980.5

THE DIAPA

DEVOTED TO THE ORGAN

Eighth Year-Number Five

CHICAGO, APRIL 1, 1917.

Seventy-five Cents a Year-Ten Cents a Coby.

EDWARD KREISER SHOT AND KILLED BY HIS WIFE

TRAGEDY AT KANSAS CITY

Noted Organist Victim of Bullet Fired in His Home-Story of Jealousy and Marital Infelicity Laid Bare.

A shocking tragedy cost the life of Elward Kreiser, the Kansas City organist, on March 3, when he was shot and killed by Mrs. Kreiser at their home. In a fit of what is believed to have been mental aberration, caused by jealousy, Mrs. Kreiser purchased a revolver and fired at her husband, the bullet causing instant death.

Mr. Kreiser's death takes off one of the most prominent organists in

Mr. Kreiser's death takes off one of the most prominent organists in the United States, who was known not only for his teaching and church work, but for his many recitals in all parts of the country and especially in the west, and for several organ compositions in general use. He had been the organist of the Independence Boulevard Christian church for many years, presiding over one of the largest Austin organs in the country. In his home city his recitals were a musical feature for some time and he numbered among his pupils many of the organists of that city and of other towns in various states.

Mr. and Mrs. Kreiser were married eleven years ago. She had come to Kansas City from Kearney, Mo., to study vocal music and met him during her student days. She was a teacher in the Sunday school of the church in which he was organist.

Mrs. Kreiser said that her husband

Mrs. Kreiser said that her husband had been untrue to her for ten years and that he admitted the alleged indiscretions. She gave her attorney the names of seven women, some of them organists.

The tragedy was witnessed by no-one. The couple's 9-year-old son, the only other person in the house, was in an upstairs room.

in an upstairs room.

The tragedy was brought home forcibly to the congregation of the fashionable church in which for many years Mr. Kreiser had played. The console and bench of the instrument were decked on the Sunday after the tragedy with flowers and the only music was that of the congregation singing unaccompanied.

DENVER CONTRACT AWARDED

Wurlitzer Company to Install Great City Organ for \$45,000.

Word comes from Denver that city officials and members of the Rotary club's organ committee have agreed to let a contract for the installation of the organ in the Auditorium to the Rudolph Wurlitzer Manufacturing Company of North Tonawanda, N. Y., makers of Hope-Jones organs. The purchase price will be \$45,000.

The organ will be one of the largest

The organ will be one of the largest municipal instruments in the United States. The Knight-Campbell Music Company, agent for the manufac-turers, has waived all commissions in the transaction.

HARVEY B. GAUL WINS PRIZE

Tone Poem for Organ on "Orpheus Brings New Honor to Him.

Brings New Honor to Him.

The prize of \$150 for an organ composition offered by the National Federation of Musical Clubs in the recent national competition has been awarded to Harvey B. Gaul, organist of Calvary church, Pittsburgh. This is Mr. Gaul's second prize this year. The composition was a "Tone Poem" for organ on the subject of "Orpheus." The judges were William Middelschulte of Chicago, Gaston Dethier of New York and Rossetter G. Cole of Chicago. Chicago.

DR. WILLIAM C. CARL



BONNET IN CHICAGO AGAIN

Second Recital To Be Given by Fim April 9 at Medinah Temple.

Joseph Bonnet will give a second recital in Chicago April 9. He has been engaged to play the organ in Medinah Temple on Easter Monday evening and the recital is under the management of Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal church. Mr. Hyde feels certain of a large audience in view of the impression Mr. Bonnet made at his previous appearance in Chicago and the generally-expressed desire to hear him again. Tickets are on sale at Lyon & Healy's. Mrs. Rubee Wilson De Lamarter will sing soprano solos.

on sale at Lyon & Heatys. Ars. Rubee Wilson De Lamarter will sing soprano solos.

Mr. Bonnet's recital in Medinah Temple March 9 drew an audience which included nearly all the organists of Chicago and many from distant and nearby towns. The performance was marked by a perfection of technique, combined with a display of interpretative powers, which revealed the genius and the personality of the noted Frenchman. The Bach Toccatand Fugue in D minor were played with an ease seldom if ever noted. The ancient French compositions revived by Mr. Bonnet proved of great interest. In view of the excellent analysis of Mr. Bonnet's playing by Harold Vincent Milligan in the March issue of The Dianason, a lengthy review of his recital is not necessary.

The large Austin organ, the prode of the Shriners of Chicago, was at its best for the recital. The Chicago program of Mr. Bonnet was as follows:

Old French Masters: "Grand Jeu,"
Du Mage; "Recit de tierce en taille,"
N. de Grigny; Toccata and Fugue in
D minor, Bach; Fugue in C, Buxtehude: Gavotta, from the "Twelfth
Sonata per Organo," Martini; Choral,
in A minor, No. 3, Cesar Franck: "Romance Sans Paroles," Bonnet; Variations de Concert, Bonnet.
Herbert Gould, basso, and Miss
Mary L. Hesselgren, soprano, sang
several songs.

Mary L. Hess several songs.

several songs.

The program of Mr. Bonnet April 9 will be: Sonata No. 1, in D minor, Guilmant; Prelude and Fugue in B major, Saint-Saens; "Chant des Chrysanthemes," Bonnet; "Matin Provencal," Bonnet; "Soeur Monique," Couperin; Prelude, Clerambault; Fantasie and Fugue in G minor, Bach; "Piece Heroique," Franck; "Cortege," Debussey.

"Prece Heroique," Franck: "Cortege, Debussy.

Mrs. De Lamarter will sing three groups of songs by Bach, Mozart, Handel and Herbert E. Hyde, with Mr. Hyde at the piano.

MONSTER ORGAN IS ORDERED

Austin Company to Build Instrument of 200 or More Stops.

An organ of about 200 stops, one of the largest in the world, if not the largest, is to be built by the Austin Organ Company for Cyrus H. K. Curtis for the home of the Curtis Publishing Company in Philadelphia. This news reaches The Diapason on the day of going to press. The specithe day of going to press. The specification has not been put in complete shape, but is to be ready in time for presentation to readers of The Diapasón a month hence.

JUBILEE OF DR. CARL COVERS THREE DAYS

CHURCH HONORS ORGANIST

Notable Recital, Reception and Performance of "Eljiah" Are Fea-tues—Purse of Gold and Resolutions Given.

William C. Carl observed his twenty-fifth anniversary as organist and director of music in the Old First Presbyterian church, New York City, with a three-day celebration, March 22, 23 and 25. The pastor and session of the Old First issued invitations for the event to do honor to Dr. Carl after his long and successful services there. Dr. Carl holds the distinction of being the third organist in two hundred years to officiate in the church. His precedessors were Mr. Belden and Sumner Salter. William C. Carl observed his twen-

dred years to officiate in the church. His precedessors were Mr. Belden and Sumner Salter.

Previous to the advent of the organ the only instrument used was a tuning fork. So adverse was the congregation to having instrumental music in the sanctuary that it became necessary for the quartet choir to retire to a small room in the rear of the organ loft in order to get the pitch from the tuning fork. The wealth and fashion of New York City attended this church, but so strong were their views on this subject that not until thirty years ago was organ music allowed to become a part of the service.

Dr. Carl was engaged immediately on his return from his studies with Guilmant in Paris and instituted his famous series of recitals. From the beginning they have been attended by large audiences and frequently it has been the case that hundreds were turned away. He was one of the first to give programs in this country devoted exclusively to French compositions for the organ and for this as well as the work he has done in es-

tions for the organ and for this as well as the work he has done in es-tablishing French methods, he was decorated by the French government, decorated by the French government, which bestowed upon him the decoration of "Officier de l'Instruction Publique." Programs devoted exclusively to American, German, Italian and English works were introduced, as well as historical programs. The University of New York in consideration of the work he has done in this country conferred upon him the honorary degree of Doctor of Music.

Dr. Carl has given more than 150

gree of Doctor of Music.

Dr. Carl has given more than 150 recitals in the Old First church and developed the music there to a high degree of efficiency. The Rev. Dr. Howard Duffield, the pastor, has supported him in every way during these twenty-five years and is a musician of attainments hir eff. Dr. Duffield in addition to playing the organ has become an authority on hymnology and gives a course of lectures on the subject each year before the students of the Guilna** Organ School.

For Dr. Carl's celebration a festi-

For Dr. Car's celebration a festival concert was given Thursday evening, March 22. The program was historical, beginning with a Prelude by Conrad Paumann, written in the early part of the fifteenth century, when organs were in their infancy and the organists were obliged to play with their fists on account of the width of the keys and the heavy touch. The program was arranged in chronological order up to Bach and continuing up to the present day, concluding with the "Variations de Concert" by Joseph Bonnet. On Friday evening, March 23, the church tendered Dr. Carla large reception which was attended by many prominent persons, including Joseph Bonnet. Dr. Duffield eulogized Dr. Carl's work. The church presented resolutions engrossed on parchement and a purse of gold, and the choir and the Guilmant Organ School made handsome gifts. On Sunday, March 25, the same program as was given twenty-five years ago at the Old First at the first service was rendered, and in the evening a performance of For Dr. Car's celebration a festi"Elijah" was given by the choir as their compliment to their director and organist. The soloists were Margaret Harrison, soprauo: Florance Muliord-Hunt, contralto; Charles W. Harri-son, tenor, and Andrea Sarto, bari-tone

tone.
Congratulations from all parts of the country have been showered upon Dr. Carl in consideration of the work accomplished by him not only at the Old First Church but through this

Old First Church but through this country.

The program of the festival concert in full follows:

Ancient Composers—Conrad Paumann (German, 1410-1473). Pracludium: Girolamo Frescobaldi (Italian, 1587-1654), Toccata: Louis Nicholas Clérambault (French, 1676-1749), Dialogue and Prelude; Henry Purcell (English, 1658-1695), "The Bell Symplony;" Dietrich Buxtehude (German, 1637-1707), Chorale, "Praise God"; Johann Sebastian Bach (German, 1685-1750), Toccata and Fugue in Dminor; Padre Martini (Italian, 1706-1784), "Gavotta per Organo."

Modern Composers—Cesar-Auguste Franck (French, 1822-1890), Pastorale: Jacques Nicolas Lemmens (Belgian, 1823-1881), "Wedding Morn."; Alexandre Guilmant (French, 1821-1871), Practice of the control of the

torale: Jacques Mtoolas Lemmens (Belgian, 1823-1881), "Wedding Morn": Alexandre Guilmant (French, 1837-1911), Première Sonate (first movement): Harry Rowe Shelley (American, 1858-), Spring Song; Joseph Bonnet (French, 1884-), Variations de Concert.

BUILDING AT ODELL PLANT

Many Organs Are Under Construc-tion by New York City Firm.

J. H. & C. S. Odell & Co., the New York City firm, whose history and record are equalled by few build-ers in the world, is having a very busy year. Organs under construc-tion are for the following: Sayers Memorial M. E. church.

Philadelphia.
East Side Presbyterian, Paterson,

Junior School No. 1, Board of Edu-

Junior School No. 1, Board of Education, Trenton, N. J.
Steinway Theater, Astoria, L. I.
First Methodist Church, Bradley Beach, N. J.
New York Association for the Blind, New York City.
St. Bernard's Episcopal church (enlarging), Bernardsville, N. J.
Bethlehem Presbyterian, Buffalo.
Memorial Church of the Good Shepherd (reorder), Rosemont, Pa.
Swedish Evangelical Pilgrim church, Brooklyn.

NEW COMPANY IS LAUNCHED

Reuter-Schwarz Concern Is Building Plant at Trenton, Ill. The Reuter-Schwarz Organ Com-

Plant at Trenton, Ill.

The Reuter-Schwarz Organ Company has been incorporated under Illinois laws with \$50,000 capital, half paid, and is building a large, modern brick organ plant at Trenton, Clinton county, Ill. The incorporators of the concern are Adolph C. Reuter, Earl G. Schwarz and R. A. Ruegger.

The president, Mr. Reuter, for the last four years was superintendent for the Henry Pilcher's Sons Organ Company at Louisville, Ky., and has an excellent reputation in the organ building field. Earl Schwarz has had years of experience in the organ industry and has patented several improvements relating to the action, chest and coupler system. Mr. Reuter has associated with him a force of skilled mechanics recruited from the ranks of the various organ factories in the country and it is the annot need intention to put out an instrument second to none.

The action of the Reuter-Schwarz organ will be electro-pneumatic throughout. The plant is being rushed to completion and it is expected to start manufacturing May 1.

Contracts Closed for Austin.

Contracts Closed for Austin.

Recent contracts closed through
the Chicago office of the Austin Company by Calvin Brown include: Saron
Evangelical Lutheran church, Chicago: St. Michael's Archangel Catholic church, Chicago: Fisher Memorial
M. E. church, Detroit: First Congregational church, Hinsdale, Ill.

St. Cecilia cathedral at Omaha has ordered a large organ of Casavant Brothers, South Haven, Mich.

E H LEMARE ELECTED AS THE CITY ORGANIST

CHOICE AT SAN FRANCISCO

Will Receive \$10,000 a Year and Give Two Recitals a Week on Organ in the Auditorium. Formerly at Exposition.

at Exposition.

Edwin H. Lemare, the noted English organist and formerly at Carnegie Institute, Pittsburgh, will be San Franciseo's official organist, in charge of the big Austin exposition organ at the Anditorium.

This was decided by the board of supervisors March 5 after a deadlock which lasted for months, and which was broken with the agreement that with Lemare as official organist three other organists are to be given opportunity to be heard in concerts. The others are Clarence Eddy, Uda Waldrop and Achilles Artigues, who will be paid for their services.

Mr. Lemare will receive for not less than 104 concerts \$10,000. The period of his contract, which will be drawn up at once by the Auditorium committee of the supervisors and presented to the board for its approval, is for one year. The salary will be paid Mr. Lemare out of the profits of the concerts. In case of a deficit, twenty unnamed citizens have agreed to stand back of the city to the extent of \$10,000.

twenty unnamed citizens have agreed to stand back of the city to the extent of \$10,000.

The first concert, according to Supervisor Hynes, acting chairman of the supervisors' Auditorium committee, probably will be given the first Sunday in April, if President C. C. Moore of the exposition company, which presented the organ to the city, is in San Francisco. It is planned to make the opening recital a celebration of the organ's installation in the Auditorium.

make the opening recital a celebration of the organ's installation in the Auditorium.

Mr. Lemare said: "I am genuinely pleased over the action of the city. It is quite an honor to bestow upon me. I shall endeavor to demonstrate that the confidence reposed in me is not misplaced. If I am to besthe city organist I must be able to do my work in a dignified and self-respecting fashion. That means that the conditions of the performances must be as ideal as they were in Festival Hall. I would not dream of doing this work unless I could make it genuinely artistic."

From his father Lemare learned the radiments of his art. At II years of age he received the John Goff scholarship at the Royal Academy and studied under Dr. Steggal. Edmund H. Turpin then took him in hand and at 15 years of age he received his first appointment as organist and choirmaster. Later he went to Cardiff and afterward he played on the great Cavaille Coll organ in Shefield. Then began his career as a concert organist, a career which has made him cross the Atlantic fifty-one times, make two journeys to Australia and New Zealand and give the first recital ever heard in Italy outside of a church.

Composition and the transcription of orchestral works, has occupied.

Composition and the transcription of orchestral works has occupied much of Mr. Lemare's attention and his scores number some 250.

Succeeds Dr. Gilchrist.

Succeeds Dr. Gilchrist.

N. Lindsay Norden, director of the Æolian choir of Brooklyn and of the choir of All Saints' church, Brooklyn, has been appointed director of the Mendelssohn club of Philadelphia, to succeed the late Dr. W. W. Gilchrist. Mr. Norden was chosen for this position because of his successful work with the Æolian choir. The Mendelssohn club is in its forty-second season and has long been one of the foremost American choral organizations. Two concerts in Horticultural hall will be given, the first being devoted entirely to unaccompanied music.

Monthly Offerings in Church.

At the Grand Avenue Congrega-tional church of Milwaukee, Carl F. Mueller played the following All-American organ programs during February

February: Feb. 4—"Festal Hymn," St. Anne's.

Homer N. Bartlett: "Festal March," E. R. Kroeger. Feb. 11—"Traumlied," J. Frank Frysinger: Processional March, Fry-

singer, Feb. 18—"Berceuse No. 2," Ralph Kinder; "Jubilate Amen," Kinder, Feb. 25—"Maestoso," MacDowell; Pastorale ("To a Wild Rose"), Mac-

Pastorale ("To a Wild Rose"), Mac-Dowell.

During the month of March Mr.

Mueller played the following program
of organ preludes, selected from the
works of the great German master-

omposers: March 4—Prelude and Fugue in C Bach

minor, Bach.

March 11—Largo (from Sonata
Op. 2, No. 2), Beethoven; Minuet
in G, Beethoven.

March 18—"A Vision," Rheinber-

ger. March 25—"Sunrise." Karg-Elert; "Träumerei," Schumann.

The Wicks Organ Company of H land, Ill., has certified to an increas capital stock from \$60,000 to \$90,000.

Hubert Synnestvedt, A. A. G. O., has opened a music studio in the Estey building at Philadelphia.

WANTED -- SALESMEN TO handle established musical product in new territory. Approximate salary \$3,000 per annum Address MOD-FRN, care of THE DIAPASON.

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FOR SALE—WE ARE BUILD-ing electric organ for new Hinsdale, Ill., Congregational church and have the old tracker action Moline organ the old tracker action Moine organ of seventeen stops for sale. In excel-lent condition. If interested, in-quire, Austin Organ Company, Hart-ford, Conn., or Calvin Brown, 1309 Albion avenue, Chicago.

WANTED — WELL-ESTAB-lished Pipe Organ Factory in Middle West wishes General Foreman. Favorable opening for right man. Address "Organus," care of The Diapason, giving experience, age and general particulars.

WANTED—METAL PIPEMAK-er's helper; one experienced in solder-ing who desires to learn the trade through. Pipemaker, care Odell & Co., 407 West Forty-second Street, New York City.

WANTED - GOOD OUTSIDE men or action men; good wages and steady employment guaranteed. C. S. HASKELL, Inc., Philadelphia.

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MRS. RUBEE WILSON De LAMARTER, Soprano

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Medinah Temple

Monday Evening April 9th, 1917

at 8:15 p. m.

Direction of HERBERT E. HYDE

TICKETS AT LYON & HEALY'S

OHIO CHURCH STRIKES A NEW NOTE IN MUSIC

ORGAN BRINGS ON A CHANGE

Akron Instrument, Built by Hillgreen, Lane & Co., Has a Self-Player and Best Orchestral Music Is Made Feature.

