 ft.
24. Orchestral Oboe, 8 ft.
25. Harp Celeste, 49 bars, in swell box, played from any manual.

#### CHOIR ORGAN.

26. Contra Viole, 16 ft.
27. Dulciana, 8 ft.
28. Melodia, 8 ft.
29. Geigen Principal, 8 ft.
30. Flute d'Amour, 4 ft.
31. Harmonic Piccolo, 2 ft.
32. Clarinet, 8 ft.

#### ECHO ORGAN.

33. Viole d'Amour, 8 ft.
34. Echo Salicional, 8 ft.
35. Echo Celeste, 8 ft.
36. Echo Flute, 8 ft.
37. Vox Humana, 8 ft.

#### PEDAL ORGAN.

38. Open Diapason, 16 ft.
39. Bourdon, 16 ft.
40. Lieblich Gedeckt (from No. 12), 16 ft.
41. Viole, 16 ft.
42. Grosse Floete (from No. 38), 8 ft.
43. Violoncello (from No. 41), 8 ft.
44. Dolce Flute (from No. 39), 8 ft.
45. Trombone, 16 ft.

Contracts have been received by the Felgemaker Company recently from these churches and theaters:  
United Presbyterian, Cochranton, Pa.  
Jube Memorial Congregational, Newark, N. J.  
First Presbyterian, Mount Pleasant, Mich.  
First Methodist, Fayetteville, Tenn.  
Strand Theater, Lexington, Ky.  
Reformed Church, Center Hall, Pa.  
Plymouth Congregational, Lincoln, Neb.  
Castle Theater, Chicago.  
Park Place Baptist, Norfolk, Va.  
Oriental Masonic Lodge, Indianapolis.

Third Presbyterian, Wheeling, W. Va.

These contracts are divided about equally between the tubular and electro-pneumatic construction.

## J. R. GILLETTE RECOVERING

### Organist and Composer Better After Siege With Smallpox.

James R. Gillette of Macon, Ga., has recovered from an attack of smallpox and was released from quarantine Oct. 7. He writes The Diapason that he has not regained his health fully, but that he is able to attend to his musical and other duties. Mr. Gillette rejoices over the fact that Mrs. Gillette did not contract the disease.

Organists throughout the country who are familiar with Mr. Gillette's compositions and especially those who heard him play at the convention of the National Association of Organists last summer at Springfield, Mass., will be glad to hear that the consequences of his illness are being overcome.

## ENGAGES THREE TO PLAY

### Kansas City Body Secures Heinroth, Middelschulte and Kraft.

The Kansas City Organists' Association has arranged a series of three concerts to be given during the season and considers itself most fortunate in securing three of the most noted American organists—Charles Heinroth of Carnegie Institute, Pittsburgh, Pa.; William Middelschulte of Chicago, and a return engagement of Edwin Arthur Kraft of Cleveland. The dates will be announced later.

The October meeting of the Kansas City Organists' Association was one of the most successful, in regard to the program and interest manifested, that has been held. The program follows: Suite, Prologue, Rogers (Miss Amy Winning); "Thee Will I Love, My Strength, My Power," Kremser (Mrs. Hans C. Feil); "Sing Unto God," from "Judas Maccabaeus," Handel; Suite Gothique, Boellmann (Mrs. Annette Lanham Stewart); Short talk on American Church Music, Mrs. George W. Fuller; "Laudate Domini," Frysinger; Nocturne, Op. 9, No. 2, Chopin; Scherzo, Buck; Grand Chorus, C major, Hollins (Theodore Comstock).

## LARGE BOSTON WORK DONE

### Skinner Organ of Ninety-eight Stops in New Old South Church.

The Ernest M. Skinner Company has finished the organ in the New Old South church at Boston, the specification of which was published in The Diapason several months ago. The organ has ninety-eight stops and 5,146 pipes. The organ which the new instrument replaces was built by Hutchings, Plaisted & Co. at the time the present Old South church was completed in 1875. At the time it was considered one of the finest, as it was one of the largest, in the city. Henry E. Wry is the organist and choirmaster and Samuel Carr is the honorary organist and director of music and chairman of the music committee. It is expected that several recitals will be given by prominent organists during the coming season.

## HYDE WILL VISIT BUFFALO

### Chicago Man to Present Own Composition on Municipal Organ.

Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal church, Chicago, has been invited to play the program on the municipal organ in Elmwood Hall at Buffalo, Sunday, Nov. 14. His selections will be: "Caprice Heroique," Bonnet; Reverie, Bonnet; Cradle Song, Grieg; Chromatic Fantasia, Thiele; Improvisation on fifth Gregorian Tone (MS.), Hyde; Andante-Intermezzo (MS.), Hyde; "Le Bonheur" (MS.), Hyde; Fantasia and Fugue, D minor, Bach; Andante (First Sonata), Borowski; Finale (First Sonata), Borowski. Mr. Hyde's own compositions are expected to be a very interesting feature of the program. "Le Bonheur" attracted the most favorable comment when performed before the Illinois chapter of the guild in October at St. James' Methodist church.

### Contract at Terre Haute.

William M. Jenkins, factory representative for M. P. Möller, has closed a contract with St. Anthony's chapel, Terre Haute, Ind. This is to be one of the most modern instruments in that locality and will contain all of the up-to-date accessories, including Möller's patent adjustable combination pistons, by which the combinations may be changed by the organist while playing.

### Order by Wichita Theater.

The Southwestern Amusement Company of Wichita, Kan., has placed through O. Marshall an order for a three-manual Austin organ equipped with echo, chimes and automatic player. It will be one of the largest and finest theater organs in the west.

## ZEUCH CALLED TO OAK PARK

### Accepts Position of Organist of First Congregational Church.

William E. Zeuch has accepted the offer of the position of organist of the First Congregational church of Oak Park as the successor of Carl D. Kinsey, who recently resigned as a consequence of his acceptance of the managership of the Chicago Musical College, which takes all of his time. Mr. Zeuch was the unanimous choice of the music committee after an extended canvass. He leaves the Second Church of Christ, Scientist, to which he went some years ago from the Oak Park church.

Mr. Zeuch, who is recognized as one of the leading concert organists



WILLIAM EDWARD ZEUCH.

of the United States, will occupy one of the best posts in Chicago or suburbs. The Oak Park church always has been one of the most prominent of the denomination in the country and has placed great stress on its music. The facilities for the latter have been greatly improved by the recent installation of a large four-manual Casavant organ. Mr. Zeuch studied under Dr. P. C. Lutkin of Evanston and then under Guilman in Paris. He was offered the post of municipal organist of Atlanta a few years ago.

## TO BUILD ORGAN FACTORY

### Site Is Purchased in Kansas City by the Berry-Wood Co.

Kansas City, Mo., Oct. 18.—The southwest corner of Seventeenth street and Troost avenue, with a frontage of 141½ feet on Seventeenth street and sixty feet on the avenue, was bought by Fred W. Wood of the Berry-Wood Piano Player Company last week for \$5,000. While plans have not been definitely announced, it is expected that two cottages on the ground will be razed to make room for a factory for the manufacture of pipe organs for motion picture theaters.

## FOUR-MANUAL TO CINCINNATI

### Austin Contract Made Through Calvin Brown—Other Orders.

The following contracts have been closed by Calvin Brown of Cleveland for the Austin Organ Company:  
Church of the Covenant, Presbyterian, Cincinnati, Ohio, four-manual.  
First Presbyterian church, Laporte, Ind., two-manual.  
First Baptist, Laporte, Ind., two-manual.  
First Church of Christ, Scientist, Detroit, three-manual and echo.  
First Baptist, Marion, Ind., two-manual.

## S. P. WARREN, THE DEAN OF ORGANISTS, IS DEAD

### NOTED FIGURE IS REMOVED

Was at Grace Church in New York for Twenty-Six Years—Members of Council of the Guild Act as Pallbearers.

Samuel P. Warren, 74 years old, for many years a well known organist in churches of New York City, died Oct. 7. The funeral was held in Grace church, at which Mr. Warren served as organist for twenty-six years.

Mr. Warren was born in Montreal. He received his musical education in Berlin. From 1865 to 1867 he was organist at All Souls' church, later going to Trinity church. Then followed his long period of service at Grace. His last position was with the Munn Avenue Presbyterian church, East Orange, N. J., where he played twenty years.

Mr. Warren was a composer of church music, part songs and organ and piano music. He was a founder of the American Guild of Organists.

The Diapason has been favored with the following sketch of Mr. Warren by his intimate friend, John Hyatt Brewer:

"Samuel P. Warren was born in Montreal, Canada, Feb. 18, 1841. He received his musical education in Berlin; from 1861-4 pupil of Haupt, studying the pianoforte under Gustav Schumann and instrumentation under Wiprecht.

"Mr. Warren was a composer of church music, part songs and organ and pianoforte music. He gave many series of fine organ recitals which were largely attended by his professional brethren, students and the public. He was a charter and life member of the American Guild of Organists and since 1902 one of the two judges at the annual examination of the guild. His numerous pupils are playing in responsible positions in churches throughout our country; they always held him in very high esteem as a man and as a master musician.

"Since the death of Dudley Buck in 1909 he had been looked upon as the dean of organists in America. Mr. Warren's genial friendliness, his helpful, constructive criticism and his kindly commendation of that which was fine in musical endeavor endeared him to a host of musicians. His erudition in organ lore was phenomenal. He possessed a large library of valuable manuscripts and scores of rare works written for the instrument, acquired by him through long years of research. His technique, taste and accomplishment were large and comprehensive. He edited and arranged many of the classics in organ literature, making them usable and effective for organ students. His organ recitals year after year became a potent force in the development of a liking for organ music in and around New York City."

Fifty or more organists were present among the hundreds of friends at the funeral service. The council of the American Guild of Organists acted as honorary pallbearers. The prelude was played by the following past wardens: Warren R. Hedden, "Cortege Funebre," Dubois; Samuel A. Baldwin, "Meditation Elegie," from Suite, Borowski; John Hyatt Brewer, "Kyrie," from Requiem, Verdi (by request), and "Elegie," Lemaigre. The warden of the guild, J. Warren Andrews, accompanied John Barnes Wells, tenor, in the hymn, "Lead, Kindly Light," by Dykes, and Mrs. Persis T. Babcock in the hymn, "Nearer My God to Thee," and played as a postlude "In Memoriam," by Eugene Thayer.

Professor F. A. Kannenberg of Trinity church, St. Paul, Minn., gave the opening recital on an H. H. Vogelwohl & Sons organ in St. Peter's church at Lakefield, Minn.

**KINDER ORGAN SCHOOL  
GIVES FIRST RECITAL**

**TWO ORGANISTS ARE HEARD**

**Homer F. Rebert and Henry F. Seibert Performers in Philadelphia**  
—Over 125 of Mr. Kinder's Pupils Hold Positions.

The Kinder Organ School of Philadelphia gave its first students' recital at Estey Hall, Oct. 21, under the direction of Ralph Kinder. Homer F. Rebert, organist of St. Stephen's Reformed church at Lancaster, Pa., and Henry F. Seibert, organist of Trinity Lutheran church at Reading, were the organists taking part. The program they played was:

Mr. Rebert—Grand Choeur in A, Kinder; "At Twilight," Frysinger.

Mr. Seibert—Tocatta and Fugue in D minor, Bach; Minuet, Boccherini.

Mr. Rebert—Sonata in the Style of Handel (two movements), Wolstenholme; "Evensong," Johnston; "Chanson de Joie," Hailing.

Mr. Seibert—"In Moonlight," Kinder; Offertoire de Sainte Cecile, No. 3, Grison.

It is an interesting fact that more than 125 organists who have studied under Mr. Kinder are holding positions in all parts of this country.

Oct. 3 Mr. Kinder played his 614th recital in the Church of the Holy Trinity at Philadelphia, whose music under his direction is not excelled in fame by that of any church in the United States, according to competent critics. These recitals are given every Sunday preceding the evening service from October to June. Mr. Kinder is arranging also for his seventeenth annual series of Saturday afternoon recitals, which will be played Jan. 8, 15, 22 and 29. The total attendance at these recitals is more than 5,000. The church seats 1,400 people.

Mr. Kinder's program Oct. 3 was: Overture in C major, Hollins; "The Curfew," Horsman; "Will o' the Wisp," Nevin; Postlude Nuptiale, Guilman.

**PLACE ORGAN IN NOVEL WAY**

**Hillgreen, Lane & Co. Complete Instrument at Neshanic, N. J.**

Hillgreen, Lane & Co., of Alliance, Ohio, have just finished installing in the Old Reformed church at Neshanic, N. J., a two-manual organ with electric action at a cost of \$3,300. The location of the organ is somewhat novel. It is placed in the front of the church in a large room over the vestibule. The room is divided into two organ chambers, each having its own swell box, opening into the audience room of the church. The swell organ is on the right and contains the following stops: Salicional, 8 ft.; Vox Celeste, 8 ft.; Viol de Orchestre, 8 ft.; Violina, 4 ft.; Bourdon, 16 ft.; Hohl Flute, 8 ft.; Rohr Flute, 4 ft.; Open Diapason, 8 ft.; Oboe, 8 ft., and Cornopean, 8 ft. The great organ is on the left and contains the following: Open Diapason, 8 ft.; Dulciana, 8 ft.; Violoncello, 8 ft.; Melodia, 8 ft.; Flute Celeste, 8 ft.; Flute d'Amour, 4 ft. The console stands on the choir platform at the left of the pulpit, forty feet from the organ chambers.

J. Warren Andrews of New York, organist of the Church of the Divine Paternity and warden of the A. G. O., gave a recital on the organ Oct. 20 and played: Fourth Organ Sonata, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilman; "Song of Sorrow," Gordon Balch Nevin; Tocatta and Fugue in D minor, Bach; Largo in G, Handel; "Chromatische Fantasie," Thiele; "March of the Magi," Dubois; "Marche Militaire," Gounod.

Irving C. Hancock has been playing for the combined choirs of Grace and Trinity Episcopal churches in Chicago since the burning of Grace church. Oct. 3 a joint service was held by the two churches and the combined choirs sang at both the morning and afternoon services. Mr. Hancock gave a recital before the vesper service.

**L. D. MORRIS ORGAN OPENED**

**Chicago Church Pleased by Instrument Which Receives Praise.**

L. D. Morris of Chicago has completed a two-manual organ for the Avondale Methodist church of this city, and Leroy Wetzel gave a dedicatory program on it Oct. 21. The instrument is not a large one, but its excellent quality was very evident to those who heard Mr. Wetzel play it and evoked most complimentary comment from him. The following selections were played: Grand Offertoire (St. Cecelia), Batiste; Reverie, Gaynor; Gavotte, Thomas; Offertory, Read; Pilgrims' Chorus ("Tannhaeuser"), Wagner; "La Cinquantaine," Gabriel-Marie; Berceuse, Dickinson; Pizzicati, Delibes; Overture ("William Tell"), Rossini. The church made the opening of the instrument the occasion for a celebration, including a dinner before the recital.

Mr. Morris has been increasing his facilities for the construction of organs as the consequence of orders which tax the capacity of his factory on the south side. His long years of experience in every branch of organ construction have won him a reputation which is enhanced by his latest work. Virtually the entire organ in every part is the product of his Chicago plant.

Mr. Morris has taken down the organ in Plymouth Congregational church and is rebuilding it.

**WANTED—TWO FIRST-CLASS VOICERS, one for flue work and one for reed work. Address Box J L A, care of THE DIAPASON.**

**WANTED — ELECTRIC console maker. Liberal proposition to the man who knows his business. Address C. K., care of The Diapason.**

**WANTED — COMPETENT pipe organ superintendent. One who knows how and will work. Liberal salary. Best references required. Address W. B., care of The Diapason.**

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**WANTED — SUBSCRIBER TO The Diapason desires copy of the issue of June, 1910, being No. 7 of Volume I. Will pay price of one year's subscription for this copy. Address: W. H. S., care of The Diapason.**

**WANTED — FIRST-CLASS Voicer and Finisher on Flue Work. Steady employment for right party. Organ works in vicinity of New York. State experience and salary expected. Address Box J, care of The Diapason.**

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**MIDMER & SON BUILD ORGAN FOR NEW YORK**

**THREE MANUALS; 43 STOPS**

At Work on Order from Church of St. Francis Assisi—It Will Have an Electric Action and Detached Console.

Reuben Midmer & Son of Brooklyn are at work on an organ for New York City—a three-manual for St. Francis Assisi Catholic church, on Thirty-first street. The organ will have electric action and a total of forty-three speaking stops. The console will be detached. A Kinetic blower will furnish the wind. The specifications of this instrument are:

**GREAT ORGAN.**

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Open Diapason, 8 ft.
4. Viola di Gamba, 8 ft.
5. Gemshorn, 8 ft.
6. Gross Flöte, 8 ft.
7. Doppel Flöte, 8 ft.
8. Octave, 4 ft.
9. Flute Harmonique, 4 ft.
10. Super Octave, 2 ft.
11. Mixture, 3 ranks.
12. Trumpet, 8 ft.

**SWELL ORGAN.**

13. Bourdon, 16 ft.
14. Open Diapason, 8 ft.
15. Salicional, 8 ft.
16. Aeoline, 8 ft.
17. Viol d'Orchestre, 8 ft.
18. Vox Celeste, 8 ft.
19. Stopped Diapason, 8 ft.
20. Principal, 4 ft.
21. Wald Flöte, 4 ft.
22. Flageolet, 2 ft.
23. Dolce Cornet, 3 ranks.
24. Cornopean, 8 ft.
25. Orchestral Oboe, 8 ft.
26. Vox Humana, 8 ft.

**CHOIR ORGAN.**

27. Contra Gamba, 16 ft.
28. Gelgen Principal, 8 ft.
29. Dulciana, 8 ft.
30. Unda Maris, 8 ft.
31. Concert Flute, 8 ft.
32. Quintadena, 8 ft.
33. Fugara, 4 ft.
34. Flute a'Chimenee, 4 ft.
35. Clarinet, 8 ft.

**PEDAL ORGAN.**

36. Contra Bourdon, 32 ft.
37. Open Diapason, 16 ft.
38. Bourdon, 16 ft.
39. Lieblich Gedeckt, 16 ft.
40. Violone, 16 ft.
41. Flute, 8 ft.
42. Violoncello, 8 ft.
43. Trombone, 16 ft.

A two-manual built by the Midmer firm and having twenty-three speaking stops was dedicated Oct. 20 in Zion Reformed church at York, Pa. The action is tubular pneumatic and the console is detached. An Orgbello is attached. William C. Young, organist of the Central North Broad Street Presbyterian church at Philadelphia, gave the recital and played as follows: "Suite Gothique," Boellmann; "Cantique d'Amour," S. Tudor Strang; "Epithalamium" (Wedding Hymn), Woodman; Minuet in G, Beethoven; "Marche Funebre et Chant Seraphique," Guilmant; "Snowflakes" (Arranged by W. C. Young), Hoffman; "At Twilight," Frysinger; "Vesper Bells," Spinney; "Marche Militaire," Gounod.

**RIEMENSCHNEIDER IS HEARD**

Austin Organ in St. Paul's Church, Chicago, Is Opened by Him.

Albert Riemenschneider of Berea, Ohio, whose concert performances are becoming better known each season in Chicago and other cities, gave an opening recital on the four-manual Austin organ in St. Paul's Episcopal church, Chicago, Oct. 6, and had an audience not only of nearly all the people of the parish, but many of the organists of Chicago. A visitor in the congregation was Edwin Arthur Kraft, who was passing through Chicago on a concert trip.

Mr. Riemenschneider prepared a program of excellent variety and played it with refreshing vigor and taste. The Widor allegro, the Rogers scherzo and Yon's First Concert Study received special praise, as did the playing of Wolstenholme's "Question" and "Answer." John Allen Richardson's choir at St. Paul's sang two anthems in a way that showed the conscientious training the members have received. After the concert Mr. Riemenschneider was greeted by a large number of Chicago friends.

The entire program was: Allegro (Sixth Symphony), Widor; Evening Bells and Cradle Song, Will C. Macfarlane; Scherzo from Sonata, E minor, James H. Rogers; Solemn Prelude from the "Gloria Domini," T. Tertius Noble; "Liebster Jesu, wir sind hier," Bach; First Concert Study, Pietro Alessandro Yon (Albert Riemenschneider); "Comes at Times a Stillness," Woodward; "God That Madest Earth and Heaven," Naylor (The Choir); "Marche Funebre et Chant Seraphique," Guilmant; "The Question" and "The Answer," Wolstenholme; Prelude to "Lohengrin" and "To the Evening Star," Wagner; "Marche Nuptiale," Faulkes.

**Opening at Marlboro, Mass.**

A sixteen-stop two-manual Austin organ in the First Congregational church of Marlboro, Mass., was dedicated Oct. 3 and Eustace B. Rice of the New England Conservatory of Music played the following selections: Cantilene Nuptiale, Dubois; Marche Pontificale, Lemmens; Offertoire in D flat, Salome; Scherzo from Sonata 5, Guilmant; "Trauemerei," Schumann-Eddy; "Marche Religieuse," Guilmant. Edward C. Ryan is the organist of this church.

C. J. Whittaker, who recently moved to Seattle and has established a business there as organ expert, in company with his sons, has found the field in the growing northwest very promising and has bought a permanent place at 5321 Eighth avenue, N. E.

Raymond C. Robinson, F. A. G. O., head of the new organ and harmony department of the Hultman-McQuaid conservatory of music, Worcester, Mass., will give a series of recitals the present season in surrounding towns in connection with the work at the conservatory. The first concert will be at Orange, Mass.

**PILCHER ORGAN IN DETROIT**

Three-Manual Completed in Grand River Avenue M. E. Church.

Henry Pilcher's Sons of Louisville have completed a three-manual organ in the Grand River Avenue Methodist church at Detroit and it has been erected by Edward C. Haury. The specifications are:

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Gross Flöte, 8 ft.
- Gamba, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Flauto Traverso, 4 ft.
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Open Diapason, 8 ft.
- Bourdon, 16 ft.
- Salicional, 8 ft.
- Aeoline, 8 ft.
- Vox Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Flute Harmonic, 4 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.

Vox Humana, 8 ft.  
**CHOIR ORGAN.**

- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dolce, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.

**PEDAL ORGAN.**

- Open Diapason, 16 ft.
- Sub Bass, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.

Pilcher patented universal wind chests and electro-pneumatic action were used.

Three new anthems by Clarence Dickinson have been issued during the summer by Novello (H. W. Gray Co.). They include a setting for eight-part chorus and solo quartet, a capella, of Stopford Brooke's poem, "Soft are the Dewes of God"; "Bow Down Thine Ear," for bass solo and chorus, and "Prayer in Time of War," for bass and contralto solos and chorus. During the summer Mr. Dickinson arranged four sacred folksongs, which are in press in his series of "Sacred Choruses," and compiled a book of "Eighty Amens."

# M. P. Möller

Has set up each year records of achievement, broken by no competitor, but annually set aside by his own greater labors.

¶ The current year has already bowled over the record list of last year's new Möller organs, both as to number and importance.

¶ In the metropolitan district of New York City alone *seventeen* Möller organs of three and four manuals each are now under construction, not to mention the numerous two-manuals. This is believed to be a larger group of new organs than the aggregate contracts of all other builders at the present or any previous time for that city.

¶ The fact that more than half of these instruments are for theatres should be a matter of great interest to organists. The choice of Möller organs by unsentimental business men is unusually clear evidence of their superior musical and mechanical qualities, for almost every organ of the group is a re-order.

¶ Springfield, Mass., and Providence, R. I., have each duplicated recently large Möller theatre organ orders.

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Sept. 26—Toccata in G, Dubois; Andante Cantabile, Dethier; "The Lost Chord," Sullivan; Humoresque, Dvorak; Scotch Fantasia, Macfarlane.

Sept. 27—Polonaise in A, Chopin; Andante from Surprise Symphony, Haydn; "In Summer," Stebbins; Minuet, Boccherini; "My Old Kentucky Home," Lord.

Sept. 28—Fanfare, Lemmens; "Anitra's Dance," Grieg; Introduction and Wedding Music ("Lohengrin"), Wagner; Berceuse ("Jocelyn"), Godard; Scarf Dance, Chaminate; "Marche Romaine," Gounod.

Sept. 29—War March of the Priests, Mendelssohn; "To a Wild Rose," MacDowell; Nocturne, E flat, Chopin; Spring Song, Macfarlane; Variations, Fugue and Finale on "Jerusalem the Golden," Dearnelley; Minuet, Mozart; "Pilgrims' Chorus," Wagner; "Laus Deo" from Wedding Mass, Dubois.

Sept. 30—Grand Chorus in D, Gullmant; Andantino in D flat, Lemare; Gavotte from "Mignon," Thomas; Evening Song, Bairstow; Fugue a la Gigue, Bach; Variations in A, from Symphony in D, Haydn; "To the Evening Star," Wagner; "Thanksgiving" (Pastoral Suite), Demarest.

Oct. 1—First Movement of First Sonata, Mendelssohn; Andante Cantabile, Fourth Symphony, Widor; Toccata and Fugue, D minor, Bach; Spring Song, Mendelssohn; Prelude to "Parsifal," Wagner; March, "Aida," Verdi.