An organ of orchestral qualities probably not possessed by any other organ in a Catholic church has been completed by Hillgreen, Lane & Co., of Alliance, Ohio, for St. Peter's at Canton, Ohio, and its recent dedication, with a recital by Edwin Arthur Kraft of Cleveland, assisted by Mme. Adelaide Norwood, and a festival Adelaide Norwood, and a festival

the other sections 8, 10 and 12 inches

Father Stuber has had the organ equipped by the builders with an au-tomatic player. Being himself an ac-complished organist and versed in orchestral work, he will give frequent

orchestral work, he will give frequent recitals on the player section of the instrument.

An interesting fact connected with the purchase and installation of this organ is the evolution of the specifications. The section first contracted for represented a modest, standard-style instrument, though provision was made for future enlargement. When the first division was completed the abounding enthusiasm of Father Stuber became contagious, and some of the wealthy citizens of Canton requested the privilege of su, plying funds that the organ might be sup-

E. S. ENDER WILL MAKE TOUR.

Noted Minneapolis Organist Plan-ning Extensive Recital Work, Edmund Sereno Ender is arranging for a recital tour which promises to

for a recital tour which promises to take him into many interesting parts of the country. After filling a number of local engagements in the northwest, Mr. Ender will devote considerable time to the middle west. Then he will go east and south next fall and winter.

Mr. Ender's programs will be

Mr. Ender's programs will be unique in that they will contain a number of new compositions by American composers which have been dedicated to him and some of them will have been written especially for this tour. this tour.

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A Pastoral Suite.-By Clifford Demarest (Sunset, Rustic Dance, Sunset, Thanksgiving, separately, 50c) 1.50

Sonata in C Minor, No. 2.—By Mark Andrews (Allegro, Evensong, Scherzo, Finale, separately, 50c) 1.50

Concerto in G Minor.—By Mat-thew Camidge (edited by T. Tertius Noble) (Adagio, Ga-votte, separately 50c).... 1.00

Sonata in G Minor.—By H. B. Jepson 1.50

Total\$8.50

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A complete set of the above works will be sent to readers of THE DIAPASON at a special price of \$5.00 net.

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Springfield, Massachusetts, Municipal Organ—the means of bringing the National Association of Organists to Springfield for their Annual Convention three consecutive years, including August, 1917.

Woolsey Hall Organ, Yale University, 163 stops (dedicated February 2,

H. B. Jepson, Professor of Applied Music and University Organist of Yale, has proclaimed us to be unquestionably the first builders in this country today.

THE J. W. STEERE & SON ORGAN COMPANY

SPRINGFIELD, MASS.

HILLGREEN-LANE ORGAN IN CANTON, OHIO, CHURCH.

chorus, was a musical event of great | plemented with the additions required interest to Canton.

interest to Canton.

Mr. Kraft, whose ability to bring out all there is in an organ is well known, gave the following program: Overture to "Stradella," Flotow; Meditation, Sturges; Pizzicati, from "Sylvia," Delibes; Overture to "Euryanthe," Weber; "Evening Bells and Cradle Song," Macfarlane; "The Magic Harp," Meale; "The Last Hope," Gottschalk; "Marche Militaire," Schubert; Fountain Revery, Fletcher; Overture to "The Merry Fletcher; Overture to "The Merry Wives of Windsor," Nicolai.

Wives of Windsor, "Nicolai.

Perhaps in no other church is
the "divine art" being presented with
such varied features as under the enthusiastic pastorate of the Rev. A. B.
Stuber, rector of St. Peter's Catholic
church. The organ embodies appointments hitherto not features of a
church organ. Besides possessing
registers sufficient in number to place
it among the largest and most reregisters sufficient in number to place it among the largest and most resourceful church organs, it is equipped with many orchestral effects that lend themselves to the interpretation of the great musical works which, through it, are being offered to the people of Canton. Orchestra bells, chimes, harp, xylophone and bass and snare drums are placed at the disposal of the organist in this instrument. Mr. Kraft utilized these effectively in his organ programs, as well as in his work with the fifty-voice choruses of local singers, and in the accompaniments with which he augmented the orchestra which supported the singing of the San Carlo Grand Opera Company, which constituted the chief feature of the last concert.

Sound-proof rooms house the five divisions of the instrument, so that the entire organ is under expression. More than seven tons of mineral wool line the walls of these modern swell boxes. The echo section is placed in a room back of the altar, about 150 feet from the main organ, and is voiced on 6-inch pressure, while on

Cantata by H. Alexander Matthews

Cantata by H. Alexander Matthews

The new cantata "The City of God," by H. Alexander Matthews of Philadelphia, has just been issued by G. Schirmer of New York, and is one of the important larger musical compositions of the year. Especially written in commemoration of the quadricentennial of the Protestant Reformation, which is being observed throughout the world in 1917, this cantata has received the official endorsement of the Joint Lutheran Committee on the celebration, whose national offices are in Philadelphia. Mr. Matthews, who is organist and choirmaster of the Second Presbyterian church, Philadelphia, and who during the past year has also been in charge of the choir of St. Luke's and the Epiphany, is widely known as a successful composer. In addition to about 150 other compositions his cantatas "The Life Everlasting," "The Triumph of the Cross." "The Story of Christmas" and "The Conversion," have established him as one of the most successful cantata writers today.

Activities of Clarence Dickinson.

Activities of Clarence Dickinson.

Activities of Clarence Dickinson.

Clarence Dickinson gave an address on "Sacred Music and the Divine Ideal" at All Saints' church (Episcopal) in New York on Friday evening, March 2. On Sunday evening he gave an organ recital at Old Spring church, New York City. March 18 the choir of the Brick church sang Coleridge-Taylor's "Atonement" under his direction. On March 27 Mr. Dickinson gives a recital of Lenten music at Dobbs Ferry, N. Y.

Two pupils of Frank Van Dusen of Chicago have been appointed to positions in or near Chicago—Thomas Stab as organist of the First Christian Reformed Church of Englewood, and Miss Helen Schuff as organist of the First Church of Christ, Scientist, at Park Ridge.

Tindale Music Cabinets



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Samuel A. Baldwin, New York City—Professor Baldwin has played the following programs, among others, at the College of the City of New York.

March II—Concerto in C minor, Handel; Andante con Moto, from Fifth Symphony, Beethoven; Frelude and Fugue in A minor, Bach; "Soeur Monique," Couperin, Ievery, Sanderson; Toccata in A, Frysinger; "By the Sea," Schubert; Overture to "Oberon." Weber.

March 14—American Organ Compositions: Sonata No. 5, in A minor, Thaver, Adagio from Second Sonata, Dudley Buck, Chronatic Prelude and Fantasie (MS.), Luclen G, Chaffin; "Meditation Serieuse, Bartlett; "Will o' the Wisp," G, B. Nevin, "Oh, the Lilting Springtime," Stebbins Epithalamium, Woodman, Nocturne, Arthur Foote; "Chant sans Faroles" and Toccata in A, Frysinger.

March 15—Frelude in E Inlinor, Borowski, "Prelude Elesinque" and "Pensee d'Auconne," Joseph Joneen Theme (Varied in E, Faulhes, "Kannelmol Ostrow," Rusinstein; Finale from First Symphony, Vierne.

March 1—Compositions of the National

iomne." Joseph Jongen, Thene (Varied) in E. Faulles. "Karnemoi Ostrow," Bubinstein; Pinale from First Symphony, Vierne.

March 21—Compositions of the National Schools: "Piece Symphonique," "Volksweise." "In the Morning" and "Ase's Death, Edward Grieg: "Finlandia" and "La tristesse du printemps," Jean Shelus; Rococo, Selim Pedingren; Gipey Mel Jdy, "Sonas My Mether Taught Me' and "On the Holy Mount," Antonin Iworak; Song of the Boatmen on the Volga, Russian Folk-song, "Chainson Plaintive," "Roma Lynarski; Freinde Pastorale, Anatole Liadoff; Freinde Borrale, Anatole Liadoff; Freinde Borrale, Anatole Liadoff; Freinde Borrale, Anatole Liadoff; Freinde Borrale, "Roma Borrale, "Roma Borrale, "Roma Borrale, "Roma Borrale, "Roma Borrale, "Peter Bilitch Tschalkowsky." March 25—Suite in C. Bartlett; Chorale Prelude, "Jesu, meine Zuversicht," Bach; Concert Fugue in G. major, Johann Ludwig Krebs; Elegy and Cradle Song, Grieg; Chaconne and "Elfes," Bonnet; Mediation, "By Smouldering Embers," and Melody, "To a Water-Lily," MacDowell, Theme and Finale in A flat, Johann Ludwig Thiele.

March 28—Wagner Program: "Elsa's Sridal Procession," "Lobengrim"; "Pilgrims Chorus," "Elizabeth's Prayer," and "To the Evening San," "Siegmund's Love Song" and "Ride of the Valkyries," "Die Melstersinger". "Siegmund's Love Song" and "Ride of the Valkyries," "Die Melstersinger". "Siegmund's Love Song" and "Ride of the Valkyries," "Die Melstersinger". "Siegmund's Love Song" and "Ride of the Valkyries," "Die Walküre". "Siegfried's Death," "Die Götterdämmerung", Traume "Frelude, "Parsifal."

Charles Heinroth, Pittsburgh — Recent

Charles Heinroth, Pittsburgh - Recent regrams at Carnegie Music Hall have

lude, "Parsifal."

Charles Heinroth, Pittsburgh — Recent programs at Carnegie Music Hall have been as follows:

16—Overture, "Nachklänge von Ossian," Gade; Andante from Symphony in G minor, Mozart; Sonata in A minor, Op. 17, Mark Andrews; Reverie, Dethier; "Marcia a la Turca," Beethoven; Toccata in C major, Bach.

Feb. 17—Overture, "Il Segreto di Susanna," Wolf-Ferrari; Andante Sostanuto from Symphony Gothique, Widor; Loure from Third 'Cello Suite Bach: Sonata No. 2' in E flat, Christian Fink; Introduction to Third Act and 'Song of the Rhine-Maidens' from "Die Götterdämmerung," Wagner; Benediction Nuptiale, Saint-Saens; Postludio, Manzanares; Concerts at in C minor, Thiele.

Feb. 18—Concert Overture in F, d'Evry; Adagio from Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; Canzona in Fminor, King Hall; First Movement of First Sonata, C minor, Salome; Fantasie in D flat, Saint-Saens; Toccata in F major, Bach: Allegretto from "Hymn of Praise." Mendelssohn: Coronation March from "The Prophet," Meyerbeer.

Feb. 25—Overture to "The Barber of Seville," Rossini, "Ave Maria," Schubert; Spinning Chorus from "Ler Fliegende Holländer," Wagner; Gothic Suite, Jeon Boellmann, Nocturne in A fat, Parker; Allegro Maestoso from Sonata in D minor, West; Ballet No. i from "Rossamunde, Schubert; Finale to Sonata, "The Ninety-Fourth Psalm," Reubke.

Richard Keys Biggs, Brooklyn—At St. Luke's Church March 1 Mr. Biggs

fourth Psalm," Reubke.

Richard Keys Biggs, Brooklyn—At St.

Luke's church March 1 Mr. Biggs
played: Overture to the "Occasional
Oratorio," Handel: Intermezzo, Szalit;

Meditation from Petite Suite, Edwin S.

Barnes: Fugue in E flat (St. Ann's),
Bach: Evening Bells and Cradle Song,
Macfarlane: Sonata in G minor, Piutti.

Ernest H. Sheppard, Laurel, Miss.—At St. John's Episcopal church Feb. 28, Mr. Sheppard played; "Chant Joyeaux," Halsey; Romance, Lemare: Theme (varied) in E. Paulkes: Funeral March, Grieg; Canzona, Wolstenholme; Grand Chorus in B Flat, Pubois. Miss Elizabeth Beersassisted, playing the Fanfare by Lemmens and Kinder's "Aphrodite."

assisted, playing the Fanfare by Lemmens and Kinder's "Aphrodite."

Edward Kreiser, Kansas City, Mo.—For a number of years Mr. Kreiser had sent to The Diapason each month the programs of his recitals at the Independence Boulevard Christian church, which drew large audiences and which were a drawing card to Kansas City people. The last programs received from him reached this office only a few days before his tragic death. The second of them was the 219th played by Mr. Kreiser at Kansas City. These programs are as follows:

Feb. 11—Allegro Symphonique, William Faulkes: "Meditation a Sainte Cittilde" (new), Philip James; Sonata in D minor No. 1. Alexandre Guilmant; "Liebesträume" No. 3, Liest: "Eventide," J.

Frank Frysinger, Overture to "Ray-mond," Ambroise Thomas.
Feb. 25—Prelude and Fugue on B-a-c-h, Bach: Andatte (from the "Symphonie Pathetique," Tschaikowsky: Sonata in Aminer, Felix Borowski: Scherzo in F. H. Hofmann; "Dreams" (new), R. S. Stoughton: Concert Variations on "The Star Spangled Banner," Dudley Buck.

Star Spangled Banner, Dudley Buck.

Karl Otto Staps, Cincinnati—Mr. Staps gave a recital March 8 at the Second Presbyteriam church of Danville, Ky. playing: Toccata and Fusue in D minor, Bach. Berceuse, Bozers: Nocturne Bat, Hollins, "Will o' the Wisp," Nevin; Pavane in A. Johnson; "A Night Song," Kramer: Scherzo, Dethier: Sonata, A minor. Borowski; Concert Caprice, Krelser: Andante, Hovte: Humoreske, Ward; Melody, A flat, Stojowski; Minuet in G. Beethoven; Concert Overture, C minor, Hollins.

At 8t Paul's cathedral in Cincinnati on March 18 Mr. Staps gave a recital as follows: Fantaisie Symphonique. Cole: "To the Evening Star" "Tannhäuser"), Wagner: "Chant du Soir." Custard; Largo from "New World." Iworak; Meditation, in D, Shand: Scherzo, Dethier.

J. Warren Andrews, New York—Mr.

from "New World." Ivorak; Meditation, in D. Shand: Scherzo, Dethier.

J. Warren Andrews, New York—Mr. Andrews as usual has been giving a zeries of noteworthy recitals on Thursday afternoons in Lent at the Church of the Divine Faternity. Among his programs have been these.

March 15—Students' Recital: Prelude in G. ("Lied"), Wolstenholme: Toccata, Sixth Symphony, Widor (David Rogers); Intermezzo, On. 28. Rheinberger; Scherzoso in D. minor, R. Huntington Woodman; Pastoral Sonata, Rheinberger; Tricsonata, First two movements, Barch Serceuse, Kinder; "Exsultemus," Ralph Kinder (Miss Signe Westlund).

March 22—Toccata and Fugue in D. minor, Bach: Meditation, Op. 27, No. 2, Clarance Lucas; Andante in D. flat, Chauvet; Sonata, Op. 77, Last two movements, Dudley Buck; Serenade in F. Gound; Funeral March of a Marionette, Gound; Funeral March of a Marionette, Gound; Wedding March from "Feramers," Rubinstein.

March 29—Fantasia in D. minor, First two movements, Merkel: Serenade in G. Widor; Grand Choeur in G. Salome; "Meditation a Sainte Clottide," Philip James; Toccata, Doric Mode, Bach; "Suite Gothique," Beellmann.

Clifford Demarest, F. A. G. O., New York City—A series of four midday ser-

James: Toccata, Doric Mode, Bach, "Suite Gothique," Boellmann.

Clifford Demarest, F. A. G. O., New York City—A series of four midday services of worship were given at the Church of the Messiah on Wednesdays in March by Mr. Demarest, assisted by the Messiah chorus and Alexander Russell, pianist. The organ compositions presented were:

March 7—Andante Religioso, Lemaigreselections from the symphonies of Charles Marie Widor: Allegro from the Sixth Symphony, Marcla from the Third Symphony and Andante Cantable and Final from the Fourth Symphony and Andante Cantable and Final from the Fourth Symphony.

March 14—Canzone, King Hall; selections from the operas of Richard Wagner: "Pilgrims' Chorus" from "Tannhäuser". Good Friday Music from "Tannhäuser". March 21—Meditation, d'Evry; selections from the opensitions of Clifford Demarest. Prelude on "Amsterdam"; Aria in D; Rustic Dance and "Sunset," from "A pastoral Suite"; Fantasie for Organ and Piano.

March 2s—Prelude in C sharp minor, Rachmaninoff: "Marche Religieuse." Guilmant.

Reland Diggle, Los Angeles, Cal.—At St. John's church Mr. Liggle has played.

Rachmaninoff: "Marche Religieuse," Guilmant.

Roland Diggle. Los Angeles, Cal.—At St. John's church Mr. Diggle has played: Maren 11—"Petite Suite." E. Shippen Earnes: "Within a Chinese Garden," R. Stoughton: "Souvenir," F. Drdia: "Will 6' the Wisp," G. B. Nevin: Caprice Herbique. Bonnet. "Songe d'Enfant." Bonnet. Nocturne, Bonnet.

March 18—"Dreams," R. S. Stoughton: Idyl No. 6 ("Recessional"). A. Gray: Meditation, Guilmant: Finale Concertante, Faulkes: Arabesque, Vierne: "Gethsemane." J. F. Frysinger: "An Eastern Idyl," R. S. Stoughton: Elegie, L. Vierne: Sonata No. 1, Guy Michell.

Walter E. Young, Boston—In a recital at the First Church of Christ, Scientist, on Feb. 26, Mr. Young played: Praeludium and Fantasie and Finale, Op. 6. Rheinberger; Cantilene in F minor, Wolstenholme: Meditation, Sainte Clottide, Philip James; "The Minster Bells," Wheeldon; chorale improvisation. "Herzelich lieb hab ich dich, O Herr," S. Karg-Elert.

Hen heb hab ich dich, O Herr, "S. KargElert.

Herbert Foster Sprague, Toledo, OhioFor his forty-third recital at Trinity
church Mr. Sprague gave a program of
works of American composers. The recital
was played Jan. 28 and was as follows:
Suite, Homer Bartlett, "Evening Chimes,"
H. A. Wheeldon; "An Arcadian Sketch,"
R. S. Stousthon; Berceuse, Edward Read;
"Paean Heroique," Roland Diggle.
Frank Van Dusen, Chicago—The lecture class of the Chicago Woman's Club
was treated to a very interesting historical organ program by Mr. Van Dusen
Mach, 15 at the Second Presbyterian
Mr. Van Dusen's selections were:
"Toccata" ell Tetzo Tuono," Merulo;
"Toccata" ell Tetzo Tuono," Merulo;
"Sounata," Banchieri; Choral, "Lobt Gott,

Bir Christen All Zugleich," Buxtehude; Musette, Dandriew; Sonatina (Cantata) and Fugue, E flat (St. Ann's), Bach; Largo from "Xerxes," Handel; Fourth So-nata, Mendelssohn; "Fiat Lux," Dubois; "Dreams" (Seventh Sonata) and Nuptial March, Gulimant; "Scherzo Symphonique Concertant," Lemmens.