Oct. 2—Fugue from Pastoral Sonata, Rheinberger; "To a Wild Rose," MacDowell; Caprice, Cadman; Prelude to "Parsifal," Wagner; "Will o' the Wisp," Nevin; Serenade, Schubert; Soldiers' Chorus from "Faust," Gounod. This last was a recital program.

Charles H. Doersam, Scranton, Pa.—The first of a series of recitals was given Oct. 5 at the Second Presbyterian church, with these selections: Toccata and Fugue in D minor, Bach; Chorale-Preludes: "Schmücke dich, o liebe Seele" and "O Gott, du frommer Gott," Brahms; Chorale in E major, César Franck; Fantasie in D flat, Saint-Saëns; Symphony No. 1 (Andante and Finale), Louis Vierne.

Thomas Moss, Port Deposit, Md.—The following program was given by Mr. Moss in Memorial Hall, Tome School, Sunday, Oct. 17: Prelude and Fugue, Bimboni; Berceuse, Kinder; First Sonata, Gullmant; "Ave Maria," Henselt; Suite in F, Corelli; "Harmonies du Soir," Karg-Elert; Fantasia, Saint-Saëns.

William Herbert Bush, New London, Conn.—Oct. 21 the following program was played at the Second Congregational church: Toccata and Fugue in D minor, Bach; "Peer Gynt" Suite ("Ase's Death" and "Anitra's Dance"), Grieg; "From an Indian Lodge," MacDowell-Bush; "From

the Land of the Sky Blue Water," Cadman-Eddy; "Will o' the Wisp," Nevin; Symphonic Poem, "Finlandia," Sibelius; "The Village Harvest Home," Spinney; Overture to "Stradella," Flotow-Buck.

Frederick Walbank, F. R. C. O., Scranton, Pa.—At his Sunday evening recitals in the Church of the Good Shepherd last month Mr. Walbank played:

Oct. 3—Grande Marche Triomphale, Grison; "Moonlight," Kinder; Caprice in G minor, Cracker; Serenade, Widor; Postlude in D minor, Silver.

Oct. 10—Overture ("Ruy Blas"), Mendelssohn; Andantino, Lemare; "Chanson de Triomphe," Turner; "Eventide," Harker; Allegro con Spirito, James.

Oct. 17—March Triumphant, Melville; Humoreske, Dvorak; Nocturne in F minor, Chopin; Meditation, Sturges; Sonata da Camera, Peace.

Oct. 24—Tone Poem ("Finlandia"), Sibelius; Spring Song, Borowski; Variations on "Onward Christian Soldiers," Whitney; Meditation, St. Clair; Concerto in F, Rink.

Oct. 31—Offertoire in G, Wely; "Autumn," Johnston; Fantasia in D minor, Mozart; Melody in F, Rubinstein; Prelude and Fugue in A major, Bach.

Sibley G. Pease, Los Angeles.—In a recital consisting of compositions by Americans, Mr. Pease, playing Oct. 5 in the Westminster Presbyterian church of Ontario, Cal., presented the following: Finale in B flat, Frederick Maxson; Suite for Organ, No. 1, James H. Rogers; Nocturnette, Charles H. Demorest; "A Moonlight Serenade," Gordon Balch Nevin; Prelude in D minor, A. Walter Kramer; Oriental Sketch, No. 3, in C minor, Arthur Bird; Meditation in D flat, Ralph Kinder; "At Sunset," Roland Diggle; Concert Overture in A, Rollo F. Maitland.

Minor C. Baldwin.—Dr. Baldwin has been on a tour in the South and among the programs he has given was the following one at the Methodist church of Henderson, N. C.: Great G minor Fugue, Bach; Reverie, Baldwin; "Alla Siciliana" and Presto (from Concerto), Handel; Consolation, Baldwin; Etude for Pedals, Bossi; Andante from the Fifth Symphony, Beethoven; Chorale and March from Cathedral Scene ("Lohengrin"), Wagner; Adagio and Menuet (from C major Symphony), Haydn; Pilgrims' Chorus (from "Tannhaeuser"), Wagner.

The Cosmopolitan School of Music and Dramatic Art in Chicago announces the engagement of Rossetter G. Cole as director of the theory department, to succeed the late Hubbard W. Harris. Mr. Cole has won recognition as one of the strongest and best equipped musical educators in the country, and as one of the foremost American organists and composers.

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## CHANGES OF THE DAY IN RECITAL PROGRAMS

### INTERESTING STUDY MADE

**Percy Chase Miller Finds Bach no Longer at Beginning of Programs—Deems It Good Sign—"Passing of Guilmant."**

Philadelphia, Pa., Oct. 20.—Editor of The Diapason: I have been looking over the recital programs in the more recent issues of The Diapason with some care and much interest. The generous amount of space you allot to them is to my thinking by no means the least of the many merits of your very interesting paper, and as several issues had accumulated during my absence from the city during the summer vacation I found an astonishing amount of material of this kind awaiting the perusal which it has now received.

Surprising it was, indeed, to one living as I do, in a city where the summer climate is at once so torrid and so horrid that everyone who can do so goes away in June (or earlier, if possible) and returns only when he must, while those who remain do as little as is humanly possible, to note the number of recitals that our brethren elsewhere have been giving during a period in which we have come to look upon all sorts of professional activity of this kind as out of the question. In saying this I am making allowance for the recitals at the California expositions, which must be regarded as an "extra" in any case.

One or two thoughts have suggested themselves to me during this perusal, and while I cannot claim for them any exceptional share of either novelty or brilliance, they may assist you in what to the laity often seems must be the chief occupation of an editor—the finding or devising of something to fill up a little space here and there, so as to have the pages come out even.

Although still in approximately the first bloom of youth I seem to remember the time when no recital program was considered complete without a Bach number, preferably at the very beginning. I suppose this was to have it over with, so that the player might proceed untrammelled to the sort of thing he really wanted to play. Now we have changed all that and the program with a Bach number on it is the exception. (Of course there are back numbers—pardon the pun—on a good many programs down even to the present day, but the works of our old friend Johann Sebastian will never come under that category, despite the similarity in the name.)

I think this is a good sign. We no longer feel we must have a Bach fugue on our programs under penalty of being considered unwise; and the result is that when we do play Bach—and I hope it is often—it is because we really want to do so, and we no longer put it down for the sordid and unworthy reason that makes so many pianists, even in the present enlightened age, believe that it is obligatory to start a recital with a sonata by the late Herr Beethoven. Is it too much to hope and believe that the occasional Bach fugues on our programs today are there for a more worthy purpose than they often used to be, and that they are better and more intelligently played in consequence? I think not.

Another meditation that has come to me unbidden is what I should call, were I writing a book (which nobody would ever read) on the subject, "The Passing of Guilmant." Guilmant used to be as numerous, almost, as Bach on recital programs, and many of us owe to him our introduction to modern organ music of—to use a catchword of advertising—the "better kind." A hurried glance through the programs given in the last four numbers of The Diapason, about a hundred and fifty in all, shows rather less than one Guilmant number to every three programs. I have no statistics of the past, but it certainly seems that this is a decided falling-off. No

doubt fashions change, but there is a wealth of Guilmant music that, apparently, nobody ever plays, and instead of it we get great doses of pretty little piano pieces and Wagner transcriptions, most of them a joke to those who care for Wagner in the original and a nightmare to everybody else.

Another composer who seems to be badly neglected is Dubois, whose adaptability to the instrument, it seems to me, is too great a gift for any of us willingly to let die. To be sure, the available material here is neither so extensive nor, perhaps, so ambitious as in the case of Guilmant, but after reading current programs one comes to feel that perhaps everything but the "Fiat Lux" is out of print.

Widor, on the other hand, seems to be at last coming into his own, and few signs are more encouraging than this; and the magnificent work of Vierne and of Karg-Elert is beginning to be recognized, though we do not hear it nearly so often as it deserves.

Mr. Whitehead's admirable article in your October issue is the best discussion of the question of transcriptions that I remember ever to have seen in print and it is devoutly to be hoped that his excellent advice will bear some fruit, though it is, of course, too early to hope with any very great confidence of its speedy coming, for the millennium.

Very truly yours,  
PERCY CHASE MILLER.

### TRINITY WELCOMES KRAFT

**Affection for Returning Organist at Cleveland Cathedral.**

How they feel about the return of Edwin Arthur Kraft to Cleveland is well illustrated by the following item in the Weekly Advocate of Trinity Cathedral:

"Our good friend, Mr. Kraft, so well known to and so admired by you all, will be with us for his new engagement as organist of Trinity cathedral next Sunday. This announcement is a joy to every member of the congregation, and is calculated to foster the church-going enthusiasm of the most indifferent attendant of our services. It is hoped, and the expectation is based upon certainty, that every adherent of the cathedral will be present next Sunday and accept the opportunity of welcoming Mr. Kraft at the conclusion of the several services in the parish hall. We rejoice to have him with us once more; let us give him an American welcome, enhanced with a flavor of Trinity hospitality."

Oct. 10 Mr. Kraft played the following numbers after the service of choral evensong; Scherzo, Dethier; "The Last Hope," Gottschalk; Spring Song, Hollins; Caprice ("The Brook"), Dethier; Jubilant March, Faulkes.

Among Mr. Kraft's recent bookings are:

Oct. 28—New Old South church, Boston, Mass. (Inaugural recital).

Nov. 1.—Lakewood M. E. church, Lakewood, Ohio.

Dec. 12.—St. Francis' Catholic church, Cleveland (Inaugural recital).

### WORK DONE IN NEW ENGLAND

**Builders in Boston District Busy With a Number of Organs.**

Boston, Mass., Oct. 20.—The James Cole Company is busy on a large "re-build" job for St. Charles' Catholic church, Waltham, Mass.

The Estey Company has been awarded the contracts for a large memorial organ at the First M. E. church, Lynn, Mass., and an organ at the French Catholic church, Gardner, Mass.

The Ernest M. Skinner Company has an order for a large organ for the First Baptist church, Malden, Mass., and the Hall Organ Company is installing two-manuals at the Swedish Congregational churches at Brockton and West Roxbury, Mass.

Kimball, Smallman & Frazee have a contract for the First Congregational organ at Sharon, Mass.

The Hutchings Company has an order from the Episcopal church of Oyster Bay, L. I.

## CLARENCE DICKINSON PLAYS ON THE COAST

### RETURNS FROM CALIFORNIA

**New York Musician in Five Recitals at San Francisco Exposition and Two at San Diego—Hears Own Work Sung.**

Clarence Dickinson has returned to New York after a summer in California, where he played five recitals at the Panama-Pacific exposition in San Francisco and two at the exposition in San Diego. Immediately preceding his first recital at San Francisco the Chicago Sunday Evening Club chorus sang at its exposition concert Mr. Dickinson's setting



CLARENCE DICKINSON.  
[New York organist playing at San Diego.]

of Shelley's poem, "Music When Soft Voices Die," for eight-part chorus a capella, a number which was included in the repertoire of the club for the concert trip to the coast. Mr. Dickinson's programs at his San Diego recitals were:

Program 1—"Paeon," Matthews;

"In Summer," Stebbins; Gavotte, Bach; Solemn Procession, Richard Strauss; "Traumerei," Hubay; Fugue on "Ad Nos," Liszt; "Ave Maria," Arkadelt-Liszt; "Minuet a L'Antico," Seeböck; Berceuse, Dickinson; March, "Pomp and Circumstance," Elgar.

Program 2—Dithyramb, Lucas; Air in D, Bach; "Musette and Air Majestueux," Rameau; "A Song," MacDowell; "Waldweben," Wagner; Madrigale, Simonetti; "Angelus," Massenet; Jubilee Overture, Weber.

At the Panama-Pacific International exposition he played:

Program 1—Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Meditation, Bubeck; "St. Francis Preaching to the Birds," Liszt; "Sunset," Lemare; Allegro from Sonata, Elgar; Andante, Stamtz; "Angelus," Massenet; Norwegian Rhapsody, Sinding.

Program 2—Fantasia, Bubeck; Trio, Krebs; Discant on a Chorale, Ducis; "Waldweben," Wagner; Fantasia and Fugue on B-A-C-H, Liszt; Berceuse, Dickinson; Toccata, LeFroid de Mereaux; Solemn Procession, Strauss; Andantino, Wolstenholme; Finale from Symphony 1, Vierne.

Program 3—Passacaglia, Frescobaldi; Prayer, Palestrina; Gavotte, Martini; Prelude, Rachmaninoff; "Andante Tristemente," Kroeger; "Etude Symphonique," Bossi; "Evocation a la Chapelle Sistine," Liszt; "Christmas in Sicily," Yon; Prayer and Cradle Song, Guilmant; "Finlandia," Sibelius.

Program 4—Concert Overture in C, Hollins; "Scene Religieuse," Massenet; "Elves," Bonnet; "Cloister Chorus," Kaun; "At Evening," Georg Schumann; Cathedral Prelude and Fugue, Bach; Arioso, Quantz; Finale from Symphony 6, Tschaiakowsky; "Ave Maria," Arkadelt-Liszt; Marche Pontificale, Widor.

Program 5—Fantasia and Fugue, C. P. E. Bach; Prelude, Clerambault; "Solo di Flauto," Capocci; Andante from Symphony 6, Tschaiakowsky; Variations on Two Themes from Bach, Liszt; "Moonlight," Kinder; Scherzo from Symphony 1, Lemare; Andante, Haydn; "From the Bavarian Highlands," Elgar; Finale, Thiele.

### Concerts by J. Warren Andrews.

J. Warren Andrews, warden of the A. G. O., expects to be in Chicago this month to meet the Illinois Chapter and in Minneapolis to meet that branch, giving recitals in St. Paul and Minneapolis. Then he will go to Superior, Wis., where he is to open the Hammond Avenue Presbyterian organ.



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**Standardization and the A. G. O.**

By J. WARREN ANDREWS

In these days of unrest and co-operative industry it would be strange if the musical profession did not come under the spell. In former times most of those who adopted music as a profession did so purely from love of the art and a desire to practice it, with little thought of pecuniary profit, thinking, if any thought were given to it, that proficiency would bring its own reward. Even now this attitude promises the surest success. High motives and self-sacrifice make the attainment of a prominent place inevitable. Examples of the result of this combination are everywhere in evidence and will readily come to mind.

While the salaries of musical votaries are not generally as high as in many of the professions requiring less skill and mental acumen, there is yet no excuse for the prostitution of ideals to the "almighty dollar." The strongest men are still those who seek reward of merit rather than license to practice.

The various state teachers' associations are at present agitating the subject of "Standardization" or "Registration" whatever that may imply. Vocal teachers have been the most active in fomenting this agitation. Perhaps they have the greatest reason, for what question will an artist of any other name avoid answering like the one so often asked of the organist: "With whom shall we study voice placing?"

If, as is seldom the case, the Creator has supplied the organist with a good voice, there is no reason why he should not yield to the temptation and try to find a right path in a branch where there is such a divergence of opinion, and where, it almost appears, no two will agree. An organist without a good voice for illustrative purposes would better be content and "croak" with his chorus and let individual work alone, contenting himself with choosing voices which are already prepared to interpret his ideas. If those who have labored in music all their lives cannot unanimously unite upon a certain course as being right, who shall decide when doctors disagree?

The question as to the ability of one who performs upon, or teaches, an instrument would be answered unhesitatingly and at once, but men who have worked among vocalists all their lives will hesitate at the voice problem. A church quartet will study with four different teachers. Each, on the side, will tell you that three of those teachers are "all off."

In the tangible part of the musical profession the only standard of any value, according to the present aspect, is that authorized by the university. Federal or state control simply means politics and carries no weight beyond a license to practice. The payment of a few dollars for a privilege which should be a right adds nothing to the dignity or worth of the individual who possesses it. It may separate the charlatans. There will be those who are in and those who are out, and the world will go on just the same, except that we will have the privilege (!) of helping create and support another non-productive political officeholder. To what does the certificate of a civic, self-constituted or even elective board amount? We do not want our educational affairs governed and controlled by a lot of irresponsible demagogues. Civil or political dominion will lower and not raise our standard.

The whole trend of this movement is ostensibly to prevent the incapable and unworthy from teaching or pursuing music as a profession. This may, on the

one side, be laudable. On the other hand, it may prove detrimental to many worthy students who must teach in order to obtain means to pursue their art. The university does not prohibit the student from coaching his less advanced brother. The product of his labor may not be what it should, owing, possibly, to his inexperience, yet who would deny him the chance to rise because all are not fit? If we are proficient it will become known and the public will take note of us. A tax or certificate by and from some irresponsible source would be of no practical use. Those who by thrift and industry have acquired any place or standing are already taxed and insured to the limit of endurance. Why add more difficulties to the right to exist?

Feeling the need of some organization which would lend dignity and power in furtherance of its aims, the organists came together in 1896 and organized a guild under a charter granted by the Board of Regents of the University of the State of New York. An amended charter was granted in 1909. This organization is known as the American Guild of Organists. It now has a membership between two and three thousand throughout the United States and Canada, with headquarters in New York, presided over by the warden, sub-warden, secretary, treasurer and council. The state chapters are controlled by deans and their officers, subject to the authority of the council. Chapters are now active in nearly all the states and in various sections of Canada.

The growth of the guild has been so rapid during the last few years that plans are under consideration for organizing divisions or sub-chapters, in order to increase the organization's usefulness and influence over still wider fields. Not the least benefit accruing from the establishment of the guild is the cementing of the bonds of friendship and brotherliness among organists and the greater incentive to proficiency fostered by close association. Up to the present all the officers have served without salary. With present indications of growth and work this condition must of necessity soon change. Most have served assiduously for the good of the cause, and the standing of this department of the art has been raised in consequence.

A standardization which can win recognition through similar channels is, we believe, the only one worth while. Raising salaries and putting the unworthy out of business should not be the main purpose. Diligent study, an earnest purpose, a sturdy character and fixed principles, and success is reasonably certain. Fear that we or our colleagues will work two minutes over the slavish eight hours will never make much of a success in any art or profession. Organizations which work principally to restrict the output and make the practice of an art contingent upon membership in any self-imposed organization place a hindrance upon advancement. Merit alone will and can win, but merit setting a high standard which will draw men is far better than trying to force them to a set level. The world is constantly seeking men of merit and ready to pay the price. To draw the diligent and able man down and the lazy and shiftless man up to a common level is a struggle against nature—a hard and thankless road to travel, but it furnishes money and occupation to the drone and the demagogue.

Set a standard by all means, and let him who can attain it. The failures will suffer enough without being cut off. As a general thing a man who fails in one thing will in another, but his right of trial should be unrestricted in this free land of ours.—Article by warden of A. G. O. in New York Tribune.

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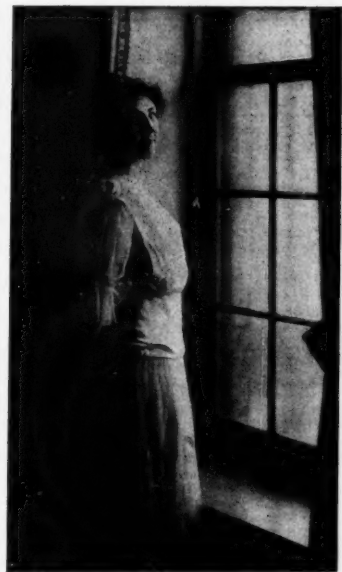
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CHICAGO, NOVEMBER 1, 1915.

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## THE "COMMUNITY SING"

This is a day of awakenings in music for the masses. The latest sign of the new era is the movement for municipal music, with directors who are thorough musicians and incidentally who can play the organ. It will be another great field for the organist, who has so recently found himself much in demand compared with a few years ago because of the general adoption of the organ as the instrument for the moving-picture theater.

Edward Kreiser of Kansas City sends The Diapason a most interesting program in which he took part—the municipal or community "sing" at Tulsa, Okla. Of Tulsa and its city organ we have spoken before, but they do things so rapidly in the growing west that we must speak again, and no doubt Tulsa will continue to give us news. Mr. Kreiser gave a popular program and closed with a grand fantasia on American airs, ending with "The Star-Spangled Banner" and "America," in which the audience joined. The convention hall was well filled and the crowd united heart and soul in the singing of the foregoing and other songs. "It was truly inspiring," writes Mr. Kreiser, "to see that audience sing—men and women tuning up and taking part in the general song."

Mrs. R. F. McArthur of Tulsa, who is the motive power behind the musical advancement of her city and who brought about the organ purchase, originated the "community sing."

What a fine development of American civic life when every town and city shall have its organ—be it ever so modest in size—and its singing of patriotic songs by all the people! What a change there will be from the present, when the average man cannot repeat all the verses of the leading national airs!

## SALT LAKE CITY RECORD

Even with all the recitals that have been given this season at San Francisco and San Diego and the constant increase in the number of large concert organs in all parts of the country, there is one that keeps its international fame, and its chief organist and his assistants continue to be heard by more visitors than perhaps any other organ performers in the world. We refer to the Salt Lake City Mormon Tabernacle instrument and John J. McClellan and his aids.

Mr. McClellan has just made a re-

port to the church authorities on the recital season of 1915, and it shows that 108 recitals have been given. Of this number thirty-five were played by Mr. McClellan, forty by E. P. Kimball, who remained at Salt Lake City all summer, while Mr. McClellan made trips to play in California; and thirty by T. Y. Cannon. In addition to this there were thirty special recitals—twenty-two by Mr. McClellan and eight by Mr. Kimball.

The average attendance at these concerts, at what is given as a "very conservative" estimate, was 2,500 and the estimated total attendance was 270,000. Six hundred and seventy-two selections were played at the performances noted.

These are indeed interesting statistics and The Diapason congratulates the Salt Lake City men on their achievement, for we know they could not get 270,000 listeners if they did not consistently and persistently play well and make an appeal that has given Salt Lake City's organ the reputation it has won.

## Front Pipe With Toes Up.

Portland, Ore., Oct. 12.—My Dear Diapason: While sitting in a local vaudeville theater, an act showing a number of "Frolisome Friars" was on the bill. One of the scenes showed them singing a hymn at "vespers." Imagine the writer's amusement at seeing the fine large "front" of the organ with the diapason pipes, toes turned toward heaven.

A. F. CLARKE.

## Eminently Fitting.

Evanston Congregational church; services for Sunday, Oct. 24: "Choir—Ho! Every One That Thirsteth!"

"Address—Mr. Frank B. Ebbert, the attorney of the Anti-Saloon League."—B. L. T. in Chicago Tribune.

## LEMARE IMPROVISATIONS AT SAN FRANCISCO FAIR.

Los Angeles, Cal., Oct. 18.—Editor of The Diapason: Having just returned from a two weeks' visit to the Panama-Pacific exposition, where I heard daily the recitals given by E. H. Lemare, I would remark upon the public appreciation of the extremely varied and catholic programs rendered by the eminent organist. The personal element as revealed in the original numbers and ex tempore performances in particular appealed to the large audiences; in fact, probably one of the most attractive features of Mr. Lemare's recitals has been his improvisations upon themes submitted by the audiences at the concerts. These performances never failed to arouse the utmost enthusiasm, in some sense proving more enjoyable than the regular program selections because of the freer style and the display of many charming and original combinations and organ effects.

Usually five or six themes of a few bars each would be sent in, the plan of choice of the organist evidently being to give a pleasing variety from day to day. As several of my own themes happened to be chosen I can vouch for the absence of "previous preparation" suggested in the case of a certain noted organist, a stranger being denied admission to the cathedral with the explanation that "Mr. X is practicing his ex tempore fugue for the evening."

Many varieties of themes were submitted and treated with astonishing facility and appropriate grace and ingenuity. No fixed plan of developing the themes was in evidence, the peculiar temperament of each subject being exploited with a remarkable play of fancy and all the resources of harmony, counterpoint and modulation and, withal, rare taste and judgment in the matter of form and style, as might be expected from Mr. Lemare's world-wide reputation as a composer. Usually a dignified contrapuntal theme is preferred, but occasionally a more familiar rhythmical tune in a popular vein, a trumpet call, or even a negro melody is chosen. Once the audience was convulsed and amused for ten or twelve minutes with "Has Anybody Here Seen Kelly?" Fine structures were built up at times from seemingly the most unsuggestive of subjects.

I have heard Guilmant and others give brilliant ex tempore performances, but it is a question whether any of these have exhibited so much variety of treatment continuously as Mr. Lemare.

ARTHUR BLAKELEY.

The committee of St. John's Lutheran church at Champaign, Ill., having in charge the purchase of a new organ has closed a contract with M. P. Möller of Hagerstown, Md., for an instrument to be installed about Jan. 1. The organ will cost about \$2,000.

The Nebraska state normal board has voted a pipe organ for the chapel at Kearney, to cost from \$7,000 to \$10,000. The board has made an appeal to Andrew Carnegie to see if he will make a gift toward the instrument.



BY HAROLD V. MILLIGAN.

"MARCHE RUSSE," "MOUNTAIN IDYL," by Oscar E. Schminke, published by J. Fischer & Bro., New York.