Annie M. Porter, Philadeiphia — Miss Porter gave a recital under the auspices of the American Organ Players' club March 6 at the Lansdowne Baptin church, and her offerings were: Prelude No. 3, Mendelssohn; Melody, Salome; Spring Song, Macfarlane; "Echo," Tom-belle: Pastoral Sonata in G. Rheinberger; Toccata, Boellmann; "Evening Rest," Rheinberger.

beele: Pastoral Sonata in G. Rheinberger.
Toccata. Boellmann; "Evening Rest, Rheinberger.
Joseph Clair Beebe, New Britain, Conn.—A recital of Scandinavian music under the auspices of the Woman's club of New Britain March 6 was marked by a very interesting program, which included selections as follows, by Mr. Beebe: 'Piece Symphonique.' Orieg: Cradle Song, Grieg; two scenes from "Sigurd Jorsal-far," 'Borghid's Dream' and "At the Drinking-bout," Grieg: Concerto (A minor), Grieg opiano, with orchestral part played on the organ): Wedding March, Malling: Fantasia, Sjögren; 'Finlandia' (requested), Sibelius.
In his Wednesday afternoon Lenten recitals at the South church Mr. Beebe played as follows:
March 14—Franz Schubert: Military March, Serenade, Andante (Violin Sonata), Moment Musical, Variations (String Quartet), Symphony (Unfinished).
March 21—Richard Wagner: 'Walhalla Scene" ("Das Rheingold"), Cradle Song, Prize Song 'Meistersinger"), Frelude to "Lohengrin," 'The Departure" ("Lohengrin'), Overture to "Tannhäuser."
March 28—Peter Tschalkowsky: Pathetic Symphony (Selection), Song without Words (F major), Andante Cantabile (String Quartet), Romance, "Song of the Lark. Overture, Romeo and Juliet."
In the Control of the Control of the Southand" (Negro Melodies), Gaul; Meditation (MS), N. H. Allen; "Finlandia, "Sibelius; Prayer, Harker; Andante (Clock Fantasia), Mozurt; "Ave Maria," Arkadelt: Good Friday Spell ('Parsifal'), Wagner.

Gottfried H. Federlein, New York—Mr. Federlein played the following program

Wagner.

Gottfried H. Federlein, New York—Mr. Federlein played the following program at the opening recital of the new American Master organ in All Souls' church, Summit, N. J., March 13: Prelude in C sharp minor, Rachmaninoff: Berceuse, Kinder; Serenade, Federlein; Allegro Giubilante, Federlein; "Pligrims' Chorus' and Prize Song, Wagner; Gavotte, Debat-Ponsan; "The Swan, "Saint-Saens; Toccata and Fugue in D minor, Bach; Allegretto in E minor, Guilmant; Intermezzo, Bonnet; "Chant de Printemps," Bonnet. Wajter Peck Stanjev, Atlanta, Ga.—In

Bonnet: "Chant de Printemps." Bonnet.

Walter Peck Stanley, Atlanta. Ga.—In
the fourth recital of a series under the
auspices of the Georgia chapter, A. G.
O., given at the Ponce de Leon Baptist
church, Feb. 20. Mr. Stanley played: Prelude and Fugue in D major, Bach; Gavotte, Dethier; Sonata in C minor, Salome; Caprice, "To Spring," Matthews;
"Lichtertanz." from "The Bride of Cashmere." Rubinstein; Melody, Tschaikowsky; March from the Third Symphony,
Widor; Intermezzo, Bonnet; Scherzo,
Dethier.

Miles I'A Martin, F. A. G. O. New

Dethier.

Miles I'A. Martin, F. A. G. O., New York City—Mr. Martin played the following numbers at Erasmus Hall High School, Brooklyn: in G major, Rogers: Melodic. Massenet: "Shepherd's Lay" (from "Tannhäuser"). Wagner: Caprice, Sheldon: Barcarolle, Bennett; Fourth Sonata, D minor (first movement), Guilmant; Berceuse, Godard; Paean, Matthews.

nata, D minor (first movement), Guinant, Berceuse, Godard; Paean, Matthews.

March 11—Prelude in C minor, Ashmall; "Hymn of the Seraphs," Lemaigre; Andante con Moto, Hollins; Toccata in D major, Grey; Prelude and Fugue in C minor, Bach; Rustic Wedding Scene, Ashford; Largo, Dvorak; Fantaisie Symphonique, Cole.

March 15—Prelude, Noble; Andante Pastorale, West; Antiphon from Vesper Office, Chansson; Festal Postlude, Schminke; Canzona, Wolstenholme; Prelude and Fugue in F minor, Bach; "An Arcadian Sketch," Stoughton; Grand Chorus, Maxson.

March 25—Prologue, Webbe; A Song of Spring, Farjeon; Two Chorals—"Nun Komm, der Heiden Heiland" and "Das Leiden des Herrn." M. l'A. Martin; Offertoire, K. Hall; Minuetto, Bizet; "Sunset" and "Thanksgiving," Demarest.

W. Lynnwood Farnam, Boston—In a recital at Emmanuel church Feb, 22 Mr. Farnam played; Three Cathedral Preludes, Basil Harwood; Rhapsody on a Breton Melody, Saint-Saens; Revery, Bonnet; Finale from Seventh Symphony, Widor.

March 1 Mr. Farnum played; Fantasian "Ein" Feste Burg." Paine: Two

Breton Menory, Saint-Saens, Access, Bonnet; Finale from Seventh Symphony, Widor.

March 1 Mr. Farnum played; Fantasia on "Ein" Feste Burg," Paine; Two Chorale Preludes in C minor, Ethel Smyth; Elevation, G major, Edith Lang; "Merchael S. Gorge A. Burdett, Merchael S. Gorge A. Burdett, Bidwell gave the following March 5 at the Centre Methodist church; Grand Cheeur in A. Klinder; "Priere,"

Saint-Saens; "Marche Funebre et Chant Seraphique," Invocation and Fugue in D, Guilmant; "The Answer," Wolstenholme; Theme (varied) in E, and Scherzo, Faulkes; "On Wings of Song" (melody by Mendelssohn), Whiting; Concert Overture in C minor, Hollins.

in C minor, Hollins.

Percy Chase Miller, M. A., A. A. G. O., Philadelphia—In a recital at St. John's church, Lafayette Square, Washington, D. C. on Saturday, March 24, Mr. Miller played: Adagio and Gavotte from Organ Concerto in G minor, Matthew Camidge; Trois Impressions—"Harmonies du Soir," Clair de Lune" and "La Nuit," Sigrid Karz-Elert; Festival Prelude (MS.), dedicated to Mr. Miller, Stanley T. Reiff; Intermezzo, Arthur Foote; Benediction Nuptiale (from the Marriage Mass), Theodore Dubois; Scherzo, from Sonata 5, Alexandre Guilmant.

Lily Wadhams Moline—The organist of

dre Guilmant.

Lily Wadhams Moline—The organist of the First Church of Christ, Scientist, Oak Park, played the following recital at the California Avenue Congresational church in Chicago, March 16, preceding a Scotch lecture given by Dr. R. Wedderspoon: Toccata, E. d'Evry; Meditation, Sturges; Allegro, L. W. Molline; Minuet, Beethoven; Variations on "Annie Laurie," Buck; Medley on Scotch Melodies, L. W. Molline.

niens.

Paul Luther McFerrin, Nashville, Tenn.

At a vesper recital March 18 in the
First Presbyterian church the following
selections were played: Festive March in
D major, Henry Smart; Impromptu Elegiac, J. Kendrick Pyne; "In Springtime,"
Ralpb Kinder: Largo from "Kerxes,"
itandel; Toccata and Fugue in D minor,
Bach; "Evening Bells and Cradle Song,"
Will C. Macfarlane; Theme (varied) in
E. Faulkes; First Suite in E minor, Borowski.

owski.

Frederick N. Shackley, Boston — Mr. Shackley has been giving a notable series of seven half-hour recitals on Wednesday evenings in Lent at the Episcopal Church of the Ascension. The programs arranged by him are subjoined:

Feb. 21—Sonata in C minor, Op. 27 (first movement), Ithelinberger; "Jubilate Amen," Kinder; "Vision, Torjussen; Scherzo-Toccatina, G. B. Nevin; Andante Cantabile (from Fourth Symphony), Widor,

dor.
Feb. 28—Toccata and Fugue in D minor,
Feb. 28—Toccata and Fugue in D minor,
Bach: "Flat Lux," Dubois: "At Vespers,"
Duncan; Cantilene, H. F. Watling; Maestoso (A. D. 1620), E. A. MacDowell.
March 7—Sonata in C minor, No. 3
(first movement), Guilmant; Pastorale
and "Marche de Fete." Claussmann;
"Sum'ise." Karg-Elert; Prelude in F. F.
N. Shackley.

and "Marche be "Sunrise." Karg-Elert; Prelude in r. r. N. Shackley.
N. Shackley.
March 14—Toccata in G. Dubois; Andante con moto (from Sonata in G minor), Rufer; "Song of Sorow," G. B. Nevin; Andante (from First Movement, Symphony No. 6), Tschaikowsky.
March 21—Sonata in C minor, No. 5 (first movement), Guilmant; Pastorale in A minor, Foerster; Festal Song, J. E. West; "At Eventide," Shackley.
March 28—Fuxue in G minor (the lesser), Bach; Intermezzo, G. M. Garrett, Cantilene Nuptiale and "Hosannah," Dubois; "Parsifal" Prelude, Wagner-Hanlein.

bois; "Parsifal" Prelude, Wagner-Hanlein.

George Henry Day, F. A. G. O.,
Youngstown, Ohlo — Programs at St.
John's church have been as follows:
March 4-Milliary March, Nevin; Allegro, Nevin; Serenade, Nevin; Funeral
March, Nevin; "Will o' the Wisp," Nevin.
March 11—Concert Overture in E flat,
Faulkes; Berceuse, Faulkes; Intermezzo,
Faulkes; Berceuse, Faulkes; Intermezzo,
Faulkes; Grand Choeur in B flat, Faulkes,
March 18—Prelude and Fugue in A.
Schumann; "Triumerei," Schumann;
"Warum," Schumann; Happy Farmer,
Schumann; Novelette, Schumann,
Mr. Day gave the following program in
a rec'tial March 12 in St. John's church,
Wilmington, Del.; Pastoral Suite, Demarest; "Inflammatus," Rossini; Meditation,
Sturges; Concert Caprice, Kreiser; "Pilgrims' Chorus," Wagner; "Ave Maria,"
Bach-Gounoit, Military March, Schubert;
"Simset," Biggs; "The Rosary," Nevin;
"Sanset," Biggs; "The Rosary," Nevin;
"Symboton of Wisp," Nevin; Toccata
(Symboton) of Wisp," Nevin; Toccata
the following program in St. Peter's
church, Manhattan; Concert Study, Yon;

"Ave Maria," Bach-Gounod; Concert Caprice, Kreiser; Meditation, Sturges; Fugue in G minor, Each; "The Rosary," Nevin; "Will o' the Wisp, "Nevin; "Ase's Death," Grieg; "Ride of the Valkyries," Wagjer.

Wagner.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—The professor of music at Wilson College gave this program March 10 before the students and faculty of the college: Allegro Marziale, Dr. Mansfield: Grand Fantasia in E minor (The Storm), Lemmens; Sonata in A. Mendelssohn: Canzona in B minor, Capocci; "Sing Unto God" (Judas Maccabaeus), Handel: Concert Caprice, Purcell J. Mansfield: "The Quail Call, from Plano Sonata in F, Kalkbrenner; Theme with Variations, Faulkes; Overture to "The Caliph of Bagdad," Boildieu.

William D. Belknan, Chicago, In his

dad," Bolldieu.

William D. Belknap, Chicago—In his pre-lecture recital program at the Fourth Church of Christ, Scientist, Feb. 18 and 13, Mr. Belknap played; "Ride of the Valskyries," Wagner-Lemare: Revery, John Hyatt Brewer; Romance in E flat, Gliere; "When Dusk Gathers Deep," Charles Albert Stebbins.

Hyatt Brewer; Romance in F. Hat, Ghere;

"When Dusk Gathers Deep," Charles Albert Stebbins.

Sumner Salter, Williamstown, Mass.—
At recent ones of his Wednesday recitals at Williams College Mr. Salter played:
Feb. 14—First Movement from Symphony I, in E flat, Op 29, Maquaire;
"Benediction Nuptiale," Dubois; "Arlel" and "Chart de Printemps," Bonnet; "The Curfew," Horsman; Allegro Cantabile from the Fifth Crgan Symphony, Widor; Melodle in E, Rachmanhoff, "Jubilee" Overture, Weber.
Feb. 21—American Composers: Suite in C (three movements), Homer N. Bartlett; "Exsultemus," Kinder; Meditation, Spencer Ward Frentiss; "In the Garden," Hugglood, "Tragedy of Tin Solicier," Gordon Balch Nevin: "An Easter Hydy!," R. Spaudiding Stoughton; Finale from Sonata, Op. 10, Ralph L. Baldwin, March 14—French Composers: Sonata in C minor (first movement), Salome; Rhapsodle in E, Saint-Saens; Fantalsie In A, Franck; "First Lux," Dubois; "Lamentation," Guilmant; Finale from Second Symphony, Widor, March 21—Johann Sebastian Bach: Fantasie and Fugue in G minor, Chorale Prelude, "Schmicked dich, O liche Seele," Toccata and Adagio in C, Passacagla, Toccata in F.

Caspar P. Koch, Pittsburgh—At his reettal March 4 in the North Side Carnegie

Toccata in F.

Caspar P. Koch, Pittsburgh—At his recital March 4 in the North Side Carnegie
Hall Mr. Koch played these compositions:
Sonata in A major, Mendelssohn; Toccata, d'Evry; Aadante Religioso, Thome;
Fantasia, "The Storm," Lemmens; Fanfare d'Orgue, Shelley.

fare d'Orgue, Shelley.

Allce Concklin, San Jose, Cal.—Miss Concklin, organist of the First Methodist Episcopal church of Los Gatos, gave the eighth recital of the vesper series under the auspices of the American Guild of Organists in the First Methodist church of San Jose, Feb. 22. The program follows: Prelude in E minor, Dethier; Barrearolle, Lemare; Pastorale, Cesar Franck; Grand Chorus, Guilmant; Meditation from "Thais," Massenet.

"Salut d'Amour, Eigar; "To the Evenhing Star," Wagner, March from "Tannhäuser," Wagner, March from "Tannhäuser," Wagner, March from "Tannhäuser," Wagner, Albert W. Snow, Boston—A series of
recitals is given by Mr. Snow at the
Church of the Advent on Thursdays in
Lent. Programs follow:
Feb. 22—Fantasie in G minor, Bach;
Cantilene, Quef; "Dumka," Nowowiejkki; Allegro, Cantabile and Finale from
the Sixth Symphony, Widot.
March 1—Fugue in G (Schirmer, Vol.
I, No. 9), Bach; Three "Poemes d'Automne," Bonnet; Allegro, Cantabile and
Finale from Second Symphony, Vierne.
March 8—"Aria Seriosa," Karg-Elert;
"Fantasie con Imitatione" in B minor,
Bach; "Symphonie Romane," Widor.
March 15—Toccata and Fugue in Dminor, Bach; Cantilena, Karg-Elert; And
dantino, Boellmann; Nocturne in D flat,
Balrstow; Chorale in A minor, Franck.
J. J. Miller, A. G. O., Norfolk, Va.—
Among Mr. Miller's most recent programs
at Christ church have been the following:
The Tragedy of a Tin Soldier," Nevin;
"Feuerzamber" ("Fire Masie"), from "Die
Walkfire," Wagner; "In Moonlight," Kinder; Frelude, Op. 3, Rachmaninoff.
March 1—First Sonata, Borowski,
Egyptian Sulte, Stoughton; "Echo Bells,"
Brewer; Menuet, Paderewski; "Alla Marcia," Reblikoff.

Victor Vaughn Lytle, A. A. G. O., Erie,
Pa.—March 18 Mr. Lytle played the fol-

cia," Rebikoff.

Victor Vaughn Lytle, A. A. G. O., Erie,
Pa.—March 18 Mr. Lytle played the following program at the First Presbyterian church: Fantasle in E. Wolstenholme; "Walther's Prize Song," Wagner; "Sunset," Lemare; Nuptial March
in E. Gullmant; "Cantus Adoratio,"
Stoughton; "Con Amore," Dethier; Prelude and Minuet, from "Suite L'Arlesienne," Bizet; Finale of Sonata I, Guilmant.

"Ave Maria," Shelley; Processional March, Gullmant, Feb. 25—Prelude in F, Hall; Romance, Henselt; Allegro Moderato in G, Hosmer; Prelude and Melody in F, Read' "Fenediction Nuptlale," Hollins; "To a Wild Rose," MacDowell; "Cantique d'Amour," Strang; Grand Chorus in D, Guilmant,

Will Rose, MacDowell, "Cantique d'Amour," Strang; Grand Chorus in D, Guilmant.

Professor James T. Quarles, Cornell University, Ithaca, N. Y.—The organ recitals of February were marked by the following programs:
Feb. 14, Bailey Hall—Special program for Farmers' Week: Sonata in C minor thy request), Mendelssohn; "The Angelus," Massenet; Intermezzo, from "Cavalleria Rusticana," Masscanti, Largo, Handel; Capriccio, Lemaigre; Oriental March, from "Aida" (by request), Verdi.

Feb. 16, Sage Chapel—Special program for Junior Week: Sonata, Felix Borowski; Andante, from Symphony in D (known as "The Clock Movement"), Haydh; "A Deserted Farm" and "To a Wild Rose," MacDowell; Rakoczy March, Humgarlan.
Feb. 22, Bailey Hall—Sonata in D minor, Guilmant; Meditation, Bubeck; "Will o'the Wisp," Nevin; Largo, from Symphony, "Aus der neuen Welt," Dvorak; Introduction to Act 3, "Lohengrin," Wagner.
Feb. 28, Sage Chapel—Sonata in the Style of Handel, Wolstenholme; Andante Cantablie, from String Quartet, Tschairkowsky; "An Eastern Idyl" (new), Stoughton; Intermezzo, Callaerts; Elegy (new), Goss-Custard; Allegro Giubilante, Federlein.