These two compositions introduce a new composer; on the basis of two such superior productions as a first offering we shall expect notable achievements from him in the future. "The Marche Russe" is especially interesting. It is founded on the "Song of the Volga Boatmen," "Ay Ouchnem," although no mention of this fact is made in the publication, which, it seems, would have been a wise thing to do. The second theme may also be of Russian origin (it is not known to the present writer) but if it is not, it is at any rate a thoroughly plausible imitation and quite in keeping with its surroundings. The "Ay Ouchnem" theme is used for the whole first part; the second theme when it appears is developed to a vigorous climax, which leads to the brilliant reappearance of the "Ay Ouchnem" melody, fortissimo, under which, by a clever piece of contrapuntal writing, the majestic Russian national hymn contributes to a thrilling ending. The "Mountain Idyl" is a pastorate and gives opportunity for pleasing solo effects for oboe and flute. Both pieces display a vigorous imagination and individuality. The "Marche Russe" is dedicated to T. Tertius Noble.

"FIVE ORGAN COMPOSITIONS FOR THE CHURCH SERVICE," by Everett E. Truette, published by Arthur P. Schmidt, Boston.

"Chorale Prelude on Old Hundredth." "Hymnus." "Prayer."

"Vesper Hymn." "Processional March." In these compositions Mr. Truette has not attempted to sail into uncharted seas or grope his way through the dim and shadowy regions of "modernism;" he has been content to write straight-forwardly and frankly, and he has produced five pieces, every one of which will be of value to the church organist, for they are, as the composer says, "for the church service," and not for the comparatively infrequent organ recital, which seems to have had undue attention from our composers in late years. The "Chorale Prelude" presents the melody of "Old Hundredth" for expressive solo stop on the swell, accompanied by counterpoint; the original material composing the second section is of interest and value for itself and leads into a climax where the chorale melody appears in full organ.

The "Hymnus" is an ideal service prelude dignified yet expressive; beginning quietly, it is developed to a sonorous full organ climax, after which a pedal point leads skillfully through an epilogue to a quiet ending. The "Prayer" is a melody harmonized in three parts for the swell vox celeste, accompanied by fluent counterpoint for choir or great melodia; the "Vesper Hymn" is built on two well-known hymn-tunes, the "Vesper Hymn" and "Abide With Me," the latter appearing for the chimes under high sustained harmonies. The "Processional March" is the type of postlude march that is firmly entrenched in our musical scheme of things.

The pieces are written with that sympathetic feeling for the capacities of the instrument that can be gained only by years of experience with it in all its many moods. They are essentially organistic and as such are to be welcomed by those who feel that the organ is a musical instrument and not a gaudy bag of tricks to startle the thoughtless.

"THE COMFORTER," a short church cantata, for mixed voices with organ accompaniment, by Edward Shippen Barnes, published by G. Schirmer, New York.

The name of Edward Shippen Barnes is comparatively new in the list of composers of music for church use, but there is every indication that it will become one of the most notable in that field of creative work. His music is characterized by great harmonic and contrapuntal freedom and originality and at times is very expressive, and he handles his material with a facility equalled by few older and more experienced writers. He is inspired by a sincere religious feeling and is especially well equipped for this field of work by a temperament which seems to lean to the contemplative rather than to the dramatic aspect of his subject.

This feeling is strongly shown in "The Comforter," which is not in any sense a dramatic cantata. There is no story and no attempt at characterization, the idea underlying and inspiring the work being purely a spiritual one. The words of Christ, when used, are usually given in the first instance to the tenor soloist, but are frequently taken by the chorus, the composer expressly stating that they are to be considered as retortations of Christian principles and doctrines and not as the words of a character in a dramatic performance.

There are effective passages for each of the solo voices, the tenor perhaps having a little the best of it in this regard, and the chorus is given a number of well-written episodes. The underlying idea of the work is well set forth in the first number, beginning with the chorus. "The fool hath said in his heart, there is no God," followed by a brief baritone solo "Lord, show us the Father," with the response from the tenor: "Have I been so long time with you and yet hast

thou not known Me?" This is embodied and set forth in a musical form of direct and telling beauty and expressiveness, the contrast between the two elements of doubt and faith being strongly outlined in this first number and carried out skillfully throughout the rest of the work. The second section, opening with soprano solo, "Lord, rebuke me not," contains one of the most beautiful passages in the cantata, the tender "Fear not, little flock," a number especially well-adapted for quartet. The third section is the longest, containing two choruses and alto and tenor solos, the latter, "Let not your heart be troubled," being especially successful. The climax of the work occurs in the last part of the fugue, "All power is given unto Me," following bass and tenor solos.

"PRAELUDIUM," by Gordon Balch Nevin, published by the John Church Company, Cincinnati.

Gordon Balch Nevin has been very successful with his organ pieces in lighter vein and in this "Praeludium" he attempts a more serious type of composition, while it represents a commendable ambition, it cannot truthfully be said that he has quite lived up to his obvious intentions. His musical material is not of itself intrinsically interesting and he has not handled it with sufficient skill to hide its deficiencies. Greater contrapuntal skill would have saved the day; the faults perhaps are those of youth and we shall expect better work when his undeniable talent has developed farther.

"ARISE, SHINE, FOR THY LIGHT IS COME," anthem for mixed voices by George B. Nevin, published by Oliver Ditson Company, Boston.

It cannot be said that the elder Nevin is lacking in technical skill; there is a fresh and vigorous fluency in all his work that wins it a high place in the regard of musicians and of public; it is the spontaneity born of perfect command of his resources. "Arise, Shine," is a fine example of his work; although especially suitable for Christmas, it can be used at any time during the church year. It contains a short bass solo and the chorus parts, though not difficult, will be found melodious and extremely "grateful." It is, indeed, rare that father and son are able to offer so much that is of interest and value and to meet with such a frank and hearty response from their public.

ORGAN COMPOSITIONS OF JOHANN SEBASTIAN BACH, Book 2, eight miscellaneous compositions, edited by Alfred J. Silver, published by J. Fischer & Bro., New York.

The second volume of the Fischer edition of Bach is edited by Alfred J. Silver, and contains the chorales "Liebster Jesu, wir sind hier," and "Herzlich tut mich verlangen," the Pastorate in F, Fugues in D major, G minor (a little known one) and the gay little one in G major (the last with its prelude); also an adagio from Toccata and Fugue in C major, and the adagio from the Sonata in G minor for violin and piano. It will be seen that there is more variety than is usually contained in one volume of Bach. The music is carefully edited (though this work is not over-done, as is frequently the case), and the edition in paper covers is very attractive.

"MARCHE HEROIQUE," by Roland Diggle, published by the White-Smith Co., New York.

The indefatigable Mr. Diggle appears this month with a "Marche Heroique" from the press of the White-Smith Co. Writing marches for the organ is the favorite pastime of our composers; cradle songs and pastorales are the next most dearly-beloved forms in which to carry the message to the waiting multitude, but they are, numerically at least, poor seconds. Mr. Diggle's march is not epoch-making, but it is a good march, melodious and frankly diatonic.

"THE TEMPLE MARCH," by Charles Vincent, published by the White-Smith Company, New York.

This one foots it blithely with ingratiating melodies and sufficient harmonic variety to escape the banal. Really, we can't think of anything more to say about it; something may come to us later.

"MARCHE AUX FLAMBEAUX," by I. Barton, published by G. Schirmer, New York.

Speaking of marches! This one differs from most of the others in that it will probably require from the average organist a little more than three minutes' practice. It is not abnormally difficult, but some of its staccato chords call for a certain amount of bravura and the pedal has something else to say beside "boom, boom, boom, boom." We don't know who Mr. I. Barton is, but we suspect that this is not his maiden effort; he from the press of the White-Smith Co. key and to get back into it without breaking anything that is refreshing in a composer of marches. He seems to have been tempted on Page 6 to write a fugue, but thought better of it after five bars and went back to his first theme. The piece is dedicated to Ralph Kinder. If we must have marches, let us have them as good as this one. That will be all about marches this month; there are several others, but they will keep.

"IN EXCELSIS," by J. Lincoln Hall. "THE STORY OF CHRISTMAS," by R. M. Stults, published by the Hall Mack Company, Philadelphia.

Two easy and melodious cantatas for the Christmas season, suitable for amateur or volunteer choirs. They contain solos for the various voices, choruses and quartets for mixed voices, and choruses of women's and men's voices separately. The music is tuneful and direct in its appeal and there are no technical difficulties to frighten the most timorous amateur. There is a large field for this simple, almost childlike music.



# Fun Back in 1876

[From the New York Evening Post.]

Those of us who have gray hair will recall the organ that was installed at the Centennial Exposition in Philadelphia in 1876. This is a reproduction of a circular issued to direct the attention of visitors to the exposition to what was then the latest creation of the organ builder. We reprint it through the courtesy of Henry R. Kingsley, of Newark, N. J.

1776. E Pluribus Organus. 1876.

## GRAND ORGAN

for the  
ENHARMONIC TEMPLE SIAM  
manufactured especially for this occasion,  
by the  
Great North American Organ & Accordion  
Co.  
(Limited.)

and which can now be seen and heard  
(by the aid of a smoked glass) in its  
position over the left of the Grand  
Gallery; on the other side of  
the Great Hall, of the  
CENTENNIAL BUILDINGS.

(See guide book.)  
Height of case, with flag pole, 210 feet.  
Height of case, without flag pole, some-  
thing less. Width of case, from the front  
to the back door, 18 feet, 6 inches.

Manual Compass, 7 to 9. Pedal Com-  
pass, 9 to 7. Latitude, 7 octaves. Longi-  
tude, once a month. Motors. Steam. Gas.  
Wind-mill. Hydropathy.

The keyboards are numerously supplied  
with extra sharps and flats, for the sake  
of the music of the future and the noise  
to come.

## GREAT ORGAN.

Open Diapason (front pipes), 2 ft.  
Shut Diapason (back pipes), 2½ ft.  
Gamboge (metal), 6 ft.  
Bella-Donna, 5 ft. 10.  
Double-Header, 10 ft. 5.  
Whistle (pure tin), 32 ft.  
Octave and a half, 16 ft.  
Harts Horn (very strong), 18 ins.  
Twelfth (tweedle-dum), 2 ft.  
Fifteenth (tweedle-dee), 4 ft.  
Nineteenth (something new), 3 ft.  
Cough Mixture, rank poison.  
Jews' Harp, 5 ranks.  
Fish Horn, 2 ranks.  
Penny Trumpet, 2 ft.  
Calliope, 16 ft.  
Blunderbuss ("Mine ancient Pistol"),  
32 ft.

Free Lunch, 12 o'clock.  
Wagner's Centennial March and Draw-  
ing Room Cars attached to every train,  
and each manual supplied with hot and  
cold water and all modern improvements.

A most ingenious bit of electric ma-  
chinery is Roostervelt's arrangement for  
fugue playing; by a very simple con-  
trivance (which is applied to all the  
levers, and which is always in order),  
any organist of proper age can play any  
fugue by any composer, at any time.  
(Sundays excepted.) Further explana-  
tion impossible.

## SWELL (English).

Bourbon (very old), 2 gallons.  
Open Sesame (sheet iron), 7 ft.  
Salaratus, 4 ft.  
Quinine (gelatine coated), 2 grains.  
Tea Pot, 3 ranks.  
Flue Angeliqne (stovepipe on the chim-  
ney), 3 ft.  
Flute Spasmodique (each pipe speaks  
its other octave).  
Flute (another kind), 2 or 3 ft.  
Fiddle-de-dee, on a string.  
Kangaroo, fore feet and hind legs.  
Vial di Laudanum, 15 cents.  
Old Boy, 2 ft.  
Cornucopia, 3 ft.  
Rooster, 4 ft.  
Awfulclide, 32 ft.  
Nux Vomica de Friedbugs.

Copied from the Original Jacob's by  
a man who was there. (Humanity it-  
self could not produce such an un-  
earthly tone as this truly remarkable  
stop—not even a goat.)

N. B.—This Swell is most remarkable,  
having window-blinds, three sets of  
shades and a Mansard roof, also a tin  
spout.

## CHOIR ORGAN.

Soprano (brass), 2 ft.  
Contralto (wooden), 3 ft.  
Tenoroon (metal), 4 ft.  
Bassoon (very heavy), 5 ft.  
Raw Flute (hard pan), 6 ft.  
Wild Flute (papier mache), 7 ft.  
Flute (by way of variety), 8 ft.  
Catarrh, 9 ft.  
Squint, 4 ranks.  
Pickkerel (large scale), 3 pounds.

## SOLO ORGAN.

Melodian (Mediæval and squeaky), 1 ft.  
Baspice (Scotch scale), 1½ ft.  
Cat a-waul (Maltese), 4 ft.  
Triangle, 3 ft.  
Fish Harmonica (free Reed), 7 ft.  
Vox Angelina, 2 ft.  
Brass Band (extra wind—Gilmore), 5  
ranks.