At Wilkes-Barre, Pa., Feb. 23, on the

(new), Goss-Custard; Allegro Giubilante, Federlein.

At Wilkes-Barre, Pa., Feb. 23, on the organ in Irem Temple, Professor Quarles played: Concert Overture in B minor, Rogers; Clock Movement, from Symphony in D, Haydn; Allegro Giubilante, Federlein; Frelude and Fugue in E minor, Bach; Capriccio, Lemaigre; Prelude to "Le Deluge," Saint-Saens; Serenade, Rachmaninoff; "Oh, the Lilting Spring-time," Stebbins; March, from "Lenore" Symphony, Raff.

Mr. Ouarles played the Springfield.

Symphony, Raff.

Mr. Quarles played the Springfield,
Mass, municipal organ March 9, giving
the fourth of the municipal organ commission's series of recitals, and the reviews evoked by his performance are
superlatively compilmentary. His program was: Predude and Fugue on
B-a-c-b, Liszt; Concerto Grosso, No. 10,
Arcangello Corelli: Elevation, Samuel
Rousseau; Toccata, from "Oedipe a
Thebes," Le Froid De Mercaux; Prefude
and Fugue in E minor (Lesser), Bach,
Prefude to "Le Deluge," Saint-Saens;
"Aria Seriosa," Karg-Elert; Serenade,
Hachmanhoff: Angelus du Soir," Bonnet; "Evensong," Easthope Martin; Fanlasin-Overture, "Romeo and Juliet,"
Tschaikowsky.

Melvin Biggs Goodwin, Philadelett.

Melvin Biggs Goodwin, Philadelphia—At his fourth recital under the auspices of the American Organ Players' club, at the Boys' Central High School, Feb. I, Mr. Goodwin, assisted by Harold Hammond, violinist, played: Prelude (Sonata No. 5: Gullmant: Andante ("Tathetique"), Tschnikowsky: Fugue in G minor, Bach; Suite in F major (violin), Corelli: Canon in B minor, Schumann: Toccata in D. Kinder; Shepherd Girl's Sunday, Ole Bull; "Schön Rosmarin, 'Kreisler; Minuet in G. Kiechoven; 'Prelude in C sharp minor, Rachmaninoff; "Sunset," E. H. Lemare. At his 150th organ recital, played at the West Side Presbyterian church, Germantown, Mr. Goodwin used: "Marche Militaire," Gounod: Barcarolle, Faulkes; 'In Springtime," Kinder; Minuet in G, Beethoven; "Scene Persane" (organ and plano), E, R. Kroeger, Miss Anna Law at the plano. Melvin Biggs Goodwin, Philadelphia—At s fourth recital under the auspices of

piano), E. R. Kroeger, Miss Anna Law at the piano.

Guy C. Filkins, Detroit, Mich.—The organist of Preston M. E. church gave the following interesting program at the First Presbyterian church, Northville, Mich., Feb. 28: Toccata in D. Kinder; "Chant de Bonheur," Lemare; "Spring Day," Kinder; "The Tragedy of a Tin Soldier," Nevin; Meditation, Harker; Offertoire in D. Batiste.

Lawrence W. Robbins, Kansas City, Mo.—Mr. Robbins gave a recital at the Presbyterian church of Knoxville, Iowa, as follows: Introduction and Allegro from First Sonata, Guilmant; Toccata and Fugue, D. minor, Bach; "Humoreske" (requested), Dvorak; "Spring Song" (requested), Mendelssonn; Sextet from "Lucia," Donizetti; Variations on Scotch Air, Buck; Introduction to Second Act and "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Jerusalem the Golden," with variations, Spark; Serenade, Schuert: "Will o' the Wisn." Neviri "Song with variations, Spark; Serenade, Schubert; "Will o' the Wisp," Nevin; "Song of Sorrow," Nevin; Overture to "William Tell," Rossini.

Tell," Rossinl.

Albert Reeves Norton, Brooklyn—Mr.
Norton gave the recital at Elmwood Music Fall in Buffalo, March 18. He played as follows: Festival March, Arthur Foote; Spring Song, Will C. Macfarlane: "The Answer." Wolstenholme: Fantasie, Gminor, Bach; Allegro Appassionata (Fifth Sonata), Guilmant; Meditation, E. J. Sturzes: "The Lost Chord," Sullivan: "An Elizabethan Idyl," T. Tertlus Noble; "Paean," H. A. Matthews; Pilgrims' Song of Hope, Batiste; War March of the Priests, Mendelessohn.

of Hope, Batiste: War March of the Priests, Mendelssohn.

The Stoughton: "Con Amore," Dethier; Prelude and Minuet, from "Suite L'Arlesleme," Bizet; Finale of Sonata I, Guilmant.

James Clayton Warhurst, Philadelphia — The following selections were played at Gethsemane Baptist church in February by Mr. Warhurst:

Feb. 4—Prelude in F. Cappelin: Melody, Digsie; Fanfare, Lemmens; Offertoire in D milnor, Loft; Verset, Franck; Finale in B flat, Volkmar; Andante in A flat, Grand Chorus in March form, Guilmant.

Feb. 1—Prelude in G. Hollins: Pastorale. Hall: "March aux Flambeau" Clark, Sortie in G. Rosgers.

Feb. 15—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 16—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

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Feb. 16—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark; Sortie in G. Rosgers.

Feb. 18—Prelude in F. Mauro; Craste Gard, Clark, Sortie Gard, Clark, G

mėzzo, Horatio Parker; Meditation and Toccata, d'Evry.

mėzzo, Horatio Parker; Meditation and Toccata, d'Exry.

William C. Young, Philadelphia—Mr. Young opened a two-manual organ built by Reuben Midmer & Son of Brooklyn in the Presbyterian church of McVeytown, Pa., March S. His program was: Grand Chorus, Hailing; "Cantique d'Amour, Strang: Fantasia on "Duke Street," Kinder; "Will o' the Wisp," Gordon Balch Nevin; Gavotte in B flat, Handel: Toccata in G, Dubois; "Chant Seraphique," Frysinger; "Thanksgiving" (from Pasworld Suite), Demarest.

Before the American Organ Players' club Mr. Young gave a recital at the Central North Broad Street Presbyterian church Feb. 24, playing: "Marche Russe." Schminke; A Desert Song, Sheppard: "The Minster Bells," Wheeldon; Toccata in D minor, Federlein; The Magic Harp, Meale: "Eventide," Frysinger; "Thanksgiving" (from Pastoral Suite), Demarest.

Abram Roy Tyler, Detroit—In a resital at st Anhews's Presbyterian

giving" (from Pastoral Suite), Demarest.

Abram Roy Tyler, Detroit—In a recital at St. Andrew's Presbyterian church, Windsor, Ont., March 27, Mr. Tyler's program was: "Sonata Pascale," Lemmens: "Frieres" de C. V. Alkan, Cesar Franck; Allegro in F sharp minor, Guilmant; "Trois Pieces Breves," Lenormand; Andante Cantabile (Flifth Symphony), Tschatkowsky; "The Minster Bells," H. A. Wheeldon; "Requiem Aeternam," Basil Harwood; Allegro in G minor, C. A. E. Harris; Sonata in F minor, Bossi.

Bossi.

Robert Gomer Jones, Muscatine, Iowa—
At a recital in Trinity Episcopal church
March 11 Mr. Jones played: Song of
Melody, Clegg: Prelude and Fugue, E
minor, Bach; "To a Rossebud," Steele;
"Scherzo Symphonique," Frysinger; "A
Desert Song," Sheppard; "Les Sylphes,"
Arthur Davis; "Laudate Dominum,"
Sheldon.

Sheldon.

Dr. Matthew Lundquist, Kane, Pa.—At
Lenten recitals in the Swedish Lutheran
church Dr. Lundquist played:
March 9—Prelude and Fugue in D flat,
Lundquist; Meditation, Kinder; "Vision,"
Rheinberger; Largo from "New World
Symphony," Dvorak; Fugue in F major,
Bach; "In Summer," Stebbins: "An der

Wiege," Grieg: Largo, Handel.

March 23—Praeludium from Suite for Organ, Elgar; Pastorale, G major, Goss-Custard: Adoration from "The Holy City," Gaul; Elevation, E major, Saint-Saens; "The Rosary," Ethelbert Nevin; "Chanson du Soir," Frysinger; Nocturnette ("Moonlight"), d'Evry; "Marche Triomphale," Lemmens.

nette ("Moonlight"), d'Evry; "Marche Triomphale." Lemmens.

Paul Alien Beymer, Wheeling, W. Va.—
At St. Matthew's church March 5, at his sixth recital, Mr. Beymer played; "Marche Nuptiale," Faulkes; Eventide, Harker; Spring Song, Hollins; Grand Choeur in A. Kinder; Scherzo (Canon), Jadassohi, "Marche Funchre et Chant Seraphique," Guilhant: "Chant d'Amour." Gillette; Largo, Handel; War March from "Rienzi, "Wagner.

Dr. Francia Hemington, Chicago—Dr. Hemington, Largo a recital under the auspices of the lilinois Council of the National Association of Organists Sunday afternoon, March 18, He was assisted by Grant Haddy, buritione, Mr. Hemington, Victor, Wagner, "Reverle Dramatique," Vodorinski; Toccata and Fugue in D minor, Bach, "Suite Joyeuse" (new), Roland Diggle.

Carl Fr. Mueller, Milwaukee—In his sec-

Roland Diggle.

Carl F. Mueller, Milwaukee—In his second recital at the Grand Avenue Congregationel church, played Sunday, Feb. 11 Mr. Mueller's offerings were supplemented by plano selections by Milton Howard Rusch, as well as piano and organ duets. The program: Prelude, Fugue and Variations, Cesar Franck (Messrs, Rusch and Mueller); Fugue from Sonata No. 8 In Eminor, Rheinberger; First "Peer Gynt Suite," Grieg: "Marche Russe," Oscar E. Schninke, Prelude in C sharp minor, Rachmaninoff: "Kammennol Ostrow," Rubinstein (Messrs, Mueller and Rusch).

Gordon Graham, Cincinnati, Ohlo—At a

Gordon Graham, Cincinnati, Ohlo—At a recital in Grace church, Avondale, March 4, Mr. Graham gave the following: Fourth Sonata (Allegro assai), Guilmant; "Valse Triste," Sibellus: Sketch, E. Del Valle de Paz: War March ("Athalie"), Mendels-[For Additional Programs See Page 11.]

Irving C. Hancock

Richard Keys Biggs Edwin A. Kraft John Hermann Loud

John Hermann Loud Arthur Davis Roland Diggle J. Frank Frysinger Will C. Macfarlane

Clarence Eddy Harold Vincent Milligan Percy Chase Miller James T. Quarles

Eugene E. Enzinger

Eugene E. Enzinger Clarence Eddy
J. Frank Frysinger

Arthur Davis Walter P. Stanley Arthur Davis Clarence Eddy

H. S. Schweitzer Karl Otto Staps

Arthur Davis Dr. H. J. Stewart

Dr. H. J. Stewart

From Recent **Organ Recital Programmes**

BECKER, RENÉ L.-Op. 2 Melodie Elegiaque Albert Blemenschneider BREWER, JOHN HYATT-Romanza Dr. Wm. Carl Arthur Davis J. Frank Frysinger Dr. Francis Hemington E. Arthur Kraft C. A. Sheldon Dr. H. J. Stewart R. S. Stoughton

DIGGLE, ROLAND-Vesperal

DUNHAM, HENRY M.—Gloria in Excelsis (From "New Church and Recital Pieces")

FAULKES, W.-Op. 128, No. 5, Canzona in F FAULKES, W.-Op. 135, No. 6, Scherzo in D

FAULKES, W.-Op. 152, Overture in C Minor-

FOOTE, ARTHUR-Op. 50, No. 6, Nocturne

FOOTE, ARTHUR—Op. 54, Suite in D

Samuel A. Baldwin
Albert Riemenschneider
John Hermann Loud
Dr. H. J. Stewart
FOOTE, ARTHUR—Op. 71, No. 7, Toccata

William C. Hammond
Henry V. Stearns William C. Henry V. St FRIML, RUDOLF-Op. 35, No. 6, Contem-

plation plation
FRIML, RUDOLF-Nuptial Song (Orange Henry Hall Duncklee William C. Young

HALL, WILLIAM JOHN-Nocturne HALL, WILLIAM JOHN-Slumber Song

HARRISON, JULIUS-Gloria in Excelsis HOLLINS, ALFRED-Cantilene in A Flat

JOHNSON, BERNARD-Aubade in D Flat

JOHNSON, BERNARD-Canzonet in E

KING, OLIVER—Op. 120, No. 2, Intermezzo
(From "Wedding Suite")

KING, OLIVER—Op. 120, No. 4, Wedding
March (From "Wedding Suite")

KING, OLIVER—Op. 120, No. 4, Wedding
March (From "Wedding Suite")

LYNES, FRANK-Op. 49, Sonata in C Major Roland Diggle Dr. H. J. Stewart LYNES, FRANK-Op. 58, No. 4, Nuptial March Roland Diggle

MAJOR, J. H.-Intermezzo in E MANSFIELD, PURCELL, J.—Op. 16, An Eve- Henry Hall Duncklee

ROGERS, JAMES H.—Madrigal SALOME, TH.—Op. 48, No. 8, Minuet TORJUSSEN, TRYGVE—Op. 3, No. 2, Legende Clifford Demareat TRUETTE, EVERETT E.—Op. 29, Suite in Arthur Davis
G. Minor

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Contract for Three-Manual by the Olympic at Watertown, N. Y. The Austin Organ Company has been awarded a contract to build a been awarded a contract to Duild a three-manual organ for the Olympic Theater, Watertown, N. Y. This contract was procured by Elisha Fowler, Boston representative of the Austin Company. The specification is as Company.

GREAT ORGAN. GREAT ORGAN.
Open Diapason, 8 ft.
*Hohl Flöte, 8 ft.
*Violoncello, 8 ft.
*String Celeste, 8 ft.
*Dulciana, 8 ft.
*Gedeckt Flute, 4 ft.
*Harmonic Tuba, 8 ft.
Chimes (from Swell), 20 notes.

*Enclosed in choir box.

SWELL ORGAN.

Bourdon, 15 ft.
Open Diapason, 8 ft.
Gedeckt, 8 ft.
Viole d'Orchestre, 8 ft.
Viole d'Orchestre, 8 ft.
Viole d'Orchestre, 8 ft.
Wald Flöte, 4 ft.
Horn, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, 8 ft.
Chimes, 20 notes.
CHOIR ORGAN.

*Hohl Flöte, 8 ft.
*Violoncello, 8 ft.
*Pulciana, 8 ft.
Gedeckt Flute, 8 ft.
Clarinet, 8 ft.
Celestral Harp, 61 notes. *Enclosed in choir box

*Interchangeable with Great.

*Interchangeable with Great.
PEDAL ORGAN.
Open Diapason (extension), 16 ft.
Violone (extension), 16 ft.
Gedeckt (from Swell), 16 ft.
Octave (from Swell), 8 ft.
The Austin Company has been awarded a contract to build a twomanual organ for the Protestant Episcopal church of Fall River, Mass., through Elisha Fowler.

New Post for R. L. Baldwin.
Ralph L. Baldwin, organist and director of the Fourth Congregational church of Hartford, Conn., for nearly thirteen years, has accepted the post of musical director at Immanuel Congregational church, succeeding Benjamin W. Loveland, who resigned after twenty-five years' service. Mr. Baldwin assumes his new duties May 1.

AUSTIN ORGAN FOR THEATER BONNET AT AUSTIN ORGAN, MEDINAH TEMPLE, CHICAGO.



By a Staff Photographer of the Chicago Daily News

Service at Norwalk, Ohio.

Cheston L. Heath gave a musical service at St. Paul's Episcopal church in Norwalk, Ohio, March 4, and a feature of the evening was the singing of the boy soprano, Master Roger Hop-

kins, over whom Mr. Heath and the people of the church are highly enthusiastic. Gounod's "Gallia" was sung by the choir. Mr. Heath played Guilmant's Fugue and Toccata on B-A-C-H as a postlude.

NOVEL ORGAN AT OTTAWA

Theater Instrument Is Built by Firm at Canadian Capital.

at Canadian Capital.

Geoffrey H. Craig, organist of the Imperial Theater at Ottawa, writes to The Diapason that the Brouse-Underhill Organ Company of that city is completing a very interesting organ in the Imperial and that it is attracting the attention of organists in the Canadian capital. There is a three manual console with two solo organs, one of six-inch pressure and one of twelve-inch. The great organ has four and twelve-inch pressure. The solo organs and part of the great are enclosed in three separate swell boxes. The solo organs are one on each side of the ceiling, the sound being admitted to the auditorium through large screens. The great and pedal organs are situated above the stage.

This organ is unique in many ways, one of the most important features being the installation of a grand piano

one of the most important features being the installation of a grand piano in a swell box with the great organ and played from either the great or the accompaniment keyboard, as well as pedal keyboard.

The second touch system has been used throughout this organ. For instance, the organist can play a solo through second touch on the accompaniment, to the solo organ with a piano accompaniment only, on the same manual. Also while playing on the solo a very effective duet or counter melody can be produced on second touch on the accompaniment. In addition to the organ stops there In addition to the organ sto are various orchestral effects.

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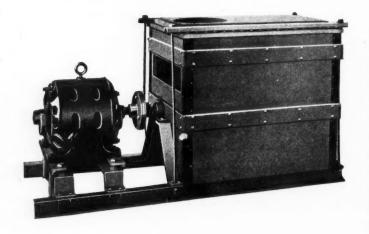
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BY HAROLD V. MILLIGAN.

"TE DEUM LAUDAMUS" IN D.
"JUBILATE DEO" IN D.
By T. Tertius Noble. Published by the
H. W. Gray Company, New York.
To say that these two service numbers
by Tertius Noble are in his best manner
is high praise indeed. They exhibit at
heir best those characteristics which
have placed Mr. Noble in the front rank
of contemporary writers of choral music.
There is the feeling for the dramatic
value of the words, the colorful harmonic
pattern and the plasticity of phrase
which have long been familiar to admirers of the composer. As is to be
expected, there is great variety and contrast in the writing, and the organ accompaniment is an integral element in
the composer's meaning.

PERLITIE FOR OPEGAN by Felix Blu-

preser's meaning.