Nightmare, 1 a. m.  
Grand Centennial Tuba Miraculous  
(Nitro-glycerin).  
Bells-a-bub (brass), (a Crinoline with  
capacity for 58 belles).

This wonderful Solo Organ is all on  
extra wind (too much) and is connected  
to the bellows-blower by a new Centen-  
nial asthmatic action. (Patent applied for  
1876.)

## PEDAL ORGAN.

Seven League Boots (pegged), 2 ft.  
Steam Elevator, 32 ft.  
Organist, 16 ft.  
Kaleidoscope, 17 ft.  
Monitor, 21 ft.  
Flute (pure zinc), 2 ft.

Earthquake, 40 ranks.  
Overshoes (and umbrella), for T 2 ft.  
Flute (one more), 2 ranks.  
Pipes (mixed), 9 ranks.

## MECHANICAL STOPS.

Crank, Boy to turn it, Boiler, Burglar  
Alarm, Mousetrap, Spittoon (electric).  
Swell to Great, Balance Swell on Tight-  
rope, Great Swell (English), Four in  
Hand, Pedals and Organist.

## COMBINATION PEDALS.

No. 1—Draws full Organ.  
No. 2—Rehearses the Choir.  
No. 3—Draws the Salaries.  
No. 4—Anything you like.

Total number of pipes, 2,000,000.

Total number of stops, 2,000,000.

Total cost, 2,000,000.

The Roostervelt Rheumatic Action is  
applied to all the levers, and all the levers  
are applied to Roostervelt Rheumatic  
Action. (Patent applied for 1876.)  
ADMISSION, TWENTY-FIVE CENTS.

## SEVENTY APPLY; 4 CHOSEN

### Guilmant Organ School Scholarships Awarded by Examiners.

Seventy applications were received  
for the free scholarships offered at  
the Guilmant Organ school for this  
season. The examinations were held  
Sept. 30, under the direction of Dr.  
William C. Carl and the examina-  
tion committee—Professor Samuel A.  
Baldwin of the College of the City of  
New York; Frank Wright, Mus. Bac.,  
and Warren R. Hedden, Mus. Bac.  
The successful candidates were Freder-  
ick A. Wohlfarth, Samuel F. Mc-  
Closkey, J. Frederick Schmitt and  
Lizzie F. Sweet.

Among the gifts recently received  
by Dr. Carl for the Guilmant Organ  
School are fifteen reserved seats for  
the concerts of the Boston Symphony  
Orchestra at Carnegie Hall, New  
York, for the season. These were  
purchased by a friend of the school  
to be given to worthy students who  
otherwise could not hear the orches-  
tra.

The present season is one of great  
activity at the Guilmant School. The  
enrollment is large, and a waiting list  
will soon be a necessity if the applica-  
tions continue to come in.

Lewis C. Odell, B. A., will open the  
lecture course with his series on  
organ construction the first of No-  
vember. A number of the students  
have just been engaged for New York  
City positions.

Edwin Lyles Taylor, the Mobile or-  
ganist, has been admitted to mem-  
bership in the American Guild of Organists.  
He is organist of the Government Street  
Presbyterian church and of the Crown  
theater. A ten-pound daughter arrived  
at the Lyles home Sept. 9 to add to the  
harmonies that already pervaded it and  
Mr. and Mrs. Taylor rejoice in the new  
arrival—Eloise Barlow Taylor.

## LITURGIES WILL BE A TOPIC Conference for Organists at Music Teachers' Convention.

The next meeting of the Music  
Teachers' National Association will  
be held in Buffalo Dec. 28-30, com-  
memorating the thirty-seventh year of  
this association's work. It is hoped  
that the attendance will reach the rec-  
ord-breaking figure of 500. The ses-  
sions will be held in the Hotel Statler,  
which is admirably adapted for the  
purpose. Delegates and members may  
engage rooms in advance at the Stat-  
ler. All the general and special meet-  
ings will be held there. Special ar-  
rangements are being made for the  
entertainment of women visitors to  
the convention, and they will be the  
recipients of special attention on the  
part of the Buffalo committees.

The piano conference will have  
Miss Kate S. Chittenden as chair-  
man and H. C. MacDougall will have  
a similar office in the theory confer-  
ence. Karl Gehrkens of Oberlin and  
others will treat public school music  
and standardization. Community  
music, which is a new topic, will have  
papers by Dr. Thomas Tapper of  
New York, T. Carl Whitmer of Pitts-  
burgh and Waldo S. Pratt of Hart-  
ford. A conference for organists will  
have "A Symposium of Liturgies,"  
with Charles N. Boyd of Pittsburgh  
as chairman. William Benbow of  
Buffalo will treat the Lutheran liturgy  
and authorities from other churches  
will contribute papers on their litur-  
gies. Francis L. York of Detroit will  
be chairman of the "Appreciation"  
conference, and for this meeting  
papers are being prepared by Dr.  
George C. Gow of Vassar, Dr. W. L.

Spaulding of Harvard and Dr. Otto  
Kinkeldey of the New York City  
library.

Officers of the association are:  
President, J. Lawrence Erb, Urbana,  
Ill.; Vice-President, Adolf Weidig,  
Chicago; Secretary, Charles N. Boyd,  
Pittsburgh; Treasurer, Ralph L. Bald-  
win, Hartford, Conn.

Charles M.

# COURBOIN

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TRICAL 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 "Perfect" and "Crown" and "Star" brands  
of music wire, that represent the most advanced ideas in the blending of metals for  
perfect acoustic results.

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and were awarded the Grand Prize over the whole world at the Paris Exposition in 1900.

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**SHELDON IN ATLANTA POST**

**Appointed City Organist in Succession to Edwin A. Kraft.**

Charles A. Sheldon, Jr., of Atlanta, has succeeded Dr. Edwin Arthur Kraft as city organist by action of the Atlanta Music Festival Association, of which Col. W. L. Peel is president, and Mr. Sheldon began his free concerts the first Sunday in October.

Mr. Sheldon is a native Georgian who has won an eminent standing as a musician. He studied under the best masters in New York and has been the organist at Trinity church, Atlanta, for eleven years. Three years preceding that he was the organist at St. Luke's and he has also been organist at the Jewish Temple about four years.

Mr. Sheldon has given out the following tribute to Mr. Kraft:

"I wish to pay a tribute to Mr. Kraft, not only as a musician, for all who have heard him acknowledge him to be the peer of organists, second to none, and that he stands in the foremost rank of musicians in the United States, but rather to the man, to his excellent character and sterling worth, his kind disposition and sunny nature.

"His true heart, with his helping hand extended in his retiring manner to all who will heed him, has touched a vibrant cord within me and has moved me to express my appreciation of him and my regret at his departure, and to extend to him my best wishes."

Of Mr. Sheldon's first concert the Atlanta Constitution said: "The biggest and most appreciative audience of the year heard Charles A. Sheldon, Jr., who was recently elected city organist, in his initial organ recital Sunday afternoon at the Auditorium-Armory. It was a typical audience of Atlanta music lovers who had come to hear the first performance of the first Atlantan ever to become city organist. At the close of his last number, the war march of the priests (Mendelssohn), he was presented with a beautiful bouquet of American beauties by the choir of Trinity church. The large audience refused to leave, so enthralled were they by the famous war march. Sitting in their seats they continued to applaud, forcing the organist to return for another encore. He then rendered the beautiful selection of St. Clair's 'Memories,' this tuneful melody ending his recital. 'Dawn,' one of Sheldon's own compositions, a fantastic and delightful selection, received the greatest applause of the performance."

Mr. Sheldon's programs have been: Oct. 3—Offertory in F, Lefebure-Wely; Humoreske, Dvorak; "Dawn," Sheldon; Introduction to Third Act of "Lohengrin," Wagner; "At Twilight," Stebbins; "War March of the Priests" ("Athalie"), Mendelssohn.

Oct. 10—"Grand Choeur," Spence; "In the Twilight," Harker; Festival March (MS.), Sheldon; Largo, Handel; Prelude to "Lohengrin," Wagner; Overture to "William Tell," Rossini.

**To Sing Dr. Browne's Work.**

J. Lewis Browne's "Missa Solemnis" will receive its initial Baltimore production in St. Patrick's church of that city on Sunday, Nov. 7, under the direction of Frederick P. Huber. This work, which, by the way, contains no repetition of word or syllable, is now in its second edition, having been sung in many churches since the original publication in 1913.

**Contract to Hook-Hastings.**

John F. Milner and his wife have donated a \$6,000 organ to the Newton Center (Mass.) Episcopal church. The contract was awarded to the Hook-Hastings Company of Boston and Kendal Green, Mass.

Dr. William C. Carl has re-organized the choir of the First Presbyterian church, Fifth avenue and Twelfth street, New York, and engaged the following soloists for the season: Margaret Harrison, soprano; Mrs. Claire Spencer, alto; Henry Miller, basso. Several new works are in preparation and will be produced within a short time. The choir consists of seventeen solo voices and three rehearsals are held each week under Dr. Carl's direction.

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MEDINAH TEMPLE OPENING**

**Three Solo Organists. Dr. Browne and Borowski Contribute to Make Concerts in Chicago on Austin Organ a Success.**

It was a great Chicago fete which marked the three-day opening of the Austin organ in Medinah Temple and the crowds at the three concerts were such as no other organ opening in the central west in recent years has drawn. Not only the admirers of the organ in Chicago were present, but the host of Shriners who are decidedly proud of the ninety-two stop instrument turned out in force and filled the largest auditorium in the city. Dr. J. Lewis Browne, the designer of the organ, was the hero of the week and played at each performance. He presided at the organ in the Allegro de Concert for organ and orchestra, written by Felix Borowski for the occasion and directed by Mr. Borowski, whose baton ruled fifty members of the Chicago Symphony orchestra. An interesting feature was Dr. Browne's improvising, which showed the wealth of solo stops.

Wilhelm Middelschulte was the solo organist the first night, William E. Zeuch the second night and Eric De Lamarter the third night. Charles M. Kirk, the Shriners' organist, played the accompaniments each evening and received a large share of the praise for bringing out the qualities of the instrument. Mr. Middelschulte aroused genuine enthusiasm with his numbers, which revealed the resources of the organ through their different styles. He was most enthusiastically encored.

The program Oct. 18 was: Overture, "Sakuntala," Goldmark (The Orchestra); Aria from "La Traviata" ("Ah fors e Lui"), Verdi (Mlle. Jenny Dufau); Andante from Fourth Symphony ("The Clock"), Haydn (The Orchestra); Allegro de Concert for Organ and Orchestra, Felix Borowski; "A Sketch of the Steppes of Central Asia," Borodin (The Orchestra); Toreador Song ("Carmen"), Bizet (Louis Kreidler); Toccata and Fugue in D minor, Bach; Allegro Cantabile, Widor, and Finale from First Sonata, Guilman (Wilhelm Middelschulte); Soprano solo, with organ, violin, cello and harp ("Ave Maria"), Bach-Gounod (Mlle. Jenny Dufau); at the organ, Charles M. Kirk; "Marche Triomphale," Borowski (The Orchestra).

This was repeated the two succeeding nights, except that Mr. Zeuch and Mr. De Lamarter took the place of Mr. Middelschulte. Mr. Zeuch played: Toccata, Gigout; Nocturne, Ferrata; Autumn Song, Faulkes; Finale, First Symphony, Vierne.

Mr. De Lamarter played: Toccata in C major, Bach; Evening Bells and Cradle Song, Macfarlane; "Chant de Printemps," Bonnet; Scherzetto, Rouseau; March ("In Miniature"), Eric De Lamarter.

**Recitals by Riemenschneider.**

On Sunday, Oct. 3, Albert Riemenschneider gave the opening one of a series of vesper recitals for the year at Baldwin-Wallace college, Berea, Ohio. Numbers by Faulkes, Wagner, Wolstenholme, Bach, Rogers and Widor were played. The auditorium was packed to the doors. Oct. 15 Mr. Riemenschneider played an interesting program of lighter numbers to 700 children from the Berea public schools.

Frank Van Dusen was heard in recitals Oct. 12 and 14 at the Eighth church of Christ, Scientist, Chicago, of which he is the organist.

The C. W. Thompson Company, of Boston, is issuing four easy pianoforte solos by Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., professor of music in Wilson College, Pennsylvania. The same firm has also in the press two anthems by the same composer. These are specially written for and dedicated to Prof. Macdougall and the Wellesley College choir. Messrs. Thompson are also publishing two of Dr. Mansfield's part songs. The words of one of these is written by the editor of the Wilson College monthly magazine, the Pharetra.