PRELUDE FOR ORGAN, by Felix Blumenfeld. Published by the H. W. Gray Company, New York.

This is an excellent piece, somewhat in the nature of a "Prelude Solennelle," arransed for the organ by Mr. Blumenfeld. The transcriber does not state for what instrument it was originally written, but in its present form it is so idiomate been considered as an organ piece. The tempo mark is "Andante maestoso e luguier" and its slow and stately march thembegins planissimo (in the strings with sub-begins planissimo fin the strings with sub-begins planismo meding. Mr. Noble has indicated the registration for a four-manual organ, but experienced players will find it easily adaptable to smaller instruments.

"JUBELGESANG."

"JUBELGESANG."

"SING YOUR PROUD HOSANNAS."

"SING YOUR PROUD HOSANNAS."

"FOR WHITHER THOU GOEST."

By Fritz Reuter. Published by the composer, New Ulm, Minn.

Professor Reuter has broken away from the traditional combination of voices and organ and is not afraid to make unusual demands upon the performers of his music. The "Jubelgesang" is written for the Reformation Jubilee of this year (1917) and makes appropriate use of Cuther's hymn, "Ein' Feste Burg." The music is written for mixed choir, trio of solo voices (or small choir), and choir of children, who sing the melody of the old chorale in unison at the climax of the work. "Sing Your Proud Hosannas" is a "festival song" written also for the jubilee, and is much simpler and easier to sing than the "Jubelgesang." It contains a solo for medium voice and closes with an arrangement for four parts of the Luther chorale. "For Whither Thou Goest" is a duet for soprano and baritone with an organ accompaniment, to which may be added a violin and 'cello. A fourpart chorus may, if so desired, sing the closing measures with the solo voices, and this clay use placed is so arranged the content of the

PRELUDE CN "AMSTERDAM," by Clifford Demarest. SORTIE IN D MAJOR, by Edmond-stoune Duncan. Published by Oliver Ditson Company,

Published by Oliver Ditson Company, Boston.

Mr. Demarest is well established in the esteem of American organists, and his established. The hymnic and consistent standard. The hymnic had consistent standard. The hymnic had consistent has provided him with a robust and record the service prelude. He has not wandered far from his text, the theme of the hymn constantly reappearing throughout the piece, with changing registration and harmonization; the counterpoint is fluent and there is an excellent fugue. The ending presents the complete hymn-tune on the manuals, full

organ, with pedal counterpoint.

The Edmondstoune Duncan "Sortie" is a bright, upstanding march, built along conventional lines with the skill of an accomplished craftsman, useful as a postlude or for a special occasion.

"SCOTCH IDYLL" by F. Marion Ral-ston; published by the Clayton F. Summy Company, Chicago.
A simple little melody exhibiting that form of syncopation characteristically known as the "Scotch snap."

CONCERT INTERMEZZO, by R. G. Hailing; published by The Boston Music Company.

The lighter portions of an organ recital program are better provided for by composers and publishers nowadays than in former years. This piece is a good example of a style of writing for the organ which has become increasingly popular, analagous to the "salon" music for the piano of such a writer as Chaminade.

"BERCEUSE."
"LARGHETTO ESPRESSIVO."
"SLUMBER SONG." by Arthur G. Colburn; published by Novello & Co., London

burn; published by Noveno & don.

Mr. Colburn's muse does not seem to be a very vigorous lady, at least in so far as indicated by these pieces, which are well enough written but somewhat soporific. "Slumber-songs" are no doubt very necessary and useful, but an overindulgence in them is not to be recommended.

"CLOSER, LORD, TO THEE," by W.

"CLOSER, LORD, TO THEE," by W. Berwald.
"SWEET HOUR OF PRAYER," by G.
"Wilson.
"LIGHT AND LIFE IMMORTAL," by Frederic F. Bullard.
(For men's voices.)
"BE THOU WITH ME," by Ferdinand

Hiller.
"PRAISE YE THE FATHER," by
Charles Gounod.
"THE RADIANT MORN HATH
PASSED AWAY." by H. H. Woodward.
(For women's voices.)
Published by Oliver Ditson Company.
Roston.

Published by Oliver Ditson Company, Boston.
Directors of large choirs will be inter-ested in these anthems for men's chorus and for women's chorus. The first-named are original compositions, while the latter are arrangements of pieces well known and popular in other forms.

Watson H. Giddings, who has been organist of the Webb Horton Memorial Presbyterian church of Middletown, N. Y., for the last three years, severs his connection with the church to take the position of an accompanist with one of the leading companies of New York City.

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With the 'Movie' Organist

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 16th of the month will be answered in the succeeding issue.)

NOTE—The following abbreviations dicate whether the piece is played figan, plane or plane accompanion

o. S. = 'Organ Solo copy (three staves).
P = Piano solo copy.
Acc. = Piano Accompaniment part for

Acc. = Fland A rchestra. T = Title. D = Descriptive.

The Repertoire (Continued).

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Instead of taking American or Arabian or other classified music first we shall group certain nationalities, a scheme we have found useful and practical, and will take for the first installment:

Opera music from "Traviata," "Rigoletto" and "Trovatore" by Verdi. Selections and airs from "Lucia di Lammermoor" by Donizetti (not forgetting the popular Sextet). "La Sonnambula," "Norma" and "Puritani" by Bellini. "Masked Ball," "Otello" and "Alda" (alsoclassed under Egyptian), by Verdi, "Barber of Seville" by Rossini, "Cavalleria flusticana" by Mascagni, "On Giovanni" und "Le Nozze di Figaro" by Mozart, "Fidelio" by Becthoven, "Fra Diavolo oy Auber, "Gioconda" by Ponchielli. "Romeo and Juliet' by Gound.

oy Auber. "Gioconda" by Ponchielli.
"Rome and Juliet" by Gounod.
ORGAN SOLOS.
"Canzone della Sera," d'Evry.
Arcadian Sketch, Stoughton.
Byssinge Songe, E. H. Smith.
"Christmas in Sicily," Yon.
Pastorale Sorrentina, Yon.
Scherzino, Ferrata.
Reverie, Ferrata.
Reverie Ferrata.
Melodie Plaintive, Ferrata.
Love Song, Ferrata.
Wedding Vow, Ferrata.
Wedding Vow, Ferrata.
Wedding Vow, Ferrata.
Vocturne, Ferrata.
PIANO SOLOS.
Venetian Suite, E. Nevin.
Two Venetian Lovers, Hamilton.
"Maggio in Tuscany" (Suite). Nevin
Boccacio's Villa, Marchetta and NeighJor's Garden).
Serenade Florentine, Schneider.
"An Old Italian Garden," Lind.
Chanson Ballade, Bachmann.
"Gondellied," Mendelssohn.
"Gondellied," Mendelssohn.
"La Castagnette," Ketten.
"La Carnival de Venice" (var.), Pagatini-Voss.
Tarantelle, Rubinstein.
"Serenade Italiana." Ochmler

"La Castagnette," Ketten.
"La Carnival de Venice" (var.), Paganini-Voss.
Tarantelle, Rubinstein.
"Serenade Italiana," Oehmler.
PIANO ACCOMPANIMENTS
(Orchestra).
"Mattinata," Leoncavallo.
"A Night in Venice," Luncantoni.
Cavatina, Bohm.
"Chanson Napolitaine," Casella.
"In the Seragilo," Cazaneuve.
Venetian Romance, Hildreth.
Italian Overture, Gruenwald.
Movements from Italian Symphony,
Mendelssohn.
"Last Goodby." Moretti.
"La Melancholle," Prume.
Canzonetta, Ambrosio.
Serenata, Tarenghi.
"Serenata Napolitaine," Sgambati.
ITALIAN NATIONAL AIRS.
Garibaldi March, Costa.
Note.—Other numbers which can be used on Italian as well as other pictures will be found in the setting for "Romeo and Juliet" in this issue.

(To be continued.)

and Juliet" in this issue.

(To be continued.)

MUSICAL SETTING FOR THE ANCIENT ITALIAN DRAMA, "ROMEO AND JULIET." Metro Film. Francis X. Bushman and Beverly Bayne, stars. Reel I—(1) Improvise on Dramatis Personae. "Fanfare" as curtains part. 6-8 on street scene, working up to agritato at fight until (2) Romeo's unrequited love. "This Appointaine" (acc.) by Casella until (2) Romeo's unrequited love. "This Appointaine" (acc.) by Casella until (2) Romeo's unrequited love. "This Appointaine" (acc.) by Casella until (3) Here comes, etc. "Allegro," Cskonay Overture (acc.) by Keler Bela (F. minor part in Allegro Marziale style on T. Soldiers of Escalus) until (6) End of fight. "Aragonaise" (P) by Lack.

Reel 2—Continue above until (6) Feast of Capulets. "Ballet No. 1" (P) "Romeo and Juliet." by Gounod, until (7) Ladies unplagued with corns. "Gavotte" (O. S.) by Rameau until (8) R. and J. on stone seat. "Selection" ("Romeo and Juliet") (P) by Gounod (Schirmer) repeating first four pages to end of reel.

Reel 3—Continue selection, Page 6 (Duet) on Balcony scene, and pages 8 to 12 until (9) To Romeo—A challenge. "Chanson Ballade" (P) by Bachmann until (10) Juliet and nurse alone. "Nocturnette" (acc.) by Hope.

Reel 4—Continue above (twice) and (11) "Aradian Sketch" (O. S.) by Stoughton (once) until (12) I do protest. "Agitato" (pp. to fl.) until (13) Away, Romeo. "In the Seraglio" (acc.) by Cazaneuve (Ditson) (A slows Alla Marcia asmen bear body) until (14) Banishment "Hyssinge Songe" (O. S.) by Smith to end of reel.

Reel 5—T. I'll find Romeo (15) Venetian Suite (P. or acc.) by Nevin (omit Gondolier) until (16) Gentle Loving night. "A Night in Venice" (acc.) by Livennton to end of reel.

Reel 6—(17) "Canzone della Sera" (O.

S.) (twice) by d'Evry until (18) If all else fail. "Mattinata" (acc.) by Leoncavallo (twice) to end of recl.

Reel 7—(19) "Cantique d'Amour" (O. S.) by Strang (twice) and (20) "Cavatina" (acc.) by Bohm until (21) In the still watches, Funeral March (P) by Beethoven until (22) Her beauty. Selection: "Romeo and Juliet," by Gounod, pages 24 and 25—"Slumber of Juliet"—(once and pages 26 and 27 until (23) Come cordial. "Solitude" (O. S.) by Godard.

Reel 3—Continue above until (23) Grief at her son's extle. "Contemplation" (acc.) by Hope until (25) Oh; My Love. "Last Goodby" (Acc.) by Moretti until (25) Gof. Tell the Prince. "Anathema" (Acc.) by On Fieliziand") to end.

MUSICAL SETTING FOR THE RUS-

MUSICAL SETTING FOR THE RUSSIAN DRAMA, "PANTHEA." Selznick Film. Norma Talmadge, Earl Foxe and L. Rogers-Lytton, stars.

Reel 1-(1) "Souvenir de Warsaw" (P) by Kern (twice) until (2) Could Panthea foresce. "Itomance." (Op. 5 (P) by Tschalkowsky until (3) And cousin Lydia. "Chant Sans Paroles" (P) by Tschalkowsky to end of reel.

Reel 2-(1) (D: Panthea by window) Impravisation; then "Agitato" until (5) Lieucenant arrests Panthea. "Kammenio Ostrow" (O. S.) by Rubinstein (F minor part when P is brought before prefect) and last page at T: The Love Watch (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) and the page at T: The Love Watch (19) by Rebikoff (19) b

twice! (Mson) until (1) The Baron's visit. "Nocturne" (P. or Acc.) by Karganoff.
Reel 6—Continue above until (19) A letter to Russia. "Romance" in F major (P. or Acc.) by Tschaikowsky until (20) Off for Pablo's home. "Romance" (O. S.) by Wheeldon (E flat part with harp on T. A Banquet. etc.) until (21) Panthea and Baron alone. "Meditation" (Acc.) by Drumm (third page agitato at struggle until baron falls dead) until (22) Love knows no reason. "Adieu" (Acc.) by Karganoff to end.

HINTS FOR OTHER FEATURES.

HINTS FOR OTHER FEATURES.

"The White Raven," a Metro film with the Barrymore, opens with two short dance numbers, "A Merry Whirl" and "My bream Girl," by Lenzberg and Friedland, until T. From laughter to tears. Song: "Ben Bolt" (once), In Reel 3 at T. Intervening years, play Mad Scene from "Lucia di Lammermoor," by Donizetti, and use Flute, 8 ft., alone, Scenes here alternately show audience, singer and "close-ups" of flute player in orchestra.

"The Glory of Volanda," Vitagraph film, Anita Stewart star, is another Russian drama. On Reel 1 characteristic dances (1-4), Reel 2 on T. In Petrograd, "Gavotte," by Raff. T: Ys introduction to ballet master, play Ballet from "Faust," Reel 3, "Anita" by Hamilton, "Serenade" (Acc.) by Rubinstein and "Russian Romance" by Damm, On Reel 4, T: The Debut: Ballet No. 6 ("Faust"), by Gounod, and follow with Yelodie in E flat (O. S.) by Tschaikowsky as Y. is alone in dressing room, On Reel 5 "Nocturne" (O. S.) by Sturges to end.

ANSWERS TO CORRESPONDENTS.

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ANSWERS TO CORRESPONDENTS.
R. J. H., Altoona, Pa.—As the list would be too long to print in this column we are mailing you same.
D. D., Baltic, Conn.—It is possible to get many of the pleces marked "Acc," in plano solo copies, but many of them are published in different keys from the orchestration. The advantage of getting the Acc, is: Should you wish to use the number with orchestra any time, you will have it in the correct key, otherwise you will have to transpose. The last part of your question is not clear to us. Write again.

NEW PHOTO-PLAY MUSIC.

NEW PHOTO-PLAY MUSIC.
Published by H. W. Gray, New York—
"Liebesträume," No. 3, by Liszt. Arranged for organ by G. B. Nevin, Cleveland. This popular number has been excellently arranged by Mr. Nevin, and is most useful for pictures where the love tineme is predominant, followed by tense dramatic action.

tion.

Published by John Franklin Company,
New York City.—
"Mona Kiea," by Daniel Dore,
"Luana Waltz," by Kapule Kanoa.
Two fine Hawailan numbers, the first
being the sacrificial theme used in the
"Bird of Paradise," and also by Hawailans in their sacrifices to the volcano
of the same name. The second is a
charming waltz on native themes. Both
are orchestrations.
Published by John Church Company.

are orchestrations.
Published by John Church Company,
New York City—
"Canzonetta" and "Meditation," by R.
L. Becker. Two legitimate organ numbers, the first having a smooth melody
suggesting a baritone stop with harp accompaniment, while in the dainty 3-8
middle part orchestra or Parsifal bells
can be used. The Meditation (E flat) has
solo for oboe and an intermediary part in
treble for soft strings. Both are useful
general numbers.

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FINE WORK BY CASAVANTS

Instrument in Fifth Church of Christ, Scientist - American Composers of Present Day Predominate in Program.

of Present Day Predominate in Program.

A large organ built by Casavant Brothers at their South Haven, Mich., plant for the Fifth Church of Christ, Scientist, at Minneapolis, was opened Sunday afternoon, March 18, with Edmund Sereno Ender at the console, and the verdict after the recital was one of unstinted praise, both for the instrument, one of the largest in the Twin Cities, and for the talented concert player who displayed the organ's possibilities. The program was made up largely of works of contemporaneous Americans and contained the following: Prologue, James H. Rogers; "The Swan." Charles A. Stebbins; "Will o' the Wisp." Gordon B. Nevin; American Fantasy, Roland Diggle; "In Spring-time," Ralph Kinder: Meditation, Jules Massenet; Intermezzo, Joseph Callaerts; Persian Suite, R. S. Stoughton; "Evening Bells and Cradle Song," Will C. Macfarlane; Overture to "Tannhäuser," Richard Wagner.
Following are the specifications of the Fifth Church of Christ organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Vich Japason, 8 ft.
4. Toctave, 4 ft.
5. Gensborn & ft.
6. Harmonic Flute, 4 ft.
7. Cetave, 4 ft.
8. Super Octave, 2 ft.
9. Trumpet, 8 ft.
12. Stopped Diapason, 8 ft.
13. Viola di Gamba, 8 ft.
14. Vox Celeste, 8 ft.
15. Violina, 4 ft.
16. Aeoline, 8 ft.
17. Traverse Flute, 4 ft.
18. Flautina, 2 ft.
19. Cornopean, 8 ft.
21. Oboe, 8 ft.
22. Ocornopean, 8 ft.
23. Chimes, 20 bells.

Tremulant.
CHOIR ORGAN.
Open Diapason, 8 ft.
Melodia 8 ft.
Dulciana, 8 ft.
Wald Flife, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Cor Anglais, 8 ft.
Tremulant.
PEDAL ORGAN.
Resultant Bass, 32 ft.
Double Open Diapason, 16 ft.
Flute, 8 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Violone, 16 ft.
Cello, 8 ft.
Gedeckt (from No. 10), 16 ft.
Guint, 10% ft.

MAITLAND AT WORCESTER

Enthusiasm Aroused by Program—Stoughton Hears Own Works.

Rollo F. Maitland of Philadelphia scored a great success when he played a recital—the last in a series at the Piedmont Congregational church of Worcester, Mass.—March 6 and gave a brilliant performance. One of the features of the occasion was R. S. Stoughton's new "Dreams." Mr. Stoughton was in the audience and after the recital Mr. Maitland also played Mr. Stoughton's "Persian Suite" for him privately.

The slated program of the recital included the following compositions: Overture, "A Midsummer Night's Dream," Mendelssohn; "Dreams," R. S. Stoughton: Caprice, "The Brook," Dethier; "Elfes," and "Chant de Printemps," Bonnet; Toccata in F. Bach; Concert Overture in A, and "The Optimist," Maitland: Spinning Song, Mendelssohn; "Kammenoi-Ostrow," Rubinstein; Scotch Fantasia, Macfarlane; March Slav, Tschaikowsky. All were played from memory. So completely did Mr. Maitland win his audience that encores were given him at the close of most of his numbers. And he was generous in his acknowledgments. Dvorak's "Humor-esque" and the "Pilgrims' Chorus" from Wagner's "Tannhäuser" were among the extras.

The Theodore Presser Company of Philadelphia will shortly put on the mar-

The Theodore Presser Company of Philadelphia will shortly put on the mar-ket one of the compositions for piano by A. O. T. Astenius of Chicago, entitled "The Afterglow,"

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THE DIAPASON

A Monthly Journal Benoted to the Grgan

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CHICAGO, APRIL 1, 1917.

SOME RAD EXAMPLES

The careless, slovenly organist, whose chief interest seems to be in his monthly check and whose devotion whose chief interest seems to be in his monthly check and whose devotion to the church he serves is not a whit larger than he has found it must be to keep his job, is the bane of the profession. He is to be condemned to double stripes if he is really a man of ability and saves all his best efforts for the recital tour or other outsu, matters and lets the regular work that counts suffer. In the Console, the organ of the N. A. O., for March is an interesting article "By a Soprano" which shows up this particular species of organist very well. The criticism is severe, but we quote a little of it in the hope that those whom the shoe fits will take it to heart. The others will not be offended. Says this soprano:
"It is astonishing how many varieties of organists there are, and how few have any real affection for their work as a part of the church service. How many are there who take the trouble to ask the minister the sub-

rew have any real affection for their work as a part of the church service. How many are there who take the trouble to ask the minister the subject of his next Sunday's sermons so that the music may be chosen for its appropriateness? I believe that many ministers secretly long for such interested co-operation but hesitate to ask for it for fear they may appear unduly exacting. They know that the organist usually prefers to delay thoughts of Sunday until the day is imminent, the rest of the week being occupied with teaching, conducting. lawyering, or whatever his real interest in life may be, the Sunday work being holiday occupation and its real attraction only the check it brings forth.

If a trifle more interested he may

"If a trifle more interested he may remain half an hour after morning service on the last Sunday of the month and unearth enough old-fashioned, dull, uninteresting, anthems for the next four or five Sundays."

Usually this same organist is very tender as to his dignity and rights. Suggestions from the pastor, no matter in what spirit they are given, are promptly resented and the minister receives scant courtesy. A proper respect for the clergyman's rights and a rigid determination to please him and to co-operate with him would remove half the troubles in connection with church music. Not all, but half, we are convinced. Even the most unreasonable and conceited man of the we are convinced. Even the most un-reasonable and conceited man of the cloth will be disarmed by an organ-ist who is always a gentleman and most of the time demonstrates his thorough competency.

CO-OPERATE IN EDINBURGH

In line with the foregoing there is an interesting suggestion in the meeting of ministers and organists recently at Edinburgh. Possibly such meetings could be proposed and arranged by the A. G. O. or the N. A. O. The Musical Times of London reports:

"Under the auspices of the Edinburgh Society of Organists, a conference between the society and ministers of Edinburgh district was held on Feb. 14. The meeting was largely attended by representatives from all denominations, and the frank exchange of views which took place will

undoubtedly make for a better understanding of the relationship which ought to exist between the clergy and the organist. The society was fortunate in having the discussion opened by the leading clergy of the city. The Very Rev. Dr. A. Wallace Williamson of St. Giles' Cathedral gave a most inspiring lead by a short address on 'The Christian Vear'; the Rev. Dr. Drummond spoke of 'The Ministry of the Choir'; Dr. W. B. Ross criticised 'The Presbyterian Service as it frequently is and as it might be'; Arthur Curle gave a 'Historical Sketch of Presbyterian Church Music'; and T. H. Collinson spoke of 'The Influence of the Clergy on the Choir.' So far as we can learn this is the first occasion on which such a meeting has taken place in the city and there would seem to be a prospect and there would seem to be a prospect of similar meetings in the near fu-

The remarkable career of Samuel D. Mayer, who next October will observe his liftieth anniversary as organist for the Masons of San Francisco and who played for lifty years at the First Congregational church of at the First Congregational church of that city, is the subject of a column article in a San Francisco paper of recent date. There is a large portrait of Mr. Mayer at the console. Mr. Mayer's record is hardly equalled in the United States.

Gatty Sellars' experience at a recital in Steubenville, Ohio, March 4. is interesting. No sooner had Mr Sellars commenced his opening number, a brilliant Festival Toccata, than out went the electric lights. Though playing on a strange organ without any rehearsal, Mr. Sellars astounded his hearers by continuing the performance in the dark as if nothing had happened. Then to everyone's amusement he extemporized on the formance in the dark as it nothing had happened. Then to everyone's amusement he extemporized on the hymn tune "Lead, Kindly Light" until the lights came on again

Issue of Long Standing.

Issue of Long Standing.
Seattle, Wash, Feb. 9, 1917. My
dear Mr. Gruenstein: The Diapason
grows better with every issue and
should be in the hands of every organist in America, whether professional or amateur. The contributions
are decidedly worth while and the reviews of new music are a godsend to
the progressive player. I see the old
question of the balanced swell needs! the progressive player. I see the old question of the balanced swell pedal has bobbed up again. I have in my possession files of old English organ or musical papers running over a period of forth. or musical papers running over a period of forty-five years, and never once have I seen a really sensible artionce have I seen a really sensible arti-cle on the subject, or one that carried any point to it, or settled anything. Some of the English organists have evidently never been awake. Yours for success, W. H. DONLEY.

WHAT SHOE IS BEST?

WHAT SHOE IS BEST?

Editor The Diapason, Chicago, III. Dear
Sir: What type of shoe is most suited to
the use of organists? Should the heel be
high or low; and should the toe be
"square" rather than pointed?

Trusting to hear from you, and expressing my appreciation of your magazine, I
am,

Very truly yours,

C. P.

C. P. Edward C. Hall, choirmaster and organist of the First Baptist church, Butte, Mont., has an adult choir of thirty voices and a children's chorus of nearly fifty voices. On Feb. 15 the combined choirs gave a concert in the church, creating a most favorable impression with the large audience present. The Cecelia Choir especially won praise for its beautiful tone quality. On March 11 the chorus appeared in a sacred festival before a winter Mr. Lall State of the control o

Symphonique," Vincent.

Paramount Pointers, published weekly by the Famous Players' Exchange, under date of Feb. 12, contains the following item of interest; "A few days ago Mr. Forte of the Sherwood Theater. Philadelphia, prevailed upon us to come out and listen to his new Möller organ. He had said what a beautiful instrument it was, and what richness of tone it possessed. We believed Mr. Forte, but there are so many beautiful organs that we thought that it might be a good idea to hear it. We did. It has the most exquisite tone of any instrument we have ever heard. It fills the Sherwood with music that is a treat to the ear. No wonder so many of his patrons stop on the way out and tell him about it."

SOMETHING NEW IN A SWELL.

Portsmouth, Va., Feb. 5, 1917.—My dear Diapason: I read with the greatest pleasure the letters of our English friends in regard to the balanced swell pedals. As customary I bow to the opinion of the other fellow, but in this case I am sure that this opinion has been given with the one view of balanced swells such as have been used from the time the first one was

made.

The criticism seems to be that the balanced swell is not sensitive enough. I well recall the old sudden, spasmodic increase in tone which was to be had in the old lever and, knowing the lever, mechanical, tubular and electric balanced swells. I am sure I have something that will please these gentlemen if they will lend an ear for a moment.

On a small organ which I am now building I have a balanced swell. To put on the entire swell necessitates holding the toe down or striking it so as to force it one-fourth of an inch. If the swell opens fully it will remain If the swell opens fully it will remain open until the same amount of power is put on the heel of the shoe; then the swell returns to the desired point. In other words, all that is necessary to get the crescendo is to pat the toe of the shoe and to get the diminuendo pat the heel, as it were, and this requires so light a touch that one finger will do the job as well as a foot.

Yours truly,

C. E. GRANT.

GEORGE ROBERTSON SINCLAIR.

GEORGE ROBERTSON SINCLAIR.

Dr. George Robertson Sinclair, the well known English organist, died Feb, 7. That evening he rehearsed the Birmingham Festival Choral Society for a performance of Verdi's "Requiem," and appeared to be in his usual health and spirits. Soon after his retirement at the Grand Hotel he was discovered to be in a critical condition, and died before a physician arrived. At the inquest it was stated that his death was caused by heart failure.

George Robertson Sinclair was born at Croydon Oct. 28, 1862. His father, an LL. D. of Trinity college, Dublin, was director of public education in Bombay. At the age of 8 young Sinclair entered the Royal Irish Academy of Music, and soon afterward he gained a choral scholarship at St. Michael's, Tenbury, and came under the influence of Sir Frederick Ouseley. He remained at Tenbury six years, and in May, 1878, became a pupil of Dr. Harford Lloyd, then organist of Gloucester Cathedral, and was soon anyointed assistant organist. At the age of 17 he became organist of the partly completed cathedral at Truro, and in 1889, on the death of Dr. Langdon Colborne, was appointed organist and master of the choristers at Hereford cathedral, a post he held until his death. In 1895 he was made an honorary member of the Royal Academy of Music, and in 1899 he received the degree of Doctor of Music from the Archbishop of Canterbury.

A visitor to Dr. Sinclair's home could not fail to be struck with the regard he had for his choristers. He was unmarried, and it seemed that his fatherly instincts went out to these lads. His residence at Hereford brought him into close contact with Edward Elgar, for whom he had great affection and respect. That friendship is immortalized in No. 11 of Elgar's Variations on an original theme for orchestra, "which is headed "G. R. S."

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chestra," which is headed "G. R. S."

FOR ORGANS BELOW \$2,000.

Point Roberts, Wash., Feb. 24, 1917.
Editor of The Diapason, Dear Sir: There is an article in the last Etude, written by Henry S. Pry, on what \$2,000 ought to buy in the line of pipe organs. The article is a very good one, but \$2,000 is too high a price for many. Why do not some organ bullders make pipe organs on a smaller scale which would cost but several hundreds instead of thousands? There would be a tremendous sale for such instruments both for small churches one of the country and for homes. As one of the country and for homes, As takes allowed a great grant of the country and for homes, and the sum of the grant are today it has a sum of the country and for homes, and the country and for homes, and the sum of the same of the country and for homes, and the country and for homes of the organ, and one of the worst obstacles to learning to play the organ is that it is impossible to get one to practice on. There is no doubt a two-manual and pedal pipe organ could be built to answer the purpose for a reasonalle amount of money so people of moderate means could buy them. Then again there is this cumbersome blowing outfit that is too expensive for a poor man and almost enough to hold a man back from buying an organ.

I have a device in mind which I believe would answer the purpose for small organs, but I am going to see if some of those organ firms or some individuals haven't invented something better in the line of blowing or pumping apparatus, so a person could enjoy him or herself if fortunate enough to have a pipe organ to play without having to start up a whole factory full of all kinds of machinery every time.

Yours very truly, PAUL THORSTEINSON.

PROGRAM NEW TO SEATTLE

Six Hundred People Brave Weather to Hear Judson W. Mather.

Relative to a recent recital given by Judson W. Mather, organist and choirmaster of Plymouth church, Seattle, the Town Crier of that city, in the issue of Feb. 10, has this to

in the issue of Feb. 10, has this to say:

"That an audience of over six hundred should brave the inclemency of a gray winter day to attend an afternoon organ recital certainly speaks well for the drawing ability of the program presented and calls for at least a short review of the different numbers presented. Judson Mather, the Plymouth organist, who is giving his fourth year of Sunday afternoon recitals on the magnificent Skinner organ, had arranged a program has been rectain on the magnificent skin-ner organ, had arranged a program last Sunday entirely new to Seattle audiences, and most interesting con-cert material it proved to be. The program opened with a new sym-



JUDSON W. MATHER.

phony by Maquaire, the talented young associate of Widor at St. Sul-pice, Paris. This monumental work is full of brilliant and highly modern is full of brilliant and highly modern effects and the three movements received a masterly treatment at the hands of the recitalist. Other numbers included a chime study by Wheeldon, 'Swing Low, Sweet Charitot," by Carl Diton, and a Spanish Rhaspsody by Alessandro Yon, written originally for piano, but cleverly arranged for the organ by Mr. Mather. The program closed with Tertius Noble's brilliant and tuneful Finale in D major.

"The next recital of the series will be given March 4 and will include Rheinberger's Concerto in F major, with accompaniment for strings and three horns."

BUSY IN CHICAGO TERRITORY

Charles F. Rowe of M. P. Möller Staff Reports on Many Organs.

Charles F. Rowe, Chicago representative of M. P. Möller, reports that Mr. Möller has completed organs in his territory as follows:

Organ with solo player for the residence of F. B. Klock of River Forest,

Lyric Theater, Marion, Ind. aveland Congregational Church,

Waveland Congregational Church, Chicago.
Presbyterian church, Greenville, Ill.
Our Lady of Sorrows, Detroit.
Olivet Presbyterian, Detroit.
U. P. Church, Milford, Ind.
Workmen are finishing the threemanual electric organ in the Swedish
Lutheran Church of Center City,
Minn. Mr. Möller also has contracts
for organs to be erected in:

for organs to be erected in: Jewish Temple, Fort Wayne, Ind. Presbyterian Church, Hinsdale, Ill. St. •Mark's Reformed Episcopal,

Chicago St. Francis' Catholic Church, Chi-

ongregational Church, Whiting.

Ind.
First U. P. Church, Indianapolis.
Remodeling of the organ and adding of an echo organ, which is to be placed in the tower of the Meridian Street Church, Indianapolis.
Rebuilding organ in Sixth Presbyterian Church, Chicago.

CLEVELAND HAS NEW SKINNER INSTRUMENT

FOUR-MANUAL IS DEDICATED.

Henry F. Anderson Presides at Large New Organ Placed in Emmanuel Episcopal Church in the Ohio City.

Cleveland boasts a new four-manual Skinner organ, which was opened in Emmanuel Episcopal Church, Euclié avenue and Eighty-seventh street, Feb. 20. Henry F. Anderson gave the dedicatory performance, and his program included Handel's Largo, Two Chorales by Karg-Elert; "Aufschwung," Rheinberger; Fugue in G Major, Bach; "The Seraph's Strain," Wolstenholme; "Gavotte Moderne," Lemare; Suite for Organ, Pierne; Toccata, Le Froid de Mereaux; Cortege, Debussy, and the Finale to the Seventh Sonata, Guilmant.

Mr. Anderson has control of the following interesting disposition of stops.

GREAT ORGAN.
Bourdon (Fedal Extension), 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Phitcmela, 8 ft.
Erzachler, 8 ft.
Gedeckt (Interchangeable with Swell),

ft. Dulciana (Interchangeable with Swell),

ft. Flute (Interchangeable with Swell), 8 ft. Cornopean (Interchangeable with Swell), 8 ft. tt.

Flute (Interchangeable with Swell)
Cornepean (Interchangeable with St.

ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Saliclonal, 8 ft.
Voix Celestes, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft.
Flautino, 2 ft.
English Horn, 16 ft.
Cornopean, 8 ft.
Yox Humana, 8 ft.
Play Horn, 8 ft.
Play Horn, 8 ft.
Concert Flute, 8 ft.
Concert Flute, 8 ft.
Flute, 4 ft.
Concert Flute, 8 ft.
C

CLARENCE EDDY ENDS TOUR.

Every Part of Continent Welcomes
Noted American Organist.

Clarence Eddy is returning to San Francisco, from his transcontinental tour, which was another remarkable journey, such as Mr. Eddy has made so often.

At Charleston, S. C., he played the Thompson memorial organ in the Unitarian Church and the critics used all their superlatives in writing of the recital. Other performances were at the First M. E. Church of Cleveland, and at Hollins College, in Virginia.

March 13 Mr. Eddy played the large four-manual Hutchings organ in the Swedenborgian church at Newtonville, Mass., and March 18, the three-manual and echo Pilcher organ at the Grove Park Inn, Asheville, N. C. Then he went south and through Texas on his way home. March 25 and 26 he played the four-manual Hope-Jones organ in the magnificent Lucher Memorial at Orange, Texas, and March 30 and 31 and April 1 he has two recitals and two Sunday services in the First Presbyterián church at Austin, Texas, where he had already played eight times.

LATE RECITAL PROGRAMS.

Joseph Bonnet.—At Aeolian hall in New York March 17 Mr. Bonnet played Fan-lasie and Fugue. in G minor, Bach; Sec-ond Legende, Bonnet; Pastorale, Cesar Franck; "Piece Herolque," Cesar Franck; Prelude and Fugue in B major, Saint-Saens; Cortege, Debussy; Chorale, upon the tune of "St. Flavian," Seth Bingham; Final, Vierne. Charles Sanford Skilton, F. A. C. C.

Saens; Cortege, Debussy; Choraic, upon the tune of "st. Flavian," Seth Bingham; Final, Vierne.

Charles Sanford Skilton, F. A. G. O., University of Kansas.—Mr. Skilton played a recital complimentary to the Missouri chapter of the A. G. O. at the Church of the Messiah in St. Louis March 26 and devoted the sconeriour composers. His program in full was: Concert Fantasia, Arthur Rird; Internezzo (transcribed by C. S. Skilton). Mendelssohn; Three Chorale Preludes ("Herzlich thut mich Veriansen," "Herr Gott, nun schleuss den Himmel auf" and "In Dir ist Freude"), Bach; Fugue on the Name B-A-C-H. Schumann; Prelude and Fugue on B-A-C-H, Liszt; "Legend of the Organ Builder," C. S. Skilton; Caprice, Ralph Kinder; "The Swan," Charles Stebbins; "Scene Orlentale," E. R. Kroeger; "Fanfare d'Orgue," Harry Rowe Shelley.

Ernest Dawson Leach, Vicksburg, Miss.—In a recital at the First Presbyterian church Feb. 23 Mr. Leach played: Andanie and Allegro, Bache; Spring Song, Hollins; "Death of Ase." Grieg; Fanfare, Lemmens; Second Organ Sonata, Mencilssohn; Andantino in D flat, Lemare; Allegretto in B minor, Guilmant; Canzonetta, Ludebuehl; Andantie in A flat, Batiste; Nocturne, Miller; "Hallelujah Chorus, Handel.

Edwin Arthur Kraft, Cleveland.—At his recital in Trinity cathedral March 12 Mr. Kraft played a Wagner program as follows: War March from "Rienzi," "Evening Star" from "Tannhäuser," "Free Music from "Tistan," Overture to "Rienzi," March from "Tannhäuser," "Dreams" and the Overture to "Tannhäuser," "Dreams" and the Overture to "Tannhäuser," "Press of the Church of St. John, the Evangellst. Among his programs are March 1—Prelude on "A Mighty Forteres is Gur God," Faulkes; "Clair de

recitals at the Church of St. John the Evangelist. Among his programs are these.