**WORK OF PHILADELPHIA CLUB**

**Performers for Fourth Annual Educational Recital Series.**

The fourth annual series of educational recitals to be given by the American Organ Players' Club in the Central High School Auditorium, Philadelphia, will occur on the first Thursday in each month. The players announced are as follows:  
November—Shepard K. Kollock.  
December—Benjamin L. Kneidler.  
January—Rollo F. Maitland.  
February—William C. Young.  
March—Alice M. Zahm.  
April—Frederick Maxson.  
These recitals are a part of the course given by the board of education each winter and consist of lectures on educational and entertaining subjects and musicales.

One of the enterprises of the A. O. P. C. is to furnish to its members a list of "tried out" music suitable to their needs. All new music is thus tested by the board of directors and if voted favorably is placed on the "list." This is the list just sent out, largely for Christmas use:

Anthems—"Bread of the World" (quartet), Guilman-Breckenridge; "Come Unto Me," Chadwick; "Jubilate," Bruce; "Blessed be Thou," Matthews; Magnificat, E flat, Marks; "God be Merciful," D flat, Buck; "God be Merciful," C minor, R. Baldwin; "Gloria in Excelsis," Potter; "O Little Town of Bethlehem," Spross; "First Christmas Morn," Newton; "The Nativity," Haesche; "A Christmas Lullaby," Wilson; "The Christ Child," Coombs; "Noel," Britt; "Holy Night," Mueller; "The Dawn of Hope," Coombs; "The Radiant Morn" (S. and T.), Mark Andrews.

Organ—"Christmas in Sicily" (chimes), Yon; "Clair de Lune," Karg-Elert; "Will o' the Wisp," Nevin; Festival March, Faulkes; Fantasie on Old Christmas Carols, Faulkes; Nocturne, Ferrata; Fantasie Overture, Fricker; Finale, second act, "Butterfly," Puccini-Biggs; Sonata, E minor, Wagner; "Jour de Noces," Stuart Archer; Second Suite, Rogers; Toccata, Rogers; Christmas Pastorale, Merkel; Christmas March, Merkel.

**George A. Burdett Resigns.**

George A. Burdett, organist at the Harvard Church, Brookline, Mass., for the last few years, has resigned. Harris S. Shaw, organist and director of music at the Second Universalist church, which is now meeting at Harvard church, has been chosen to succeed Mr. Burdett. It was largely through Mr. Burdett's efforts that the Sunday choral vespers at Harvard church became permanent.

**Organ Ready for Jubilee.**

The fiftieth anniversary of the founding of St. Matthew's Lutheran church at Milwaukee was celebrated in conjunction with the dedication of its new organ. The instrument was played for the first time by Professor Frederick Reuter. The new organ was built by Max Schuelke, whose father installed the first organ in St. Matthew's church.

**Havens' Organ for Sale.**

C. A. Havens, one of the veterans among Chicago organists and well known not only as a composer of anthems, but as organist of the First Baptist church for a long series of years, has retired from active teaching and for this reason wishes to sell his Johnson thirty-two stop organ, which has served him in his studio. The organ is said to be in excellent condition and should prove a bargain to a discriminating purchaser.

Frank O. Nash, a widely known organist and teacher of music, died Oct. 11 at his apartment, 8 Boylston place, Boston, as a result of a cerebral shock. Mr. Nash was 65 years old. He was born at Hingham, Mass., and never married. He devoted all his life to the study of music.

James Cole has admitted to his firm in Boston Joseph Cooper of Waltham, Mass., who was in the mechanical department of the Hook-Hastings Company, and recently with the Hutchings Organ Company. Mr. Cooper is vice-president in the Cole firm.

**Strike When Veteran Resigns.**

There is trouble in the First Baptist church of Tarrytown, N. Y., which John D. Rockefeller attends. More than fifty members ordered printed a petition which protested against the resignation of Professor Robert C. Jones, for nearly half a century organist of the church, and requested the board of trustees to call a meeting of the congregation to investigate the reasons for the resignation. It became known that the choir went on strike. Only three members and the paid soprano sang at the services, the rest of the choir taking seats in the pews. There is friction between the music committee, of which Edwin L. Bennett is chairman, and Mr. Jones.

**Dedication in Brooklyn.**

A recital was given at the Central Presbyterian church, Brooklyn, N. Y., Thursday evening, October 21, by Carl G. Schmidt and the quartet and chorus choir, the occasion being the formal opening of the Austin organ recently completed. The organ program: Largo, Maestoso, Allegro, Sonata I, Guilman; "Jubilate Amen," Kinder, "The Holy Night," Buck; Overture, "William Tell," Rossini; Toccata, Symphony 5, Widor; "Hallelujah Chorus," Handel.

Frank Stewart Adams, organist at the First Parish church, in Harvard Square, Cambridge, Mass., has returned from the Panama-Pacific exposition, where he was one of the Boston organists who performed. A program devoted to native American composers, as arranged by Mr. Adams, won hearty applause.

Channing W. Lefebvre, Miles Farrow's assistant at the Cathedral of St. John the Divine, New York, has accepted the position of organist and choirmaster of Trinity church, Mount Vernon, N. Y.

Harry B. Vincent recently accepted the position of organist at the Simpson Methodist church in Erie, Pa. The Vincent Studio opened its seventeenth season Tuesday, Sept. 28.

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Charles M. Courboin, the Syracuse organist, will give a recital in January or February on the new Casavant organ in the Church of the Nativity, Cornwall, Ont. This church has had several recitals by well-known organists since its organ was opened.

Friday evening, Oct. 1, Mr. Courboin gave the dedicatory recital on the three-manual Felgemaker organ in the Church of St. Mary of the Angels, Olean, N. Y., the specifications of which were published some time ago in The Diapason. His program was: Toccata and Fugue, D minor, Bach; Invocation, Maily; Allegretto, De Boeck; "The Harmonious Blacksmith" (variations), Handel; Concerto, D minor, Handel; Allegretto, A minor, Salome; Andante Grazioso (arranged by C. M. Courboin), Haydn; "Abendlied," Schumann; "The Last Hope" (arranged by Mr. Courboin), Gottschalk; Allegro, from Sixth Symphony (dedicated to Mr. Courboin). Widor.

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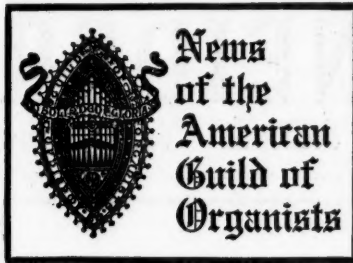
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## News of the American Guild of Organists

### Headquarters.

A largely attended meeting of the council was held Oct. 25 at the offices of the guild. Among the important meetings and services announced for the early part of the season are a large dinner to celebrate the twentieth anniversary of the founding of the guild, the usual recitals, a service at St. Andrew's Episcopal church, New York, and a memorial service for the late Samuel P. Warren, a founder of the guild and for many years one of its examiners. The following were elected colleagues: Charles M. Balzer, Sheboygan, Wis.; Mrs. Louis J. Bangert, Buffalo; LaVerne Butts, Lakewood, Ohio; Miss A. H. Hayner, Lakewood, Ohio; Miss M. L. Dick, Kearney, Neb.; Miss Lola List, Massillon, Ohio; F. W. Mueller, Minneapolis; C. F. Pfatfeicher, Andover, Mass.; George Arthur Smith, Worcester, Mass.; Adolf C. Torovsky, Baltimore, Ohio, and Raymond S. Wilson, Syracuse, N. Y.

The council began its twentieth season of active work at a largely attended meeting Sept. 27, in the guild offices. Among those present were Warden J. Warren Andrews, Dr. Baier, Dr. Carl, Messrs. Wright, Hedden, Munson, Coombs, Brewer, Elmer, Buhman, Demarest, Federlein, James, Keese, Norton and George Henry Day. Besides the usual amount of business, various plans of activity for the year were discussed. The twentieth year promises to be a memorable one for the guild. Warden Andrews, who has returned from the Pacific coast, where he gave a number of recitals at the exposition, presented a brief account of his trip and the work of the various western chapters he visited. Among other important reports was that of the examination committee.

The following were elected colleagues: Alfred Y. Cornell, Robert L. Adams, John T. Kempton and William F. Hartman of New York City, Herbert J. Braham and Henry Bruning of Brooklyn, Cecil Carl Forsyth and John I. Schofield of Ontario, Thomas Morley Harvey of St. Augustine, Fla., Miss Edith K. Broekenkroeger, Los Angeles; Mrs. Harriet W. Belknap, Newburgh, N. Y.; Miss Edna Guttridge, Patchogue, L. I., N. Y.; Angie Green Sims, Richmond, Va., and Ernest T. Winchester of Albany, N. Y.

### Examinations.

Successful candidates at the annual examination in June, 1915, elected by the council Sept. 27, are:

#### Fellows.

Walter S. Edwards, Greenwich, Conn. Channing Lefebvre, New York City. Edward B. Manville, Detroit. Henry W. Matlack, Grinnell, Iowa. Raymond C. Robinson, Boston. Edwin S. Seder, Albuquerque, New Mexico.

William R. Waghorne, Flint, Mich. Homer P. Whitford, Oberlin, Ohio. David McK. Williams, New York. George A. Wilson, Brooklyn. Harvey Loy, Berkeley, Cal. Julius C. Zingg, Orange, N. J.

#### Associates.

David R. Adamson, Brooklyn. Frederick L. Anthony, New York. Mrs. W. G. Boyle, Brooklyn. Miss Jessie T. Brewer, Danville, Va. H. L. Baumgartner, New Haven, Conn. Melville Charlton, Brooklyn. Miss Jessie B. Coit, Newark, N. J. Frank M. Cram, Saco, Maine. Miss Ellen M. Fitz, Poughkeepsie, N. Y. Miss Ellen M. Fulton, Scranton, Pa. E. Harold Gear, Fall River, Mass. James H. Hall, Wooster, Ohio. Miss K. A. Koster, Bath Beach, N. Y. Mrs. F. R. King, Allston, Mass. Lester B. Major, Arlington, N. J. Daniel J. Murphy, Scranton, Pa. Maxwell McMichael, Philadelphia, Pa. Miss E. R. McVaine, Yonkers, N. Y. Wilson T. Moog, Northampton, Mass. Miss Ruth A. Pepper, Sacramento, Cal. Robert A. Sherrard, Johnstown, Pa. Charles S. Skilton, Lawrence, Kan. Edwin L. Taylor, Mobile, Ala. Mrs. Janet H. Taylor, Pittsburgh, Pa. Miss Mary A. Vroom, Port Richmond, N. Y.

Van Denman Thompson, Greencastle, Ind. Henry T. Wade, Painesville, Ohio. Mrs. L. W. Watson, Richmond, Va. Carl R. Youngdahl, Minneapolis. Herbert Synnestoedt, Bryn Athyn, Pa. D'Alton McLaughlin, Toronto, Ont.

Warren R. Hedden, chairman of the examination committee, has announced the requirements for the 1916 examination for associate and fellows. Candidates for either of the certificates must secure 70 per cent of the total marks in each section of the examination—organ tests and paper work. The committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item. The fee for examination is payable in advance to the chairman in New York or to the dean of the local chapter, as follows: Associateship, \$10; fellowship, \$20; certificate, either class, \$5. Candidates failing in either section of the examination may, upon payment of half the fee, be re-examined in that section, provided that such candidates re-enter for the next examination. Candidates should register not later than May 1, 1916. All correspondence should be sent to the chairman of the examination committee, Warren R. Hedden, 170 West Seventy-fifth street, New York.

The test pieces selected for the next examination are:

Associate—Fugue in E flat (St. Ann's), No. 1, Book 3 (Peters Ed.), Bach, or Postlude in D major, Smart.

Fellow—Fantasia and Fugue in G minor, No. 4, Book 2 (Peters Ed.), Bach, and Chorale in A minor, Cesar Franck.

### Illinois Chapter.

At the first meeting this season of the officers and executive committee of the Illinois chapter the following services were announced:

Oct. 19—St. James' M. E. church, Tina Mae Haines, organist and director.

Nov. 1—St. Vincent's Catholic church, Walter Keller, organist and director.

Nov. 14—Trinity Episcopal church, Irving C. Hancock, organist and choir master.

Nov. 21—St. James' Episcopal, John W. Norton, organist and choir master.

Nov. 28—St. Paul's Episcopal, John Allen Richardson, organist and choir master.

Dec. 8—St. Patrick's, J. Lewis Browne, organist and director.

The organists taking part in these services are John W. Doane, Herbert E. Hyde, Wilhelm Middelschulte, J. Lewis Browne, Alice R. Deal, Arthur R. Fraser, Robert R. Birch, Mrs. Wilhelm Middelschulte, Walter Keller, Mrs. Katherine Howard Ward, Palmer Christian, Florence Hodge and Hugo P. Goodwin.