March 1—Prelude on "A Mighty Fortress Is Our God," Faulkes; "Clair de Lune." Karg-Elert; "Evensong," Easthope Martin; Sonata in B flat, Mendelssohn; "The Minster Bells," II. A. Wheeldon: Scherzando (No. 5 of "Trois Pieces, Op. 29), Gabriel Plerne; Spring Song, Machane; Toecata in F. Crawford.

March 8—Sonata in A minor, Borowski; "Reve Angellque" (organ and piano), Rubinstein; Prelude and Fugue in Eminor (the lesser), Bach; Adaglo from Concerto (violin, piano, organ), Vieux-temps; Meditation and Toccata, d'Evry; Meditation on First Prelude of Back (violin, piano, organ), Gounod; Barcarolle in B flat, Faulkes; "A Desert Song Sheppard; "Will o' the Wisp," Gordor, Balch Newir, Paraphrase on "Parsifal" (violin, piano, organ), Wagner-Wilhelm; March 15—Allegro Giubilante, Federein: Berceuse in D flat, Faulkes; Suite Gothique, Boellmann; Toccata and Fugue in D minor, Bach; "Spring Song" (From the South), Lemare; Cantilene in F minor, Hollins.

March 22—"Marche Religieuse," Guilmant; Andante Cantabile (Symphony 4) Widor; Allegro Vivace (first movement of Symphony 5), Widor; Fugue in E flat. Bach; "Evening Bells and Cradle Song," Macfarlane; "Evening Bells and Cradle Song," Mass Florence Hodge, Chicago.—Miss Hodge made another four in the South

Macfurlane; "Evening Praver" (MS.), Fairclough; Grand Choeur, Hollins.

Miss Florence Hodge, Chicago.—Miss Hodge made another tour in the South in the Winter Library of the Market Mark

G. Batiste; Offertoire, St. Cecelia, op. 7. Batiste.

Carl McKinley, Cambridge, Mass.—Mr. McKinley of the class of 1917 at Harvard gave a recital as follows in Appleton chapel Feb. 28: Passacaglia, Frescobaldi: "Ave Maria," Arkadelt-Lisatt, Andante, from the Fourth Trio Sonata. Bach; "Marche Solennelle," Tombelle: Elevation. Claussmann; Minuet, from the "Water Music," Handel: "At Eventide." McKinley; Berceuse, Vierne; Finale, Lemmens. Wilhelmina Woolworth, Watertown, N. Y.—In a recital of compositions of the period from 1485 to 1600. the first of a historical series by members of the Central New York chapter, A. G. O., at All Souls' church, Miss Woolworth, organist of the church, played "Ricercata," Palestrina; Capricclo, Frescobaldi; Pavanne, Byrd; Passacaglia, Frescobaldi.

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EDWIN ARTHUR KRAFT, F. A. G. O.

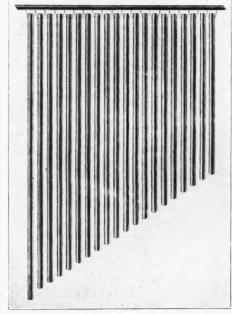
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ILLINOIS



Headquarters News.

The council held its regular meeting at the office of the warden in Broadway Tabernacle March 1 with a large attendance of councillors and officers. Frank Wright, chairman of the nominating committee, reported the following nominations for 1917-1918:

Warden-Clifford Demarest. Sub-warden—H. Brooks Day. Secretary—T. Scott Buhrman, Treasurer—Dr. Victor Baier. Treasurer—Dr. Victor Baier. Registrar—Albert Reeves Norton. Librarian—Frederick Schlieder. Auditors—Harold Vincent Milligan nd Gottfried H. Federlein. Chaplain—The Rev. Dr. W. T. Man-

ning.
Councillors—Walter C. Gale, for the Councillors—Walter C, Gale, for the unexpired term of Clifford Demarest; Lawrence J. Munson, for the unexpired term of T. Scott Buhrman; (five to be chosen for 1917-20) Mark Andrews, C. Whitney Coombs, S. Lewis Elmer, Hermon B. Keese, David McK. Williams, Edward Shippen Barnes, Alfred R. Boyce and Frank Kaschau.

M. Joseph Bonnet was elected an honorary member at a special meeting of the council held at the close of his recital before the members of the guild. E. N. Williamson was elected an honorary associate in recognition of his aid in furthering the cause of church music through the medium of the New York Evening Post.

The Clemson gold medal has been awarded to Hague Kinsey, organist and choirmaster of Christ church, Los Angeles, for his anthem, "God Is Our Refuge and Strength." The judges were R. Huntington Woodman, Walter J. Clemson and Samuel A. Baldwin.

Northern Ohio.

Activities of the chapter for March included a service at St. Paul's Episcopal Church, Cleveland, March 4, under the direction of George G. Emerson. Besides organ numbers from visiting organists, the chorus choir of the church and soloists gave excerpts from "St. Paul" and a short address was given touching upon the unconscious ministry of the church musician.

Monday evening, March 5, the monthly meeting of the chapter was held in the Euclid Avenue Presbyterian church, Cleveland. Ralph Clewell of Canton presented the advisability of forming a sub-chapter in that city. Upon motion it was voted to authorize the dean, J. R. Hall, and Mr. Clewell to proceed with the organization and to elect officers.

The dean gave the general plan of

officers.

with the organization and to elect officers.

The dean gave the general plan of the music hall which is to be built in Cleveland. There are to be four auditoriums of various seating capacities. It is hoped to have an organ in each of two of these rooms.

Following the business meeting, Albert Riemenschneider gave an organ recital in the church auditorium. He presented a brilliant program and was assisted by Master William Ruscoe, boy soprano in the choir of George Henry Day, Youngstown. The general verdict was that Master Ruscoe rendered the difficult selections in a manner that would do credit to any mature singer. Mr. Riemenschneider upheld his reputation as a great organist in an interesting program, playing from manuscript a most unusual suite of "Sea Sketches" from the pen of R. Spaulding Stoughton. The suite is evidently a new departure from the usual type of organ music and is strongly suggestive of Debussy.

Edward J. Smith gave a guild service with his chorus choir on March

of Debussy.
Edward I. Smith gave a guild service with his chorus choir on March 21 at the First Methodist church of Cleveland. Charles E. Clemens

played the Larghetto from Beethoven's Second Symphony and Henry F. Anderson of Emmanuel church played a "Marche Fete" by Henri Busser as the postlude. President Charles F. Thwing of Western Reserve University made an address on "College Music" and the hymns were taken from Mr. Smith's "Church and University Hymns." The anthems were Roberts' "Seek Ye the Lord" and Rodney's "Calvary."

Southern Ohio.

Southern Ohio.

The fifth and last of the recitals given under this chapter's auspices took place at the Church of the Covenant at Cincinnati, on Monday. March 12. Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio, was the recitalist. His playing gave great pleasure to the large and discriminating audience assembled, for in a well-chosen and comprehensive program he displayed an almost impeccable technique, a perfection of phrasing, a tasteful registration and a fine artistic sense that were most satisfying. He was entertained by the officers of the chapter at the Sinton after the recital.

Mr. Riemenschneider's program follows: Allegro (Sixth 'Symphony), Widor; Gavotte, Martini; Prelude in B minor, Bach; "Liebster Jesu, Wir sind Hier," Bach; Scherzo from Sonata, Becker; First Concert Study, Yon; "Sea Sketches," Stoughton; "Lohengrin" Prelude, Cradle Song, "Evening Star," "Ride of the Valkyries," Wagner.

Illinois Chapter.

The examinations for guild degrees will be held Thursday, May 31, and Friday, June 1. The examiners for the Illinois chapter will be William Middelschulte and Walter Keller. The next dinner will be given Monday, April 16, at Kuntz-Remmler's.

Western New York.

Western New York.

About twenty members of the Western New York chapter attended a meeting March 14 at the home of Mrs. Wallace I. Miller at Rochester. An address by Ernest M. Skinner, of Boston, the noted organ builder featured the meeting. The musical program included a piano duet Schumann's "Bilder aus dem Osten," played by Walter H. Carter and Miss Alice Wysard, and a recitation of "Hiawatha's Wooing," with musical setting by Rossetter Cole, played by Miss Wysard. Walter H. Carter, dean of the chapter, occupied the chair.

Virginia Chapter.

At St. Luke's church, Norfolk, Feb. 12, the meeting of the chapter was devoted to "Guilmant, the Organist and Composer," Papers were read by Miss Grace Whitehead and Miss

devoted to "Guilmant, the Organist and Composer," Papers were read by Miss Grace Whitehead and Miss Peele, followed by informal discussion. Miss Marsden, organist of the church, played the Allegro in F Sharp Minor: Miss Davis the Pastorale from First Sonata, and W. E. Howe the Third Sonata (entire). William H. Jones brought the interesting and well-attended meeting to a close with many illustrations from the sonatas and shorter pieces, dwelling on the form, style and originalities of registration of the great French organist. At All Saints' church, Richmond, Ernest Cosby, organist, the fifth chapter event—a public service—was given on Feb. 23 before a large congregation. The program for this service, which was beautifully done in every way, included the following: Organ Prelude, Fantasia in G minor, Bach (Leslie F. Watson, A. A. G. O.); "Gloria in Excelsis," Ernest H. Cosby: Magnificat in C. Gadsby; Anner; Anthem, "Hallelujah Chorus," Handel; Offertory, Adagio from Fifth Sonata, Guilmant, and Allegro Viner; Anthem, "Hallelujah Chorus," Handel; Offertory, Adagio from Fitht Sonata, Guilmant, and Allegro Vi-vace, Bonnet (Walter E. Howe, A. A. G. O., Norfolk); Postlude, Andante in D. Hollins; Toccata in D minor, Ern-est H. Cosby (William H. Jones, A. A. G. O., Norfolk). The service was played by Ernest H. Cosby.

West Tennessee.

The West Tennessee chapter met Thursday morning, March 1, with the dean, Ernest F. Hawke, in the chair.

Mrs. E. A. Angier, chairman of the recital committee, extended an invitation from the Jewish Synagogue that the chapter be their guests for the next recital to be held the latter part of the month. The invitation was accepted with appreciation.

It was decided that a guild banner be ordered for the chapter, Mrs. James A. Null to look after details. John B. Norton was appointed to give a paper on the "Messiah" at the next meeting, April 5.

Miss Elizabeth Mosby gave a most excellent address on Bach.

Mr. Norton, chairman of the nominating committee, submitted the names of present officers for re-election.

Pennsylvania Chapter.

Pennsylvania Chapter.

The Pennsylvania chapter gave its thirty-ninth public service in Philadelphia Sunday afternoon, March 18, in St. James' church, Twenty-second and Walnut streets. Although the guild exists primarily as an institution designed and conducted with a view of upholding the highest standards of church music, this is the first time in the history of the chapter that it has enjoyed the privilege of giving one of its services on a Sunday, and the action of the rector and vestry of St. James' church in making this possible was a most gratifying tribute to the aims and standards of the guild.

The service was sung by the full choir of men and boys at St. James' and was conducted and played by S. Wesley Sears, organist and choirmaster of the church. Mr. Sears' own evening service was used, and the anthems were "And a Very Great Multitude," the opening chorus from the sacred cantata "Via Crucis" by George Alexander A. West and "Bless the Lord, O My Soul," by Ippolitof-Ivanof. The work of the choir calls for all praise and the Russian anthem was the crowning glory of the service, being sung with a spirit and a sympathy quite out of the ordinary.

The assisting organists were Percy Chase Miller and Rollo F. Maitland, who played the prelude and the postlude, respectively.

Northern California.

Northern California.

The Northern California Chapter has inaugurated a series of informal hours in the organ lofts at which members can get better acquainted with one another and interesting organ works can be heard. Meetings have already been held at the Arrillaga Musical College, which is equipped with a fine two-manual Johnson organ; at St. Mark's Lutheran church, of which Johannes C. Raith is organist: at the San Francisco Municipal Auditorium, as the guests of Fletcher Tilton, the Austin representative (at this meeting Edwin H. Lemare displayed the beauties of the organ over which he is to preside), and at the Second Church of Christ, Scientist, of which Mrs. Josephine C. Aylwin, F. A. G. O., is organist. Mrs. Aylwin, assisted by N. McGee, soloist of the church, presented a very interesting program.

The San Jose branch has just completed a series of nine vesper organ recitals given by the following:
Warren D. Allen, A. A. G. O., dean of the Pacific Conservatory of Music. Myrtle L. Shafer, organist First M. E. church.

Alice Concellin, organist Los Gatos

E. church.

Alice Concklin, organist Los Gatos

M. E. church.
Walter B. Kennedy, First Presby-terian church.
Susan Boulware, St. Paul's M. E.

church. Ross B. Ring, College Park church. Elizabeth Pugh, Second Presbyte-

an church. Lucy Valpey, First Christian

Ruth Kinney, pupil of Warren D.

Altogether San Jose has had the most interesting year in its history as far as organ playing is concerned. as far as organ playing is concerned. The prospects are bright for the continual raising of the standards and conditions under which organists are laboring there.

COURBOIN HEARD IN CHICAGO

Recitals by Syracuse Man Arouse
Admiration of His Audiences.
Charles M. Courboin gave a recital Feb. 20, in the Asbury M. E. church, Watertown, N. Y., before the Central New York Chapter, American Guild of Organists. On Feb. 19 Mr. Courboin gave a recital in Calvary Baptist church, Syracuse, N. Y., and March 15 he dedicated the organ in the West Genesee M. E. church of Syracuse.

the West Genesee M. E. church of Syracuse.

On March 5 Mr. Courboin gave his first recital in Chicago at the Ravenswood Presbyterian church and on March 6 he played in Fisk Hall, Northwestern University School of Music, Evanston.

The Fisk Hall performance was one of a class seldom heard. Mr. Courboin combines scholarliness with snap and thus captivates his hearers, be they organists or laymen. His playing of Schubert's "Marche Militaire" and Handel's "Harmonious Blacksmith" were indicative of Mr. Courboin's powers, and in his Bach playing his erudition was manifest. The program of the evening included: Concerto, D minor, Op. 7, No. 14 (Adagio, with pedal cadenza), Handel; Andante, from First Sonata, Mailly, Toccata and Fugue, D minor, Bach; "Benediction Nuptiale," Saint-Saens; "The Harmonious Blacksmith" (variations), Handel; Chorale, No. 3, A minor, Franck; "Last Sleep of the Virgin," Massenet: "Marche Militaire," Schubert; Scherzo Cantabile, Lefebure-Wely; "Marche Heroique," Saint-Saens.

Mr. Courboin expects to re-

Lefebure-Wely; "Marche Heroique," Saint-Saens.

Mr. Courboin expects to rededicate his enlarged organ about the first of May. This enlargement, being carried out at the Casavant factory, will make the First Baptist church organ in Syracuse the largest in New York state outside New York City, with eighty-five speaking stops and 106 registers. It is planned to have other recitals by distinguished organists during the fall and winter on the enlarged instrument. These will be under the control of a committee known as the recital commission of the First Baptist church of Syracuse, and interested organists may correspond with the commission.

Tour by John Allen Richardson.

John Allen Richardson.

John Allen Richardson, organist and choirmaster of St. Paul's church, Chicago, will take his choir on a concert tour of twenty-one cities and towns of Wisconsin during a three weeks' chautauqua engagement, under the auspices of the lecture department of the extension division of the University of Wisconsin. Mr. Richardson conducts three choirs of 100. ardson conducts three choirs of 100 voices, including the St. Cecelia choir, which he originated at St.

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MEN MEET AT FESTIVE BOARD

Officers and Employes Discuss the Organ From Various Standpoints -Spirit of Good Fellowship Is Promoted.

Is Promoted.

Employes and officers of C. S. Haskell, Inc., held their annual dinner in the Hanscom banquet hall, Philadelphia, on Saturday evening, March 3, for the exchange of ideas toward the advancement of the organ building art and to increase the spirit of good fellowship and co-operation.

A few guests, representing the organist and the purchaser, were invited to discuss the organ from their respective viewpoints. C. E. Haskell, president of the company, responded to the toast, "The Past, Present and Future of the Organization." C. B. Floyd, treasurer and sales manager, discussed the organ from the purchaser's standpoint. Frederick E. Rein, secretary, acted as toastmaster and enlarged upon the various subjects from the position of a business engineer.

The employes entered into an informal discussion, speaking of their individual departments and the opportunities for improvement.

The banquet hall was decorated with flowers and the evening was enlivened by orchestral music and popular songs. All voted the evening all too short and the dinner a huge suc-

too short and the dinner a huge success. The committee in charge consisted of C. B. Floyd, chairman: John Hallas, Frank Hallas, Charles Zeitler and Robert Pearse.

Directed by Ferdinand Dunkley.

Directed by Ferdinand Dunkley.

The Kyrie and Gloria from Beethoven's "Missa Solemnis," Op. 123,
"Now Sinks the Sun," from Parker's
"St. Christopher," an Easter song of
the sixteenth century, and "Blessed
Be He," from "The Beatitudes" of
Cesar Franck were sung by the
Choral Art Club of Seattle at its concert in the First Baptist church Feb.
27 under the direction of Ferdinand
Dunkley. The club consists of about
thirty-five professional singers and is
setting a high standard of choral
singing in the Pacific northwest. Per
Olsson, A. A. G. O., was organist and
Elias Blum of Walla Walla, also an
organist, was tenor soloist. Rheinberger's Suite for Organ, Violin and
'Cello was included in the program.

The Organist and Choirmaster

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ARTISTIC RESULTS ACHIEVED

Instrument in St. James' Lutheran Is in Special Room; Sound Emitted Through Openings—Console Fifty Feet Away.

The Wangerin-Weickhardt Company of Milwaukee is the builder of an organ dedicated last month in St. James' Evangelical Lutheran church in Chicago which has attracted attention of the most favorable kind from those who have seen and heard it, especially at the dedicatory recital by Wilhelm Middelschulte. The results achieved are pronounced remarkably artistic. The organ is placed in a special room to the left of the sanctuary, the tone being emitted into the church through a series of sound openings. The action is electro-pneumatic and the console is placed about fifty feet from the organ.

Following are the specifications:

GREAT ORGAN.

leet from the organ.

Illowing are the specifications:

GREAT ORGAN.

Grand Open Diapason, 16 ft.
Open Diapason, 8 ft.
Doppelfleete 8 ft.
Gamba, 8 ft.
Melodia, 8 ft.
Octave, 4 ft.
Flute d'Amour, 4 ft.
Trumpet, 8 ft.
SWELL, ORGAN.
Bourdon, 16 ft.
Horn Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Quintadena, 8 ft.
Aecline, 8 ft.
Harmonic Flute, 4 ft.
Dolec Cornet, 3 rks.
Oboe and Bassoon, 8 ft.
Vox Humana, 8 ft.
PODAL ORGAN.
Open Diapason, 16 ft.
Violone, 16 ft.
Sub Bass, 16 ft.
Lieblich Gedeckt, 16 ft. (from No.
Bass Flute, 8 ft. (from No. 24).