Under the auspices of the chapter the following program was rendered at St. James' M. E. church, Chicago, Oct. 21:

Spozalizio, Liszt-Lemare, and Concert Overture, Bullis—John Doane.

Andante from First Sonata, Borowski, and "Le Bonheur," Hyde—Herbert E. Hyde.

Finale, C minor Sonata, Andrews, and "The Curfew," Horsman—Tina Mae Haines.

In addition there were several choral numbers sung by the quartet choirs of three of the leading churches under direction of Miss Tina Mae Haines, organist and director of St. James' church. These choirs were those of St. James, the First Congregational of Oak Park and the First Congregational of Evanston.

A special vesper service will be held in St. Vincent's church, Webster and Sheffield avenues, on All Saints' Day, Monday evening, Nov. 1, at 7:45 o'clock. It will be attended by the Illinois chapter and their friends. Wilhelm Middelschulte and Dr. J. Lewis Browne will be the soloists. The service will be played by Walter Keller, organist and choirmaster of St. Vincent's church. The program follows:

Vesper Psalms, Chant; "Laudate Pueri," Niedermeyer; Magnificat, Keller; Organ Sonata in A minor, Op. 98, Rheinberger; extemporization on theme to be furnished at time of performance (Dr. Browne); Passacaglia in D minor, Middelschulte (Mr.

Middelschulte); "O Salutaris," E flat, Guilman; "Tantum Ergo," Palestrina.

The next dinner of the chapter will be held in the parish house of St. Paul's Episcopal church, Dorchester avenue and Fiftieth street, Thursday evening, Nov. 4, at 6:15 o'clock. Following the dinner an organ recital will be given in St. Paul's church by Will C. Macfarlane, official organist of the city of Portland, Maine.

### Northern Ohio.

Gordon Balch Nevin, new acquisition to Ohio, was introduced to his confreres in a recital at the Second Presbyterian church of Cleveland Oct. 4. He played: Prelude, "Tristan and Isolde," Wagner; Largo, Concerto for Two Violins, Bach; Oriental Sketch No. 2, in F minor, Bird; Fugue, from Sonata on the Ninety-fourth Psalm, Reubke; "Praeludium," Gordon Balch Nevin; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Toccata in D minor, Gordon Balch Nevin.

To the foregoing numbers was added an improvisation on a theme which was written by James H. Rogers just before the recital and handed to Mr. Nevin just as he went in to play. The improvisation turned out to be a ten-minute fantasia (a la Lemare) and brought a storm of applause. After the recital Mr. Rogers autographed the theme for Mr. Nevin as follows: "An excellent improvisation on a very poor theme; improvisation by G. B. Nevin, theme by James H. Rogers."

This species of improvisation is infrequent in these days. After the audience had become enthusiastic over the improvisation, it gave hearty applause to Mr. Nevin's own numbers; at the close an encore was added, "Will o' the Wisp." "The Tragedy of a Tin Soldier" proved a mirth producer.

Among plans proposed for the season's work by the Ohio chapter is an exchange of organists for public recitals between this chapter and several chapters surrounding us. The subject of guild extension through smaller towns of northern Ohio was also discussed.

### Kansas Chapter.

The chapter held its first fall meeting at the home of Dean Skilton. Mr. Skilton spoke of the N. A. O. convention at Springfield, Mass., and later in conjunction with his busy chapter arranged many important meetings for the year, among them a public service to be given at Hutchinson in December.

Arthur Nevin, the prominent American composer who has recently accepted the professorship of music at the University of Kansas, was a guest at this meeting and delighted his hearers with a talk on his experiences with the Blackfoot Indians, who inspired him to write his "Poia," which was produced in the Royal Opera House, Berlin, in 1910.

### Virginia Chapter.

A meeting of the Richmond members of the Virginia chapter was held Saturday, Sept. 25, to make plans for the year's work in that city. It was decided that Louis E. Weitzel should give a public service at St. James'

Episcopal church. In November W. Henry Baker will arrange for a recital of compositions by Virginia organists, members of the A. G. O. So far as possible each composer will play his own works. This recital will be at Grace Episcopal church. F. Flaxington Harker will give a recital in December at St. Paul's church.

A very interesting event is being discussed—a social meeting and supper with the Washington, D. C., chapter. That will probably be held at Norfolk and William H. Jones of that city will be asked to perfect the plan and carry it through. Mr. Harker suggested that a reading room and musical library be established for the benefit of the chapter. The idea was received with much favor and its feasibility will be seriously considered.

### Northern California.

Mr. and Mrs. Otto Fleissner were hosts at an enjoyable reception Oct. 9 at their home in San Francisco. The honored guest was Edwin H. Lemare. The affair was under the auspices of the Northern California chapter.

### Dedication at Kendall College.

The Austin organ recently placed in Henry Kendall College at Tulsa, Okla., was dedicated with a program by the faculty of the School of Fine Arts Oct. 7. John Knowles Weaver presided at the instrument and his selections were: Sonata in C minor (first movement), Guilman; Allegretto in B minor, Guilman; Fantasia on "Il Trovatore," Verdi; Toccata, Blakeley; variations on "Old Black Joe," with "Dixie" finale, J. K. Weaver.

### Fred S. Smith Is Elected.

Fred S. Smith, formerly organist and choirmaster of Trinity Lutheran church, Hagerstown, Md., has resigned that position to accept a similar one at the First Christian church. Samuel Jessop of Lancaster, Pa., has succeeded him at Trinity.

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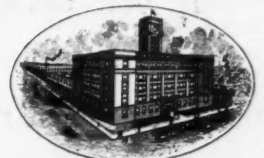
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Other Contracts.

The J. W. Steere & Son Company is finishing in New Haven a four-manual organ for the new Gordon's Film de luxe theater, which has just been opened. They have also been awarded and are building an organ for the new Jewish Temple at Memphis, Tenn., of the Congregation Children of Israel. The same company is building an organ for the new Elks' Temple in Springfield, Mass., and an organ for St. John the Baptist Catholic Church, Ludlow, Mass., as well as an organ of twenty-five stops for the new Auditorium at the Massachusetts Agricultural College, Amherst. This will be a divided organ with the console movable and in the orchestra pit.

Another important contract is for the rebuilding of the organ in the Church of the Epiphany, Lexington avenue and Thirty-fifth street, New York City. The organist here is Sam Dyer Chapin.

Specifications of the organ for the Gordon theater at New Haven are as follows:

**SWELL SECTION 1.**

- A. Wood Diapason, 16 ft., 97 pipes.
- B. Diapason, 8 ft., 73 pipes.
- C. Viole da Gamba, 8 ft., 73 pipes.
- D. Vibrant Strings, 8 ft., 73 pipes.
- E. Double Flute, 8 ft., 73 pipes.
- F. Clarinet, 8 ft., 61 pipes.
- G. Trumpet, 8 ft., 73 pipes.

**SWELL SECTION 2.**

- H. Bourdon, 16 ft., 97 pipes.
- J. Horn Diapason, 8 ft., 73 pipes.
- K. Viole d'Orchestre, 8 ft., 73 pipes.
- L. Viole Celeste, 8 ft., 73 pipes.
- M. Oboe, 8 ft., 61 pipes.
- N. Vox Humana, 8 ft., 61 pipes.
- O. Tuba, 16 ft., 97 pipes.

**TRAPS.**

- AA. Chimes.
- BB. Harp.
- CC. Sleigh Bells.
- DD. Swiss Bells.
- EE. Triangle.
- GG. Snare Drum.
- HH. Bass Drum.
- JJ. Cymbals.

**PEDAL ORGAN.**

- 1. Diapason (from A), 16 ft., 32 notes.
- 2. Bourdon (from H), 16 ft., 32 notes.
- 3. Great Flute (from A), 8 ft., 32 notes.
- 4. Stopped Flute (from H), 8 ft., 32 notes.
- 5. Octave Flute (from A), 4 ft., 32 notes.
- 6. Trombone (from O), 16 ft., 32 notes.
- 7. Tromba (from O), 8 ft., 32 notes.
- 8. Clarion (from O), 4 ft., 32 notes.

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- 9. Chimes (from AA), 20 notes.
- 10. Bass Drum (single stroke; from HH), lowest octave.
- 11. Bass Drum (roll; from HH), lowest octave.
- 12. Snare Drum (roll; from GG), second octave.
- 13. Cymbals (from JJ), lowest octave.
- 14. Viola da Gamba (from C), 8 ft., 73 notes.
- 15. Vibrant Strings (from D), 8 ft., 73 notes.
- 16. Double Flute (from E), 8 ft., 73 notes.
- 17. Flute (from A), 4 ft., 73 notes.
- 18. Harmonic Piccolo (from A), 2 ft., 61 notes.
- 19. Clarinet (from F), 8 ft., 61 notes.
- 20. Celesta (harp; from HH)-BB, 49 notes.
- 21. Sleigh Bells (from CC), 25 bells.
- 22. Chimes (from AA), 20 notes.
- 23. Triangle (from EE), second octave.
- 24. Snare Drum (from GG), lowest octave.
- 25. Swiss Bells (from DD), 20 bells.
- 26. Tremolo (1st and 2nd Manuals).
- 27. Diapason (from B), 8 ft., 73 notes.
- 28. Great Flute (from A), 8 ft., 73 notes.
- 29. Double Flute (from E), 8 ft., 73 notes.
- 30. Viola da Gamba (from C), 8 ft., 73 notes.
- 31. Vibrant Strings (from D), 8 ft., 73 notes.
- 32. Flute (from A), 4 ft., 73 notes.
- 33. Harmonic Piccolo (from A), 2 ft., 73 notes.
- 34. Trumpet (from G), 8 ft., 73 notes.
- 35. Clarinet (from F), 8 ft., 73 notes.
- 36. Triangle (from EE), lowest octave.
- 37. Snare Drum (from GG), second octave.
- 38. Bourdon (from H), 16 ft., 73 notes.
- 39. Horn Diapason (from J), 8 ft., 73 notes.
- 40. Gedeckt (from H), 8 ft., 73 notes.
- 41. Viole d'Orchestre (from K), 8 ft., 73 notes.
- 42. Viole Celeste (from L), 8 ft., 73 notes.
- 43. Flute (from H), 4 ft., 73 notes.
- 44. Trombone (from O), 16 ft., 73 notes.
- 45. Tuba (from O), 8 ft., 73 notes.
- 46. Oboe (from M), 8 ft., 61 notes.
- 47. Vox Humana (from N), 8 ft., 61 notes.
- 48. Clarion (from O), 4 ft., 73 notes.
- 49. Tremolo (third and fourth Manuals).
- 50. Horn Diapason (from J), 8 ft., 73 notes.
- 51. Gedeckt (from H), 8 ft., 73 notes.
- 52. Viole Celeste (from K and L), 8 ft., 73 notes.
- 53. Flute (from H), 4 ft., 73 notes.
- 54. Trombone (from O), 16 ft., 73 notes.
- 55. Tuba (from O), 8 ft., 73 notes.
- 56. Oboe (from M), 8 ft., 61 notes.
- 57. Vox Humana (from N), 8 ft., 61 notes.
- 58. Clarion (from O), 4 ft., 73 notes.
- 59. Celesta (Harp; from BB), 49 notes.
- 60. Sleigh Bells (from CC), 25 bells.
- 61. Swiss Bells (from DD), 20 bells.
- 62. Chimes (from AA), 20 notes.

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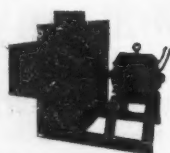
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Professor Albert Riemenschneider, organist and musical director, Baldwin-Wallace College, Berea, Ohio, writes to us under date of September 10: "It certainly is a pleasure always to know that the organ I am to play is an Austin. It is half the battle won."

Mr. Gordon Balch Nevin, organist and choir director, Second Presbyterian Church, Cleveland, Ohio, writes: "I found the new console such a help to the organist that I felt I must write and tell you so. I believe that you have achieved, if not the ultimate in console design, at least the very best console in use. Never have I given a recital with such perfect comfort. It is so easy to get at every accessory that the player can give himself up entirely to the music itself, and so do his very best work. Personally, I regard the touch of the manual keys as the greatest help since the invention of combination pistons. This may seem a sweeping statement, but I am convinced that any organist who has used your new console through a recital will agree, for it is a new and delightful touch and most restful on the hands. Tonally the organ is excellent, as was to be expected, but the new console with its several striking new features is a most unusual departure, and I feel that it will be the greatest value to have the organist become acquainted with its worth. I hope the new console will meet with the success it deserves."

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