Bass Flute, 8 ft. (from No. 24). Violoncello, 8 ft. (from No. 23).

Lectures by Charles Heinroth.

Lectures by Charles Heinroth.

A series of six lectures is being given by Charles Heinroth at Carnegie Institute at Pittsburgh as a variation of his recitals. The first lecture was delivered Feb. 24, the subject being "Jean Sibelius, Finland's Composer." The following compositions by Sibelius were used to illustrate the lecture: Symphonic Tone Poem, "Finlandia," Song, "Black Roses," "Valse Triste," Legend, "The Swan of Tuonela," Melody for the Church Bells of Berghall church, and "A Saga." Subjects of the other lectures by Mr. Heinroth were as follows: March 3, "Modern Symphonies"; March 10, "Russian Folksongs"; March 17, "Christoph Willibald von Gluck"; March 24, "The Art of Program Making"; March 31, Mozart's "Don Giovanni."

The Congregational church of Sandusky, Ohio, has signed a contract with the Austin Organ Company for a two-manual eleven-stop organ to cost \$3.100, and to be erected before July 15. The instrument will have an electric action, and the console will be placed at the east end of the choir gallery.

HINNERS FOR BURLINGTON

Large Three-Manual Organ Ordered by First Methodist Church.

The First Methodist church of Bur-The First Methodist church of Burlington, Iowa, has closed a contract with the Hinners Organ Company of Pekin, Ill., for a three-manual, electropneumatic organ of twenty-nine speaking stops, including a set of chimes. Each manual will have seventy-three notes and the swell and choir manuals will each have sub and super couplers and unison separations. tions.

It is hoped to have the instrument It is hoped to have the instrument ready for use not later than Aug. 1. This organ will replace a two-manual Johnson that has been in use since the fall of 1868.

Following is the scheme of stops:

GREAT ORGAN.

1. Open Diapason, 16 ft. (Bass from No. 26).

Following is the scheme of stops:

GREAT ORGAN.

1. Open Diapason, 16 ft. (Bass from No. 26).

2. Open Diapason, 8 ft.

3. Violoncello, 8 ft.

4. Clarabella, 8 ft.

5. Forest Flute, 4 ft.

6. Octave, 4 ft.

7. Harmonic Tuba, 8 ft.

8. Cathedral Chimes, 20 tubular bells. SWELL ORGAN.

9. Lieblich Gedeckt, 16 ft.

10. Echo Saliclonal, 8 ft.

11. Open Diapason, 8 ft.

12. Stopped Diapason, 8 ft.

13. Viol di Orchestre, 8 ft.

14. Viole Celeste, 8 ft.

14. Viole Celeste, 8 ft.

15. Harmonic Flute, 4 ft.

16. Fugara, 4 ft.

17. Oboe, 8 ft.

18. Vox Humana, 8 ft.

CHOIR ORGAN.

19. Violin Diapason, 8 ft.

20. Dulciana, 8 ft.

21. Concert Flute, 8 ft.

22. Unda Maris, 8 ft.

23. Flute d'Amour, 4 ft.

24. Clarinet, 8 ft.

25. Open Diapason, 16 ft.

26. Bourdon, 16 ft.

27. Lieblich Gedeckt, 16 ft. (from No. 10).

28. Octave, 8 ft. (from No. 25).

9).
28. Octave, 8 ft. (from No. 25).
29. Flute, 8 ft. (from No. 26).
An Orgoblo with generator to supply current for action is provided.

AUSTIN TEAM MEETS HALL.

Bowlers from Hartford Beat New Haven Boys in Close Match.

The bowling team of the Austin Organ Company of Hartford, Conn., journeyed to New Haven and met the bowlers of the Hall Organ Company of the Hall Or the bowlers of the Hall Organ Company in a three-string match on Tuesday evening, March 6. Although the Hall boys won the first game by a wide margin of 93 pins, the Austinites came back strongly in the next two strings and won the match by 15 pins, getting a total of 1,559 pins against 1,544 for the Hall bowlers. This is undoubtedly the first time that two organ companies ever met in the sporting field.

The score was as follows:

THE SCOIL Was as	101101	V 5 .	
AUSTIN ORGAN	COM	PANY.	
Buzby	. 97	103	117
Parsons		92	106
Lindstrom	. 98	120	102
Dodge	. 93	103	111
Stephano	. 113	98	113
	-		-
	494	516	549
HALL ORGAN	COMP.	ANY.	
Zidlick		102	103
Ilse		104 -	91
Smith		96	93
Goedler	. 118	74	102
Hamill		77	105
	587	463	494

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Presser's Fortune Devoted to Philan-thropic Foundation.

Presser's Fortune Devoted to Philanthropic Foundation.

Theodore Presser, founder of the Etude, and head of a Philadelphia publishing business, who has created a philanthropic foundation of great future importance, proposes to leave practically all of his fortune to the foundation, which while thus far limited to musical charities, is really unlimited in its scope so far as the future is concerned.

One branch of the foundation has been in operation for many years. In 1893 Mr. Presser announced his intention of building a home for retired music teachers. This project resulted in a beautiful building and grounds in Germantown representing an investment of about \$200,000.

Realizing the necessity for embracing his philanthropies in a central body he created the Presser Foundation in March, 1916. The board of trustees of the new foundation in

cludes many well-known Philadelphians, such as Henry La Barre Jayne, Henry L. Wiener, Richard L. Austin, Dr. Herbert J. Tily, Dr. Hugh A. Clarke, William E. Hetzell and James Francis Cooke.

Mr. Presser then deposited with a local trust company a sum well on toward a million dollars for the support of the present needs of the foundation. He announced his intention of increasing this amount many times in the future. The scholarship department has distributed forty scholarships among educational institutions during the last year. The department of relief has assisted many music workers who have found themselves in distress during the year.

"The \$3,000 organ recently purchased by the Congregational church of Atlantic, lowa, has been installed by George Kilgen & Son of St. Louis and was heard for the first time at a recital March 15. Martin Busch, organist of the St. Mary's Avenue Congregational church in Omaha, gave the recital. The organ was dedicated Sunday, March 18.

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Cincinnati, O., Feb. 3, 1916. the Alfred Mathers Church Organ Co., Worth St., Cincinnati, O.

Co., worth St., Chechhau, C.,
Gentlemen: It gives me pleasure
to transmit to you the following
resolution passed by the Vestry of
Grane Episcopal Church, Avondale,
at its regular meeting on January
25, 1916.

at its regular meeting on January 25, 1916.

RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Ofthe new Electric, divided Cathedral organ recently installed, which has completely fulfilled the expectations of the Congregation, as well as the promises of the Alfred Mathers Company, which company has fully carried out its contract. The uniform courtesy and liberal spirit manifested at all times by Mr. Alfred Mathers in fulfilling this contract has added very considerably to our satisfaction.

Very sincerely yours.

(Signed) STUART R. MILLER,

(Signed) STUART R. MILLER,

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St. Francis De Sales Roman Catholic Church, Walnut Hills. Church of the Epiphany (Epis-copal), Walnut Hills. St. Mark's Roman Catholic, Ev-anston.

First Congregational Unitarian Church, Avondale. First Holland Reformed Christian Church, Vine St.

Price Hill Masonic Lodge, Price Hill.

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4—Nearer, My God, to Thee, Mason, 0.60
6—Reverie, and Mussette, Baldwin, 25
7—Meditation, — Baldwin, 25
8—At the Cloister Gate, Baldwin, 40
9—impromptu, — Baldwin, 40
9—impromptu, — Baldwin, 40
9—impromptu, — Baldwin, 40
11—King Dream and Hislove, 11
12—Adoration, Lemmens, 75
13—Cradle Song, Gottschalk, 60
14—Prelude, Weber, 40
15—intermezzo, Mozart, 40
15—intermezzo, 40
15—intermezzo, 40
15—intermezzo, 40
15—intermezzo, 40
15—inter

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MUSIC OF ALL CREEDS MAKES UP A SERVICE

FESTIVAL IN NEW YORK CITY

Five Choirs Take Part Under Auspices of National Association of Organists-Arranged by Herbert S. Sammond

On March 13 a notable service of

On March 13 a notable service of church music was given in the Clinton Avenue Congregational church of Brooklyn, in which five of the representative choirs of Brooklyn and New York City took part. This festival was, indeed, an event in the musical life of the city, and the National Association of Organists, under whose auspices it was held, is to be congratulated on the success of the undertaking. The auditorium was filled and the fact that no one left his seat before the last note of a lengthy program speaks for itself.

The service took the nature of a demonstration of church choir music, representative of the various religious creeds. To Herbert Stavely Sammond, organist and choirmaster at the Clinton Avenue Congregational church, credit is due for originating the idea and carrying it to a successful issue.

The Church of the Messiah (Episcopal) choir of thirty men and boys, George Arthur Wilson, F. A. G. O., organist and choirmaster, presented music of the English cathedral type in Gadsby's Magnificat in C and Martin's well-known "Hail, Gladdening Light," followed by the Russian Gretchaninoff's "Cherubic Hymn," sung a capella. Holy Trinity Lutheran choir of Manhattan, solo quartet and chorus of twenty mixed voices under the direction of Emanuel Schmauk, organist, was next heard in "He that Dwelleth," written for the ninetieth birthday of Emperor William I, by Becker. An arrangement of "God Is Our Refuge" from Psalm XLVI, by Mr. Schmauk, introducing the Luther chorale, followed.

Beth Emeth of Flatbush, Herbert Stavely Sammond, organist and choir-Stavely Sammond, organist and choirmaster, offered traditional Hebrew hymns: "V'Schomru" (Who is like unto Thee, O Lord), and "Kol Nidrei" (Day of God) always sung at the beginning of the Day of Atonement. The choir of lifty mixed voices and soloists under Carl Schmidt, A. G. O., organist and director, rendered two inspiring modern anthems by organist and director, rendered two inspiring m odern anthems by Broome: "Art Thou Weary" and "O Love, That Will Not Let Me Go." This organization came from the Central Presbyterian church of Brooklyn.

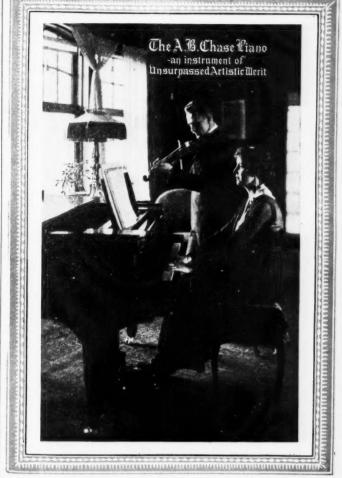
This organization church of Brooklyn.

Gregorian examples were given by Carl Schlegel of the Metropolitan Opera Company, formerly of St. Francis Xavier Roman Catholic church, New York, accompanied at the organ by Charles MacMichael, organist and choirmaster of the Church of St. Vincent de Paul, also of New York City. Adaptations of the music of the mass followed. The Gloria from Haydn's Imperial mass and the Kyrie from Guilmant's Third Mass were sung by the quartet and choir of thirty men and women, the regular choir at the Clinton Avenue Congregational church under the direction of Mr. Sammond. An adaptation for voices of the Tone Poem "Finlandia" of Sibelius by Mr. Sammond also was sung by this choir.

At this point the presence of George Henry Day F. A. G. O. who

mond also was sung by this choir. At this point the presence of George Henry Day, F. A. G. O., who had come all the way from Youngstown, Ohio, to attend the service, was made known. His solo boy, Master William Ruscoe, whom he brought with him, sang Haydn's "With Verdure Clad" from the "Creation" as the offertory with Mr. Day at the organ. The oratorio type was represented in the boy's solo and in the sung a capella. Holy Trinity Lutheran choir of Manhattan, solo quartet and chorus of twenty mixed voices under the direction of Emanuel Schmauk, organist, was next heard in "He that Dwelleth," written for the ninetieth birthday of Emperor William I, by Becker. An arrangement of "God Is Our Refuge" from Psalm XLVI, by Mr. Schmauk, introducing the Luther chorale, followed.

The quartet choir from Temple



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Henry Reinisch of Grand Rapids, Mich., is rebuilding and enlarging the organ in Immanuel Lutheran church. The rebuilt organ will have a movable console standing on the auditorium floor. The great and pedal organs will be placed behind the altar and the swell and choir organs are to be housed in chambers on the

able console standing on the autorium floor. The great and pedal organs will be placed behind the altar and the swell and choir organs are to be housed in chambers on the gallery. There are to be four elaborate organ fronts with about 120 ornamental pipes. A five horsepower Orgoblo will iurnish the wind and the power for the electric action.

The organ is a gift to the church by William G. Herpolsheimer, a pioneer merchant of the city.

Following is the description:

GREAT ORGAN.

Bourdon, 16 ft.

Open Diapason, 8 ft.

Gemshorn, 8 ft.

Gemshorn, 8 ft.

Gemshorn, 8 ft.

Gemshorn, 8 ft.

Hohlifide, 8 ft.

Frue Harmonic, 4 ft.

Friteghal, 4 ft.

Frite Harmonic, 4 ft.

Trumpet, 8 ft.

WELL ORGAN.

Bourdon, 16 ft.

Vox Celestes, 8 ft.

Typinghal, 4 ft.

Vox Celestes, 8 ft.

Tox Stopped Diapason, 8 ft.

Cornopean, 8 ft.

Coutra Fagotto, 16 ft.

Cornopean, 8 ft.

Cornope

C. W. Wallace at Williamsport, Pa.
Professor C. W. Wallace, the blind
organist formerly at the Grand theater in Harrisburg, has accepted the
position of organist of the Hippodrome theater at Williamsport, Pa.,
and has signed a two-year contract
offered him. He is giving special concert programs on the new Möller organ in this playhouse daily and is attracting large audiences. Hundreds
of persons are reported turned away
nearly every night. The organ was
opened by Mr. Wallace on Washington's birthday. It is an electro-pneumatic instrument of the latest type.

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Möller Organ for A. S. Gibson-Four-Manual for New Haven Theater.

Two contracts of importance have been placed with M. P. Möller from

Iwo contracts of importante have been placed with M. P. Möller from New England cities recently. The Congregational church of South Norwalk, Conn., where the veteran Alexander S. Gibson has played for many years, is to have a strictly modern type of duplex organ of three manuals with echo, harp and chimes. Sylvester Z. Poli, who operates a chain of twenty or more personallyowned theaters, has selected the Möller organ and the initial installation will be made in the large new theater he is building in New Haven, Conn., which will seat 3,800 people, being the largest in New England. This is to be a four-manual of 100 stops (interchangeable by duplex action) and includes several entirely new features.

action) and includes several entirely new features.
Both of these instruments were designed by Richard Henry Warren, who resigned recently from the Scollay Square Olympia, Boston, and will devote himself largely to organ design. Mr. Warren spends much of his time at his country estate at Chatham. Mass., and looks forward to a period of comparative leisure after a most

Mass., and looks forward to a period of comparative leisure after a most strenuous recent professional career. S. A. Wilner of North Adams, Mass., organist of the First Baptist church at that place, has become representative for Möller organs in eastern New York state and western New England. The Methodist church of Philmont, N. Y., has placed an order through Mr. Wilner for a two-manual duplex organ. duplex organ.

The Lutheran Church of the Atone-ment at Asbury Park, N. J., has ordered a two-manual organ of the Austin Com-pany and has engaged H. Bracken Dye of New York as organist.

Ernest Wood, organist and choirmaster of the Memorial Presbyterian church, has been engaged as organist of the Orpheum Theater at Wilkes-Barre, Pa. Mr. Wood has been organist of the Memorial church for the last six years. Prior to that he was organist of the First Methodist church, Wigan, Lancashire, England.

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Under the master hands of Charles Courboin, Belgian organist, the M. Courboin, Belgian organist, the grand organ . . . held a large audience enthralled for two hours. . . . It was a recital by a master organist, the memory of which for many years will live with and inspire those who heard it."—Worcester Evening Gazette, Feb. 14, 1917.

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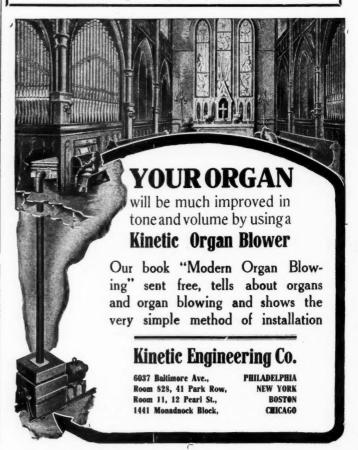
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The Ministry of Music

"And I heard the voice of harpers harping with their harps . . . and they sang as it were a new song."

A ND the harps were to be gracious ministers in aiding the transformation of human sighing into human song, and of earthly discord into heavenly harmony. And it is in that exalted rank we place the organ in public worship. It is not the servant of an idle hour. It is not the costly minister of merely æsthetic entertainment. It is not a mere side-show, occupying an unconsecrated corner outside the holy place. The organ is one of the gifts of grace, appointed to minister to them who are heirs of salvation, and to woo them into the restful inspiration of the secret place of God. For all music, vocal and instrumental, is one of God's most exquisite and most delicate gifts to the children of men.

Music is more pervasive than poetry, it is more ethereal, more insinuating, and it can sound its way into hidden chambers of the life where the profoundest poetry could never reach. There are moods of the soul when poetry is irrelevant and almost irritating, and in these moods music brings the magic power which turns the iron gate upon its hinges, and floods the prison-house with light. "Next to theology," said Martin Luther, who was himself a passionate lover of music, "next to theology, I give to music the highest place of honor." Next to theology, next to the very evangel of grace, next to the Gospel itself, Martin Luther ranked music as a holy means of human renewal and redemption.

It is in that exalted sphere that I wish to regard the possibilities of music in public worship, and in that lofty consideration the organ becomes the companion-minister of the Gospel for purifying and enlarging the souls of the family of God. "And the singers sang, and the trumpeters sounded . . . and the king, and all who were present with him, bowed themselves and worshipped."

J. H. JOWETT.

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8 ft. Open Diapason F°-44	44
8 ft. Open Diapason F°-44	45 1/4
8 ft. Violin Diapason C°-49	48
8 ft. Geigen Principal C°-49	50
8 ft. Dulciana C°-49 53	5 & 56)
8 ft. Aeoline C°-49	58 1/5
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